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NEWSPAPER

Billboard

86th
YEAR

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Oct. 3, 1981 • \$3 (U.S.)

Texas Dealers OK Rentals Claim 125 Signed Up For Warner Video Plan

By JOHN SIPPEL

LOS ANGELES—As of Thursday (24), approximately 125 Texas retail locations were already committed to the Warner Home Video rental-only concept, a WEA sales source has informed Billboard.

A canvass of some of the retail accounts and two of three already linked "master licensors"

in the Lone Star State pretty much confirmed the estimate.

With the kickoff less than three weeks away, Rudy Gilbert of Gilbert Electronics, longtime Houston electronics distributor, said he has signed up more than 30 retailers within a 100 mile radius. Ron Eisenberg, East Texas Periodicals, Houston, another master licensor, is understood to be enlisting many of his maga-

zine rack proprietors for the WHV rental program. He primarily serves supermarkets in the area.

Stan Myers, second in command of the Video Sound Unlimited, a dominant national chain in video software, stated the firm's newly opened branch in Texas will be a master licensor for the revolutionary marketing technique.

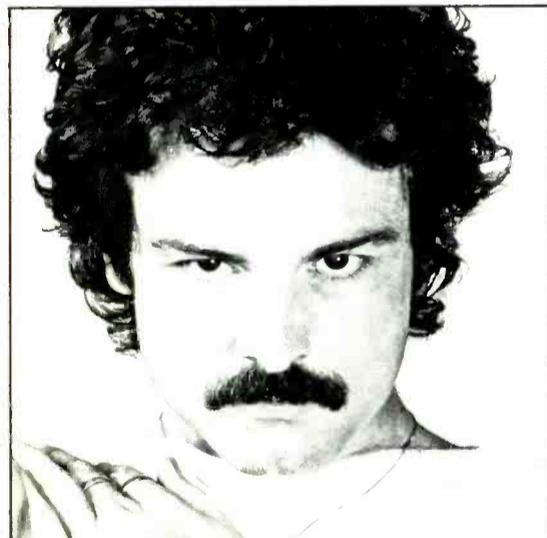
(Continued on page 15)

German Artist Aid In Tape Levy Fight?

By JIM SAMPSON

MUNICH—The German music industry wants its performing artists and artists in related fields to take the fight for a blank tape levy to the public. This call, first made last month, was renewed at a meeting in Bonn following the Justice Ministry's hearing on pro-

(Continued on page 61)



BURTON CUMMINGS: THE 'SWEET SWEET' SOUND OF SUCCESS SUCCESS. Success #1 is his currently bulleted Hot 100 single, "You Saved My Soul" (ALF-7008). Success #2 is his Alfa album debut "SWEET SWEET" (AAB-11007). It's the one-two punch from BURTON CUMMINGS. Our newest heavyweight contender. On Alfa Records & Tapes. The company that keeps its promises by breaking them. (Produced by B. Cummings and B. Robb.) (Advertisement)

MCA Distributing Adds 24 Retail Account Reps

By ED HARRISON

LOS ANGELES—In a move to counter its shrinking sphere of retail accounts, and the increased selectivity of one-stops in their product purchases, MCA Distributing has added 24 account representatives to meet personally with managers and clerks of chains primarily comprising 10 or more stores.

These account reps, visiting 10 accounts a day within a 125-mile radius, will not function as salespeople, but be responsible for overseeing the display of marketing tools and merchandising materials, and checking inventory of MCA product in each store. That data will then be channelled to the distribution branches. The reps will also discuss new releases to increase account awareness, and make sure there are copies for in-store play.

Al Bergamo, president of MCA Distributing, claims that MCA has lost 930 accounts in the last two years, with those accounts either tak-

(Continued on page 10)

IMIC '82 Dates For Athens Set

NEW YORK—Billboard's 1982 International Music Industry Conference (IMIC) will be held April 26-29 in Athens, Greece. Venue is the Astir Palace Hotel.

Located on Vouliagmeni Beach, the hotel will host the worldwide contingent of industry executives

(Continued on page 74)

MANSFIELD AT MEET

CBS May Cut 45s Price As 'Promotional' Tool

By DOUGLAS E. HALL

NEW YORK—CBS Records is weighing a cut in the price of its singles, to make the disk a more effective promotion tool for selling albums.

This thinking was voiced by Joe Mansfield, vice president of marketing for the Columbia label, as he spoke Wednesday (23) to a gathering of sales executives from 28 stations represented by CBS-FM National Sales.

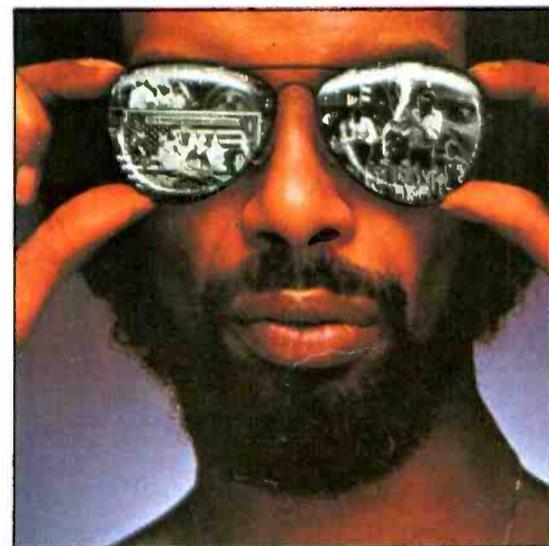
In a wide-ranging speech that centered on radio's relationship to the record business, Mansfield noted, "We lose money on singles. They are only a vehicle to sell albums and tapes, so we're studying dropping the price." He did not disclose specifics of how much the price might be cut or when a price reduction might take place. Mansfield also turned thumbs down on advertising singles. "There's no money in it," he said.

He did give a profile of the single buyer's buying habits and explained that radio needs to stay on singles longer to satisfy these listeners, who will eventually buy the record they hear.

He pointed out that 65% of the singles buyers wait three weeks or more before buying a single they've been hearing on the radio. A total of 70% agreed that they must hear a single "a few times on the air before they will buy it." And these buyers also agreed that "the more I hear the record on the radio, the more likely I am to buy the record."

Mansfield, turning to other internal market research, also explained that heavy record buyers are heavy media users. "They listen to radio more than tv," he said, quoting a study of "How People Spend Their Leisure Time."

(Continued on page 74)



Incisive, explosive storm music by the musical commentator of this generation. Gil Scott-Heron looks straight ahead at events and emotions and emerges with a stunning new Arista LP, *Reflections* (AL 9566). Includes the new Scott-Heron epic "B' Movie," "Inner City Blues," the hit "Storm Music," and more visionary cuts. (Advertisement)

(Advertisement)

JOHN HALL IS:

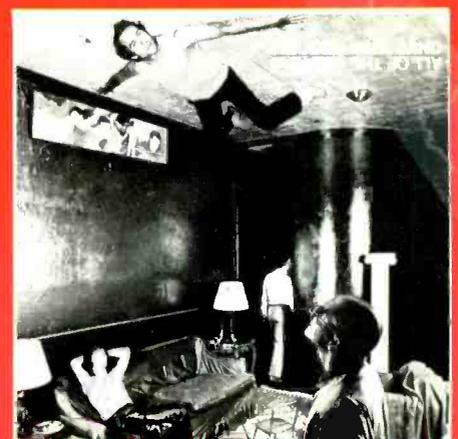
- A. The writer and performer of such hits as "Dance With Me" & "Still the One."
- B. Co-Producer of the No-Nukes Album.
- C. One of the main characters in the realization of the historic MUSE Concerts in 1979.
- D. A session guitarist on such projects as—Carly Simon, Jackson Browne & Little Feat.
- E. HARD, Choice of the Week, Album Network, Pick of the Week.
- F. All of the Above.

"ALL OF THE ABOVE" A New Album Featuring: "You Sure Fooled Me," "Earth Out Tonight," "Somebody's Calling," "Crazy"
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Warner Details Video Rental Plan Says It Will Track Down Consumers Who Keep Tapes

LOS ANGELES—Warner Home Video projects a 150% average profit potential within eight weeks for videocassettes rented under its new plan, as outlined in a policy letter to retail licensors.

Figuring that a retailer will rent each tape twice a week at \$5.50 per rental, or \$11 weekly, for a two-month gross of \$88, the WHV schedule depicts an aggregate rental cost of \$35.20 during the same period.

When applied against the gross, the resulting profit of \$52.80 translates to 150%.

The final line of the actual WHV schedule, listed as "Incremental Billing Cost," is the actual dealer rental cost per week, with all weeks after the sixth costing the account \$4.40.

In its rental policy letter, WHV emphasizes that all videocassettes and/or videodisks remain its property. WEA/WHV representatives, in elaborating on the program, have stated to accounts that when a videocassette is not returned, the master licensor must pay \$100 for the unreturned unit of product and must supply the WEA branch with the name, address and phone number of the consumer who rented but did not return the product unit. WEA/WHV has asserted it will go to the consumer's home and personally demand return of the product, if letters to the consumer do not elicit the videocassette's return.

Retail licensors must rent 20 units of WHV product as an opening order. There is no reorder minimum, but on an individual order for less than six units, there is a \$1 handling fee per order assessed.

Payment terms are net, 10th of the first month following billing date. Past due invoices will carry a 1½% late charge per month. Billing cuts off the 25th of each month.

To facilitate prompt return of titles, it's understood that with each shipment, every piece of product carries its own individual Return Authorization. The first week's invoice will reflect 20 cents per unit freight credit for the return.

The master licensor (distributor) must lease a product unit for a minimum of three weeks. There is no such minimum time for the retail licensor.

(Continued on page 15)

BPI Executive Looks To Modest U.K. Sales Upturn

By PETER JONES

LONDON—A "modest" recovery in the U.K. record market can be expected in the next 12 to 18 months, according to the director general of the British Phonographic Industry, John Deacon, extrapolating from statistics covering the second quarter of this year.

Deliveries of singles to the retail trade were 9.2% ahead of the same period in 1980, while albums dipped 1.9% and prerecorded cassettes fell 9.2%. Despite the latter figure, Deacon says the overall picture is "more promising" than has been evident for some time.

"It does seem U.K. sales have just about reached their lowest level," he offers, adding his expectations of the impending recovery.

Then he injects a familiar warning: "It should never go without saying that at least one-third of the industry's potential market will remain lost to home taping until some measure of protection is afforded to copyright owners."

He's worried by a recent 2% increase in bank lending rates here, which "will cause some slight delay in recapturing that part of the market which had been lost to parallel imports.

"Higher interest rates strengthen the pound sterling and make foreign-produced records and tapes a tempting proposition for U.K. traders."

Delivery of singles, April-June, neared the 18 million unit mark, prompting Deacon to assert: "Essentially the singles market remains stable, buoyed up by new teenage-slanted repertoire. But it is some-

(Continued on page 60)

KAPLAN ON OWNERSHIP

WASHINGTON, D.C.—"There is no magic in the seven-seven-seven (seven AM, seven FM, seven tv stations) restrictions on ownership of broadcast facilities. The figure could as easily be 20-20-20."

So saying, Sis Kaplan, president of the National Radio Broadcasters Assn. and chief executive of Sis Broadcasting (WAYS-AM/WROQ-FM Charlotte, N.C.) testified against this regulation as well as the Fairness Doctrine in hearings Wednesday (23) before the House Subcommittee on Telecommunications, Consumer Protection and Finance.

"There has never been any proof that limiting a broadcaster to seven AM, seven FM and seven tv stations serves any useful purpose, or that the public is somehow deprived when there is a cross-ownership of broadcast facilities and newspapers in one community."

"The theory," she continued, "overlooks the economies of cross-ownership and multiple ownership which result in the channeling of monies towards programming and even other media. The recent loss of the Washington Star, which could not survive without the financial assistance flowing from a profitable television station in the same city, is a clear demonstration of the unfortunate effects which can occur when

(Continued on page 72)

E/A Enters Gospel Field Via Light Distribution Tie

By ROBYN WELLS

LOS ANGELES — Elektra/Asylum becomes the most recent major secular label to delve into gospel music, pacting a longterm label distribution agreement with Light Records, effective Feb. 1, 1982.

Elektra's incursion into the gospel field is the latest in a series of secular-sacred liaisons that includes the

founding of special labels by CBS, MCA and PolyGram and the use of gospel-oriented artists on the Millennium and Warner Bros. labels. MCA/Songbird distributes Sparrow's gospel products among its secular accounts, while Sparrow handles MCA/Songbird on the Christian bookstore circuit.

Under the terms of the agreement, E/A will distribute Light product to all accounts within the U.S., excepting the Christian bookstore network, which will be handled by Lexicon Music Inc.

Initially, approximately 25 albums from Light's catalog will be distributed by E/A. A gospel midline will be introduced with an additional 20 catalog items slated for release in early 1982.

Approximately 15 new Light releases will be delivered to E/A during each year of the agreement. Product by Walter Hawkins, Jessy Dixon, Reba Rambo, Danniebelle and Resurrection Band will be issued during the first quarter of 1982, with a new Andrae Crouch LP slated for a later release date.

Lexicon Music recently terminated its exclusive distribution agreement with Word for Light product, effective Dec. 11, 1981. Word will continue to sell Light product through that date and will accept returns until Jan. 31, 1982.

THREE DEVELOPMENTS

Radio Coverage Expanded

NEW YORK—Billboard is expanding its radio programming coverage, effective this issue.

Leading radio researcher Robert Balon, Ph.D., joins the magazine as a regular columnist; "Out Of The Box," a feature introduced in July to highlight top adds at key stations, now embraces four formats weekly; and Robyn Wells, staff writer for Billboard in Nashville, is appointed assistant radio programming editor for the Southeast.

Balon, who contributed occasionally to Billboard last year, will advise programmers on research. Founder of consulting company Robert E. Balon & Assoc., he kicked off last month's NAB conference in Chicago last

month with a provocative presentation, "Listening To The Listeners" (Billboard, Aug. 29). Sponsored by the rep firm of McGavren Guild, this study will be completed in three weeks.

"Out Of The Box" has been concentrating on new record adds at Hot 100, adult contemporary and AOR stations. Now the feature will span four formats: Hot 100/adult contemporary, AOR, black and country (p. 18).

Robyn Wells, who played a major role in Billboard's coverage of the NRBA convention in Miami Sept. 13-16, has been reporting on radio for some time. She joined the magazine's full-time staff at the beginning of this year.

Publisher Vid Pact Ploy: Keep Rental Options Open

By IS HOROWITZ

NEW YORK — Publishers, concerned over the galloping trend toward videocassette rental, are already taking steps to insert contractual caveats in license agreements with video music users.

Al Berman reports that publisher affiliates of the Harry Fox Agency, which he heads, are asking that mechanical licenses stipulate some provision for payment based on cassette sales, now include an additional clause that specifically warns the deal does not apply to rental materials.

No licensing plan for rental units has yet surfaced, says Berman, who nevertheless speculates that some fee pegged to the extent of rental usage will be sought.

The Fox Agency does not set policy itself, Berman notes, but acts in all its contacts with music users at the direction of individ-

ual publishers represented by the licensing/collection organization.

Berman views the entire video cassette/disk licensing field as still in its infant stage with regard to music. Relatively few licenses of any kind have been issued so far, and these have not yet settled into an industry pattern that would provide workable precedents.

Still, publishers are said to be watching the Warner Home Video rental development with great interest and some trepidation, fearing that it could tend to erode established guidelines for mechanical license.

Of particular concern is the intention of Warner to retain ownership of cassettes, while offering them for rent, and how this would impact on the traditional principle of payment for each unit marketed to the public.

ASCAP Sees 7% Gross Rise Despite Foreign Dip

LOS ANGELES — ASCAP's receipts continue soaring. The society registered receipts of \$104.9 million for the eight months of calendar 1981 through August, a 7.3% increase above 1980 receipts for the same period of \$97,755,000.

The increase occurred despite a marked falloff in foreign societies receipts of 24% from 1980's \$11,338,000 to \$8.6 million this year.

Disbursement to ASCAP publishers and writers for the period decreased in 1981 from \$58,705,000 of 1980 to \$55.7 million this year for a 6.7% dip. Disbursements from domestic sources slumped from \$47,145,000 last year to \$41.6 million in 1981, an 11.8% drop. Foreign distribution escalated from \$12,560,000 last year to \$14.1 million this year for a gain of 12.3%.

On July 27, the following distribution to U.S. publishers and writers was made by country as of 1979: England, \$6.4 million; France, \$3.7 million; Germany, \$2.8 million; Sweden, \$700,000; South Africa,

\$200,000 and \$300,000 from miscellaneous foreign sources. Another foreign distribution amounting to \$13 million is due domestic membership in December, the West Coast membership meeting was told Tuesday (22).

ASCAP projects that its year-end receipts for 1981 will exceed \$165 million, a healthy boost over 1980's \$154,121,000.

Salaries and expenses for ASCAP's 21 offices and 743 employees totaled \$20.2 million for the 1981 period, up 18.6% from the prior year's \$17,026,000.

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Capitol Firms Holiday TV Blitz

Total Of 15 'Name-Power' Artists Featured In Spots

By PAUL GREIN

LOS ANGELES — Capitol/EMI America/Liberty is planning a major television advertising push to buttress its fall restocking program (Billboard, Sept. 19).

The tv blitz is set to run from Nov. 27 to Dec. 24 in 58 markets, reaching an estimated 51.4 million U.S. households. The campaign, dubbed

"The Stars Shine At Christmas," is an extension of Capitol's 1980 drive.

"We're spending about one-third more than last year," says Dennis White, the label's vice president of marketing, "and we're going to include more artists in the campaign."

"We measured last year's campaign against the previous year and

the net was substantially higher, so we knew that our customers sold more records. The No. 1 gift LP last Christmas was 'Kenny Rogers' Greatest Hits,' which I'm convinced was a direct result of our campaign."

"The campaign is almost generic: It really just sells music, but obviously we're selling our acts. We're playing off name-power—not so much specific albums as artists."

A total of 15 artists will be featured in the 60-second spots and about five powerhouse acts in the 30-second variation. Acts involved are Kenny Rogers, Bob Seger, Juice Newton, Kim Carnes, Anne Murray, Steve Miller, Billy Squier, Little River Band, Natalie Cole, the Knack, the Beatles, J. Geils Band, Sheena Easton, Ronnie Laws and the Dirt Band.

In the spots, a green Christmas tree is covered with star-shaped ornaments which contain the faces and names of the label's top acts. Capitol is also making 10,000 die-cut cardboard Christmas tree-shaped posters for its customers. The "trees" come in two sizes—three feet and six feet—and also feature the star-shaped ornaments as well as the

(Continued on page 72)

Extend Italian Import Deposit

MILAN — The Italian record industry has been shaken by an announcement by the government that the controversial import deposit law, previously set to end Sept. 30, is to be extended a further five months.

The initial ruling was that all payments abroad, starting May 29 this year, had to be accompanied by a deposit of a sum, equal to 30% of the due amount, at the Central Bank. And this deposit carried no interest payment.

The law, which hits importers most heavily, was passed to counter an Italian balance of payments situation which constantly widens in the context of a poor overall economic atmosphere.

From the start, it was seen as a

punishing blow for record companies dealing in foreign repertoire, and U.S. and U.K. product remains a key part of the Italian music business.

When the original deposit levy was imposed earlier this year, Guido Rignano, president of the Associazione dei Fonografici Italiani (AFI), the record company watchdog organization, said: "For the music business here, imports always exceed exports. This 30% deposit ruling can only lead to raised production costs."

"The rate of exchange of the lira against the U.S. dollar merely exacerbates the bad situation. It makes many catalogs, specially from Brit-

(Continued on page 58)

Executive Turntable

Record Companies

At RCA Records, **Alan Grunblatt** moves to manager of marketing research, up from head of the label's marketing research dept.; **Bob Catania** is upped to manager of national album promotion from his former job as field promotion rep.; and **Ron Fair** is named a&r talent manager of contemporary music, West Coast, after having served as staff engineer for United Artists Music. . . . **Cliff**



Sublette

O'Sullivan is appointed product manager, West Coast, for Epic/Portrait/Associated Labels, where he was associate product manager. Also at EPA, **Judy Taylor** becomes West Coast merchandising manager. Moved at Warner Bros. Records are **Ken Puvogel** to national AOR promotion coordinator and **Stuart Cohen** to northeast regional AOR promotion manager, Puvogel's former position. Prior to his promotion, Cohen was



Fowler

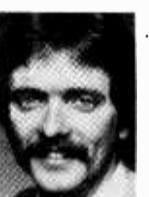
Warner Bros. New York promotion manager. He will be based in New York. . . . **Beverly Weinstein** is new director of production and sales administration for Boardwalk Entertainment Co. She has held executive positions in sales, production and creative services for the PolyGram, London, Arista, Private Stock and Bell labels.

Mike Gormley departs his post as vice president of communications for A&M Records, Los Angeles. . . . At WMOT Records, **Mary Dorfman** returns to the post of senior vice president of marketing and sales. He had left the CBS distributed label briefly to pursue outside projects. . . . **Jim Beaumont** is special projects coordinator for the Cleveland sales territory for W/E/A. He was regional



Grunblatt

rep for Inner City Jazz/Music Mints One, New York. **Marijane Levee** is the new national publicity director for Regency Records, Los Angeles. She was vice president of Edye Rome Public Relations. . . . Named vice president of marketing for Sine Qua Non Records, Providence, R.I., is **Anthony Orr**. He was director of classical sales for PolyGram.



O'Sullivan

Related Fields

Classical record producer and movie film music editor **George Korngold** has joined Digital Recording Corp./Soundstream as vice president of recording and editing services, becoming Soundstream's new liaison with record labels and film companies. . . . Several promotions have been announced by Top Billing International, Nashville-based booking agency. They are **Jack Sublette** to executive vice president, general manager and chief operating officer; **Don Fowler** to senior vice president; **Ginger Hennessy** to vice president, midwest region; **Allen Whitcomb** to vice president, southeast region; and **Dan Goodman** to agent. Goodman was with International Celebrity Management. The others



Dorfman

are veterans in the firm. . . . **Jonathan Dolgen** is president of Columbia Pictures Pay-Cable and Home Entertainment Group, Burbank, Calif. He will retain his title of executive vice president of Columbia Pictures and continue to oversee the company's music publishing group. . . . **Arnold J. Holland** is named director of business affairs for RCA SelectaVision VideoDiscs. He was director of business affairs for Capitol Records.



Weinstein

At Radio Shack, Fort Worth, **Irwin H. Spivak** moves to the new post of creative advertising manager. He was a consultant for the Spencer Group, Waltham, Mass. . . . **William Deegan** is district manager of Sony Video Communications Division. Formerly project director for the Berkshire Educational Television Authority, Deegan will be headquartered in Pittsfield, Mass. . . . Promoted at Kenwood Electronics, Carson, Calif., are **Yoichi Nakase** to the company's executive committee; **Kazuo Guzuki** to general manager of the western region; and **Henry Akiya** to vice president of public relations. Akiya will be located at the company's eastern regional office in Secaucus, N.J.

Joel L. Motel is director of audio product planning for Zenith Radio Corp., Glenview, Ill. He was the company's manager of audio product planning. . . . **Chris Oberschelp** is named media buyer for Discwasher, Columbia, Mo. Before joining Discwasher, he was an account executive for a St. Louis weekly. . . . At Walt Disney Productions, **Erwin D. Okun** is the new vice president of public relations. Prior to joining the Burbank company, Okun was director to joining the Burbank company, Okun was director of communications for DiscoVision Assocs. . . . **Keith Garde** is promotional director for Scotland Video, New York. . . . **Gloria Love** joins Tioch Productions, New York, as assistant to the vice president. She was formerly with San Francisco retailer Portals To Music. . . . **Wally Hayman** is director of media services for Sigma Sound Studios, Philadelphia and New York. He was studio manager for Queen Village Recording, Philadelphia.

Debra Kresh moves to the post of vice president of the Press Office, New York. She was the company's senior account executive. . . . **Elaine Cooper** is named account executive for the Howard Bloom Organization, New York. Cooper was west coast manager of tour and special markets publicity for MCA Records. . . . At Sanford Ross Management, New York, **Deborah Carr** is appointed director of creative development. Earlier, she was production and booking coordinator for Trax and J. P.'s, New York. . . . **Debbie Meister** joins Redline Talent & Booking, Hollywood, as a booking agent and show coordinator. . . . **Brad Mason LeBeau** moves to slot at director of national promotion for Musico, New York. LeBeau was head of national rock'n'roll promotions for Polish Records.

Seeks Judgment Against Butterfly Label

LOS ANGELES—Former vice president of music publishing Donald Sorkin wants a Superior Court judgment to enforce a recent state labor ruling that CM Records doing business as Butterfly Records pay him \$20,000.

The court dossier shows that a California labor commissioner awarded Sorkin \$20,000 in salary and reimbursable expenses due him from June 1, 1979, to Dec. 1, 1979, when he was employed by the defendant at \$20,000 annual salary.

Major Hike In Vidtronic Plant Capacity

By JIM McCULLAUGH

LOS ANGELES—Vidtronic, one of the industry's major videotape duplicators and a Technicolor subsidiary, has significantly expanded its replication capability with a new facility.

By year's end seven million videocassettes for the home video market will be the full annual operating capability of the new 50,000 sq. ft. Vidtronic Videocassette Division plant in nearby Newbury Park, according to John Donlon, president of the new division. Two million is present capacity.

Thus far the new facility is devoted exclusively to 1/2-inch Beta and VHS videocassette duplication, but is eyeing other formats including 1/4-inch and possible expansion to videodisk replication.

Technicolor makes available a 1/4-inch VTR but Donlon acknowledges that this format still represents but a small segment of the home video market.

The plant is also gearing up for stereo videocassette duplication with Dolby encoding stereo equipment already in place.

With over 2,000 VHS and Beta

(Continued on page 15)

Deadline For Grammys

NEW YORK — The deadline for record company entry forms for the 24th annual Grammy Awards is Monday (5), reminds NARAS, the record academy. On that day, forms must reach the academy's national office in Burbank, Calif. Members entry forms are due Thursday (8).

OCTOBER 3, 1981, BILLBOARD



Billboard photo by Peter Cunningham

LENA'S ARMY—An estimated 700 fans thronged Sam Goody's Manhattan outlet on Sixth Ave. when Lena Horne showed up to tout the QWest/Warner Bros. album documenting her Tony-winning Broadway review, "The Lady And Her Music." She's seen here autographing copies for her rapt followers.

CBS Emphasizing Global Simultaneous LP Release

By LEO SACKS

NEW YORK—CBS Records International is moving to maximize its global sales of major new recordings with the establishment of a uniform release date for affiliate companies.

The strategy, often cited as an industry goal, is significant because it also targets wholly owned subsidiaries in Latin America, where product is traditionally issued months after its United States release.

The program kicked off Aug. 3 when 26 CBS International affiliates "simultaneously" shipped "Time," the new album by Electric Light Orchestra, in album and cassette configurations. Eight pressing facilities around the world were involved in

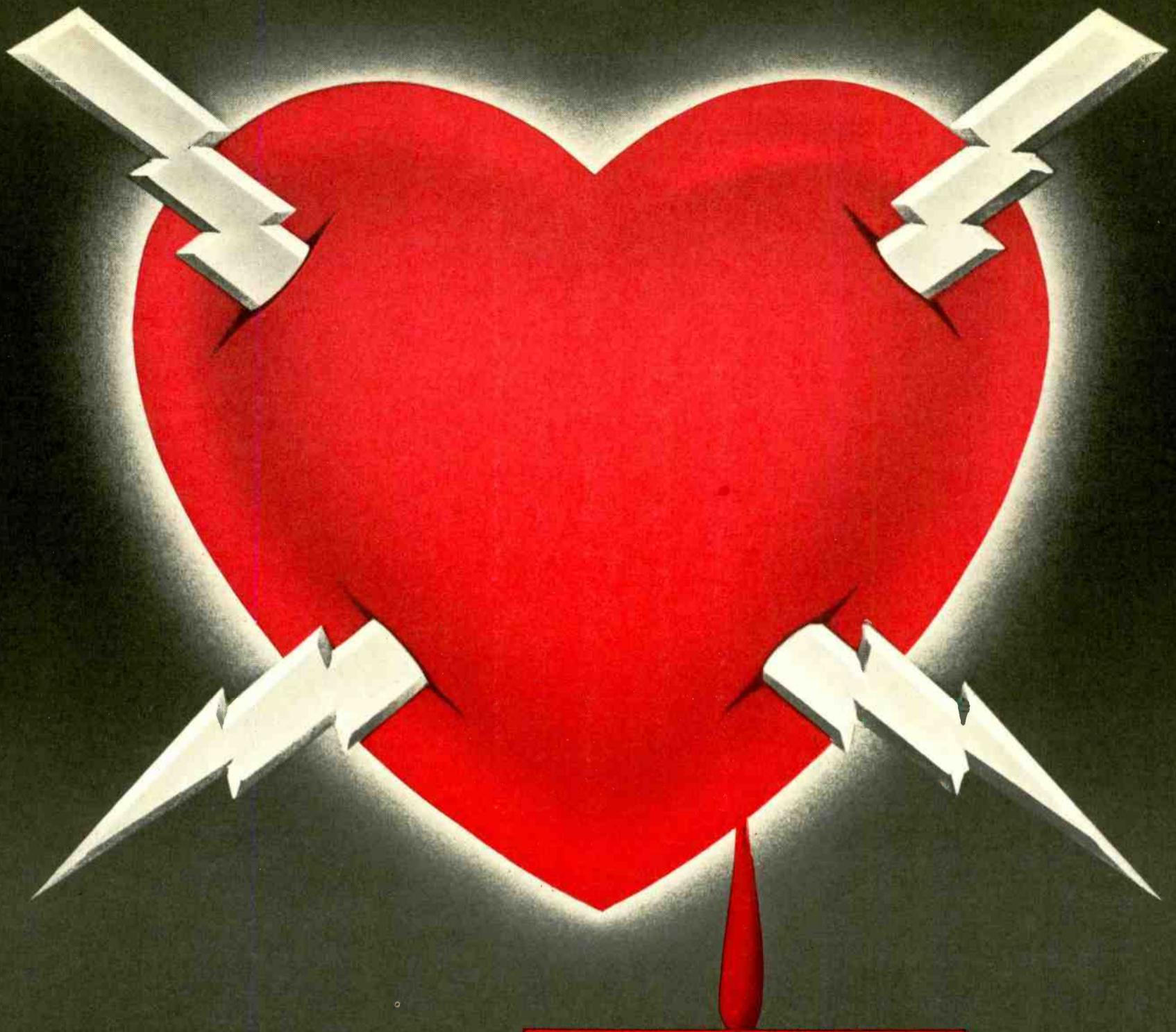
the manufacture of the disk. Meat Loaf's new record, "Dead Ringer," shipped worldwide three weeks ago.

"The release of the ELO album marked the first time in our experience that a record was issued everywhere at once, excluding Japan," comments Bunny Freidus, vice president of creative operations for CBS International. Product was in stores within five days of their release dates, she adds.

"The real coup was getting the parts to our manufacturing people in Central and South America, where the pressing process is generally slow," Freidus continues. "But our plants in Mexico, Brazil, Argen-

(Continued on page 60)

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**Journey's Neal Schon and Jan Hammer
rip through the heart of rock 'n' roll.**

As Journey's lead guitarist, Neal Schon has electrified millions.

Now he sends more sparks flying as he unleashes his hard-edged vocal intensity for the first time.

And joins forces with dynamic multi-keyboardist, Jan Hammer.

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Management: Herbie Herbert; Nightmare, Inc., San Francisco (Neal Schon).
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Chartbeat

Ross, Cross: Who's Boss? Rick James Hits 18 Weeks

By PAUL GREIN

LOS ANGELES—Diana Ross & Lionel Richie's "Endless Love" (Motown) logs its eighth week at the pop summit, making it the longest-running No. 1 duet since Les Paul & Mary Ford's "Vaya Con Dios" in 1953.

That smash spent 11 weeks on top, compared to nine for Les & Mary's "How High The Moon" in 1951. No other duet in the 41-year history of Billboard's pop singles chart has had as many as eight weeks at No. 1.

Christopher Cross' "Arthur's Theme" (Warner Bros.) jumps five points to number two, making this the first week that songs from films have occupied the top two spots since the Bee Gees dominated movie boom of 1977-78.

The Gibbs' "How Deep Is Your Love" hit No. 1 in December, 1977, nudging Debby Boone's "You Light Up My Life" to number two; their "Night Fever" made No. 1 in March of '78, buttressed at two by their "Stayin' Alive" and later Yvonne Elliman's "If I Can't Have You."

This week's one-two finish for Ross and Cross marks a replay of the Sept. 6, 1980 singles chart, when Ross' "Upside Down" was No. 1 and Cross' "Sailing" was ranked second.

And, as readers of last week's column will have already deduced, "Endless Love" now stands alone as the longest-running No. 1 hit in Motown history. Just as Ross closed out her Supremes career (she's at RCA now) in style with the No. 1 "Somebody We'll Be Together," she's clos-

ing out her Motown career in rather spectacular fashion.

Ross has always known how to make a splashy entrance. Now we know that the lady can also make heads turn with her exits.

★ ★ ★

More Motown: Rick James' "Street Songs" (Gordy) is Billboard's No. 1 r&b album for the 18th week, a total topped by only one LP since the chart was launched in 1965.

That was Stevie Wonder's "Songs In The Key Of Life," which had 20 weeks on top five years ago. Tied with "Street Songs" for second place is the 1965 LP "Temptations Sing Smokey," which gives Motown a clean sweep of the three longest-running No. 1 r&b albums.

Here are the top dozen, ranked by weeks at No. 1:

1. "Songs In The Key Of Life," Stevie Wonder, Tamla, 1976-77, 20 weeks.
2. "Temptations Sing Smokey," Temptations, Gordy, 1965, 18 weeks.
3. "Street Songs," Rick James, Gordy, 1981, 18 weeks.
4. "Aretha Now," Aretha Franklin, Atlantic, 1968, 17 weeks.
5. "Off The Wall," Michael Jackson, Epic, 1979-80, 17 weeks.
6. "Lady Soul," Aretha Franklin, Atlantic, 1968, 16 weeks.
7. "Puzzle People," Temptations, Gordy, 1969-70, 15 weeks.

(Continued on page 42)

General News SRO, But No Innovation, For Monterey

By A. JAMES LISKA

MONTEREY—It was a success like none other ever witnessed in its 24-year history, for this was the first time the Monterey Jazz Festival had sold out its fairgrounds house—for all five shows—eight weeks prior to the annual event's opening concert.

While the advance sellout (no tickets to individual events were even offered for sale) assured the festival's general manager and founder, Jimmy Lyons, of a financial success, no such assurances were given to the artistic side of the coin. Many of the acts included in this year's lineup had not been signed by the time the last book of tickets had been sold, indicating that many of the 35,000 festival patrons care less about the music than the event itself. They had willingly put themselves in Lyons' hands—ready to accept whatever jazz he chose to dish out.

The jazz Lyons did choose varied little from past years. The sold-out situation provided ample and typically unafforded opportunities for both innovative and adventuresome programming. But the straight and narrow path, well-worn after all these years, was followed and little music outside of the time-tested provincial realm was presented.

Both the avant-garde and fusion were completely ignored at this year's festival, with the former form once again being denied exposure to large audiences.

Friday night's opening concert narrowly skirted disaster as its length (15 minutes shy of six hours), poor scheduling, excesses of dated music and spans of inexcusably programmed mediocrity sent thousands to the exits before the best act had taken the stage.

It was not until after 1 a.m. Saturday that what was left of the audience finally got to hear Rob McConnell's Boss Brass Big Band.

McConnell's band is clearly one of the best bands in existence, due largely to his exceptional gifts as an arranger and valve trombonist. The inclusion of such musicians as trumpeters Sam Noto and Guido Basso, saxophonists Moe Koffman and Eugene Amaro, and guitarist Ed Bickert, also account for this band's enthusiastic acceptance. That same acceptance was afforded the band

(Continued on page 49)



SPIRITED SOIREE—Songstress Merry Clayton, left, laughs appreciatively as an ebullient Arnie Orleans, Destiny Records president, makes a point during the Sept. 17 bash launching the new West Coast label. Clayton guests on one of the firm's first LPs, "The Joel Peskin Group."

BEHIND SCHEDULE?

Promotion Of CX Hinges Now On Software Flow

By ALAN PENCHANSKY

CHICAGO—CBS Records is holding up on its promotional efforts relating to the CX-encoding disk manufacture process. The label has promised a major consumer education campaign, but no timetable for the move is set, reports a CBS spokesperson.

Sources close to the development of the new process now believe that CX will simmer quietly on the back burner until 1982. Promotion of the system now is hinging on software availability which is running behind schedule.

The CBS spokesperson says the label has its "fingers crossed" that the projected minimum of 50 encoded titles will reach market this fall. CBS originally promised between 50 and 100 CX titles for the fall season.

A major consumer promotion will reportedly be forthcoming, and a new executive appointment at CBS will create a post with specific responsibilities in the area of CX implementation.

RCA, WEA and recently Telefunken/Teldec have joined CBS in the CX camp. These pacts, however, have yet to result in any non-CBS encoded software, and sources at Atlantic Records, Warner Records, Elektra Records and RCA Records said no encoded albums are in the pipeline.

CBS will have only one encoded classical album before Christmas, "French Art Songs," performed by Regine Crespin with pianist Philippe Entremont. "There will be more classical

albums coming," says the spokesperson. "I can't give you an exact timetable. You must have an agreement from the artist and the producer," he adds. "You just can't do it arbitrarily."

While classical has only a 5% share of total record sales, classical product is viewed as essential to the CX launch because of the demographic profile of the typical audio equipment customer.

Audio dealers say they are hesitant to promote the system before a larger software inventory exists. This has held up the quantity of shipments from decoder manufacturers, reportedly, and decoders are being carried by only a small percentage of high fidelity outlets. (In the Midwest, the CBS-owned Pacific Stereo chain does not have the units.)

Continental Sound in New York City is one store carrying decoders, however, there is no promotion yet. "To sell decoders, you have to have faith in the software being available," salesman Bob Mitt explains. "I have faith as long as the record companies keep up their end of the bargain."

At Square Deal Radio & TV on Long Island, vice president Mike Brody called CX "software-dependent," noting that the small number of titles makes promotion of the system "difficult."

Ike Golin, a Torrance, Calif. audio dealer, who also has decoders in stock, calls the sales effort "premature" with today's software offerings.

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(Continued on page 49)

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BOXOFFICE INFORMATION

LOS ANGELES—Beginning with this week's issue, Billboard replaces its own Top Boxoffice research feature with Boxscore, the listing of top boxoffice attractions compiled weekly by sister publication Amusement Business.

That change reflects the shared heritage for both magazines: Amusement Business itself was launched by Billboard Publications to create a journal targeted more precisely to the needs of the live entertainment world, including outdoor attractions and arena events. Boxscore is the oldest contin-

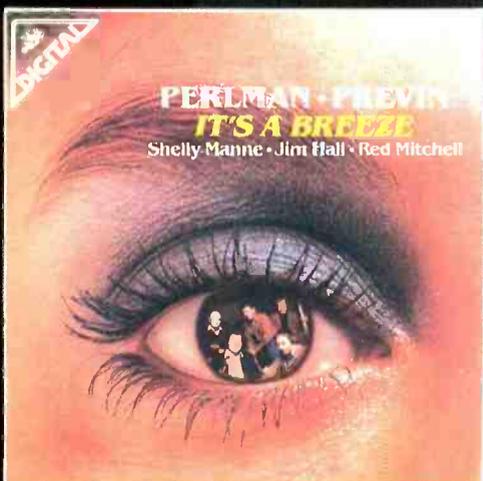
uously published ranking of boxoffice sales grosses in the live talent world. The feature was launched in 1975, and is now tabulated weekly in Nashville and New York.

The interplay between Amusement Business and Billboard has already brought key Billboard chart features into its sister publication.

Boxscore is compiled each Tuesday. Promoters and facilities wishing to contribute should contact Patricia Bates in Nashville, at (615) 748-8120; or Tina Veiders in New York, at (212) 764-7314.

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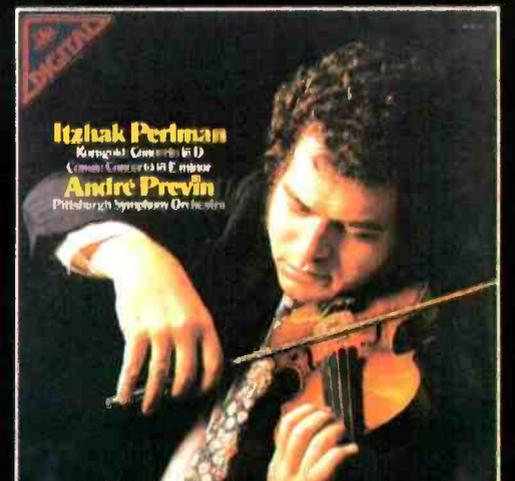
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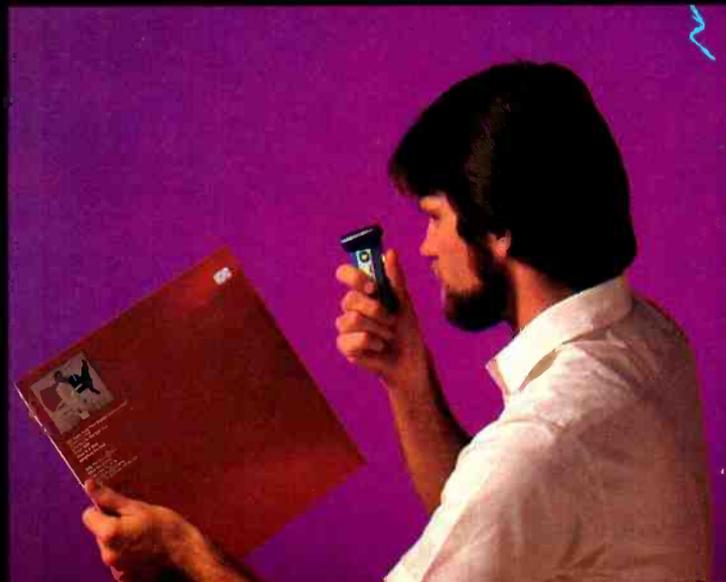


The WCI logo sticker is on all new products from Warner Bros., Elektra/Asylum and Atlantic Records and Warner Home Video in positions as shown.



The blue WCI logo is visible in daylight.

VERIFY



Flashlight is held near the eye.



The white WCI logo is visible only under flashlight.



Market Quotations

As of closing, September 24, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Altec Corporation	—	50	3/4	11/16	11/16	Unch.
36	26 1/2	ABC	6	651	30 1/2	29 1/2	30	Unch.
45 1/4	28 1/2	American Can	7	258	31 1/2	31 1/2	31 1/2	- 3/8
4 1/4	2 1/4	Automatic Radio	4	7	3 1/4	3 1/4	3 1/4	Unch.
61 1/4	40 1/2	CBS	7	253	49 1/2	49 1/2	49 1/2	Unch.
45 1/2	32 1/2	Columbia Pictures	7	171	33 1/2	33 1/2	33 1/2	+ 1/4
7 1/4	4 1/2	Craig Corporation	—	—	—	—	6 1/4	Unch.
67 1/2	45 1/2	Disney, Walt	12	576	1/2	1/2	1/2	-1/16
8 1/4	4 1/4	Electrosound Group	18	2	3 1/2	3 1/2	3 1/2	Unch.
9	3 1/4	Filmways, Inc.	—	232	4 1/2	3 1/2	3 1/2	- 1/4
22 1/2	14 1/2	Gulf + Western	3	630	15 1/2	15 1/2	15 1/2	- 1/8
19 1/2	11 1/2	Handleman	7	27	13	12 1/2	12 1/2	+ 1/2
15 1/2	8 1/4	K-tel	4	6	8 1/2	8 1/2	8 1/2	+ 1/2
82 1/2	39	Matsushita Electronics	12	196	59 1/2	57 1/2	59	- 3
59	41 1/4	MCA	7	799	42	40 1/2	41	- 1 1/4
14 1/2	8 1/4	Memorex	—	104	11 1/4	10 1/2	11	- 1/4
65	48 1/2	3M	9	844	50	49	49	- 1/2
90 1/2	56 1/2	Motorola	10	1008	63 1/2	62 1/2	62 1/2	Unch.
59 1/2	36 1/2	North American Phillips	6	106	38 1/2	37	38 1/2	+ 1 1/2
20	6 1/4	Orrox Corporation	—	44	10	9 1/2	9 1/2	- 1/4
39 1/4	23 1/2	Pioneer Electronics	18	—	—	—	31 1/2	Unch.
32 1/4	18 1/4	RCA	6	752	18 1/2	18 1/2	18 1/2	- 3/8
26 1/4	14 1/4	Sony	11	4336	17 1/2	16 1/2	16 1/2	- 1/4
43	27	Storer Broadcasting	15	342	27 1/2	26 1/2	27	- 1/2
6 1/4	3 1/4	Superscope	—	11	3 1/2	3 1/2	3 1/2	Unch.
32 1/2	24 1/4	Taft Broadcasting	9	36	26 1/2	26 1/2	26 1/2	+ 3/4
58 1/2	33 1/2	Warner Communications	15	1163	44 1/2	43 1/2	43 1/2	- 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1	2	Koss Corp.	1200	7 1/2	8 1/2
Certron Corp.	2900	3/4	1	Kustom Elec.	160	2 1/2	2 1/2
Data Packaging	—	8	8 1/2	M. Josephson	6000	1 1/2	1 1/2
First Artists Prod.	2500	4 1/4	4 1/2	Recoton	—	2 1/2	2 1/2
Integrity Ent.	14200	5 1/4	5 1/2	Reeves Com.	14500	23 1/2	23 1/2
				Schwartz Bros.	—	3	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.

Waters Is Challenged In 2 Bankruptcy Suits

LOS ANGELES—Alleged LP bootlegger Andrea Ellen Waters, 1700 Del Mar Ave., Laguna Beach, faces two more suits filed in Santa Ana, Calif., Bankruptcy Court against her Chapter 7 voluntary bankruptcy petition of early this year.

Waters, also known as Andres Brown, Kathy Brown, and Vicki Vinyl doing business as Beggar's Banquet Records, was found guilty in Federal District Court here Dec. 8, 1980 by Judge Malcolm Lucas of using Bruce Springsteen's musical

ElectroSound Turnaround

NEW YORK—In a significant turnaround, ElectroSound Group Inc. reports earnings of \$155,000 on revenues of \$7,340,000 for the quarter ending Aug. 31, compared to a net loss of \$162,000 on revenues of \$4,378,000 for the equivalent period last year.

Richard H. Burkett, president, cites strong sales and profits from a recently acquired tape duplication facility and a fully on-line and profitable midwest pressing plant as contributing factors to the favorable report.

compositions without a license.

Judge Lucas slapped Waters with \$1.5 million in damages for Springsteen plus \$41,475.83 in court costs accrued by CBS Records and Springsteen in pursuing the case. Judge Lucas awarded statutory damages of \$50,000 for each of 43 infringements by Waters, who, it was testified, was bootlegging several Springsteen and one Cheap Trick live performance LPs which she authorized or actually recorded illicitly for profit at concerts by the acts.

FBI agents raided a Costa Mesa warehouse, rented by Waters, in June 1979, where they found "12 tons of" bootleg LPs and collateral materials, including 489 mothers, 321 stampers and 80 masters.

Waters filed for bankruptcy early this year, listing the \$2,268,745.45 judgment as her principal debt along with a \$5,000 probationary fine and approximately \$120,000 she owns on her home. As assets she listed her equity in the home, and about \$3,000 in other personal property and cash.

Now CBS and Springsteen have each filed individual suits in her bankruptcy action, seeking judgments against the defendant to assure payment of amounts awarded by Judge Lucas.

General News

Master Rights Held In Question Petition Seeks American First Papers, Oral Testimony

By JEAN WILLIAMS

LOS ANGELES—A petition to obtain from American First Record Corp. here documentation that the firm was authorized to sell more than 180 masters by more than 75 artists has been filed in Superior Court in Santa Monica.

The petition, filed on behalf of Baynon Productions, Inc., M/V Productions, Inc., and Star Show International, Inc., buyers and sellers of master recordings, seeks to have Al M. Biaggi and Dennis Jennings of American First produce papers and oral testimony authorizing them to sell the disputed masters to the three firms.

Among the artists included in the petition are Paul Anka, Black Sabbath, James Brown, Cher, Ray Charles, Chicago, Mac Davis, Aretha Franklin, Mickey Gilley, Isaac Hayes, Isley Bros., Gladys Knight & the Pips, Kool & the Gang, Olivia Newton-John, Barbara Mandrell, Barry Manilow, Peaches & Herb, Helen Reddy, Kenny Rogers, Bob Seger, Frank Sinatra, the Spinners, Bruce Springsteen, Barbra Streisand, Donna Summer, James

Taylor, Dionne Warwick and Grover Washington Jr.

The three petitioners, according to court documents, last year purchased the masters from American First and in turn sold the product to their clients.

Two of the petitioners' clients, UM Leasing Corp. and Koala Record Co., have threatened to bring suit against the petitioners for damages for breach of warranties, indemnification and damages for breach of contract, if they cannot be promptly assured that American First had the rights it purported to transfer to the petitioners, say court records.

"Petitioners cannot provide such assurances without examining the documents of title and of transfer by which Biaggi and/or American First obtained said product before transferring the same to petitioners," charges the petition.

"Biaggi (or his company, American First) promised to furnish the documentation 'to authenticate and verify seller's rights' in connection therewith, to petitioners' attorney upon written request.

"Petitioners and their attorneys have made written and verbal demands upon Biaggi and American First for documentation of the products which have been questioned. Biaggi has promised to deliver the requested documentation, but in ev-

ery instance but two he failed to deliver any documentation whatsoever.

"In the two instances where he has delivered 'documentation,' (a Barry Manilow album and a Barbra Streisand album), the signatures and contracts are highly suspect, and their authenticity cannot be verified."

Merle H. Sandler, attorney for the petitioners, says he has been in contact with some of the labels involved, including CBS. CBS' special products division is handling the matter. "They are being very cooperative in this," says Sandler.

In addition to documentation, the petitioners are seeking oral examination of Biaggi and Jennings. "Without Biaggi's and Jennings' testimony, the documents alone are of little value, as petitioners have reason to believe they are illegible and therefore would be incapable of verification as to their authenticity," contends the action.

Tandy Sales Up

NEW YORK—Tandy Corp. sales for August were \$147,399,000 an increase of 26% over August, 1980 figures of \$177,008,000. Tandy's U.S. Radio Shack division posted a 29% gain to \$121,500,000 during the month, compared to \$94,201,000 for Aug. 1980.

Sony Sales Rise, Net Income Dips

NEW YORK—Despite strong increases in VCR and Walkman sales, Sony Corp. has announced a drop in consolidated net income for both the third quarter and nine-month period ended July 31. Yen depreciation relative to the dollar and to European currencies was blamed for the lower net, as were high U.S. interest rates.

Sales for the third quarter rose 15.5%, to \$1.067 billion from 923.8 million for the same period last year. Consolidated operating income for third quarter 1981 increased 34.2%.

But net income for the quarter declined 14.2%, from \$69.9 million to \$60 million. Earnings per share of common stock were 26c for the quarter, compared with 32c for the same period in 1980.

For the nine-month period, net sales rose 16.5% in 1981 over the same period in 1980: from \$2.8 billion to \$3.3 billion. Consolidated operating income increased 2.6%, to \$423.5 million. Again, though, consolidated net income decreased, from \$219.5 million to \$195.5 million, or 10.9%. Earnings per share were 85c compared with \$1.02 for the same nine months a year ago.

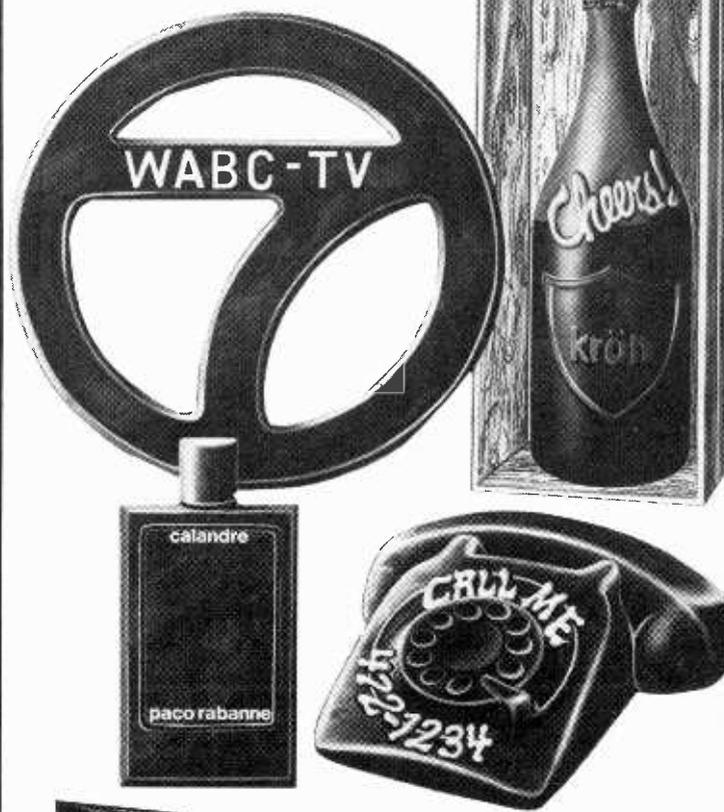
Sales of videotape recorders for the nine-month period rose 39.4% and accounted for 26.4% of net sales. For the quarter, the figures are: a 27.6% rise, accounting for 26.6% of sales.

The dollar amounts are translated from yen at the rate of 233 yen equal to \$1 U.S. dollar amounts for fiscal 1980 have been stated using the same rate.

Foreign exchange rates, which accounted for a \$21.094 million gain to Sony in third quarter 1980, accounted for a \$34.7 million loss in the third quarter of 1981.

Sony's overseas sales increased 24.6% for the quarter and accounted for 73.7% of net sales. Domestic sales for the quarter decreased 4.1% and accounted for 26.3% of net sales.

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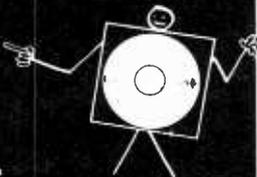
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Rock'n'Rolling

First Amendment Covers Rock Shows, Judge Rules

By ROMAN KOZAK

NEW YORK—Does a rock concert enjoy the same constitutional protection of free speech and expression as, say, a rugby match with a team from South Africa?

Yes, a judge in the Common Pleas Court of Lucas County in Ohio has ruled, denying a temporary and permanent injunction sought by the local district attorney who sought to stop a scheduled REO concert at the Toledo Speedway, because in the past a "criminal nuisance," that is, drug taking, took place in similar concerts.

"We feel we have won a landmark case for our industry," says promoter Jules Belkin. "For the first time concerts are encompassed under the Constitution's guidelines protecting freedom of speech and expression."

In seeking the injunction, Anthony G. Pizza, prosecuting attorney of Lucas County, Ohio, argued that according to Ohio law, "any person who uses, occupies, establishes or conducts a nuisance or aids or abets therein is guilty of maintaining a nuisance and shall be enjoined."

He said that the promoters and owners of the Speedway put on a concert on July 13, 1980 and Aug. 17, 1980, and in both cases illegal drug related activity was observed, with as many as "75-100 different people selling drugs and at least 500 people using drugs."

He further added that the owners and promoters knew of this illegal activity and that they were unable to prevent it from occurring. He added: "From prior experience with said concerts, the Toledo Police Dept. cannot effectively enforce the drug laws of the state of Ohio. From

past experience, it is known that if officers of the Toledo Police Dept. or agents of the Toledo Metro Drug Unit attempt to enforce the drug laws, a riotous situation could and would occur and said situation would create a situation in which the personal safety of the officers would be in jeopardy."

Nothing doing, in effect said Judge Reno R. Riley Jr., denying the injunction.

"Ohio's nuisance statutes are subject, as are all statutes, to Constitutional limitations," wrote the judge in his ruling. "The Constitution of the U.S. and the state of Ohio prohibit governmental actions that would abridge the rights of free speech, or the right to hear such speech. The importance of the right of free speech to our freedoms as a whole cannot be overemphasized."

"Such protection is not diminished even though the activity is a large-scale business and the sole reason for the expressive conduct is the likelihood of pecuniary enrichment. . . . Therefore the staging of a musical production for profit, such as the defendants' rock concert, is entitled to the protection under the right of free expression."

Moreover, the judge ruled that the nuisance statutes did not apply to this situation. "Plaintiff (the DA) asserts that the illegal activity of some patrons is sufficient justification to completely prohibit a legitimate exercise of the right of free expression. With this the courts of this nation, including this court, do not agree," continued Judge Riley. "Unlawful conduct of an audience (here only a small part of an audience), absent a specific intention to incite imminent lawless action, is not sufficient justification to curtail the

(Continued on page 72)



WHO'S CALLING?—Atco recording artist John Entwistle talks from his native England with Atlantic president Doug Morris and Atco vice president Reen Nalli in New York. They called to congratulate the Who bassist on the release of his debut solo album "Too Late The Hero."

Handshake's Sneaker Ties With Jordache Promotion

NEW YORK—Handshake Records is bringing a new group, Sneaker, to market with a year-long, national tie-in with Jordache Athletic Wear Ltd., a recently established unit of the \$300 million a year jeans manufacturer.

The Jeff Baxter-produced act, out of Los Angeles, will appear in Jordache radio, tv and print advertising, with the possibility that radio and tv ads will include portions of their self-titled debut album.

Handshake will utilize for promotional purposes merchandise from the Jordache division, including 1,000 pairs of sneakers, jeans, shorts and T-shirts. Some of the promotion

will also flow through CBS, which handles Handshake on a pressing-and-distribution basis.

The Jordache association was officially launched Thursday (24) at a "Sneak A Peak Of Sneaker" at Village Recorders in Los Angeles, where most of the album was recorded.

Village Recorders' Dick LaPalm played a role in bringing the group to Handshake, according to Handshake president Ron Alexenburg, an old friend of the veteran industry executive. Also, West Coast chief for Handshake, Joel Newman, brought the group to the attention of Alexenburg, who flew to the Coast to watch the group perform.

The Jordache arrangement was made by Dean Alexenburg, vice president of sales and marketing for Handshake, and Lynn Smotzer of Jordache, who was present at the Los Angeles showcase.

Still in the planning stages, according to Dean Alexenburg, is a retailer contest using the Jordache association.

In addition to the album, Handshake is releasing a single, "More Than Just The Two Of Us," housed in the label's first picture sleeve.

Jeff Baxter has cut such acts as Steely Dan, the Doobie Brothers, Billy & the Beaters, Nils Lofgren and Livingston Taylor.

Stiff Relocates, Picks Up MSI

NEW YORK—Stiff Records, which has signed to distribute the new MSI Records label in the U.S., has moved from its 57th St. offices to 5 Crosby St., New York City 10013 (212) 431-1600.

MSI Records is the result of a merger between San Francisco's Mutiny Records, and Shadow Productions in New York. The first product Stiff will distribute through its independent network are LPs by SVT and Hurricane Jones.

MCA Distributing Adds 24 Reps

• Continued from page 1

ing their business to one-stops or going out of business.

"We presently ship 1,300 accounts on a direct basis," says Bergamo. "But there are approximately 23,000-25,000 people that stock records. We really don't know what's going on in 85% of those outlets because there is no one in contact with those people."

Bergamo notes that economic conditions have forced one-stops to be more selective in their purchases, with product by new artists most likely to be overlooked. Stores that normally purchase product through one-stops would therefore not be aware of all new releases.

"We don't care if accounts buy through us or one-stops. We just want them to be aware that MCA has these new releases," explains Bergamo. "The future is the chains and mom and pops that break records."

Bergamo estimates that the account representatives will personally contact 4,000-5,000 accounts per month, most of which had never seen a record company representative before. "Most receive records,

but they usually arrive in a box," he offered.

The initial thrust will be toward both mom and pop stores and larger chains such as Musicland, Record Bar and Camelot, with the second level to encompass racked locations such as JC Penny, K-mart and Sears. "We'll give our people a priority list of records we want to see in stores and a new release list," Bergamo notes.

"The way the industry is today, it must be run like a business, and unless we make changes we won't survive," adds Bergamo, who is projecting next year to be "the toughest for the industry. Those that address the problem will survive and the others won't."

Bergamo feels that MCA's new marketing plan will increase one-stop business in that they will become more aware of new product from retailers.

"On an unknown act, we used to ship 25,000 records. Now we ship 3,000-4,000. You can't break a band on that amount. It's easy to blame radio for a lack of new artist breakouts, but the main reason is that you can't find records in stores," opines Bergamo.

Of the 24 account representatives,

'Unregulate': FCC's Fowler

NEW YORK—FCC chairman Mark Fowler continued his drive to "unregulate" broadcasters in a strongly worded speech to the International Radio & Television Society Wednesday (23).

He told the luncheon gathering, "We are ill-suited in our past role of federal program director. We in government lack the ability to be as well informed as those in the day-to-day fray about what the public wants or needs."

At another point he advised, "We must shed our censor's robe, even at the expense of shedding our power. While well intentioned, the efforts of the commission to fine tune the marketplace have led to distortions which have not yielded necessarily a better programming mix, or one that serves the wants of listeners, just a different mix."

Fowler's address followed another "unregulation" speech to the National Radio Broadcasters Assn. Sept. 15 in Miami (Billboard, Sept. 26) in which he spelled out some of the relief planned for radio such as formation of a Regulatory Review Group to "identify rules to abolish."

Fowler did not talk in specifics at the New York gathering, but concentrated on broad statements such as "As regulators we must be willing to self-destruct to the extent necessary . . ." and "From here onward, the public's interest must determine the public interest."

His address was interrupted several times by applause, at one point when he said, "The FCC has no business trying to influence by raised eyebrow or by raised voice for that matter. I confess that there was a romance bordering on chivalry when a chairman might declare television to be a wasteland. Those kinds of pronouncements, as I see my job, as not mine to make. You are not my flock, and I am not your shepherd."

RFC Relocates

NEW YORK—The RFC Group of Companies has moved to 161 West 54th St., New York, N.Y. 10019, (212) 246-4352.

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V.P. of Purchasing
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recruited through ads in newspapers, some are hired on a full time basis and others part time. Bergamo is hopeful that some of them will become future MCA salespeople.

He adds that he is already getting positive feedback from accounts and by the end of the first quarter next year, hopes to see the results of this new gameplan.

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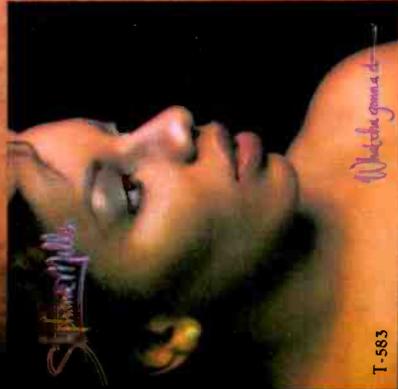
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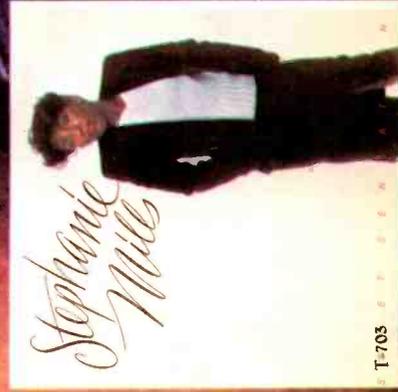
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It's been a very good year for Michael Jackson. His album, "Off the Wall," won the highest award for sales achievement. And the highest award for artistic achievement.

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These judges don't hand out Scotty Awards every day. They award only six a year to super achievers in any category of music. And for that, we congratulate Michael Jackson, artist; Quincy Jones, producer; Bruce Swedien, engineer; and Allen Zentz and Westlake Studios, our very first Scotty Award winners.

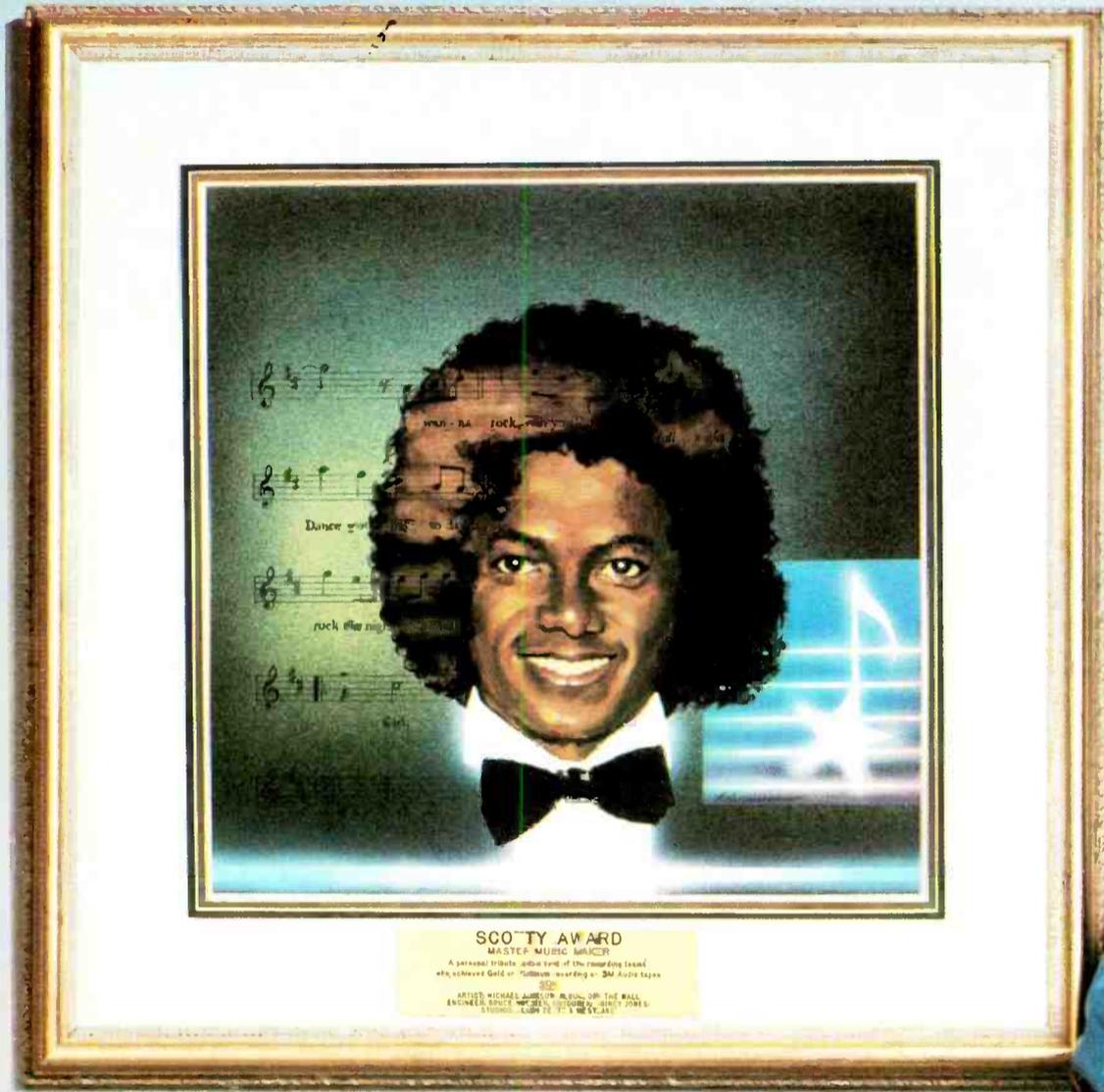
It's tough to win a Scotty Award. But when you win one, it means something. And you can share that something with someone less fortunate, because we'll award \$1000 in your name to the Muscular Dystrophy Association. We'll also award a \$5000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you think you know a super achiever, you can enter that artist in this year's Scotty Awards. We're now accepting nominations for recordings that reach gold or platinum status in 1981. And we'll donate \$100 to Muscular Dystrophy for each qualified nomination.

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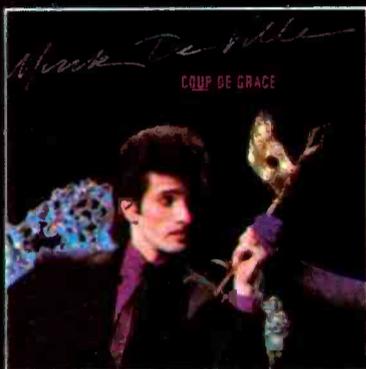


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On Atlantic Records and Tapes.

SD 19311
Produced by Willy DeVille and Jack Nitzsche



TEXAS DEALERS

125 Join Warner Video Plan

• Continued from page 1

Thus far, biggest single Texas participant retailwise is Western Merchandiser's retail record/tapes/accessories chain. John Marmaduke, chief of the Amarillo 92-store linkup, said 20 of his Record/Sound Town, Hastings and Disc Record stores in Houston, Dallas and Amarillo will kick off the program Oct. 15. It's understood that as of presstime the eight-store Inman TV stores out of Dallas would also be handling the program.

The early launch period has been fraught with controversy (Billboard, Sept. 19). Typical of early support for the program is the reaction of David Goldman, Video Connection, independent video specialty store in Houston, which has been a groundbreaker in videocassette rentals.

A former Video Concepts store manager, Goldman went into business for himself with two partners more than a year ago. "The WHV rentals program is a must. Since we put up instore posters 10 days ago and started talking it up, the rental reservation results have been excellent," Goldman stated. "In fact, the reservations have been the largest we've experienced because the quality of the new movie titles is the best from any one manufacturer yet. We have 55 reservations for Superman II, and I expect it will reach more than 150 by Oct. 15, when the program begins. We have 35 for 'Arthur,' 23 for 'Excalibur' and 15 for 'Altered States.' The reservations for

this program are three times better than any new set of releases we ever rented."

Goldman, a self-styled pioneer in reducing rental costs, said he normally has a "\$5 for 5 days" policy on his entire store rental inventory. He will go to \$10 for 5 days for the WHV product. "I am going to create a Select or Special section in the store. I intend to put particularly good new product other than Warner's into this new rental scale," Goldman explained.

How will he handle his opening rental order on "Superman II?" He intends to rent 25 copies. He feels from past experience that this will satiate reservation demand. Master licensor Gilbert feels he will get an order from a single retail customer in his area for over 200 of the "Superman" videocassettes.

Goldman is renting directly from WEA. He prefers to rent from the branch because he says he will be paying an average of \$4.40 weekly

over a six-week or more period for a title. Thus far, he's found that average weekly price would be upped \$1 if he rented through a master licensor.

With approximately three weeks between now and the state kickoff, WEA/WHV brass like Russ Bach, Dave Mount and Rand Bleimeister are personally selling the program in Texas.

At deadline, Jack Eugster, president of the Musicland Group, the largest record/tape accessories chain in the U.S. with many stores in Texas, said the company was deliberating whether they would test the WEA-WHV concept in some of those stores.

Warner Video

• Continued from page 3

The master licensor pays \$4.82 weekly for the first four weeks and \$4.15 weekly thereafter.

JOHN SIPPEL

Vidtronics Hikes Capacity With New Plant In Calif.

• Continued from page 4

dubbing machines, adds Donlon, the facility, which went on-line July 1, is posturing itself as the largest videocassette duplication facility in the world, claiming to be three times larger than any existing facility of its kind.

Among Vidtronics' clients are Warner Home Video and Walt Disney Telecommunications.

Vidtronics has been in operation for the past 15 years specializing in a wide range of video services including post production and duplication for industrial and educational markets.

The new facility, maintains Don-

lon, was created to serve the increasing need of major studios to have broadcast quality product for pay television as well as home video.

The facility is duplicating videocassettes in real time and while Donlon acknowledges he is aware of Matsushita high speed video duplicating equipment, it may be some time before any high speed video duplication technology for the home video market becomes a reality in the U.S.

Vidtronics Videocassette is being supplied by a number of blank tape vendors as "no single supplier could satisfy our requirements at this time," says Donlon.

Main Street Bows Via Capitol

NEW YORK—Confirming previous reports, Main Street Records has been formed here with domestic distribution by Capitol Records.

Bert Bogash, general manager of

the new label, says initial product flow is due in October. He is currently working on establishing licenses in Canada and other countries.

A 12-year-industry veteran, Bogash most recently operated Bert Bogash & Assoc., an independent marketing and public relations firm. Previously, he served in various executive capacities at Infinity Records and MCA Records in Los Angeles and New York.

Main Street has offices in Northport, New York and New York City. He's based at the firm's Manhattan offices at 360 Lexington Ave., 13th Floor. Telephone is: (212) 557-2090.

Retail Licensor Cost Schedule (Licensing from WEA)

Lease Length (Week)	1	2	3	4	5	6	7	8
Assumed Retail Value	11.00	22.00	33.00	44.00	55.00	66.00	77.00	88.00
Average Weekly Cost	8.25	6.60	6.05	5.50	4.95	4.40	4.40	4.40
Aggregate Cost	8.25	13.20	18.15	22.00	24.75	26.40	30.80	35.20
Incremental Billing Cost	8.25	4.95	4.95	3.85	2.75	1.65	4.40	4.40

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Indies & The 12-Inch Format

By MARVIN SCHLACHTER

It was with a great deal of interest that I read a front page story in a recent issue (Billboard, Sept. 12) commenting on 12-inch mini LPs gaining in sales, and reporting that "a growing number of manufacturers are poised to enter this new mid-priced product category."

The most interesting aspect of this article is not what was covered, but what was casually glossed over with the remark that the "12-inch single has outlived premature obituaries and sustained a limited sales base in dance music."

It bothered me that once again the small independent labels who pioneered the 12-inch format were ignored.



Marvin Schlachter: "A less expensive way to market current music the public wants to hear and buy."

The independents issued on 12-inch the music that the buyer wanted to hear and could buy at a price that was lower than the cost of an album. The public got only what they wanted to hear and did not have to buy an album that contained additional music they might not care for.

The article contained comments about the number of cuts on the 12-inch record. Other comments discussed price. Some comments concerned merchandising and marketing plans that are being considered.

But what remained unanswered was whether there is really any distinction between a 12-inch extended play (EP) and a 12-inch single?

The public listens to and buys music. It doesn't make distinctions as to whether 15 or 20 minutes of music (the approximate time of the 12-inch records being marketed) is offered as two cuts, four cuts or one cut on each side of the disk.

The point is simply that music buyers make no distinction between 12-inch EPs and 12-inch singles. A 12-inch record is a less expensive way to market the current music the public wants to hear and buy, period. The small independent labels who pioneered this format know and understand this. To a degree, it is how some of them survived during the chaos that took place in our industry last year.

All too often, musical changes and new marketing approaches are ignored by the larger companies because they do not originate within the structure of their own organizations. Many times, after some recognition of a trend takes place, we see them jump in without really understanding what is taking place.

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:

Cadet Records Inc. categorically denies it counterfeited the Beatles LP as alleged in the Billboard issue of Sept. 12, 1981.

For almost 40 years Cadet Records Inc. has enjoyed a spotless reputation in the record industry and to even imagine that this company would counterfeit any product from any source is absolutely unbelievable. Our relationships with all of our custom pressing accounts, large and small, have been honorable and above board.

The Beatle tape was brought to us by the late Randy Wood, the former president of Vee Jay Records and he informed us that he, Randy Wood, had the complete pressing rights to produce and market the Beatle album under the Vee Jay label. In fact, Billboard in a tribute to the Beatles in a December, 1980 issue attested to the fact that Vee Jay Records owned the original master and released the same under the Vee Jay label.

We completely cooperated with authorities and will continue to do so under any and all circumstances.

Howard S. Alperin
 Vice President, Cadet Records
 Los Angeles

Dear Sir:

It's about time we had a man like Mark Fowler on the FCC. To be sure, the elimination of rules will bring about an outcry by special groups who fear their interests will be axed. One must ask, however, how many of these so called "Public Interest Groups" are really functioning in the public's interest and not for themselves.

As a programmer, I think that radio stations will have to continue community service programs. This is especially true of a local operation such as ours. We all have the same records that can be heard on any num-

ber of stations in the market. It is the local station, with its focus on informing people about what they won't hear on a regional station, that will continue to do well against a station that trips itself down.

We carry a number of locally produced public affairs programs. These are programs we have built a powerful community station image upon and I doubt we will drop them, even with an ease in regulations.

Those programs that were added only because a station had to promise "X" amount of minutes of one category or another to the FCC will, no doubt, leave the air. But then, how many are worth airing to begin with.

Fowler's philosophy will clear the way for less cluttered broadcast schedules and any station worth its salt will still strive to serve its community.

Peter Jaye
 Program Director, WERA-AM
 Plainfield, N.J.

Dear Sir:

I'm rather sorry to see Billboard glorifying those adventurous programmers who can't seem to find more than one or two tracks each week or so which are suitable for addition to the rotation. I refer, of course, to your "Out of the Box" column in the Radio Programming section.

I realize they must "protect the rear," so the people in sales can keep the money coming in, but they do nothing to further the cause of recorded music. How long has it been since one of them introduced a new artist or musical style? Were it all left up to them, I'm sure buying records would soon become as exciting as buying shoes.

Check out the people playing different musics. The A/C stations can get just about everything they want from your A/C chart each week.

Lloyd Townsend
 WEGL-FM
 Auburn, Ala.

Their headlong rush into disco almost ruined a viable and extremely innovative segment of our industry. The sense of panic that gripped certain companies which felt they had missed the boat when disco exploded in 1979, after being ignored by them for so long, was astonishing.

The money spent trying to catch up was mind boggling. But the panic only resulted in a flow of product that virtually drowned the industry, particularly the clubs and radio stations that were exposing this product.

In their reach to tap this "new" market, departments were set up, producers brought in, and masters purchased without anyone really fully understanding what was happening.

In this mad scramble to cut up the disco pie, one apparent mistake was made by the new entries in the field. They flooded the market with product that they felt was viable (anything that was over 132 beats-per-minute), thus choking the goose they were counting on to lay the golden egg. The amount of exposure that this flood of releases was able to get was limited, and in some instances non-existent.

'The point is, buyers make no distinction between 12-inch singles and EPs'

Large companies and the media that were hyping disco believed that what was taking place, therefore, was just a passing fad and would soon fade away. The companies soon began to dismantle their disco departments and the media began to trumpet the demise of disco.

Well, despite the death knell, disco survived. Only the name changed. It's now called "dance music."

The small independent companies that understood what was happening and still had their hands on the pulse of public taste continued to direct their efforts toward filling the needs of those people who wanted to dance and listen to a form of music that continues to grow in popularity. Small independent companies also marketed the music in a format that made the most sense to the buyer—12-inch records.

Small independent companies have to be quick and innovative in order to compete. But we also feel that new approaches to the marketing of records and information about the changes in musical tastes should be shared.

We have a stake in the health and growth of our industry. We would be glad to share what information and expertise we have. Just ask us.

Marvin Schlachter is president of Prelude Records.

Dear Sir:

In his recent commentary (Billboard, Aug. 29, 1981), Sammy Kaye served to reinforce my long held thought that not enough attention has been paid to cultivate big bands with today's young musicians.

Our colleges bulge with strong creative musicians whose hopes are dashed with news that 75% of today's artists earn their living waking in the morning with hangovers from the loud, repetitive one, four, five with a hook, that pierced their ears and with no hope of tapping any form of creativity other than visual antics.

If I were a retailer, I would be embarrassed to admit that the largest sales of big band sounds come from the Reader's Digest and the record clubs. May I suggest, after listening to the potent energy of the "Big Band Era Sounds," that we turn the retail sales over to . . . Pharmacist by prescription only.

I will now turn my attention back to the only beacon for America's music and renew my subscription to Reader's Digest and the record club.

Bill Monet
 Dance-Show Agent
 Al Schult Agency
 Waukegan, Ill.

Dear Sir:

Barry Manilow and Dick Clark's collaboration in three hours of musical magic on Mutual Broadcasting's Labor Day Special rates at least seven standing ovations!

After six years as a Barry Manilow admirer, I found at last a radio special that does his extraordinary talent justice, and more . . . it's about time! Thank you to all who allowed us a very special insight to the man who exemplifies perfection in all he creates.

Lynnea C. Woxberg
 Peoria, Ill.

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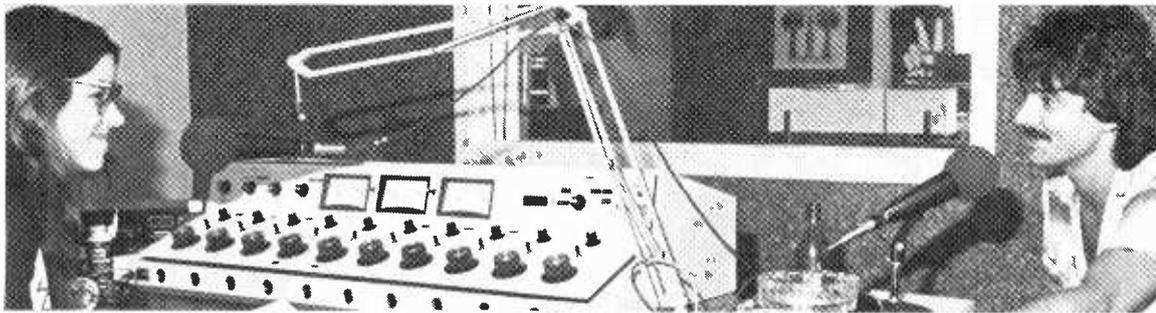
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SOLO VISIT—Jefferson Starship lead singer Mickey Thomas is all alone as he visits KMEL-FM San Francisco personality Mary Halloway to promote his new debut solo album for Elektra/Asylum called "Alive Alone."

Jim Kerr Signs 5-Year Contract WPLJ-FM Boasts Success Through Research Tactics

By DOUGLAS E. HALL

NEW YORK—Jim Kerr, who just signed a new five-year contract as morning man on ABC's AOR outlet here, WPLJ-FM, looks to remaining on the station for as "long as I can. They would have to drag me kicking and screaming out of here."

Kerr reasons, "ABC is probably the best radio company in the country. They kept bright people in radio in the 1950s when tv was taking over and they made a commitment to FM in the late 1960s that cost them a lot of money."

Kerr, who began in morning drive at WPLJ in the spring of 1974, didn't always feel this way. He looked for greener pastures at WPIX-FM New York for almost two years from the fall of 1977 until the summer of 1979, when he returned to WPLJ.

Now he wants to remain a member of a winning team. "We've had 25 (Arbitron) books in a row as the top rocker," he exclaims.

Why is the station successful? "We play what pleases people and we determine this through research focus groups, call outs, checking retailers and listening parties. Research is a tremendous aid. It gives us our programming blueprints."

But Kerr admits he often doesn't know what he will play next and maintains the station is looser, contrary to some critics, than it's ever been. "We never used to play so much new product from 1974 to 1977," he says.

But new product is not what listeners want to hear these days, agrees Kerr. Oldies are growing in importance. Kerr likes to call them "classic rock. Oldies to me is the Shirelles." Why is this the case? Kerr suggests "records costs too much these days" and "maybe records are

being put out that are not as good as they used to be."

It is not that WPLJ's listeners are growing older along with all of the U.S. population. WPLJ has strong teen listenership and Kerr notes that the 12- to 18-year-olds are the ones most heavily requesting the Doors, Jimi Hendrix and Led Zeppelin.

Kerr, who was 21 when he began at WPLJ, developed a humble guy-next-door delivery because he felt there "was no way that I could be as funny as (Don) Imus (on WNBC-AM New York) or have the happy style of (Harry) Harrison (then on WABC-AM New York and now on WCBS-FM New York) or have the expansive knowledge to put together perfect sets like (Dave) Herman (at WNEW-FM New York)."

WRKO Changes To News, Talk

BOSTON—WRKO-AM the 50 kw giant that dominated Boston radio in the early 1970s with a top 40 music format, has announced the debut of an all news and talk format for Monday (28).

WRKO general manager Bob Fish unveiled the new lineup to a throng of over 300 clients and media at a reception Sept. 17. Joining Fish and program director Charlie Van Dyke were the on-air personalities: Norm Nathan and Bill Stephens, co-hosts of the AM drive "Morning Magazine" show which will now feature expanded news coverage; Dick Syatt, formerly of WFAA-AM Dallas and KMOX-AM St. Louis, who will host a celebrity interview show from 9 a.m. till noon; Dr.

Kerr has little interest in the new satellite full-format services being offered. "I love local radio," he explains. As for the future direction of music, Kerr says, "You can't manufacture music. It's a creative art. One of these days something new will catch everybody by surprise."

Kerr says he is probably the only jock who went through most of school with another major radio personality. He and Jim Harper, program director at WNIC-AM-FM Detroit were in the first grade together and as teenagers worked at WYNZ-AM Ypsilanti, Mich., then a country station, now WYFC (Youth For Christ) in a religious format. From WYNZ Kerr went to WLS-AM Chicago, also an ABC station, and then transferred to WPLJ.

Harry Sobel, a clinical psychologist from Harvard Medical School who will host "The Thought Process" from noon till 2 p.m.; Jerry Williams, a long-time Boston personality who has hosted talk shows here and in New York, Philadelphia and Miami, and who will handle 2 p.m.-6 p.m.; and Guy Mainella and David Brudnoy, who will continue their ongoing evening talk program.

"This is the start of a new era in Boston radio," proclaims Fish, who had reason to be optimistic about the format change. WRKO's experiment with talk that began March 31 with the Mainella sports show and Brudnoy's nightly issue oriented program has paid off handsomely: the station's evening ratings jumped over 4.5 points in the first rating book.

Also, the switch to talk fills an apparent void in the Boston market. Although at least six stations in the Boston ADI regularly program talk, only Mariner Communications' WITS-AM is all talk, and their ratings have been consistently below expectations. "Sooner or later, most AM stations in this market will be

SOME BUCK TREND

AM Country Stations Opt For Oldies Format

By ROBYN WELLS

NASHVILLE—Although country music has steadily been moving to the forefront of radio programming, several long-time AM country stations have opted recently for some type of oldies format, ranging from syndicated packages to inhouse programming featuring a regional sound.

Reasons for the switch include competition from other country stations, particularly on the FM band, poor ratings, poor dial position and the desire to attract the affluent upper half of the potent 25-49 age group.

Making the change most recently is WRCP-AM in Philadelphia who debuted its "Philadelphia Gold" Sept. 24. Lukewarm ratings, its daytime signal and WFIL-AM-FM and WUSL-FM's conversion to country prompted the move.

"Our research for our sister adult contemporary station, WSNI-FM, showed that there's a strong interest in nostalgia and anything from the '60s," says program director Jack Taddeo. "We're shying away from a doowop sound; most of it is Motown selections, a Philadelphia sound."

Aiming for the 35-49 age group, Taddeo says that WRCP's format zeroes in on pop tunes from the '60s and '70s, with some current selections

thrown in. Live deejays are used. The programming departure slated so far is a four-hour inhouse feature airing on midday Saturday called "Elvis And Friends." Centering around anything to do with Presley memorabilia, the show originated when the station still formatted country.

WUBE-AM in Cincinnati, a country station for 12 years, switched to Al Ham's "Music Of Your Life" in early September. "We had about three straight down books and were looking for a viable alternative," says program director Mike McCoy. "Since our FM station is country, we'd almost ended up competing with ourselves—people listened to the AM in the car and the FM everywhere else."

McCoy also notes that the station's country audience primarily lived away from the center of the city, burying the station's signal. The new audience apparently lives closer to town. WUBE is doing research by asking listeners to send in cards with their three favorite songs listed, plus their birth dates.

"So far, the listeners seem to be in the 45-55 age range, white collar management people with plenty of disposable income," says McCoy.

Admitting that there has been a minimum of negative response to the format switch, McCoy observes that dissenters primarily are car owners without FM radios. "But they get really happy when I tell them that our FM station is going to start giving away FM converters," laughs McCoy. To avoid confusion, the station plans to change its call letters to WMLX by mid-October.

WINN-AM in Louisville changed to a customized "Music Of America" format in February (Billboard, Sept. 19). The format incorporates tunes from the early '40s to current selections. Already, the change has attracted a strong audience in the 35-64 age group.

Out Of The Box

HOT 100/AC

PROVIDENCE, R.I.—WPRO-FM Providence, R.I.'s adult contemporary station has been getting a lot of good 'phone action on Carl Carlton's "She's A Bad Mama Jama" (20th Century-Fox) according to program director Gary Berkowitz, and it's among the five cuts added to the station's playlist this week. "We'd been holding off on the new Bee Gees 'He's A Liar' (RSO)," Berkowitz says, "because it's a departure from their regular sound, but we went with it this week, too." Berkowitz also added Diesel's "Sausalito Summernight" (Regency), which he says is a great record and getting positive response, as well as Al Jarreau's "We're In This Love Together" (Warner Bros.) and Quincy Jones' record featuring James Ingram "Just Once" on A&M.

AOR

ATLANTA—Alan Sneed, finishing up his last week as program director at WKLS-FM (see Vox Jox), notes that three of the albums added to the AOR formatted station are the artists' second LPs. "We held off on Donny Iris' 'King Cool' (MCA) to see if it was going to develop," Sneed points out. "His first LP, which did well for us, was picked up midstream by MCA from a small label and we wanted to see if they were really going to get behind this one. It seems to be working so we added it. We also stuck with Michael Schenker on his second LP "MSG" (Chrysalis) because his first one did great. And the Rossington-Collins Band's "This Is The Way" (MCA) was an obvious add." Sneed said he picked John Entwistle's "Too Late The Hero" (Atco) because it's such a powerful group in terms of individual musicianship. And, although the John Hall Band is not such an obvious add, the station went with it because "All Of The Above" (EMI-America) holds more promise than Hall's last LP.

BLACK

FORT WORTH—DeWayne Dancer, program director at KNOK-AM, says he didn't add anything this week but had two strong adds last week. "I think

(Continued on page 21)

Rob Balon

PDs Have To Try Harder

AUSTIN — In the past two months, the movers and shakers of radio have gathered at two major conventions: the National Assn. of Broadcasters Radio Programming Conference, Aug. 16-19, and the National Radio Broadcasters Assn. Convention, Sept. 13-16. It is at such gatherings that the practitioners of the art of pleasing the ears of America meet to generally agree on what a hell of a job we're doing. And as far as our peers are concerned, we are doing a great job.

But have you taken the time lately to really listen to the folks out on "the street?" to find out where you

stand with them? We've endeavored to do that over the past year and we'd like to share some of our impressions with you.

The truth is, radio is an afterthought. We're the champions of accidental or incidental exposure. With very few exceptions, people give as much thought to how many times per minute they're going to inhale and exhale as they do to what they're going to listen to on radio.

Our research has shown us this time and time again. Listening is a secondary activity at best. It is seldom done in the absence of some other primary activity such as driving, reading, talking. When's the last time you've seen anyone sitting around staring at the radio and anxiously waiting for the next program

(Continued on page 32)

If you are a program director, music director, operations director, DJ or any type of air personality, we want a picture of you: a clear five by seven or eight by ten inch portrait head and shoulders shot, in black and white, so that when you do something newsworthy we can have your picture available to run in Billboard. Help us expand our files. Send photos to Radio Programming Department, Billboard, 1515 Broadway, New York, N.Y. 10036.

THE QUEEN: HEADED FOR NUMBER ONE!

The Aretha and George single has already exploded Top 10 on the R&B charts and is now headed for a giant crossover hit with "Love All The Hurt Away."

And the new Aretha album has the critics raving:

"There are cuts on her new LP that are so extraordinary they could make some singers want to stop singing, go to the nearest corner and slit their throats."

—Billboard (8/29/81)

"Aretha Franklin's new album is a blessing. Hear it and be inspired!"

—Record World (9/5/81)

**ARETHA FRANKLIN.
LOVE ALL THE HURT AWAY.
THE SINGLE AND THE ALBUM
BULLETING TO THE
TOP OF THE CHARTS!**

Produced by Arif Mardin

ARISTA

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/22/81)

PRIME MOVERS-NATIONAL

- CHRISTOPHER CROSS—Arthur's Theme (WB)
- AN FOGELBERG—Hard To Say (Epic/Full Moon)
- AL JARREAU—We're In This Love Together (WB)

★ **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.

- ★ **CHILLWACK**—My Girl 23-17
- ★ **AIR SUPPLY**—Here I Am—33-24
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 15-8
- ★ **BILLY SQUIER**—In The Dark 32-29
- ★ **ROLLING STONES**—Start Me Up 11-7
- **BEE GEES**—He's A Liar 31
- **OLIVIA NEWTON-JOHN**—Physical 38
- **ANNE MURRAY**—It's All I Can Do 40
- **PAT BENATAR**—Promises In The Dark 39
- **TUBES**—Talk To You Later 36

KOPA—Phoenix (C. Kelly—MD)

- ★ **BILLY JOEL**—Say Goodbye To Hollywood 25-19
- ★ **KENNY ROGERS**—Share Your Love With Me 22-10
- ★ **ROLLING STONES**—Start Me Up 23-14
- ★ **DAN FOGELBERG**—Hard To Say 12-6
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 19-12
- **COMMODORES**—Oh No
- **ROLLING STONES**—Waiting On A Friend
- **ATLANTA RHYTHM SECTION**—Alien

KRQQ (KRQ)—Tucson (D. McCoy—MD)

- ★ **DAN FOGELBERG**—Hard To Say—5-10
- ★ **ROLLING STONES**—Start Me Up—17-13
- ★ **QUINCY JONES FEATURING JOHN INGRAM**—Just Once—19-15
- ★ **THE GO GO'S**—Our Lips Are Sealed—23-18
- ★ **LITTLE RIVER BAND**—The Night Owls—21-17
- **THE POLICE**—Every Little Thing She Does Is Magic
- **FOREIGNER**—Waiting For A Girl Like You
- **AL JARREAU**—We're In This Love Together
- **AIR SUPPLY**—Here I Am

KTKT—Tucson (B. Ribers—MD)

- ★ **AIR SUPPLY**—Here I Am 23-15
- ★ **DAN FOGELBERG**—Hard To Say 22-14
- ★ **KENNY ROGERS**—Share Your Love With Me 28-23
- ★ **LITTLE RIVER BAND**—The Night Owls 26-20
- ★ **THE MOODY BLUES**—The Voice 15-10
- **COMMODORES**—Oh No
- **MIKE POST**—The Theme From Hill Street Blues
- **BURTON CUMMINGS**—You Saved My Soul

KLUC—Las Vegas (R. Lundquist—)

- ★ **E.L.O.**—Hold On Tight 2-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 12-5
- ★ **DAN FOGELBERG**—Hard To Say 22-17
- ★ **BILLY JOEL**—Say Goodbye To Hollywood 19-14
- ★ **BOB SEGER**—Tryin' To Live My Life Without You
- **BURTON CUMMINGS**—You Saved My Soul
- **GENESIS**—No Reply At All
- **BILLY SQUIER**—In The Dark
- **CHILLWACK**—My Girl

Pacific Northwest Region

★ PRIME MOVERS

- CHRISTOPHER CROSS—Arthur's Theme (WB)
- SHEENA EASTON—For Your Eyes Only (EMI-Liberty)
- LITTLE RIVER BAND—The Night Owls (Capitol)

● TOP ADD ONS

- POLICE—Every Little Thing She Does Is Magic (A&M)
- BEE GEES—He's A Liar (RSO)
- AIR SUPPLY—Here I Am (Arista)

● BREAKOUTS

- EARTH, WIND & FIRE—Let's Groove (Columbia/ARC)
- OLIVIA NEWTON-JOHN—Physical (MCA)
- ROGER—I Heard It Through The Grapevine (WB)

KFRC—San Francisco (J. Peterson—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 20-13
- ★ **SHEENA EASTON**—For Your Eyes Only 35-26
- ★ **DARYL HALL & JOHN OATES**—Private Eyes 32-22
- ★ **LITTLE RIVER BAND**—The Night Owls 32-22
- ★ **BOB SEGER**—Tryin' To Live My Life Without You 26-18
- **ROGER**—I Heard It Through The Grapevine 31
- **EARTH, WIND & FIRE**—Let's Groove
- **MIKE POST**—The Theme From Hill Street Blues
- **COMMODORES**—Oh No
- **JOEY SCARBURY**—When She Dances

TOP ADD ONS-NATIONAL

- AIR SUPPLY—Here I Am (Arista)
- POLICE—Every Little Thing She Does Is Magic A&M
- BEE GEES—He's A Liar (RSO)

KIOY-FM—Fresno (T. Seville—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 13-7
- ★ **JOURNEY**—Who's Crying Now—1-1
- ★ **DARYL HALL & JOHN OATES**—Private Eyes—18-12
- ★ **KENNY ROGERS**—Share Your Love With Me—19-14
- ★ **ROLLING STONES**—Start Me Up—15-10
- **RICKIE LEE JONES**—A Lucky Guy
- **QUINCY JONES FEATURING JOHN INGRAM**—Just Once
- **ANNE MURRAY**—It's All I Can Do
- **CHRIS CHRISTIAN**—I Want You, I Need You

KGW—Portland (J. Wojniak—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 10-5
- ★ **SHEENA EASTON**—For Your Eyes Only 6-3
- ★ **ELTON JOHN**—Chloe 17-15
- ★ **DAN FOGELBERG**—Hard To Say—16-11
- ★ **THE MOODY BLUES**—The Voice—11-7

KYXX-FM—Seattle (S. Lynch—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 8-3
- ★ **ROLLING STONES**—Start Me Up 11-5
- ★ **KENNY ROGERS**—Share Your Love With Me 20-14
- ★ **BOB SEGER**—Tryin' To Live My Life Without You 24-18
- ★ **AL JARREAU**—We're In This Love Together 16-11
- **THE DIRT BAND**—Fire In The Sky
- **DIANA ROSS & LIONEL RICHIE**—Dreaming Of You
- **CHRIS CHRISTIAN**—I Want You, I Need You
- **FOREIGNER**—Waiting For A Girl Like You
- **EARTH, WIND & FIRE**—Let's Groove
- **OLIVIA NEWTON-JOHN**—Physical

KJRB—Spokane (J. Larrabee—MD)

- ★ **DARYL HALL & JOHN OATES**—Private Eyes 12-8
- ★ **ROLLING STONES**—Start Me Up 23-17
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 3-1
- ★ **DAN FOGELBERG**—Hard To Say 19-15
- **COMMODORES**—Oh No
- **OLIVIA NEWTON-JOHN**—Physical
- **BILLY JOEL**—Say Goodbye To Hollywood
- **FOREIGNER**—Waiting For A Girl Like You

KTAC—Tacoma (S. Carter—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 9-3
- ★ **SHEENA EASTON**—For Your Eyes Only 10-8
- ★ **BALANCE**—Breaking Away—21-17
- ★ **THE MOODY BLUES**—The Voice 14-10
- ★ **AL JARREAU**—We're In This Love Together 15-11
- **CARPENTERS**—Back In My Life Again
- **EXILE**—Heart And Soul
- **CHRIS CHRISTIAN**—I Want You, I Need You

KCBN (PN-10)—Reno (L. Irons—MD)

- ★ **BILLY JOEL**—Say Goodbye To Hollywood 30-24
- ★ **TEENA MARIE**—Square Biz 10-4
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 4-2
- ★ **THE GO GO'S**—Our Lips Are Sealed 36-31
- ★ **LITTLE RIVER BAND**—The Night Owls 11-7
- **PAT BENATAR**—Promises In The Dark
- **DIANA ROSS & LIONEL RICHIE**—Dreaming Of You
- **RICKIE LEE JONES**—Lucky Guy
- **EWF**—Let's Groove
- **DONE FELDER**—Take A Ride
- **ICE MOUSE**—Together

KCPX-AM (PN-11)—Salt Lake City (G. Waldron—MD)

- ★ **MARTY BALIN**—Atlanta Lady 30-23
- ★ **BILLY JOEL**—Say Goodbye To Hollywood 24
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 11-7
- ★ **AIR SUPPLY**—Here I Am 22-17
- ★ **STARS ON 45**—More Stars On 45 33-27
- **BEE GEES**—He's A Liar
- **OLIVIA NEWTON-JOHN**—Physical
- **PAT BENATAR**—Promises In The Dark
- **JOEY SCARBURY**—When She Dances
- **EWF**—Let's Groove
- **CLIFF RICHARDS**—Wired For Sound
- **STREAK**—One More Night
- **SAVOY BROWN**—Run To Me
- **DON FELDER**—Take A Ride

KRSP (FM103)—Salt Lake City (L. Windgar—MD)

- ★ **LITTLE RIVER BAND**—The Night Owls 11-7
- ★ **BOB SEGER**—Tryin' To Live My Life Without You—21-8
- ★ **RICK SPRINGFIELD**—I've Done Everything For You—22-19
- ★ **BILLY SQUIER**—In The Dark—18-13
- ★ **BILLY JOEL**—Say Goodbye To Hollywood—21-14
- **PAT BENATAR**—Promises In The Dark

KIMN—Denver (D. Erickson—MD)

- ★ **KENNY ROGERS**—I Don't Need You 13-10
- ★ **LITTLE RIVER BAND**—The Night Owls 12-6
- ★ **CHRISTOPHER CROSS**—Arthur's Theme—4-2
- ★ **DARYL HALL & JOHN OATES**—Private Eyes 20-14
- ★ **EDDIE RABBITT**—Step By Step—6-4
- **THE POLICE**—Every Little Thing She Does Is Magic—29
- **AIR SUPPLY**—Here I Am 28
- **PAT BENATAR**—Promises In The Dark
- **OLIVIA NEWTON-JOHN**—Physical

North Central Region

★ PRIME MOVERS

- DAN FOGELBERG—Hard To Say (Epic/Full Moon)
- JOURNEY—Who's Crying Now (Columbia)
- LITTLE RIVER BAND—The Night Owls (Capitol)

● TOP ADD ONS

- DARYL HALL & JOHN OATES—Private Eyes (RCA)
- BEE GEES—He's A Liar (RSO)
- KENNY ROGERS—Share Your Love With Me (Liberty)

● BREAKOUTS

- EARTH, WIND & FIRE—Let's Groove (Columbia/ARC)
- OLIVIA NEWTON-JOHN—Physical (MCA)
- DIANA ROSS & LIONEL RICHIE—Dreaming Of You (Motown)

CKLW—Detroit (R. Trombley—MD)

- ★ **EDDIE RABBITT**—Step By Step—15-11
- ★ **LITTLE RIVER BAND**—The Night Owls—26-21
- ★ **BOB SEGER**—Tryin' To Live My Life Without You—5-2
- ★ **STACY LATTISAW**—Love On A Two Way Street—16-13
- ★ **KENNY ROGERS**—Share Your Love With Me—30-24
- **EARTH, WIND & FIRE**—Let's Groove
- **OLIVIA NEWTON-JOHN**—Physical
- **THE POLICE**—Every Little Thing She Does Is Magic
- **AIR SUPPLY**—Here I Am
- **PRINCE**—Controversy

WDRQ-FM—Detroit (S. Summers—MD)

- ★ **LULU**—I Could Never Miss You 17-10
- ★ **KENNY ROGERS**—Share Your Love With Me 19-11
- ★ **BOB SEGER**—Tryin' To Live My Life Without You 13-8
- ★ **AL JARREAU**—We're In This Love Together 21-16
- ★ **THE FOUR TOPS**—When She Was My Girl 18-12
- **DAN FOGELBERG**—Hard To Say 21
- **DARYL HALL & JOHN OATES**—Private Eyes 20
- **EARTH, WIND & FIRE**—Let's Groove 22

WAKY—Louisville (B. Moody—MD)

- ★ **DAN FOGELBERG**—Hard To Say 13-7
- ★ **STARS ON 45**—More Stars On 45 24-17
- ★ **DARYL HALL & JOHN OATES**—Private Eyes 15-12
- ★ **DIESEL**—Sausalito 18-15
- ★ **KENNY ROGERS**—Share Your Love With Me 7-3
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 22
- **THE FOUR TOPS**—When She Was My Girl 23
- **RUSS MASON**—Prep Rap 25
- **JOHNNY LEE**—Bet Your Heart On Me 24

WKJ (KJ-100)—Louisville (B. Hatfield—MD)

- ★ **RONNIE MILSAP**—No Gettin' Over Me—6-2
- ★ **BLUE OYSTER CULT**—Burnin' For You—3-3
- ★ **BILLY SQUIER**—In The Dark 15-10
- ★ **JOURNEY**—Who's Crying Now 1-1
- **KENNY EARL**—Mony Mony
- **TARNEY AND SPENCER BAND**—No Time To Lose
- **RICKIE LEE JONES**—A Lucky Guy
- **MARTY BALIN**—Atlanta Lady
- **CHILLWACK**—My Girl

WGCL—Cleveland (D. Collins—MD)

BREAKOUTS-NATIONAL

- OLIVIA NEWTON-JOHN—Physical (MCA)
- PAT BENATAR—Promises In The Dark (Chrysalis)
- CHRIS CHRISTIAN—I Want You, I Need You (Boardwalk)

● BREAKOUTS

- JOEY SCARBURY—When She Dances (Elektra)
- POINTER SISTERS—What A Surprise (Planet)
- CHRIS CHRISTIAN—I Want You, I Need You (Boardwalk)

KFMK-FM—Houston (J. Steele—MD)

- ★ **DAN FOGELBERG**—Hard To Say
- ★ **KENNY ROGERS**—Share Your Love With Me 25-14
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 8-4
- ★ **AL JARREAU**—We're In This Love Together 19-13
- ★ **AIR SUPPLY**—Here I Am 29-22
- **MIKE POST**—The Theme From Hill Street Blues

KRLY-FM—Houston (M. Jones/B. Lawrence—MD)

- ★ **LARRY GRAHAM**—Just Be My Lady 5-4
- ★ **RAFEL CAMERON**—Funtown U.S.A. 15-8
- ★ **STACY LATTISAW**—Love On A Two Way Street 14-13
- ★ **AL JARREAU**—We're In This Love Together 18-14
- ★ **THE FOUR TOPS**—When She Was My Girl

KRBE—Houston (D. Steele—MD)

- ★ **E.L.O.**—Hold On Tight 10-6
- ★ **ROLLING STONES**—Start Me Up 12-4
- ★ **BALANCE**—Breaking Away 17-14
- ★ **BLUE OYSTER CULT**—Burnin' For You
- ★ **DON FELDER**—Heavy Metal 14-7
- **DON FOGELBERG**—Hard To Say
- **GENESIS**—No Reply At All
- **THE POLICE**—Every Little Thing She Does Is Magic

KNUS—Dallas (L. Ridener—MD)

- ★ **ATLANTA RHYTHM SECTION**—Alien 24-18
- ★ **CHRISTOPHER CROSS**—Arthur's Theme—6-1
- ★ **MARTY BALIN**—Atlanta Lady 28-24
- ★ **CARPENTERS**—Back In My Life Again 26-19
- ★ **AIR SUPPLY**—Here I Am 37-27
- **DARYL HALL & JOHN OATES**—Private Eyes
- **POINTER SISTERS**—What A Surprise
- **RICKIE LEE JONES**—A Lucky Guy
- **KENNY EARL**—Mony Mony
- **THE DIRT BAND**—Fire In The Sky 38
- **PAT BENATAR**—Promises In The Dark
- **ARLAN DAY**—I Surrender
- **CHRIS CHRISTIAN**—I Want You, I Need You
- **CLIFF RICHARDS**—Wired For Sound
- **STEVE WARNER**—All Roads Lead To Me
- **TEDDY BAKER**—Its Over
- **STREAK**—One More Night

KVIL—Dallas (C. Rhodes—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 3-1
- ★ **KENNY ROGERS**—Share Your Love With Me 14-10
- ★ **AL JARREAU**—We're In This Love Together 23-17
- ★ **JOURNEY**—Who's Crying Now 12-8
- **DARYL HALL AND JOHN OATES**—Private Eyes
- **THE FOUR TOPS**—When She Was My Girl

KECL-FM (SW-7)—Ft. Worth (G. Mack—MD)

- ★ **DAN FOGELBERG**—Hard To Say 16-10
- ★ **DIESEL**—Sausalito 30-24
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 8-4
- ★ **BILLY JOEL**—Say Goodbye To Hollywood 23-19
- ★ **LITTLE RIVER BAND**—The Night Owls 18-12
- **THE GO GO'S**—Our Lips Are Sealed
- **GENESIS**—No Reply At All
- **THE DIRT BAND**—Fire In The Sky
- **THE KINKS**—Destroyer

KINT-FM—El Paso (J. Zippo—MD)

- ★ **THE AFTERNOON DELIGHT**—General Hospitale 6-3
- ★ **AL JARREAU**—We're In This Love Together—24-19
- ★ **SHEENA EASTON**—For Your Eyes Only 4-2

Southwest Region

★ PRIME MOVERS

- CHRISTOPHER CROSS—Arthur's Theme (WB)
- KENNY ROGERS—Share Your Love With Me (Liberty)
- DAN FOGELBERG—Hard To Say (Epic/Full Moon)

● TOP ADD ONS

- POLICE—Every Little Thing She Does Is Magic (A&M)
- DARYL HALL & JOHN OATES—Private Eyes (RCA)
- MARTY BALIN—Atlanta Lady (EMI-America)

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(Continued on page 22)

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/22/81)

Continued from page 20

- ★ DAN FOGELBERG—Hard To Say 25-21
- ★ ROLLING STONES—Start Me Up 15-12
- BEE GEES—He's A Liar 23
- DEVO—Working In The Coal Mines 24
- PAT BENATAR—Promises In The Dark
- OLIVIA NEWTON-JOHN—Physical 25
- JOEY SCARBURY—When She Dances
- EARTH WIND & FIRE—Let's Groove

KTSA (SW-9)—San Antonio
(C. Brown—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 9-4
- ★ ROLLING STONES—Start Me Up 29-22
- ★ DARYL HALL AND JOHN OATES—Private Eyes 22-18
- ★ STEVIE NICKS WITH TOM PETTY & THE HEARTBREAKERS—Stop Draggin' My Heart Around 24-19
- ★ JOURNEY—Who's Crying Now 7-3
- QUINCY JONES FEATURING JOHN INGRAM—Just Once
- AL JARREAU—We're In This Love Together

KNFI (K-98)—Austin
(E. Volkman—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 13-9
- ★ DARYL HALL AND JOHN OATES—Private Eyes 6-3
- ★ DIESEL—Sausalito 21-15
- ★ LITTLE RIVER BAND—The Night Owls 5-4
- ★ TIM CURRY—Working On My Tan 19-14
- DON FELDER—Heavy Metal
- COMMODORES—Oh No
- THE GO GO'S—Our Lips Are Sealed
- AIR SUPPLY—Here I Am

KILE—Galveston
(S. Taylor—MD)

- ★ SHEENA EASTON—For Your Eyes Only 12-6
- ★ DON FELDER—Heavy Metal 14-7
- ★ QUINCY JONES FEATURING JOHN INGRAM—Just Once 16-13
- ★ ROLLING STONES—Start Me Up 23-18
- ★ THE MOODY BLUES—The Voice 20-16
- CHRIS CHRISTIAN—I Want You, I Need You
- OLIVIA NEWTON-JOHN—Physical
- EXILE—Heart and Soul
- ARETHA FRANKLIN AND GEORGE BENSON—Love All The Hurt Away
- CHILLWACK—My Girl
- DAVID GATES—Take Me Now

KBFM (SW-12)—McAllen/Brownsville
(S. Owens—MD)

- ★ MIKE POST—The Theme From Hill Street Blues 22-18
- ★ AIR SUPPLY—Here I Am 30-20
- ★ LITTLE RIVER BAND—The Night Owls 15-7
- ★ DIESEL—Sausalito 29-22
- ★ KENNY ROGERS—Share Your Love With Me 24-15
- ATLANTA RHYTHM SECTION—Alien
- THE POLICE—Every Little Thing She Does Is Magic
- PAT BENATAR—Promises In The Dark
- CHILLWACK—My Girl
- CHRIS CHRISTIAN—I Want You, I Need You
- CLIFF RICHARD—Wired For Sound
- JOEY SCARBURY—When She Dances

KOFM-FM—Oklahoma City
(C. Morgan—MD)

- ★ QUINCY JONES FEATURING JOHN INGRAM—Just Once 19-13
- ★ KENNY ROGERS—Share Your Love With Me 20-10
- ★ DARYL HALL & JOHN OATES—Private Eyes 28-22
- ★ THE MOODY BLUES—The Voice 17-12
- ★ THE FOUR TOPS—When She Was My Girl 30-25
- BEE GEES—He's A Liar
- LULU—I Could Never Miss You
- THE AFTERNOON DELIGHT—General Hospital
- BURTON CUMMINGS—You Saved My Soul
- TIGHT FIT—Back In The 60's

WEZB—(B97) FM—New Orleans
(J. Lousteau—MD)

- ★ CARL CARLTON—She's A Bad Mama Jama 10-8
- ★ RICK JAMES—Super Freak 1-1
- ★ DARYL HALL & JOHN OATES—Private Eyes 15-19
- ★ EDDIE RABBITT—Step By Step 12-9
- THE POLICE—Every Little Thing She Does Is Magic
- AIR SUPPLY—Here I Am
- EARTH WIND & FIRE—Let's Groove

WTIX—New Orleans
(G. Franklin—MD)

- ★ ROLLING STONES—Start Me Up 7-5
- ★ JOURNEY—Who's Crying Now 2-1
- ★ CARL CARLTON—She's A Bad Mama Jama 28-11
- ★ LITTLE RIVER BAND—The Night Owls 24-12
- ★ AIR SUPPLY—Here I Am 39-27
- MARTY BALIN—Atlanta Lady
- THE POLICE—Every Little Thing She Does Is Magic
- Z.Z. TOP—Leila
- OLIVIA NEWTON-JOHN—Physical

KEEL—Shreveport
(M. Johnson—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme—12-8
- ★ DAN FOGELBERG—Hard To Say 22-15
- ★ SHEENA EASTON—For Your Eyes Only 8-3
- ★ AL JARREAU—We're In This Love Together 24-18
- ★ JOURNEY—Who's Crying Now 17-11
- KENNY ROGERS—Share Your Love With Me 13
- QUINCY JONES FEATURING JOHN INGRAM—Just Once
- CHILLWACK—My Girl
- DEVO—Working In The Coal Mine
- COMMODORES—Oh No
- JOEY SCARBURY—When She Dances

WFME—Baton Rouge
(J.J. Stone—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme—8-1
- ★ BOB SEGER—Tryin' To Live My Life Without You—24-18
- ★ ATLANTA RHYTHM SECTION—Alien 30-26
- ★ CARL CARLTON—She's A Bad Mama Jama—10-6
- ★ AL JARREAU—We're In This Love Together—28-22
- MARTY BALIN—Atlanta Lady 30

WFLA—Tampa
(J.J. Stone—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme—8-1
- ★ BOB SEGER—Tryin' To Live My Life Without You—24-18
- ★ ATLANTA RHYTHM SECTION—Alien 30-26
- ★ CARL CARLTON—She's A Bad Mama Jama—10-6
- ★ AL JARREAU—We're In This Love Together—28-22
- MARTY BALIN—Atlanta Lady 30

Midwest Region

★ PRIME MOVERS

- CHRISTOPHER CROSS—Arthur's Theme (WB)
- BOB SEGER—Tryin' To Live My Life Without You (Capitol)
- AL JARREAU—We're In This Love Together (WB)
- TOP ADD ONS
- QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)
- EDDIE RABBITT—Step By Step (Elektra)
- JOURNEY—Who's Crying Now (Columbia)
- BREAKOUTS
- SANTANA—Searchin' (Columbia)
- DAVID GATES—Take Me Now (Arista)
- FOUR TOPS—When She Was My Girl (Casablanca)

WLS—Chicago
(T. Kelly—MD)

- ★ BILLY SQUIER—In The Dark—24-17
- ★ BOB SEGER—Tryin' To Live My Life Without You—32-30
- ★ DAN FOGELBERG—Hard To Say—36-28
- ★ RONNIE MILSAP—No Gettin' Over Me 26-21
- ★ TARNEY AND SPENCER BAND—No Time To Lose 43-35
- SANTANA—Searchin' 24
- EDDIE RABBITT—Step By Step 25
- LITTLE RIVER BAND—The Night Owls 42

WNAP—Udubaboisuk
(C. Hunt—MD)

- No List
- WOKY (MW-3)—Milwaukee
(R. Brown—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 9-4
- ★ AL JARREAU—We're In This Love Together 15
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 1-1
- ★ DAN FOGELBERG—Hard To Say 16
- ★ E.L.O.—Hold On Tight 12-9
- ★ LULU—I Could Never Miss You 15-13
- QUINCY JONES FEATURING JOHN INGRAM—Just Once

WISM (MW-4)—Madison
(B. Starr—MD)

- ★ MARTY BALIN—Atlanta Lady 29-21
- ★ AIR SUPPLY—Here I Am 30-20
- ★ CHRISTOPHER CROSS—Arthur's Theme 6-1
- ★ DARYL HALL AND JOHN OATES—Private Eyes 13-6
- ★ AL JARREAU—We're In This Love Together 19-12
- THE POLICE—Every Little Thing She Does Is Magic
- GENESIS—No Reply At All
- CARPENTERS—Back In My Life Again

WSPT (MW-5)—Stevens Point
(B. Fuhr—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 10-4
- ★ JOURNEY—Who's Crying Now 3-1
- ★ DAN FOGELBERG—Hard To Say 28-20
- ★ DARYL HALL AND JOHN OATES—Private Eyes 23-13
- ★ DIESEL—Sausalito 27-18
- THE FOUR TOPS—When She Was My Girl
- AIR SUPPLY—Here I Am
- CHILLWACK—My Girl
- GENESIS—No Reply At All

KSQJ—St. Louis
(T. Stone—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme—18-9
- ★ EDDIE RABBITT—Step By Step 17-10
- ★ KENNY ROGERS—Share Your Love With Me 22-19
- ★ BEACH BOYS—The Beach Boys Medley 10-7
- ★ JOURNEY—Who's Crying Now 9-6
- ★ AL JARREAU—We're In This Love Together 21

KXQK—St. Louis
(L. Douglas—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 8-3
- ★ MIKE POST—The Theme From Hill Street Blues 20-13
- ★ DAN FOGELBERG—Hard To Say 16-12
- ★ REO SPEEDWAGON—In Your Letter 18-15
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 20
- KENNY ROGERS—Share Your Love With Me 19
- THE FOUR TOPS—When She Was My Girl 18
- AIR SUPPLY—Here I Am 17

KIQA—Des Moines
(A.W. Pantosa—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 11-2
- ★ SHEENA EASTON—For Your Eyes Only 10-8
- ★ LULU—I Could Never Miss You 20-16
- ★ JOHN DENVER—Some Days Are Diamonds 13-11
- ★ BEACH BOYS—The Beach Boys Medley 12-9

KDBW—Minneapolis
(P. Abresch—MD)

- BALANCE—Breaking Away 26
- BEE GEES—He's A Liar 27
- DAVID GATES—Take Me Now 28
- MIKE POST—The Theme From Hill Street Blues 29

KSTP-FM—St. Paul
(C. Knapp—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 14-7
- ★ E.L.O.—Hold On Tight 11-6
- ★ DAN FOGELBERG—Hard To Say 17-9
- ★ LULU—I Could Never Miss You 8-5
- ★ THE MOODY BLUES—The Voice 19-15
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- THE FOUR TOPS—When She Was My Girl

KEYN-FM—Wichita
(T. Springs—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 10-6
- ★ ROLLING STONES—Start Me Up 16-12
- ★ DAN FOGELBERG—Hard To Say 18-13
- ★ LULU—I Could Never Miss You 17-14
- ★ LITTLE RIVER BAND—The Night Owls 19-15
- THE POLICE—Every Little Thing She Does Is Magic

WOW—Omaha
(J. Corcoran—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 9-6
- ★ KENNY ROGERS—Share Your Love With Me 12-10
- ★ SHEENA EASTON—For Your Eyes Only 10-7
- ★ DAN FOGELBERG—Hard To Say 11-9
- ★ EDDIE RABBITT—Step By Step
- AL JARREAU—We're In This Love Together 19
- THE FOUR TOPS—When She Was My Girl 20
- ATLANTA RHYTHM SECTION—Alien

KWKN—Wichita
(J. Brown—MD)

- ★ DAN FOGELBERG—Hard To Say 25-20
- ★ AL JARREAU—We're In This Love Together 27-23
- ★ LULU—I Could Never Miss You 18-14
- ★ KENNY ROGERS—Share Your Love With Me 23-19
- ★ RAY PARKER JR. AND RAYDIO—That Old Song 15-12
- BILLY JOEL—Say Goodbye To Hollywood 29
- JOURNEY—Who's Crying Now 28
- AIR SUPPLY—Here I Am 30

WHB—Kansas City
(R. Brown—MD)

- ★ DAN FOGELBERG—Hard To Say 17-15
- ★ SHEENA EASTON—For Your Eyes Only 10-8
- ★ LULU—I Could Never Miss You 11-10
- ★ KENNY ROGERS—Share Your Love With Me 19-17
- ★ RAY PARKER JR. AND RAYDIO—That Old Song 15-14
- MARTY BALIN—Atlanta Lady 20
- JOURNEY—Who's Crying Now 18
- BURTON CUMMINGS—You Saved My Soul 21

WBF—Rochester
(D. Mason—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 5-1
- ★ THE MOODY BLUES—The Voice 10-6
- ★ REO SPEEDWAGON—In Your Letter 16-9
- ★ DARYL HALL & JOHN OATES—Private Eyes 22-15
- ★ KENNY ROGERS—Share Your Love With Me 18-12
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- BILLY JOEL—Say Goodbye To Hollywood
- LITTLE RIVER BAND—The Night Owls
- AIR SUPPLY—Here I Am

WFLY-FM—Albany
(J. Lawrence—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 5-3
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 1-1
- ★ DAN FOGELBERG—Hard To Say 19-14
- ★ DARYL HALL & JOHN OATES—Private Eyes 17-10
- ★ LITTLE RIVER BAND—The Night Owls 18-13
- ATLANTA RHYTHM SECTION—Alien

Northeast Region

★ PRIME MOVERS

- CHRISTOPHER CROSS—Arthur's Theme (WB)
- DAN FOGELBERG—Hard To Say (Epic/Full Moon)
- KENNY ROGERS—Share Your Love With Me (Liberty)
- TOP ADD ONS
- MARTY BALIN—Atlanta Lady (EMI-America)
- QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)
- AIR SUPPLY—Here I Am (Arista)
- BREAKOUTS
- OLIVIA NEWTON-JOHN—Physical (MCA)
- CHRIS CHRISTIAN—I Want You, I Need You (Boardwalk)
- PAT BENATAR—Promises In The Dark (Chrysalis)

WABC—New York
(S. Jones—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 18-14
- ★ KENNY ROGERS—Share Your Love With Me 15-11
- ★ MARTY BALIN—Hearts 14-10
- ★ STACY LATTISAW—Love On A Two Way Street 7-6
- ★ JUICE NEWTON—Queen Of Hearts 4-3
- QUINCY JONES FEATURING JAMES INGRAM—Just Once

FEA (13 FEA)—Manchester
(K. Lemire—MD)

- ★ DARYL HALL & JOHN OATES—Private Eyes 18-12
- ★ THE FOUR TOPS—When She Was My Girl 27-21
- ★ QUINCY JONES FEATURING JOHN INGRAM—Just Once 29-23
- ★ KENNY ROGERS—Share Your Love With Me 19-15
- ★ MICKEY GILLEY—You Don't Know Me 25-20
- BEE GEES—He's A Liar
- CRUSADERS—I'm So Glad I'm Standing Here
- ANNE MURRAY—It's All I Can Do
- DEVO—Working In The Coal Mine
- TIGHT FIT—Back In The 60's

WBLI-FM—Long Island
(B. Terry—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 8-5
- ★ SHEENA EASTON—For Your Eyes Only 7-3
- ★ KENNY ROGERS—Share Your Love With Me 21-18
- ★ EDDIE RABBITT—Step By Step 13-11
- ★ LITTLE RIVER BAND—The Night Owls 19-15
- MARTY BALIN—Atlanta Lady
- AIR SUPPLY—Here I Am
- BEE GEES—He's A Liar

WTRY—Schenectady
(B. Cahill—MD)

- ★ SHEENA EASTON—For Your Eyes Only 10-6
- ★ DAN FOGELBERG—Hard To Say 17-7
- ★ REO SPEEDWAGON—In Your Letter 20-16
- ★ LITTLE RIVER BAND—The Night Owls 21-17
- ★ DYNASTY—Here I Am 28-22
- DIESEL—Sausalito
- OLIVIA NEWTON-JOHN—Physical

WBEN-FM—Buffalo
(R. Christian—MD)

- ★ DAN FOGELBERG—Hard To Say 15-8
- ★ BILLY JOEL—Say Goodbye To Hollywood 39-14
- ★ KENNY ROGERS—Share Your Love With Me 10-5
- ★ BOB SEGER—Tryin' To Live My Life Without You 12-6
- ★ AL JARREAU—We're In This Love Together 9-4
- MARTY BALIN—Atlanta Lady 36
- CARL CARLTON—She's A Bad Mama Jama 13
- CHRIS CHRISTIAN—I Want You, I Need You 40
- THE POLICE—Every Little Thing She Does Is Magic 37
- PAT BENATAR—Promises In The Dark 38
- TRIUMPH—Magic Power 39

WKBW—Buffalo
(J. Summers—MD)

- ★ ROLLING STONES—Start Me Up—7-4
- ★ LITTLE RIVER BAND—The Night Owls 16-11
- ★ DAN FOGELBERG—Hard To Say 17-12
- ★ DARYL HALL & JOHN OATES—Private Eyes 22-10
- ★ KENNY ROGERS—Share Your Love With Me—21-14
- MARTY BALIN—Atlanta Lady
- MIKE POST—The Theme From Hill Street Blues
- AIR SUPPLY—Here I Am

WBBF—Rochester
(D. Mason—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 5-1
- ★ THE MOODY BLUES—The Voice 10-6
- ★ REO SPEEDWAGON—In Your Letter 16-9
- ★ DARYL HALL & JOHN OATES—Private Eyes 22-15
- ★ KENNY ROGERS—Share Your Love With Me 18-12
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- BILLY JOEL—Say Goodbye To Hollywood
- LITTLE RIVER BAND—The Night Owls
- AIR SUPPLY—Here I Am

WFLY-FM—Albany
(J. Lawrence—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 5-3
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 1-1
- ★ DAN FOGELBERG—Hard To Say 19-14
- ★ DARYL HALL & JOHN OATES—Private Eyes 17-10
- ★ LITTLE RIVER BAND—The Night Owls 18-13
- ATLANTA RHYTHM SECTION—Alien

- THE FOUR TOPS—When She Was My Girl 27
- QUINCY JONES FEATURING JAMES INGRAM—Just Once 29

WHYN—Springfield
(A. Carey—MD)

- ★ SHEENA EASTON—For Your Eyes Only 10-6
- ★ KENNY ROGERS—Share Your Love With Me 13-7
- ★ DAN FOGELBERG—Hard To Say 16-12
- ★ LITTLE RIVER BAND—The Night Owls 12-9
- ★ AL JARREAU—We're In This Love Together 15-8
- THE FOUR TOPS—When She Was My Girl
- AIR SUPPLY—Here I Am
- MIKE POST—The Theme From Hill Street Blues
- ANNE MURRAY—It's All I Can Do

WFTQ (14Q)—Worcester
(G. Nolan—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood—24-21
- ★ THE FOUR TOPS—When She Was My Girl 27-24
- ★ ART GARFUNKEL—A Heart In New York—22-18
- ★ CHRISTOPHER CROSS—Arthur's Theme 12-8
- ★ RAY PARKER JR. & RAYDIO—That Old Song 7-4
- LITTLE RIVER BAND—The Night Owls 26
- AIR SUPPLY—Here I Am 25
- BALANCE—Breaking Away 27

WPRO-FM (PRO-FM)—Providence
(Giuanni—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme—10-5
- ★ EDDIE RABBITT—Step By Step—15-8
- ★ ARETHA FRANKLIN & GEORGE BENSON—Love All The Hurt Away—17-13
- ★ ROLLING STONES—Start Me Up—14-9
- ★ BOB SEGER—Tryin' To Live My Life Without You—18-14
- BEE GEES—He's A Liar
- QUINCY JONES FEATURING JOHN INGRAM—Just Once
- DIESEL—Sausalito
- CARL CARLTON—She's A Bad Mama Jama
- AL JARREAU—We're In This Love Together

WPJB (JB-105)—Providence
(M. Waite—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 15-9
- ★ THE MOODY BLUES—The Voice 15-10
- ★ SHEENA EASTON—For Your Eyes Only 3-2
- ★ LITTLE RIVER BAND—The Night Owls 10-8
- THE POLICE—Every Little Thing She Does Is Magic 33
- CARL CARLTON—She's A Bad Mama Jama 35
- AIR SUPPLY—Here I Am 34
- RICK JAMES—Super Freak 32
- PAT BENATAR—Promises In The Dark 31
- OLIVIA NEWTON-JOHN—Physical 30

WICC (NE-17)—Bridgeport
(B. Mitchell—MD)

- ★ THE MOODY BLUES—The Voice 9-7
- ★ CHRISTOPHER CROSS—Arthur's Theme 8-4
- ★ DAN FOGELBERG—Hard To Say 17-14
- ★ DARYL HALL & JOHN OATES—Private Eyes 14-10
- ★ ROLLING STONES—Start Me Up 12-9
- COMMODORES—Oh No
- OLIVIA NEWTON-JOHN—Physical

WKCI (KC 101)—New Haven
(D. Lyons—MD)

- ★ DAN FOGELBERG—Hard To Say 17-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-8
- ★ MARTY BALIN—Atlanta Lady 30-26
- ★ KENNY ROGERS—Share Your Love With Me 23-18
- ★ THE FOUR TOPS—When She Was My Girl 25-22
- OLIVIA NEWTON-JOHN—Physical

WTKR—Pittsburgh
(B. Christian—MD)

- ★ E.L.O.—Hold On Tight 7-5
- ★ JOURNEY—Who's Crying Now 2-1
- ★ GARY WRIGHT—Really Wanna Know You 11-8
- ★ THE ALLMAN BROTHERS BAND—Straight From The Heart 14-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 18-10
- RICK SPRINGFIELD—I've Done Everything For You
- ALAN PARSONS—Snake Eyes
- BEE GEES—He's A Liar
- E.L.O.—Here's The News 35

WCCX (K104) FM—Erie
(J.J. Sanford—MD)

- ★ MICHAEL STANLEY BAND—Falling In Love Again—15-10
- ★ DON FELDER—Heavy Metal—12-7
- ★ CHRISTOPHER CROSS—Arthur's Theme 29-22

- ★ DARYL HALL & JOHN OATES—Private Eyes 13-7
- ★ AL JARREAU—We're In This Love Together 25-19
- DAVID GATES—Take Me Now

WCUY—Bangor
(J. Randall—MD)

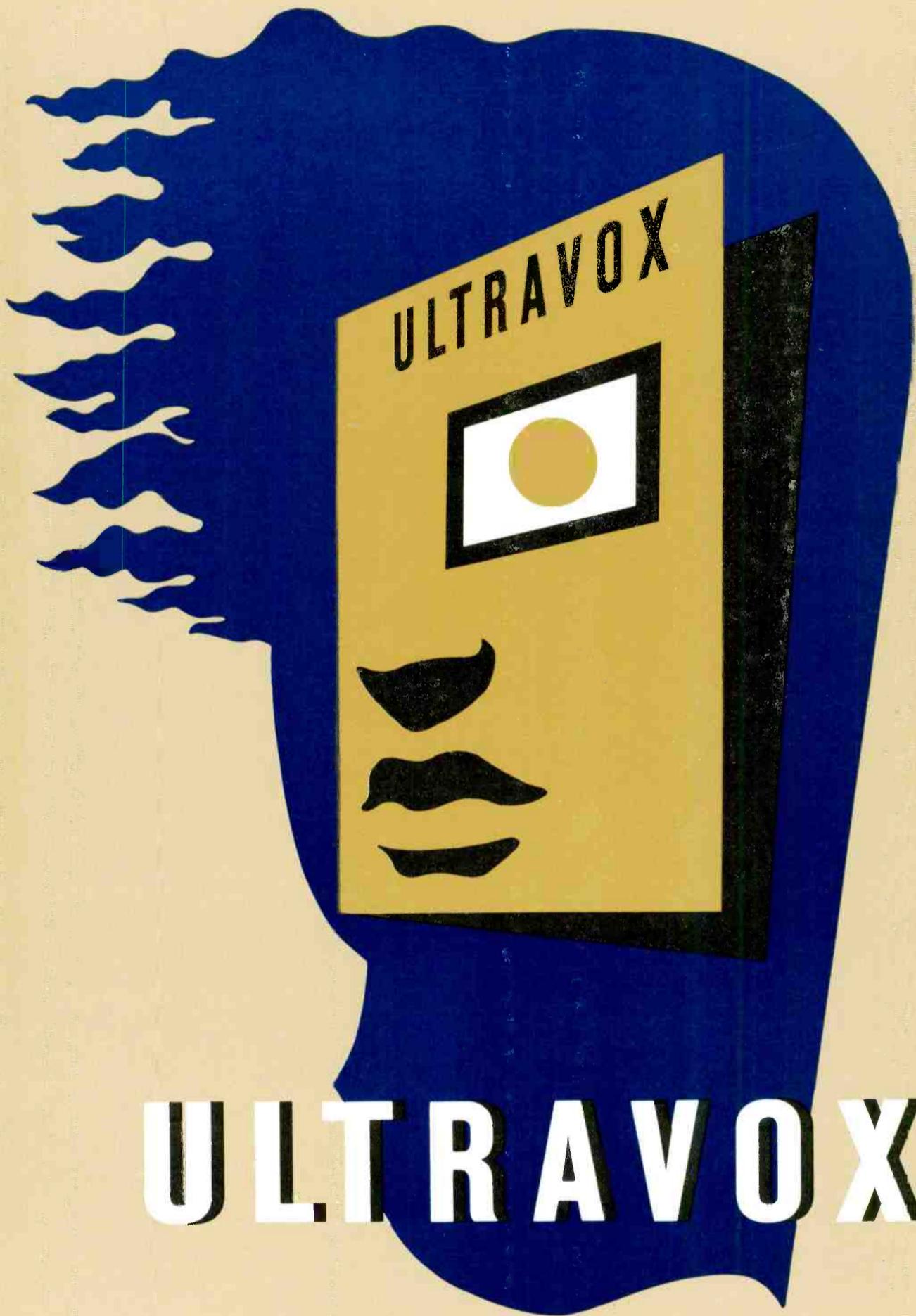
- ★ RICK SPRINGFIELD—I've Done Everything For You 14-11
- ★ ROLLING STONES—Start Me Up 6-4
- ★ KIM CARNES—Draw Of The Cards 24-20
- ★ THE GO GO'S—Our Lips Are Sealed 19-11
- ★ LITTLE RIVER BAND—The Night Owls 22-19
- BEE GEES—Hard To Say 24
- OLIVIA NEWTON-JOHN—Physical
- MARTY BALIN—Atlanta Lady
- ARETHA FRANKLIN AND GEORGE BENSON—Love All The Hurt Away
- COMMODORES—Oh No
- PAT BENATAR—Promises In The Dark
- CHRIS CHRISTIAN—I Want You, I Need You
- E.W.F.—Let's Groove
- CHILLWACK—Gone Gone Gone

WIGY—Bath-Brunswick
(W. Mitchell/S. Rogers—MD)

- ★ DARYL HALL & JOHN OATES—Private Eyes 24-13
- ★ BOB SEGER—Tryin' To Live My Life Without You 17
- ★ CHRISTOPHER CROSS—Arthur's Theme 17-5
- ★ RICK SPRINGFIELD—I've Done Everything For You 28-18
- ★ EDDIE RABBITT—Step By Step 10-4
- THE POLICE—Every Little Thing She Does Is Magic 26
- PAT BENATAR—Promises In The Dark
- DIESEL—Sausalito
- AL JARREAU—We're In This Love Together

WACZ—Bangor
(M. O'Hara—MD)

- ★ DAN FOGELBERG—Hard To Say 31-26
- ★ DARYL HALL & JOHN OATES—Private Eyes 32-27
- ★ RICK SPRINGFIELD—I've Done Everything For You 29-22
- ★ ROLLING STONES—Start Me Up 27-18



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JAZZ DAY—Jazz impresarios Maddie and Dick Gibson, left, enjoy the street jazz provided by KADX-FM in Denver's Larimer Square along with station program director Bill Neal.

WVCG Ratings Climb With TM-O-R Format

By SARA LANE

CORAL GABLES, Fla.—A year ago, when young Jere Sullivan took over as program director at WVCG-AM in this university community, the station's format was beautiful music and its audience demographics ranged from "65 to dead," Sullivan smiles.

Today, after changing formats and signing up with the syndicated TM-O-R Service, WVCG's ratings have jumped from a 1.8 to a 3.1—an increase that has Sullivan slightly astounded. "Of course," he explains, "we expected some kind of an increase in our ratings, but never dreamed it would be so great."

Prior to selecting a music service for the fragmented South Florida area, Sullivan had shopped around. He wanted one that would provide the station with music appealing to adults; a kind of format that was not currently being heard in this extremely competitive marketplace.

"I wanted music that went back to the late '40s, but which brought its listeners up to today's contemporary sounds."

The TM-O-R service was bought and Sullivan began the format using all the categories that the package offered. As the station progressed and as Sullivan got a feel of where the audience wanted to be and what it wanted to hear, he began experimenting with the TM format, lopping off the lower end of the music.

"We found that the most popular music was from the '50s and '60s, so we chopped off the '40s," explains Sullivan. "Then I began augmenting TM's selections with records I can get locally or those I can seek out and find somewhere that aren't contained in the TM music tape." Sullivan redesigned the format using about one-fourth of his own music selections in addition to the TM tapes which, he finds, has worked extremely well.

"I'd say the center line for our music is the '50s and '60s—a lot of Tony Bennett, Frank Sinatra, Steve and Eydie and people like that. We do play the nicer things that are put out today, 'New York, New York' by Si-

natra, for instance. I'm also inserting some of the more familiar Streisand product as well as the Lettermen and more Tony Bennett. It has taken us a while to work out just exactly where we should be musically, but I think we have a nice blend now."

Obviously the audience thinks so, too, as Sullivan has been receiving phone calls from listeners as young as 25 to those in their 60s who say they are pleased with WVCG-AM's new format.

The fact that a year ago WVCG-AM went to 50 kw, dramatically increasing its coverage from Palm Beach to Key West, has also been a factor in increased listenership, Sullivan says.

In the South Florida market as a whole, radio program managers have been discovering that the personality-oriented deejay has become popular once more.

"There's been a revival in this type of deejay," says Sullivan, "and I've been hiring personality deejays whom the audience seems to prefer. We have Ned Powers in the morning. Ned's been in the market for a good number of years. We added Ken Collier to work the afternoon drive time. Ken's been at WIOD-AM and WGBS-AM. Gene Bridges does the midday. Each one has his own specific area and I encourage them to be personalities."

Gary West fills the midnight to 6 a.m. slot and newcomer Mindy Lang handles the 7 p.m. to midnight spot. "Mindy came directly to us from a radio school in Miami. We put her on part-time at first as we thought she had a lot of potential. Then we put her on full-time and in the three months she's been here, she's had three offers to go elsewhere," Sullivan grins.

In February, when WVCG changed its format, a heavy advertising promotion was put into effect. Billboards dotted south Florida say "From Sinatra to Streisand, we've got 'em all," newspaper and magazine ads were taken. "We felt the billboard slogan best described the music we were playing," Sullivan says. Recently, an American Motors Spirit was given away as a promotion that had a campaign built around it: "Catch the South Florida Spirit." "This worked very well for us."

Sullivan came to WVCG-AM from WYNY-FM New York. Prior to that he was with WCAU-FM and WFIL-AM Philadelphia, his hometown.

Satellite Format Faulted For Lack Of Appeal To Community

By ED HARRISON

LOS ANGELES—Satellite transmitted music formats across the nation will ultimately fail, Bob Hamilton, KRTH-FM Los Angeles program director, told the California Copyright Conference here Monday (21).

Hamilton, who is also a national music director for the RKO chain and a member of Billboard's Hot 100/adult contemporary Radio Advisory Committee, told the group that satellite full-format networks wouldn't succeed because of their inability to reflect the local community.

A satellite format programmed in Chicago can in no way relate to a market in Iowa, he said. "Secretaries will be running the station around the clock by pushing a button. But the people doing the satellites will become monsters," he said.

These remarks came during a question and answer period following an address he gave on air play of records.

In that address, Hamilton expressed the belief that for a record to become a hit, it "can't happen on just a one-format basis. There must be a minimum of two formats whether it's country and pop or r&b and pop. Multi-format records work. Great pop records that can't be backed up can't make it," he said.

Hamilton said that one reason why the record industry is having its woes is because "many people in different companies don't know what's happening on the street." He told the meeting that record company heads sit in their ivory towers and check phone messages but aren't really in touch with the public.

Another reason is that there are no more "heroes" such as the Beatles or Elvis Presley, but Hamilton expressed optimism that someone of that stature will eventually emerge.

"What's needed is a fresh new way to get music across—a record that would make people want to listen to your radio station," Hamilton said. "A lot of us fall into being safe but you must take chances after awhile."

Hamilton noted that competition, especially in Los Angeles where there are 77 signals, is the prime reason why programmers are so choosy

when it comes to adding new records. "We really try to expose the right tunes and put money in your pockets," he told the group comprised predominantly of music publishers.

Hamilton said that each record added must have a sound that appeals to a station's target audience. "You have a particular sound you go after to fit the texture of the station. Some tunes are universal, others have a particular style. The job of the programmer is to reflect what's happening in the market. We're always looking for the next trend to reflect. You have to have guts and a feel for the market.

"If I'm not playing a record that other stations are and it fits our station, then we'll play it. But you can't do call-out research on a new record because of its unfamiliarity. The only way to test it is to put it on the radio."

The bottom line, said Hamilton, is that the hit must be "in the grooves" or it won't make it regardless of how much money record companies back it with.

Hamilton concluded by saying that he doesn't like playing a record that is not available in stores. "I'll give a record two weeks to get into stores. If it's not available then, it shows me that it is not being worked and I'll pull it."

New On The Charts



VAN STEPHENSON

"You've Got A Good Love Coming"—95

Van Stephenson's been making a living as a songwriter for the past seven years. His songs have been recorded by artists as diverse as Firefall, Lobo, the Nitty Gritty Dirt Band, Brenda Lee, Julie Andrews and Eddy Arnold. "Your Kisses Will," recorded by Crystal Gayle, garnered his first BMI award.

But "You've Got A Good Love Coming," included on the "China Girl" LP, marks his first entry as recording artist.

Stephenson had been working on the road with Bobby Springfield, who he says taught him to write songs. It was Springfield who introduced him to Bob Montgomery, executive vice president of House Of Gold Music, the Nashville publishing house that Stephenson has written for since then.

Montgomery and Jeff Silbar, House of Gold's professional manager and writer of the LP's title cut, produced the single at Norbert Putman's Bennett House studio, gathering a band that included former Wings drummer Joe English, guitarists Wayne Perkins and Kenny Mims, Larry Paxton on bass, and Mike Hanna on keyboards.

There were reportedly three labels interested in the product; Handshake won out.

Stephenson is managed by Gary Hart of Boxoffice Inc., 1232 17th Avenue South, Nashville, Tenn. 37212 (615) 385-1031.

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Millions Hear

DALLAS—TM Programming's Stereo Rock was heard by 3.8 million per week, according to a company analysis of the Spring Arbitron reports. The syndicator is currently working with more than 300 stations.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/22/81)

Continued from page 22

- ★ GARY WRIGHT—Really Wanna Know You—23-17
- ★ FOREIGNER—Waiting For A Girl Like You—35-28
- THE POLICE—Every Little Thing She Does Is Magic—40
- PAT BENATAR—Promises In The Dark
- CLIFF RICHARD—Wired For Sound
- ALLAN PARSONS PROJECT—Snake Eyes
- STEVIE NIX—The Edge of 17

WFBC—Altoona (T. Booth—MD)

- ★ DEVO—Working In The Coal Mine 16-11
- ★ AIR SUPPLY—Here I Am 24-19
- ★ RICK SPRINGFIELD—I've Done Everything For You 20-16
- ★ DARYL HALL AND JOHN OATES—Private Eyes 18-12
- ★ KENNY ROGERS—Share Your Love With Me 8-3
- PAT BENATAR—Promises In The Dark
- OLIVIA NEWTON-JOHN—Physical
- JOEY SCARBURY—When She Dances
- EARTH, WIND & FIRE—Lets Grove

WKBO—Harrisburg (T. Burns—MD)

- DAVID GATES—Take Me Now
- DIANA ROSS AND LIONEL RICHIE—Dreaming Of You
- AIR SUPPLY—Here I Am

WQXA-FM—York (S. Gallagher—MD)

- ★ DARYL HALL & JOHN OATES—Private Eyes 23-12
- ★ ROLLING STONES—Start Me Up 11-8
- ★ DAN FOGELBERG—Hard To Say 25-19
- ★ KENNY ROGERS—Share Your Love With Me 22-15
- ★ AL JARREAU—We're In This Love Together 29-23
- BALANCE—Breaking Away
- DEVO—Working In The Coal Mine
- CHRIS CHRISTIAN—I Want You, I Need You
- FOREIGNER—Waiting For A Girl Like You

WRQX-FM—Washington (F. Holler—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You—7-3
- ★ STEVIE NICKS WITH TOM PETTY & THE HEARTBREAKERS—Stop Draggin' My Heart Around—6-2
- ★ PABLO CRUISE—Cool Love 15-6
- ★ JOURNEY—Who's Crying Now 2-1
- THE POLICE—Every Little Thing She Does Is Magic
- DAN FOGELBERG—Hard To Say
- DEVO—Working In The Coal Mine
- TRIUMPH—Magic Power
- KIX—The Itch

WPGC—Washington, D.C. (J. Elliott—MD)

- ★ BOB SEGER—Tryin' To Live My Life Without You 22-16
- ★ FOREIGNER—Waiting For A Girl Like You 21-5
- ★ RICK SPRINGFIELD—I've Done Everything For You 14-8
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 19-15
- ★ ROLLING STONES—Start Me Up 7-3
- THE POLICE—Every Little Thing She Does Is Magic
- AIR SUPPLY—Here I Am
- MIKE POST—The Theme From Hill Street Blues
- OLIVIA NEWTON-JOHN—Physical

WCAO—Baltimore (S. Richard—MD)

- ★ AL JARREAU—We're In This Love Together—18-12
- ★ THE FOUR TOPS—When She Was My Girl 17-11
- ★ QUINCY JONES FEATURING JOHN INGRAM—Just Once—13-9
- ★ ROLLING STONES—Start Me Up—18-8
- ★ LITTLE RIVER BAND—The Night Owls 25-20
- RICK SPRINGFIELD—I've Done Everything For You 23
- FOREIGNER—Waiting For A Girl Like You—16
- CHRIS CHRISTIAN—I Want You, I Need You
- OLIVIA NEWTON-JOHN—Physical

WFBR—Baltimore (A. Szulinski—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 6-1
- ★ THE FOUR TOPS—When She Was My Girl 8-6
- ★ RICK SPRINGFIELD—I've Done Everything 23-15
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 11-8
- ★ MIKE POST—The Theme From Hill Street Blues 21-12
- BURTON CUMMINGS—You Saved My Soul 30
- OLIVIA NEWTON-JOHN—Physical
- MANHATTAN TRANSFER—Smile Again
- CHILLWACK—My Girl

WYRE—Annapolis (J. Diamond—MD)

- ★ DAN FOGELBERG—Hard To Say 24-14
- ★ LITTLE RIVER BAND—The Night Owls 26-15
- ★ DARYL HALL & JOHN OATES—Private Eyes 19-10
- ★ KENNY ROGERS—Share Your Love With Me 28-18
- ★ THE FOUR TOPS—When She Was My Girl 21-13
- MARTY BALIN—Atlanta Lady
- AIR SUPPLY—Here I Am
- BEE GEES—He's A Liar
- DEVO—Working In The Coal Mine

WGH—Hampton (B. Canada—MD)

- ★ BILLY JOES—Say Goodbye To Hollywood—19-9
- ★ AIR SUPPLY—Here I Am 18-8
- ★ LITTLE RIVER BAND—The Night Owls—15-10
- ★ BURTON CUMMINGS—You Saved My Soul 22-17
- OLIVIA NEWTON-JOHN—Physical
- CLIFF RICHARDS—Wired
- PAT BENATAR—Promises In The Dark
- EARTH, WIND & FIRE—Lets Groove
- SAVOY BROWN—Run To Me

WQRK (Q-FM)—Norfolk (R. Bates—MD)

- ★ DAN FOGELBERG—Hard To Say 16-11
- ★ THE MOODY BLUES—The Voice 13-7
- ★ KENNY ROGERS—Share Your Love With Me 19-14
- ★ AL JARREAU—We're In This Love Together 22-17
- QUINCY JONES FEATURING JOHN INGRAM—Just Once
- OLIVIA NEWTON-JOHN—Physical
- DIESEL—Sausalito

WRVQ (Q-94)—Richmond (B. Thomas—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 24-13
- ★ LITTLE RIVER BAND—The Night Owls 19-12
- ★ DAN FOGELBERG—Hard To Say 9-4
- ★ RICK SPRINGFIELD—I've Done Everything For You 21-15
- ★ BOB SEGER—Tryin' To Live My Life Without You 11-7
- MARTY BALIN—Atlanta Lady
- PAT BENATAR—Promises In The Dark
- EDDIE RABBITT—Step By Step

WAEB—Allentown (J. Ward—MD)

- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 1
- ★ ROLLING STONES—Stary Me Up 23-13
- ★ CHRISTOPHER CROSS—Arthur's Theme 8-5
- ★ BILLY JOEL—Say Goodbye To Hollywood 28-15
- ★ KENNY ROGERS—Share Your Love With Me 24-14
- THE POLICE—Every Little Thing She Does Is Magic
- BEE GEES—He's A Liar
- MARTY BALIN—Atlanta Lady
- DEVO—Working In The Coal Mine
- AIR SUPPLY—Here I Am
- FOREIGNER—Waiting For A Girl Like You

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ CARL CARLTON—She's A Bad Mama Jama 21-13
- ★ MIKE POST—The Theme From Hill Street Blues 26-18
- ★ DAN FOGELBERG—Hard To Say 27-20
- ★ DIR SUPPLY—Here I Am 30-23
- ★ STARS ON 45—More Stars 28-21
- DIESEL—Sausalito
- PAT BENATAR—Promises In The Dark
- VAN STEPHENSON—Stranded In The Moonlight
- OLIVIA NEWTON-JOHN—Physical
- SAVOY BROWN—Run To Me
- STREEK—One More Night

Southeast Region

★ PRIME MOVERS

- DAN FOGELBERG—Hard To Say (Epic/Full Moon)
- AL JARREAU—We're In This Love Together (WB)
- CHRISTOPHER CROSS—Arthur's Theme (WB)

● TOP ADD ONS

- AIR SUPPLY—Here I Am (Arista)
- MIKE POST—Theme From Hill Street Blues (Elektra)
- BEE GEES—He's A Liar (RSO)

● BREAKOUTS

- OLIVIA NEWTON-JOHN—Physical (MCA)
- PAT BENATAR—Promises In The Dark (Chrysalis)
- CLIFF RICHARD—Wired For Sound (EMI-America)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ DARYL HALL & JOHN OATES—Private Eyes 10-6
- ★ EDDIE RABBITT—Step By Step—9-27

- ★ REO SPEEDWAGON—In Your Letter 15-13
- ★ LITTLE RIVER BAND—The Night Owls 13-11
- ★ AL JARREAU—We're In This Love Together 17-14
- KENNY ROGERS—Share Your Love With Me

WQXI-FM—Atlanta (J. McCartney—MD)

- ★ DAN FOGELBERG—Hard To Say—8-3
- ★ MIKE POST—The Theme From Hill Street Blues—16-9
- ★ BILLY JOEL—Say Goodbye To Hollywood—28-23
- ★ KENNY ROGERS—Share Your Love With Me—25-20
- ★ BOB SEGER—Tryin' To Live My Life Without You—23-16

WBBQ—Augusta (B. Stevens—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 27-19
- ★ DEVO—Working In The Coal Mine 29-24
- ★ CHRISTOPHER CROSS—Arthur's Theme 6-1
- ★ BOB SEGER—Tryin' To Live My Life Without You 14-11
- BEE GEES—He's A Liar
- FOREIGNER—Waiting For A Girl Like You
- RONNIE LAWS—Stay Awake
- MIKE POST—The Theme From Hill Street Blues
- OLIVIA NEWTON-JOHN—Physical
- EARTH, WIND & FIRE—Let's Groove
- ALLAN PARSON'S PROJECT—Snake Eyes

WWSA—Savannah (R. Frederick—MD)

- ★ DAN FOGELBERG—Hard To Say 18-13
- ★ CARL CARLTON—She's A Bad Mama Jama 16-10
- ★ BILLY JOEL—Say Goodbye To Hollywood 23-17
- ★ THE FOUR TOPS—When She Was My Girl 19-14
- ★ COMMODORES—Oh No 29-23
- EARTH, WIND & FIRE—Let's Groove
- JOHN DENVER—The Cowboy & The Lady
- OLIVIA NEWTON-JOHN—Physical

WSGF-FM (95-SGF)—Savannah (J.P. Hunter—MD)

- ★ DAN FOGELBERG—Hard To Say 21-13
- ★ DARYL HALL & JOHN OATES—Private Eyes 20-12
- ★ ROLLING STONES—Start Me Up 14-11
- ★ LITTLE RIVER BAND—The Night Owls 16-6
- ★ BOB SEGER—Tryin' To Live My Life Without You
- GENESIS—No Reply At All
- EARTH, WIND & FIRE—Let's Groove
- MARTY BALIN—Atlanta Lady
- OAK RIDGE BOYS—Fancy Free
- DIESEL—Sausalito
- TERMINATIONS—Aiming At Your Heart

WAYS—Charlotte (L. Simon—MD)

- ★ AL JARREAU—We're In This Love Together 15-6
- ★ THE FOUR TOPS—When She Was My Girl 12-5
- ★ DAN FOGELBERG—Hard To Say 18-9
- ★ DARYL HALL & JOHN OATES—Private Eyes 20-12
- ★ LITTLE RIVER BAND—The Night Owls 19-13

WFLB—Fayetteville (L. Cannon—MD)

- ★ DARYL HALL & JOHN OATES—Private Eyes 23-18
- ★ MIKE POST—The Theme From Hill Street Blues 14-8
- ★ KENNY ROGERS—Share Your Love With Me 22-17
- ★ CARL CARLTON—She's A Bad Mama Jama 25-19
- ★ BURTON CUMMINGS—You Saved My Soul 31-26
- DIANA ROSS & LIONEL RICHIE—Dreaming Of You
- FOREIGNER—Waiting For A Girl Like You
- GENE COTTON—Being With You Tonight
- POINTER SISTERS—What A Surprise
- JOEY SCARBURY—When She Dances
- STREEK—One More Night

WISE (SE-8)—Asheville (J. Stevens—MD)

- ★ QUINCY JONES FEATURING JOHN INGRAM—Just Once 25
- ★ AL JARREAU—We're In This Love Together 28
- ★ MARTY BALIN—Atlanta Lady 29
- ★ DAN FOGELBERG—Hard To Say 18-10
- ★ AIR SUPPLY—Here I Am 30
- COMMODORES—Oh No
- OLIVIA NEWTON-JOHN—Physical
- THE GO GO'S—Our Lips Are Sealed
- CHILLWACK—Gone, Gone, Gone
- JOHNNY LEE—Bet Your Heart

WSEZ—Winston-Salem (B. Ziegler—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme—7-3
- ★ CARL CARLTON—She's A Bad Mama Jama—11-7
- ★ LULU—I Could Never Miss You—12-8
- ★ THE MOODY BLUES—The Voice 15-9

- ★ THE FOUR TOPS—When She Was My Girl—20-12
- CARPENTERS—Back In My Life Again
- THE POLICE—Every Little Thing She Does Is Magic
- DAVID GATES—Take Me Now
- AIR SUPPLY—Here I Am
- COMMODORES—Oh No

WANS-FM—Anderson (B. McCowin—MD)

- ★ LITTLE RIVER BAND—The Night Owls 13-7
- ★ SHEENA EASTON—For Your Eyes Only 7-4
- ★ ROLLING STONES—Start Me Up 16-13
- ★ RICK JAMES—Super Freak 18-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 23-17
- BEE GEES—He's A Liar
- BURTON CUMMINGS—You Make My Dreams
- DEVO—Working In The Coal Mine
- EARTH, WIND & FIRE—Let's Groove

KLAZ-FM (2-98)—Littlerock (D. Taylor—)

- ★ ALABAMA—Feels So Right 17-11
- ★ DAN FOGELBERG—Hard To Say 20-13
- ★ CHRISTOPHER CROSS—Arthur's Theme 10-7
- ★ QUINCY JONES FEATURING JOHN INGRAM—Just Once 11-8
- ★ EDDIE RABBITT—Step By Step 3-1
- MIKE POST—The Theme From Hill Street Blues
- COMMODORES—Oh No
- DIANA ROSS & LIONEL RICHIE—Dreaming Of You

WKWX-FM (KX 101)—Nashville (J. Anthony—MD)

- ★ DAN FOGELBERG—Hard To Say 11-5
- ★ DARYL HALL & JOHN OATES—Private Eyes 14-8
- ★ LULU—I Could Never Miss You 18-15
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 20-16
- ★ THE FOUR TOPS—When She Was My Girl 24-20
- RONNIE LAWS—Stay Awake
- MIKE POST—The Theme From Hill Street Blues
- AIR SUPPLY—Here I Am
- GENESIS—No Reply At All
- PAT BENATAR—Promises In The Dark

WHBQ—Memphis (C. Duvall—MD)

- ★ STACY LATTISAW—Love On A Two Way Street—14-11
- ★ AL JARREAU—We're In This Love Together 13-10
- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ DARYL HALL & JOHN OATES—Private Eyes 7-5
- ★ BILLY JOEL—Say Goodbye To Hollywood—10-9
- ATLANTA RHYTHM SECTION—Alien
- AIR SUPPLY—Here I Am

WNOX—Knoxville (S. Majors—MD)

- ★ DAN FOGELBERG—Hard To Say 16-9
- ★ KENNY ROGERS—Share Your Love With Me 18-11
- ★ ATLANTA RHYTHM SECTION—Alien 24-21
- ★ MARTY BALIN—Atlanta Lady 26-22
- ★ LITTLE RIVER BAND—The Night Owls 23-19
- RICKIE LEE JONES—A Lucky Guy
- GENE COTTON—Being With You Tonight
- CARPENTERS—Back In My Life Again
- OAK RIDGE BOYS—Fancy Free

WRJZ (SE-17)—Knoxville (F. Story—MD)

- ★ KENNY ROGERS—Share Your Love With Me 13-6
- ★ EDDIE RABBITT—Step By Step 3-2
- ★ CHRISTOPHER CROSS—Arthur's Theme 4-3
- ★ SHEENA EASTON—For Your Eyes Only 1-1
- ★ DAN FOGELBERG—Hard To Say 20-13
- ★ DIANA ROSS & LIONEL RICHIE—Dreaming Of You
- ★ DAN FOGELBERG—Hard To Say—17-13
- ★ DEVO—Working In The Coal Mine—18-15
- ★ BILLY JOEL—Say Goodbye To Hollywood—23-18
- ★ THE MOODY BLUES—The Voice—6-3
- ★ BOB SEGER—Tryin' To Live My Life Without You 21-14
- MIKE POST—The Theme From Hill Street Blues
- AIR SUPPLY—Here I Am 22
- COMMODORES—Oh No 24
- FOREIGNER—Waiting For A Girl Like You

WERC—Birmingham (A Carr—MD)

- ★ DARYL HALL AND JOHN OATES—Private Eyes 11-7
- ★ KENNY ROGERS—Share Your Love With Me 16-12
- ★ BALANCE—Breaking Away 21-19
- ★ DAN FOGELBERG—Hard To Say 14-9
- ★ AL JARREAU—We're In This Love Together 22-17
- DIANA ROSS AND LIONEL RICHIE—

- Dreaming Of You
- OLIVIA NEWTON-JOHN—Physical
- CHRIS CHRISTIAN—I Want You, I Need You

WWSN—Birmingham (S. Newby—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 8-1
- ★ ROLLING STONES—Start Me Up 14-7
- ★ BALANCE—Breaking Away 17-12
- ★ LITTLE RIVER BAND—The Night Owls 15-10
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 16-8
- TIGHT FIT—Back In The '60's 33
- ATLANTA RHYTHM SECTION—Alien
- JOHNNY LEE—Bet Your Heart On Me 32
- CLIFF RICHARD—Wired For Sound

WAAY—Huntsville (J. Hendricks—MD)

- ★ DARYL HALL AND JOHN OATES—Private Eyes 10-5
- ★ LITTLE RIVER BAND—The Night Owls 15-9
- ★ ATLANTA RHYTHM SECTION—Alien 23-16
- ★ DAN FOGELBERG—Hard To Say 24-17
- ★ MIKE POST—The Theme From Hill Street Blues 31-15
- OLIVIA NEWTON-JOHN—Physical
- CLIFF RICHARDS—Wired For Sound

WHHY—Montgomery (R. Thomas—MD)

- ★ DAN FOGELBERG—Hard To Say—26-16
- ★ AL JARREAU—We're In This Love Together—27-17
- ★ BILLY JOEL—Say Goodbye To Hollywood—29-21
- ★ KENNY ROGERS—Share Your Love With Me—10-5
- ★ LITTLE RIVER BAND—The Night Owls 18-12
- START ON 45—More Stars On 45
- MARTY BALIN—Atlanta Lady
- MIKE POST—The Theme From Hill Street Blues
- BURTON CUMMINGS—You Saved My Soul
- TIGHT FIT—Back In The '60's

WJDX—Jackson (S. Kimbro—MD)

- ★ SHEENA EASTON—For Your Eyes Only—4-1
- ★ QUINCY JONES FEATURING JOHN INGRAM—Just Once 16-10
- ★ RICK JAMES—Super Freak 12-9
- ★ THE FOUR TOPS—When She Was My Girl 7-5
- ★ DEVO—Working In The Coal Mine—29-22
- BEE GEES—He's A Liar
- DIANA ROSS & LIONEL RICHIE—Dreaming Of You
- THE POLICE—Every Little Thing She Does Is Magic
- DIESEL—Sausalito
- BURTON CUMMINGS—You Saved My Soul
- JOHN SCHNEIDER—Still
- DOLLY PARTON—House Of The Rising Sun

WBJW (BJ 105)—Orlando (T. Long—MD)

- ★ EDDIE RABBITT—Step By Step—10-3
- ★ JOURNEY—Who's Crying Now 2-1
- ★ CHRISTOPHER CROSS—Arthur's Theme—12-4
- ★ DAN FOGELBERG—Hard To Say—27-15
- ★ ROLLING STONES—Start Me Up 14-7
- AIR SUPPLY—Here I Am 35
- PAT BENATAR—Promises In The Dark 36
- ATLANTA RHYTHM SECTION—Alien 38
- ANNE MURRAY—It's All I Can Do
- DIESEL—Sausalito 39
- TIGHT FIT—Back In The '60's
- ARLAN DAY—I Surrender
- OLIVIA NEWTON-JOHN—Physical 37

WRBQ (Q105)—Tampa (P. McKay—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You—17-13
- ★ CARL CARLTON—She's A Bad Mama Jama 22-15
- ★ BALANCE—Breaking Away 19-16
- ★ MIKE POST—The Theme From Hill Street Blues 28-21
- ★ COMMODORES—Oh No 21-19
- BOB SEGER—Tryin' To Live My Life Without You 26
- PAT BENATAR—Promises In The Dark 27
- JOHNNY LEE—Bet Your Heart On Me—29
- JOHN SNEIDER—Number 34 In Atlanta 28

WKXY—Sarasota (T. Williams—MD)

- ★ DAN FOGELBERG—Hard To Say 18-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 20-16
- ★ RICK SPRINGFIELD—I've Done Everything For You 28-20
- ★ DARYL HALL AND JOHN OATES—Private Eyes 12-8
- ★ LITTLE RIVER BAND—The Night Owls 10-5
- MARTY BALIN—Atlanta Lady 28
- OLIVIA NEWTON-JOHN—Physical 27
- THE POLICE—Every Little Thing She Does Is Magic
- ARETHA FRANKLIN AND GEORGE BENSON—Love All The Hurt Away
- COMMODORES—Oh No
- EARTH, WIND & FIRE—Let's Groove
- JOHNNY LEE—Bet Your Heart On Me

WAXY—Fl. Lauderdale (R. Shaw—MD)

- ★ DAN FOGELBERG—Hard To Say 23-11
- ★ AL JARREAU—We're In This Love Together 10-5
- ★ DARYL HALL & JOHN OATES—Private Eyes 26-21
- ★ BILLY JOEL—Say Goodbye To Hollywood—28-14
- ★ THE FOUR TOPS—When She Was My Girl 30-24
- MARTY BALIN—Atlanta Lady
- CLIFF RICHARDS—Wired For Sound
- BURTON CUMMINGS—You Saved My Soul

WZGC-FM (Z93)—Atlanta (S. Davis—MD)

- ★ CAROLE BAYER SAGER—Easy To Love Again 26-20
- ★ DAN FOGELBERG—Hard To Say 24-15
- ★ CHRISTOPHER CROSS—Arthur's Theme 8-3
- ★ DARYL HALL AND JOHN OATES—Private Eyes 16-11
- ★ THE FOUR TOPS—When She Was My Girl 28-23
- MIKE POST—The Theme From Hill Street Blues
- BURTON CUMMINGS—You Saved My Soul
- FOREIGNER—Waiting For A Girl Like You
- AIR SUPPLY—Here I Am
- COMMODORES—Oh No

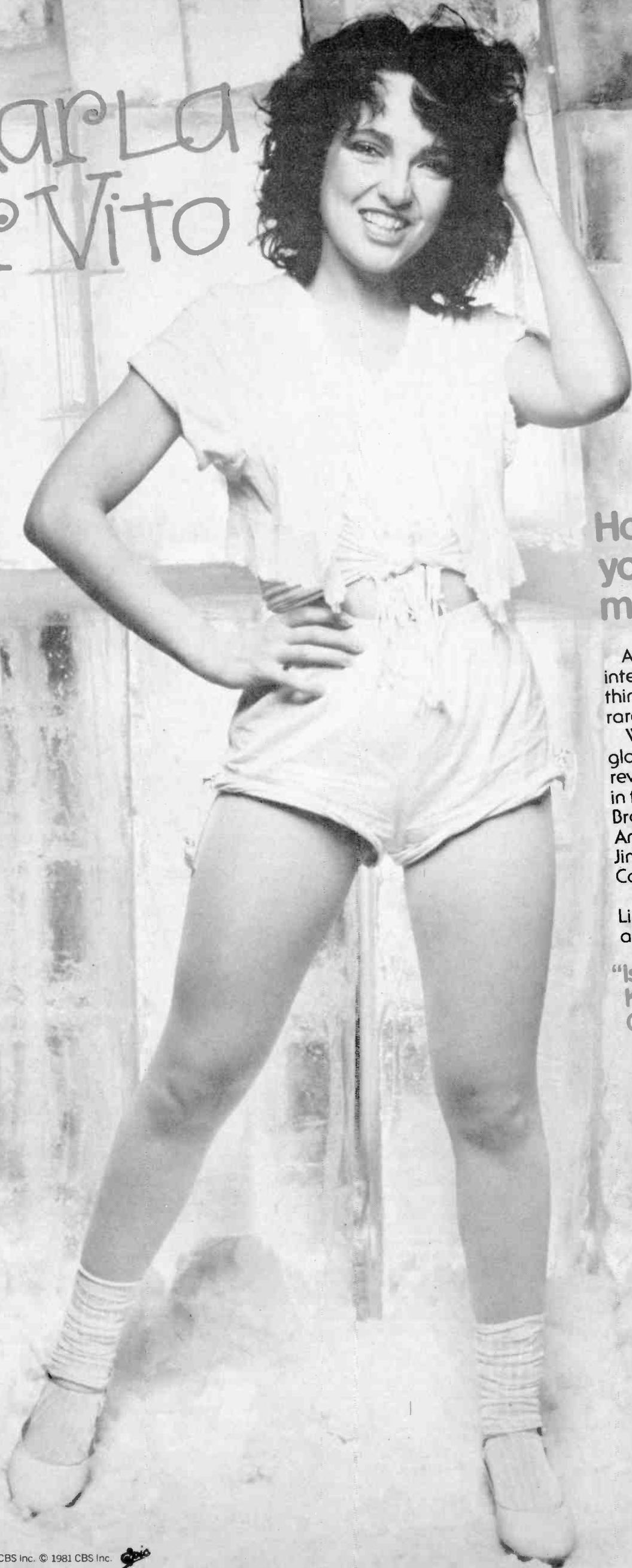
WMC (FM-100)—Memphis (T. Prestigiacamo—MD)

- ★ PABLO CRUISE—Cool Love 7-2
- ★ E.L.O.—Hold On Tight 6-1
- ★ CHRISTOPHER CROSS—Arthur's Theme 12-9
- ★ SHEENA EASTON—For Your Eyes Only 18-14
- ★ EDDIE RABBITT—Step By Step 11-8
- KENNY ROGERS—Share Your Love With Me 25
- THE FOUR TOPS—When She Was My Girl
- THE POLICE—Every Little Thing She Does Is Magic

WHYI (SE-34)—Miami (M. Shands—)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ AL JARREAU—We're In This Love Together 12-9
- ★ CARL CARLTON—She's A Bad Mama Jama 25-15
- ★ TEENA MARIE—Square Biz 7-5
- ★ ROLLING STONES—Start Me Up 24-17
- KOOL AND THE GANG—Take My Heart 32
- DAN FOGELBERG—Hard To Say 27
- KOOL AND THE GANG—Take My Heart 32
- FOREIGNER—Waiting For A Girl Like You 31
- THE FOUR TOPS—When She Was My Girl 29
- PAT BENATAR—Promises In The Dark 33
- JOHN SCHNEIDER—Still
- KC & THE SUNSHINE BAND—Don't Say No
- KC &

KARLA DEVITO



How can you keep your cool when she's melting your heart?

A debut album by an artist with an international reputation is a rare thing. But then, Karla DeVito is a very rare artist.

Who else could follow-up a two-year global Meat Loaf tour by winning rave reviews as Linda Ronstadt's replacement in the Tony Award-winning smash Broadway musical, "Pirates Of Penzance"? And find time to record with Jim Steinman and Blue Oyster Cult! Cool accomplishments!

Cooler still, is Karla's first solo album. Listen. It'll send chills up your spine and freeze you in your tracks.

"Is This A Cool World Or What?"
Karla DeVito's solo debut.
On Epic Records and Tapes.



Mike Harrison

TM's Video Course For Barracudas

DALLAS—Seasoned programmers from all segments of radio can attest to the importance of sales in running a healthy radio station, especially during these economically tight times. Nothing is more frustrating than having a well-programmed, ratings-getting station and not having a potent sales force to convert it into the proverbial bacon. Programmers are constantly complaining about station sales people who are incapable of favorably representing the format, its image and purpose (let alone themselves), in the ever-increasingly competitive marketplace.



On the other hand, a strong sales staff can prove to be the ultimate blessing. Good sales people in radio do exist, although they constitute a minority. They're the ones who can sell concept as well as numbers. These are the ones who literally buy a format time to develop and mature to fruition before the plug is pulled (by selling time). They are among the most valuable participants in radio. They are the "barracudas."

Responding to the evident sales vacuum in radio, TM Programming in Dallas, the world's largest radio broadcasting services company, has come up with a space age package that addresses the problem and offers a workable solution utilizing an available form of technology that futurists believe will constitute the basis of American education in the 21st Century.

It's called "The Fundamentals of Broadcast Selling." This is a street-wise sales course using the astound-

ing MCA laser optical videodisk system which brings video technology to a new high. This MCA unit uses a laser as opposed to a needle so there's no deterioration. The noise ratio is 60-1 db and the video resolution is 30% better than tape. What's more, the unit's micro-computer is capable of scanning any of the virtually indestructible, plastic-coated disk's 54,000 frames per side for immediate stop and go action and selection. That way each salesman (student) can proceed at his/her own pace individually or learning can be conducted in a group.

The package covers a variety of sales-related situations such as role playing, one-on-one and general information and contains step-by-step examples that run the gamut from how to make a good appearance to closing a sale. The course includes, in addition to the aforementioned videodisk stop and go, question and answer program, a complete audio cassette accompaniment and written text and it's available in bilingual configurations.

I tried my hand at the opening questions in the demo package and embarrassingly enough, missed some of them, being told by the man on the screen to try again until I got them right. For example: What percentage of sales are closed on the phone? a) 35% b) 12% c) 5% d) 40%. The answer is 5%. What is the average cost of training a salesman at a radio station? a) \$4,108 b) \$9,002 c) \$7,394 d) \$2,000. The answer is \$4,108.

What is the first thing a salesman must sell in making a presentation? a) demos b) numbers c) station power d) himself. The answer is

himself (that one I got on the first try).

This sales training kit is the first of a planned series of commercial radio educational packages presently on TM's drawing board. These will include bookkeeping, traffic, marketing, engineering and all aspects of radio operations.

The entire set, including the actual laser optical videodisk player, will be available for a limited time for \$6,000 with a 10% discount extended to current TM clients. Then, after the new year, the price will go up to between \$9,000 and \$11,000.

The package was the hit of the NRBA convention in Miami Beach and I, for one, found it so interesting that I made a stop here in Dallas on my way back to the Coast to check it out further.

* * *

Letter from a jazzman: Neil Monastersky of WRNW-FM Briarcliff Manor (Westchester), New York writes:

"After reading your excellent columns in Billboard since their inception and as a former subscriber to Goodphone Weekly, I was motivated to write to you regarding your 'Is It Jazz Or Jazz In The '80s' exploratory in the 8/22 issue. I currently program a jazz show each week on WRNW-FM Briarcliff Manor, N.Y.

The station is primarily AOR, but they do allow me the freedom to program a "Jazz For Brunch" show on Sundays (sponsored by a restaurant that serves brunch). The show and its following have blossomed since the demise of WRVR-FM New York, as has my desire to make jazz palatable to a suburban middle class audience. I understand the word compromise, and although many of my colleagues in radio confuse esoteric with unfamiliar, I try to program many styles of jazz which I like—not which I feel compelled to play. I'm not afraid to play Bill Evans, followed by McCoy Tyner, then a youngster like Bernard Wright. It makes sense to me, and according to the feedback I am receiving, it makes sense to my audience.

Although I don't honestly believe in block programming, such an approach may lead some listeners to appreciate jazz earlier than they ordinarily would have. I believe that Steely Dan, Ben Sidran, Kenny Rankin, Santana, John Klemmer and Sadao Watanabe have a place in jazz radio—but so does Miles Davis (pre-"Bitches Brew"), as do John Coltrane, Thelonious Monk and Charles Mingus. I agree with you, jazz will be the popular mainstay in the '80s. Forget the labels and nomenclature. People want to hear it. Especially the 25-34s, at least here in Westchester and Rockland Counties (20-30 miles north of New York City).

Your theories about why jazz will make it are true. It is not insulting or intimidating to my ears. It is logical, melodic, adventurous, exciting and not as repetitious as the rock we hear so much of today. I'm sure your research will prove you right—and if Grover Washington Jr. and Bill Withers can sell a million, so can Freddie Hubbard or Woody Shaw. If only record company executives could see this and help promote and market these artists like they have done for the 'stars' before they were 'stars.'"



GUEST DJs—KHJ-AM Los Angeles puts the Bellamy Bros. to work as DJs for a full-hour air shift as program director Charlie Cook, right, oversees their performance.

Goodphone Commentaries Programming In Paradise

By DAVE FORMAN

HAMILTON, Bermuda—Sitting here overlooking the aqua Atlantic waters of the Bermuda Triangle, I'm some four or five time zones from my radio stations in Southern California.

I'm comparing the electronic media of this British Commonwealth (which includes three AM, two FM and two tv stations) with the overpopulated media centers I'm more familiar with in Los Angeles or New York. It seems amazing to me how we jam media down everyone's throat back in the states. Here people see the ABC and CBS evening news 24 hours after we do and the prime time shows are one week after we see them. Here there is no NBC. And it seems nobody cares.

The people who work in radio here do a fine job under entirely different circumstances. Most of the stations sound the way I'd expect them to—with one notable exception, ZBM-FM, which airs a Drake-Chenault package. I've been told it is the most popular station on the island, but to me there's something incongruous about driving on the left side of the road in an MG taxi cab with a black driver who sounds like an Oxford graduate listening to the Beach Boys in stereo between stops at every pub where St. George Somers probably once drank ale or rum. More in line with my expectations, and very enjoyable was the programming ZFB-AM and ZBM-AM—lots of reggae, island music and home-grown air personalities. I finally understand where Debbie Harry got "Rapture" from, and why such a risk became a monster hit.

At ZBM they have on-site living quarters for the staff, and the stations are all privately owned, as opposed to state or government owned stations you might find in other countries and islands out of the U.S. There are no ratings here. In fact, Leola Stovell, sales manager of ZFB, laughed when I asked. The sales departments sell conceptually, so the atmosphere inside the station is naturally very comfortable, friendly and confident. Arbitron, stay the hell away from Bermuda, it would be like erecting a McDonald's there.

At ZBM there was a Billboard magazine sitting in the AM control room, and (you guessed it), it was opened to this page. If they were trying to learn something from this city slicker, I owe them. They taught me a lot about how to blend good radio,

successful marketing and on-target programming with the wonderful, polite, "good morning" attitude that the residents of Bermuda are famous for—a quality we seem to have replaced with the mass-media massacre, major market mentality monopoly, mindtype of stereotyped superstitions saturating the sensations while seducing your sanity.

I started the day off free-diving off coral reefs down in Bermuda. As we flew towards J.F.K. airport, the metronome inside me started ticking faster, until I gathered all the stress I could muster up.

A few hours after enjoying the warm, clear blue waters of Bermuda, I found myself backstage at a soldout Madison Square Garden, in the heart of mid-town Manhattan with horns beeping, lights flashing and people rushing toward the venue. The attraction: Styx—"Rocking The Paradise." The limos were flying in and out; the walkie-talkies of Pat Quinn and Jim Cahill were never quiet; VIPs needed tickets; the trip winners from Chicago were lost; they were out of Heineken, a thousand demands a minute.

Before the show started I was talking with Tommy Shaw. You know, "Go to the Island and forget it all." Tommy, who is at the end of one of the longest and most demanding tours in music history, explaining how he wants to get down to Jamaica to rest. With the creative and rewarding jobs we all have it seems we'd be a lot better off if we calmed down and flowed instead of rushing, like on Bermuda. Another thought: The incredible extremes that can be experienced in one day, the stimulation is fantastic! Diving on coral reefs at 10 a.m. and rocking The Garden at 8 p.m.

As a programmer, I instantly translated the day's events into a challenge. How can I get my stations to run that kind of stimulation gamut? Projecting a peaceful tranquility at one extreme and fast-moving rock'n'roll excitement at the other end—then harness it all with an in-station mood of friendly confidence and keep a staff of high tension, big league professionals relaxed enough so all their energy goes where it should.

Try it. Swim in Paradise the same day you rock in Paradise.

(Dave Forman is program director of KEZY-AM-FM, Anaheim.)

OCTOBER 3, 1981, BILLBOARD

New On The Charts



RIOT
"Fire Down Under"—★

Firmly entrenched in the heavy metal rock'n'roll vein, Riot got its start on the New York City club circuit but has been to Europe and back in its attempt to become a viable recording group.

On record, Riot began with its debut "Rock City" LP produced by Steve Loeb and Billy Arnell and released in the States in 1977 on the independent Fire-Sign label.

That album came about when the two producers approached the band about contributing a couple of tunes to a New York band anthology LP they were assembling in 1976. While the two songs submitted were ultimately not included on the album, they were received well enough at MIDEM that Loeb and Arnell decided to record an entire LP with the band.

While U.S. labels passed on distributing "Rock City" upon its completion, a number of foreign companies such as Ariola in Britain and Europe agreed to handle the album. Despite the difficulty of promoting an album

whose release took place in different countries at different times, "Rock City" scored well in Europe, Australia and Japan as well as the U.K.

"Narita," the band's second LP, was released in Canada on the Attic label in 1979 and, following a year of its availability as an import, by Capitol Records in the States.

In the interim, Riot was appearing across the U.S. with the likes of AC/DC, Tom Petty & the Heartbreakers, Sammy Hagar, Southside Johnny and Molly Hatchett.

The band is spearheaded by the twin guitars of Mark Reale and Rick Ventura and vocally led by Guy Speranza. Bassist Clifford "Kip" Leming and drummer Sandy Slavin provide the backbeat support.

"Fire Down Under," Riot's debut album for Elektra/Asylum, is its first to benefit from simultaneous worldwide release.

Riot is handled by Fred Heller Management, Suite 202, 1650 Broadway, New York, N.Y. 10019 (212) 765-4495.

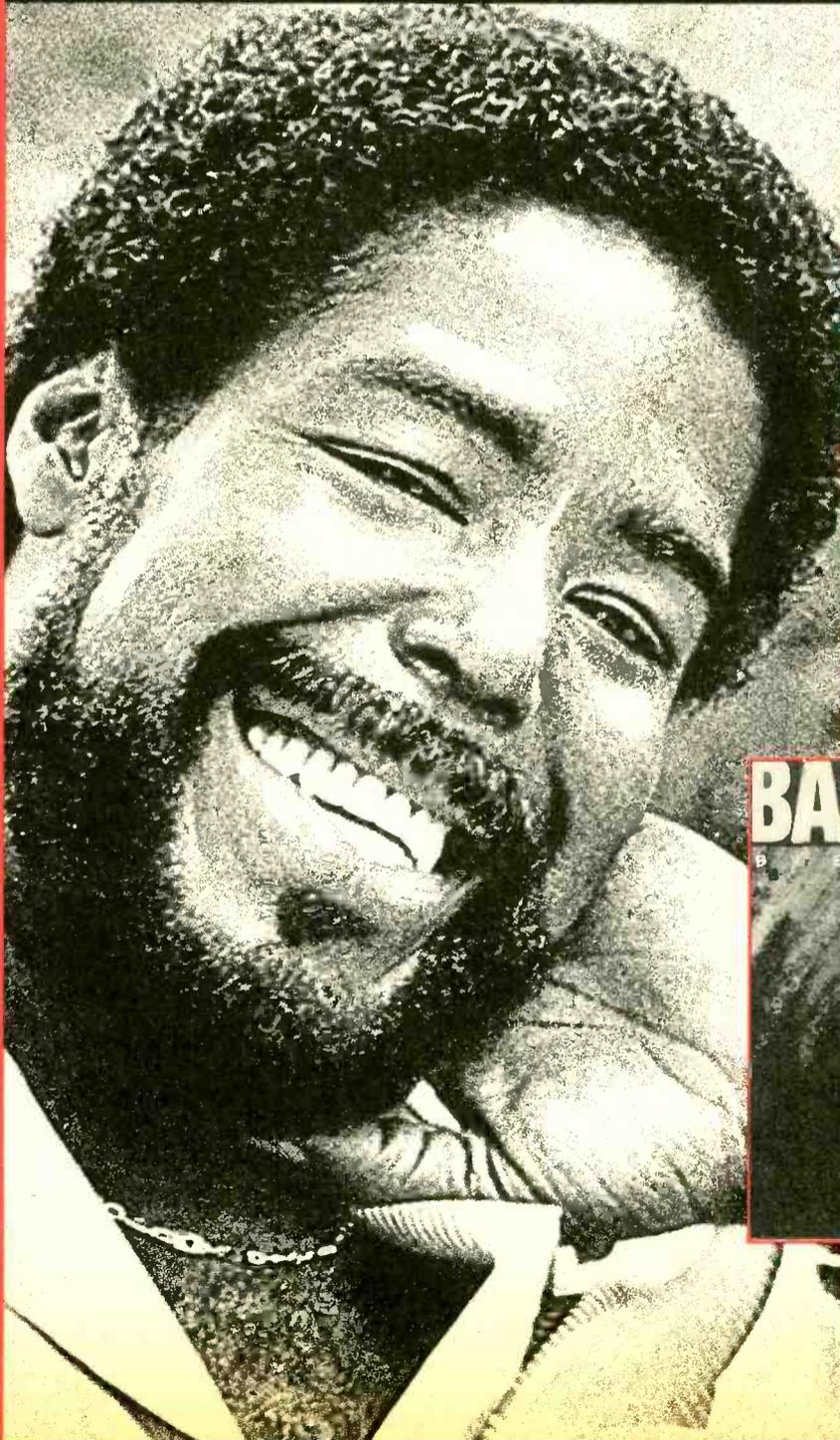
NEVER FEAR, BARRY IS HERE.

There are still a few constants. Love. Romance.
And Barry White.

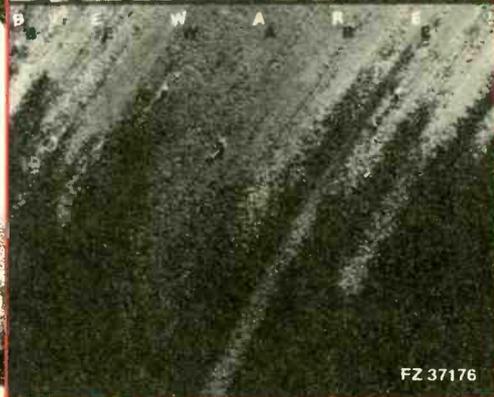
Barry White has been in the spotlight, creating
classic love songs, for nearly ten years.

"Beware!" is a product of all of Barry White's
expertise...and genius. It's an album that captures
the spirit of love...and the rhythms of pop music...
through the ages. It's pure Barry White...today.

"Beware!" Brave new Barry White music, on
Unlimited Gold Records and Tapes.



BARRY WHITE



FZ 37176



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Produced and Arranged by Barry White.

Billboard® Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	5	THE ROLLING STONES —Tattoo You, Rolling Stones Records	1	1	7	ROLLING STONES —Start Me Up, Rolling Stones Records
2	3	10	JOURNEY —Escape, Columbia	2	7	4	BOB SEGER —Tryin' To Live My Life Without You, Capitol
3	2	12	FOREIGNER —4, Atlantic	3	5	11	FOREIGNER —Juke Box Hero, Atlantic
4	4	10	STEVIE NICKS —Bella Donna, Modern Records	4	3	10	STEVIE NICKS/TOM PETTY —Stop Draggin' My Heart Around, Modern Records
5	6	12	PAT BENATAR —Precious Time, Chrysalis	5	6	12	FOREIGNER —Urgent, Atlantic
6	5	2	BOB SEGER AND THE SILVER BULLET BAND —Nine Tonight, Capitol	6	2	12	PAT BENATAR —Fire and Ice, Chrysalis
7	8	9	HEAVY METAL —Soundtrack, Full Moon/Asylum	7	4	18	THE MOODY BLUES —The Voice, Threshold
8	10	5	THE KINKS —Give The People What They Want, Arista	8	11	9	STEVIE NICKS —Edge Of Seventeen, Modern Records
9	7	10	ZZ TOP —El Loco, Warner Bros.	9	10	2	THE ROLLING STONES —Hangfire, Rolling Stone Records
10	14	23	BILLY SQUIER —Don't Say No, Capitol	10	9	10	DON FELDER —Heavy Metal, Full Moon/Asylum
11	11	15	BLUE OYSTER CULT —Fire Of Unknown Origin, Columbia	11	8	8	JOURNEY —Don't Stop Believing, Columbia
12	13	3	DAN FOGELBERG —Innocent Age Full Moon/Epic	12	22	7	THE PRETENDERS —The Adulteress, Sire
13	16	7	PRETENDERS —Pretenders II, Sire	13	29	2	CHRISTOPHER CROSS —Arthur's Theme, Warner Brothers
14	12	8	ELECTRIC LIGHT ORCHESTRA —Time, Jet	14	23	5	DAN FOGELBERG —Hard To Say, Full Moon/Epic
15	15	6	LITTLE RIVER BAND —Exposure, Capitol	15	20	5	LITTLE RIVER BAND —The Night Owls, Capitol
16	9	18	THE MOODY BLUES —Long Distance Voyager, Threshold	16	54	2	GENESIS —No Reply At All, Atlantic
17	18	6	RED RIDER —As Far As Siam, Capitol	17	25	10	FOREIGNER —Night Life, Atlantic
18	29	4	TRIUMPH —Allied Forces, RCA	18	12	8	ELECTRIC LIGHT ORCHESTRA —Hold On Tight, Jet
19	25	21	TOM PETTY & THE HEARTBREAKERS —Hard Promises, Backstreet	19	18	14	BLUE OYSTER CULT —Burning For You, Columbia
20	NEW ENTRY		BILLY JOEL —Songs In The Attic, Columbia	20	13	10	JOURNEY —Who's Crying Now, Columbia
21	19	2	HALL & OATES —Private Eyes, RCA	21	21	23	BILLY SQUIER —In The Dark, Capitol
22	17	8	THE ALLMAN BROTHERS —Brothers of the Road, Arista	22	14	9	ZZ TOP —Tubesnake Boogie, Warner Bros.
23	21	25	JEFFERSON STARSHIP —Modern Times, Grunt	23	27	8	THE GO-GO'S —Our Lips Are Sealed, IRS
24	28	6	SHOOTING STAR —Hang On For Your Life, Virgin/Epic	24	30	10	JOURNEY —Stone In Love, Columbia
25	NEW ENTRY		ATLANTA RHYTHM SECTION —Quinella, Columbia	25	15	12	PAT BENATAR —Just Like Me, Chrysalis
26	22	10	THE MICHAEL STANLEY BAND —Northcoast, EMI/America	26	16	11	PAT BENATAR —Promises In The Dark, Chrysalis
27	30	5	JON AND VANGELIS —The Friends Of Mr. Cairo, Polydor	27	42	12	DIESEL —Sausalito Summer Night, Regency
28	NEW ENTRY		THE GO-GO'S —Beauty And the Beat, IRS	28	19	7	MOODY BLUES —Meanwhile, Threshold
29	20	14	ICEHOUSE —Icehouse, Chrysalis	29	17	10	THE MICHAEL STANLEY BAND —Heartland, EMI/America
30	32	3	DONNY IRIS —King Kool MCA	30	24	5	ATLANTA RHYTHM SECTION —Alien, Columbia
31	34	3	NILS LOFGREN —Night Fades Away Backstreet	31	51	4	RED RIDER —Lunatic Fringe, Capitol
32	31	7	RICKIE LEE JONES —Pirates, Warner Bros.	32	37	7	THE KINKS —Better Things, Arista
33	38	4	CHILLIWACK —Wanna Be A Star, Millennium	33	26	8	THE ALLMAN BROTHERS —Straight From the Heart, Arista
34	37	8	GARY O' —Gary O', Capitol	34	28	21	TOM PETTY & THE HEARTBREAKERS —A Woman In Love, Backstreet
35	24	14	DIESEL —Watts In A Tank, Regency	35	33	12	GARY WRIGHT —I Really Want To Know You, Warner Bros.
36	43	2	KIX —Kix, Atlantic	36	39	2	CHILLIWACK —My Girl, Millennium
37	23	7	LITTLE FEAT —Hoy-Hoy, Warner Bros.	37	32	7	TOM PETTY & THE HEARTBREAKERS —Nightwatchman, Backstreet MCA
38	47	4	NOVO COMBO —Novo Combo, Polydor	38	36	16	SQUEEZE —Tempted, A&M
39	27	20	SQUEEZE —Eastside Story, A&M	39	31	11	PABLO CRUISE —Cool Love, A&M
40	42	5	RIOT —Fire Down Below, Elektra	40	34	21	BILLY SQUIER —The Stroke, Capitol
41	35	6	DANNY JOE BROWN & THE DANNY JOE BROWN BAND —Epic	41	40	2	THE POLICE —Every Little Thing She Does Is Magic, A&M
42	33	7	IAN HUNTER —Short Back 'N' Sides, Chrysalis	42	38	16	POINT BLANK —Nicole, MCA
43	39	19	THE TUBES —The Completion Backward Principle, Capitol	43	35	9	THE TUBES —I Don't Want To Wait Anymore, Capitol
44	44	6	SILVER CONDOR —Silver Condor, Columbia	44	45	3	DONNY IRIS —Sweet Marilee, MCA
45	46	7	THE DIRT BAND —Jealousy, Liberty	45	52	3	DAN FOGELBERG —Lost In The Sun, Full Moon/Epic
46	48	10	PABLO CRUISE —Reflector, A&M	46	49	9	BILLY SQUIER —Lonely Is The Night, Capitol
47	26	8	DEF LEPPARD —High 'n' Dry, Mercury	47	50	4	IAN HUNTER —I Need Your Love, Chrysalis
48	41	12	GARY WRIGHT —The Right Place, Warner Bros.	48	47	11	POCO —Widowmaker, MCA
49	49	29	RICK SPRINGFIELD —Working Class Dog, RCA	49	41	8	ZZ TOP —Pearl Necklace, Warner Bros.
50	36	27	THE GREG KIHN BAND —Rockihnroll, Beserkley	50	48	9	RICKIE LEE JONES —Woody & Dutch, Warner Bros.
				51	44	6	TALK TO YOU LATER —Tubes, Capitol
				52	57	10	ICEHOUSE —Icehouse, Chrysalis
				53	55	7	JON AND VANGELIS —Friends Of Mr. Cairo, Polydor
				54	46	23	TOM PETTY & THE HEARTBREAKERS —The Waiting, Backstreet
				55	NEW ENTRY		THE KINKS —Destroyer, Arista
				56	NEW ENTRY		TRIUMPH —Magic Power, RCA
				57	43	6	SHOT OF LOVE —Bob Dylan, Columbia
				58	56	7	RICKIE LEE JONES —Pirates, Warner Bros.
				59	NEW ENTRY		BILLY JOEL —Say Goodbye To Hollywood, Columbia
				60	58	7	LITTLE FEAT —Rock 'n' Roll Doctor, Warner Bros.

Top Adds

1	ROSSINGTON COLLINS —This Is The Way, MCA
2	JOHN ENTWISTLE —Too Late, The Hero, Atco
3	CHARLIE —Good Morning America, RCA
4	THE JOHN HALL BAND —All Of The Above, E.M.I.
5	DEVO —New Traditionalists, Warner Brothers
6	NAZARETH —Snaz, A&M
7	SURVIVOR —Premonition, Scotti Brothers
8	MAYDAY —Mayday, A&M
9	ATLANTA RHYTHM SECTION —Quinella, Columbia
10	THE GO-GO'S —Beauty And The Beat, IRS

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

OCTOBER 3, 1981, BILLBOARD

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.

Sept. 29, **Rolling Stones**, part two, Mary Turner Off The Record, Westwood One, one hour.

Sept. 31, **Ben E. King**, Special Edition, Westwood One, one hour.

Oct. 2-4, **Willie Nelson**, Live From Gilley's, Westwood One, one hour.

Oct. 3, **Merle Haggard**, Country Sessions, NBC, one hour.

Oct. 3-4, **Air Supply**, MusicStar Weekend Special, RKO Two, one hour.

Oct. 3-4, **Queen**, Robert W. Morgan Special of the Week, Watermark, one hour.

Oct. 4, **Ringo Starr, Barbara Bach**, in interviews; **Limozine**, in performance, Froben Enterprises, one hour.

Oct. 9, **Jefferson Starship**, Mello Yello Weekend Concert, ABC Contemporary, two hours.

Oct. 9-11, **Terri Gibbs**, Live From Gilley's Westwood One, one hour.

Oct. 10, **Moody Blues**, Mello Yello Weekend Concert, ABC FM, two hours.

Oct. 10, **Ronnie Milsap**, and **George Jones**, Best of Silver Eagle, ABC Entertainment 90 minutes.

Oct. 10, **Charlie Rich**, Country Sessions, NBC, one hour.

Oct. 10-11, **Jim Messina**, Robert W. Morgan Special of the Week, Watermark, one hour.

Oct. 10-11, **Art Garfunkel**, Star-Sound Weekend Special, RKO One, two hours.

Oct. 11, **Mick Fleetwood, Rick Springfield, Bob Welch**, in interviews; **Plimsouls**, in performance, Robert Klein Show, Froben Enterprises, one hour.

Oct. 11, **Charlie Daniels**, Mello Yello Weekend Concert, ABC Entertainment, 90 minutes.

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

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

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

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

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

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

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

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

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

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

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

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

Nov. 2, **Keith Richards**, part two, Mary Turner Off The Record, Westwood One, one hour.

Nov. 7, **Syreeta Wright**, Special Edition, Westwood One, one hour.

Nov. 7, **Mickey Gilley** and **Johnny Lee**, Country Sessions, NBC, one hour.

Nov. 7-8, **Journey**, Robert W. Morgan Special of the Week, Watermark, one hour.

Vox Jox

NEW YORK—New York's former disk jockey **Murray "the K" Kaufman** returns to his hometown Monday (28) for the premiere of WCBS-TV New York's magazine show "2 On The Town." He'll be talking about his role in the music world as well as sharing a rarely heard interview tape with **John Lennon** and showing unusual video footage from his private collection of songwriter/musician **Jim Morrison**.

★ ★ ★

Sonia Jones exits WABC-AM New York as music director to become music research director for ABC Radio Enterprises' "Superadio" format. She'll be responsible for research, selection and programming of all music. . . . **Jane Reino** has been named manager of station relations for Narwood Productions' "Music Makers" and "Country Closeup" radio programs. Reino joins Narwood from Radio Computing Services where she was director of station relations. **Bonnie Bordino** has been promoted to the company's production manager, from production assistant.

★ ★ ★

Chris Barry, who won the 1980 Billboard Radio Award for Personality of the Year for small markets in the black format, has joined WJDY-AM Salisbury, Md., as music director. He comes from WJJS-FM Lynchburg, Va., where he won the award. Also joining WJDY, which just switched from a top 40 format to black, is **Spencer Burnette**, who is working afternoon drive. Barry is also working morning drive.

★ ★ ★

KTRN-AM Wichita Falls, Tex. has recently switched to a modern country format and is in need of better record service. Albums and 45s should be sent to **Lance Bailey**, program director, Box 5005, 76307. . . . KSRR-FM Houston has changed its format from adult contemporary to AOR and named **Alan Sneed** program director. Sneed comes to the station from WKLS-FM Atlanta.

★ ★ ★

WWWE-AM president and general manager **George Francis** and vice president/operations **Mike McVay** have both resigned from the Cleveland radio station. Francis will join the AMR Division of the San Diego-based Unidyne Technology Corp. effective Monday (5). The company recently purchased the RAM Music Research System from Cole Industries. McVay has accepted the position of general manager of WABB-AM-FM Mobile, Ala. effective Monday (28).

★ ★ ★

In conjunction with RCA Records, WBSM-AM New Bedford, Mass. ran a promotion recently coinciding with the fourth anniversary of **Elvis Presley's** death. Station personality **Gene "Platter King" Daniels** played Elvis oldies for six hours, asking Elvis trivia questions and awarding RCA albums for the first correct answer. Daniel's ability to draw and retain an audience was proven recently when listeners drew up a petition with 3,000 signatures to restore his "Good Times Rock'n'Roll" show to the air after its cancellation as part of a programming change. The listeners won out and rock'n'roll is back on the air there on Saturday afternoons.

★ ★ ★

Ted McAllister has been named vice president of programming/operations manager of WYYS-FM

Cincinnati. A 16-year broadcasting veteran, McAllister came to Cincinnati to attend the University and joined the staff of WSAI-AM in 1970 and has also been affiliated with WKRC-FM as program director and WKRC-AM as assistant program director. . . . **Michael Dennis Berg**, an attorney with Covington and Burling, a Washington, D.C. law firm, joins the NAB's legal department Oct. 26. Berg was with the FCC's Broadcast Bureau from 1976-77.

★ ★ ★

Veteran Detroit broadcaster **Dave Lockhart** has joined the air staff at WOMC-FM hosting the morning drive program, 6-10 a.m., Monday through Saturday. Prior to his WOMC appointment, Lockhart spent 15 years at ABC's WXYZ-AM Detroit, handling both music and news formats. . . . **Dick Stevens**, air personality at WMYX-Milwaukee, has exited that station for morning drive and sales work at WFNY-FM Racine, Wis. He'll also be using his legal name, **Dick Strassburger**, effective with the change.

★ ★ ★

Chet Redpath has been named president/general manager of WCLF-FM Skokie, Ill. Redpath first joined the Bonneville station in the sales department, serving in various capacities, the last being general sales manager. He was subsequently promoted to manager of the station in 1979 and vice president/general manager in 1980.

★ ★ ★

Bob Thomas has been named program director of WFMV-FM Blairstown, N.J. . . . **Donald F. Nutting** has joined the staff of WJIB-FM Boston as operations manager. Nutting, who's been in radio for 14 years, was most recently operations manager at WWSH-FM Philadelphia. . . . **Dave Scott** is the new music director at KZAM-FM Bellevue, Wash. . . . **Diane Lee** takes over the 3-7 p.m. weekday shift at KNAX-FM Fresno, Calif.

★ ★ ★

Carmen Brown has traded in her programming hat at WBLX-FM Mobile, Ala. to take over the promotions/publicity director post. Assuming the program director duties is general manager **Larry Williams**, **Michael Alexander** remains as music director.

RELIGIOUS BMI PACT

NEW YORK—BMI has developed a new license agreement designed to meet the needs of religious broadcasters who program syndicated shows offered by non-profit organizations. The program was developed after lengthy discussions with representatives of the Religious Broadcasters Music License Committee.

Described as a partial blanket program, the new agreement is only applicable to non-profit syndicators, usually church groups. To qualify for this license a block program must not run more than five minutes of BMI music per 15 minutes of the show. The license fee will be equal the highest half-hour card rate charged by the station. This will license the station for one month.

Previously BMI has offered either a blanket license or a per program license.

Billboard® TOP 50 Adult Contemporary

Survey For Week Ending 10/3/81

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	1	7	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
☆	2	14	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
☆	3	10	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/DebDave, BMI)
☆	5	8	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
☆	5	4	ENDLESS LOVE ● Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
☆	9	6	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆	7	11	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
☆	10	5	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
☆	9	8	THAT OLD SONG Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
☆	13	8	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
☆	11	6	QUEEN OF HEARTS ● Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
☆	12	11	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
☆	12	11	YOU DON'T KNOW ME Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
☆	20	3	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weill, BMI)
☆	15	14	SLOW HAND ● Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
☆	18	8	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
☆	17	15	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
☆	21	7	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
☆	29	3	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
☆	24	3	BACK IN MY LIFE AGAIN The Carpenters, A&M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
☆	21	16	CHLOE Elton John, Geffen 49788 (Warner Bros.) (Intersong, ASCAP)
☆	32	3	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
☆	23	22	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
☆	28	4	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
☆	35	2	TAKE ME NOW David Gates, Arista 0615 (Kipahulu, ASCAP)
☆	26	26	IN YOUR LETTER REO Speedwagon, Epic 14-02457 (Slam Dunk, ASCAP)
☆	27	30	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
☆	28	25	ALL I HAVE TO DO IS DREAM Andy Gibb And Victoria Principal, RSO 1065 (Polygram) (House Of Bryant, BMI)
☆	24	33	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
☆	30	31	THE HOUSE OF THE RISING SUN Dolly Parton, RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)
☆	20	40	ALIEN Atlanta Rhythm Section, Columbia 18-02471 (Low Sal, BMI)
☆	32	34	YOU'RE NOT EASY TO FORGET Michael Johnson, EMI-America 8086 (Snow/Braintree, BMI)
☆	33	36	MEMPHIS Fred Knoblock, Scotti Bros. 5-02434 (CBS) (Arc, BMI)
☆	37	2	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
☆	38	2	THE NIGHT OWLS Little River Band, Capitol 5033 (Colgems-EMI, ASCAP)
☆	39	2	ATLANTA LADY Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
☆	37	NEW ENTRY	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
☆	38	19	COOL LOVE Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
☆	39	NEW ENTRY	YOU SAVED MY SOUL Burton Cummings, Alfa 7008 (Shillelagh, BMI)
☆	40	NEW ENTRY	MORE TO LIVE Jim Photoglo, 20th Century 2498 (RCA) (Nearytunes/Diamond Mine/WB, ASCAP/Fox Fanfare/Nearysong, BMI)
☆	41	17	TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Welk, BMI)
☆	42	23	THE BEACH BOYS MEDLEY The Beach Boys, Capitol 5030 (Not Listed)
☆	43	27	FOXY George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
☆	44	42	IT'S JUST THE SUN Don McClean, Millennium 11809 (RCA) (Benny Bird, BMI)
☆	45	43	I DON'T NEED YOU ● Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
☆	46	44	LADY YOU BRING ME UP Commodores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP)
☆	47	45	IT'S NOW OR NEVER John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP)
☆	48	41	MAGIC MAN Herb Alpert, A&M 2356 (Almo, ASCAP/Irving, BMI)
☆	49	47	THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
☆	50	48	THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury, Elektra 47147 (Not Listed)

★ 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.)

OCTOBER 3, 1981, BILLBOARD

Rob Balon

• Continued from page 18

to begin? When has anybody you've known (outside of radio) spent the better part of the morning discussing what they listened to on radio yesterday? Sure we're portable. We can go places that our competitors can't. We're accessible. Instantaneous. Cost efficient. But the fact remains that we occupy very little space in the minds of tv conscious America. And if we should ever lose the unique edge that portability gives us...

There is no such thing as brand loyalty in the broadcast business. Those people who showed up in your 1st quintile (heaviest listeners) in this book could be in somebody else's book the next time around. We're finding out more and more that people are listening to radio, and not to radio stations.

This is not to denigrate our product. That's not the issue. The issue is that we have vastly overestimated the degree of involvement the people we're trying to reach have in what we're trying to get them involved in. In bottom-line terms, we're not even competing with each other as much as we're competing with new video technologies for a slice of the leisure time market. We're no longer guaranteed our slice of the pie. We're competing for recognition as an entity. And it's high time we recognized it.

Most people don't give a damn about radio. It's just something that's there. And they certainly don't walk around thinking profound thoughts about it (as we are prone to do). This point is clearly underscored when you attempt to recruit "active" listeners for focus group research (these are people who listen to radio much more than average). And you ask them what they listened to that morning and they sit there with looks as blank as carbon bond paper... and they strain... and mumble... and say something about W... oh what's that station—you know the one with the funny guy? And the client comes out and says shakily, "If that's an active listener, what the hell are the passive ones like?"

And that's the key. Most people don't know or care. Their liking or disliking of our offerings is not the real issue. The greatest challenge facing radio programmers today is to get people to be more aware of precisely what we're offering them.

How do we do that? Well, we can start by reprogramming ourselves to be more realistic. Too often we're swayed by the responses of an active few who in no way represent any

WPVN Letters Axed

WASHINGTON, D.C.—In a true sense of nit-picking over a "p" that sounds like a "t," the FCC upheld an earlier staff action that refused to let the Petroleum V. Nasby Corporation have WPVN for call letters on its new FM station in Shelby, Ohio. Taft Broadcasting of Columbus had objected because of the similarity in sound to WTVN.

For The Record

NEW YORK—Due to a telex transmission error, George Williams network manager of Satellite Music Network and consultant to Burkhardt / Abrams / Michaels / Douglas & Assoc., was misidentified by his first name in Billboard's coverage of the National Radio Broadcasters Assn. (Sept. 26) in a story on programming to a target audience.

segment of our audience. A couple of calls to the station often translates to "the phones ringing off the wall." A successful promotion suddenly means "We're hot on the street. I can just feel it." (Famous last words). You pack a movie theatre for a promotion and you think you've arrived. You give away a Cadillac and you get 200,000 cards. You have a raft race and everybody enters. This means you're hot, right? Wrong.

Americans have been weaned on promotions. And every business promotes. McDonalds, General Motors, Reader's Digest. They all give away millions. And millions enter. Why? Well, because they like to win. But radio folks seem to think that their promotions are unique and that they translate into direct awareness for the station. And that's just not true. People usually call up a station to hear a record because they like the record, not the station. Just like people who enter all kinds of contests do it for fun and the prizes. There's no allegiance implied and none expected. Hence, what we engender is almost always a product and not a station orientation. Which means that stations can't rest on their laurels.

Key questions then become: "Do they know it's my station that they sent that contest form in for?" "What role did my station play in getting them into the free movie?" "How great an awareness do they have of my station?" Too often, the answers to these questions are ambiguous. And too often, the questions aren't even asked!

You want to conduct an interesting study? Without holding anything back, make several hundred calls into your target population. Screen for people who listen to an "average" amount of radio. And then find out what percentage of name recall your jocks have (if applicable to your format). Or find out if anybody can remember the salient programming features of your station. Find out how much they know about your station. Find out if they know why they listen or if they even care! See if they can draw comparisons between your station and the rest of the market. Do this and you'll find out that you aren't as "hot" on the street as you thought.

Do people care about radio? Sure, some do. But most don't at all. They're just trying to get through the day... and radio's there. So the next time you're sitting around pontificating on the nuances of your audience(s), remember the facts we've discussed here. What have you done today to make the listener think about radio? What have you done to cement an image of your station in his mind? What avenues of access to your station have you encouraged? What limb have you gone out on to get some new listeners or to remind some old ones that you're still around? What have you done to find out how you can make radio more important for him? What have you done to turn radio listening into a more deliberate experience for him? (realize, he doesn't care about how smooth your segues are or how many liners you've got the jocks reading. He doesn't sit there trying to envision how your hot clock must work or what kind of format you're running.) He just knows what he knows (about radio) and that ain't much. And that's our fault!

Dr. Balon is available for comments or questions. Call him at his Texas office: 512-327-7010 or write Robert E. Balon & Assoc., Inc. 2525 Wallingwood, Suite 1104, Austin, Texas 78746.

A&M Opens Rondor Unit In France

PARIS—A&M Records will open its first national publishing office in continental Europe Jan. 1 when it inaugurates Rondor Music, France.

This will be the first fruit of the creation last year of the post of European publishing co-ordinator for Rondor Music International with the appointment of Jeremy Jones, former assistant to Derek Green, A&M Records senior vice president in London.

Says David Clapham, financial director of A&M Records, Europe: "We are currently looking for new premises in Paris to house the record and publishing operation, and we shall ultimately create publishing operations in other European countries."

The role of Rondor Music France for the first year or two will be to service the Rondor catalog and to exploit any other catalogs it acquires. "Later," says Clapham, "we shall involve ourselves in a&r—but not just for the French market; on a global scale, with international exploitation in mind."

The Rondor Music catalog in France is currently handled by Pathe-Marconi.

Hall Of Fame Seeks Home

NEW YORK—As a five year, rent-free lease winds down at One Times Square, the Songwriters Hall of Fame continues to seek new quarters here.

The Hall, a unit of the National Academy of Popular Music, loses the lease, originally granted by the former owner of the building, Alex Parker, on Dec. 31.

Though the NAPM board of directors approved Aug. 19 a plan to embark on an emergency fund-raising campaign with a goal of \$250,000 for rent in a commercial building, the association is not giving up on rent-free possibilities.

In fact, the songwriter group advertised in the Sept. 16 edition of the Wall Street Journal. The ad, in the "Real Estate Wanted" section, was headlined "We Need 5,000 Square Feet Rent Free," noting that the association would show the prospective landlord that "if you have the space available for us, we will show

Songwriters Form Assn.

NEW YORK—Songwriters in New England now have their own association.

M. Gale McNiff, executive director of the Rhode Island-based non-profit group, says the association will direct its energies toward the needs of area writers, hoping to stem the exodus of talent to other music markets.

NESA intends to develop seminars, workshops, and forums this fall. Other services will include lead sheets, research, a video library, collaborator referrals and a monthly newsletter. The association is also working to establish competitions, annual festivals and a New England showcase.

More information on membership and programs can be obtained by writing NESA, 3261 Mendon Road, Cumberland, R.I. or calling (401) 767-3130.

Publishing

SIMULTANEOUS MARKETING

Beatles Volumes Tout Correct Music

By ROMAN KOZAK

NEW YORK—The publication of "The Compleat Beatles," a two-volume 1,024 page book published by Delilah Communications and ATV Music Publications, marks the first time a music folio will be simultaneously marketed through both retail bookstores and through music and record shops, according to Sam Trust, president of ATV Music, and Milt Okun, music arranger and head of Cherry Lane Music.

In the bookstores, the boxed set, retailing at \$39.95, will be distributed by Bantam Books. Cherry Lane will handle the distribution to the record and music stores. The "Compleat Beatles" will only be available as a boxed set in the bookstores, but for the music stores, the two books in the set may be sold separately, Okun indicates.

Each book in the set is divided into two sections. The first part contains interviews and stories by the principals in the Beatles story, as well as commentary by top rock writers. The second part contains the music, arranged by Okun, of every song the Beatles ever recorded as well as John Lennon's "Imagine" and "Give Peace A Chance." Alto-

gether there is sheet music for 211 songs. The first volume covers the years: 1962-1966; the second, 1967-1970.

To help support the Oct. 1 publication, the publishers have produced a one-hour film, available as a videocassette which contains vintage Beatles movie clips, promo films and television tapes, as well as filmed comments on the Beatles by Brian Epstein, George Martin, and others. The tape will be released in the videocassette and videodisk market, and will also be available as promo for the book.

Trust and Okun have been working on this book, whose original printing is 50,000 copies, since 1978. It took so long to assemble all the material, they say, and also to prepare the sheet music. Okun says he had to go to the original recordings, because existing arrangements were almost invariably wrong.

"When I went to the commercially available arrangements, I was shocked," says Okun. "The bass lines were invariably wrong, the melodies were wrong and the words were wrong."

Okun says the reason for this is that when the Beatles first released their songs, Charles Hanson, who then owned the music, wanted to get the sheet music on the market as soon as possible, and he would give his arrangers sometimes as little as one day to transcribe an LP's worth of music.

Mistakes were inevitable, but they were not corrected. As each new Beatles LP came out, the new hastily prepared music was added, and a new folio printed, without ever going back and redoing the earlier songs, says Okun. When corrections were later made, the arrangers did not go back to the tapes, he adds.

Harry Warren Dies; Composer Of Many Hits

NEW YORK—Harry Warren, the composer of songs for more than 50 film musicals that introduced an astonishing number of evergreens, died Tuesday (22) at the Cedars-Sinai Medical Center in Los Angeles at the age of 87.

Warren, whose career spanned 60 years, wrote mostly for the musical film, starting in the '30s when his scores with lyricist Al Dubin were vehicles for elaborately choreographed Warner Bros. musicals.

Among them was 1933's classic "42nd Street," a stage version of which (with some songs from other Warren-composed Warner films) opened in August, 1980 and is now nearing the 500-performance mark. RCA Records marketed the cast album, while Warner Bros. Music issued a music folio of the score.

Not only did Warren write songs for performance by major film stars, but his songs have been recorded down-through-the-years by an additional army of star performers.

Warren was the coauthor of some 40 standards, three of which—"Lullaby Of Broadway," "You'll Never Know" and "The

Atcheson, Topeka & The Santa Fe"—earned Academy Awards. His other standards include "42nd Street," "I Only Have Eyes For You," "Chattanooga Choo Choo," "I Had The Craziest Dream," "Jeepers Creepers," "This Heart Of Mine," "I Found A Million Dollar Baby," "September In The Rain," "You're Getting To Be A Habit With Me," "I've Got A Gal In Kalamazoo" and "There Will Never Be Another You."

In addition to Dubin, Warren collaborated with such lyricists as Mac Gordon, Johnny Mercer, Ira Gershwin, Mort Dixon, Ralph Blane, Leo Robin, Sammy Cahn and Harold Adamson.

The composer, who was writing songs for a 20th Century-Fox film, "Manhattan Melody," at the time of his death, was born in Brooklyn, his actual name being Salvatore Guaragna. Self-taught on the piano, he started his career in music as a songplugger for Shapiro-Bernstein.

With only several Broadway credits, Warren's most famous song for a show—penned in the '20s—was "You're My Everything."

Talent

Heart's Ann, Nancy Wilson Go Acoustic For Berkeley

By JACK McDONOUGH

SAN FRANCISCO—Imagine playing, for the first time in your decade-long, multi-platinum career, an all-acoustic set containing some of your hardest-rocking numbers to an audience of 9,000 people and then turning around the next day to jump into the biggest rock extravaganza of the year opening for the Rolling Stones in front of five times that number of people.

That's exactly the chasm Ann and Nancy Wilson of Heart will step across when they perform an acoustic set at the Bread & Roses Festival opener at the Greek Theatre in Berkeley Oct. 2, and then immediately fly to Boulder to rejoin the rest of Heart for two Stones Folsom Fields dates (with George Thorogood third-billed) Oct. 3-4.

The Wilsons occasionally performed as an acoustic duo during Heart's set breaks 10 years ago, when Nancy, still in college and not yet a full-fledged band member, used to visit her sister for Vancouver area gigs. But during Heart's ascendancy, they have never attempted until now such an acoustic duet performance before a full concert audience.

"How good acoustic performers are we?" asks Ann rhetorically. "We don't know yet. But it's a challenge and we're not afraid of it. All the accoutrements of the band and all the security we normally have around us will be gone, so it'll be right down to the bone. But we're told that the Bread & Roses audiences are attentive and encouraging, so we think it will be fine."

The acoustic set, says Ann, will contain mostly older Heart songs, and she says they will not shy away from the harder band material.

"When I was first putting the set together I listed all our mellow songs, but then I realized we had to have some spirited stuff in there as well. It's got to have shape and go up and down and go somewhere. So then I put in some uptempo stuff. We'll take some of the rockers and

take them down to acoustic, the way they were written. All of them will sound exactly like they were before the band got hold of them."

The older tunes will be balanced by some rock 'n' roll classics like "Tell It Like It Is" as well as new tunes like "City's Burning" and "Angel" that are already slated for the new Heart studio album. The last Heart package, released in late 1980, was a double-record combination of greatest hits and live takes.

Ann says the band had planned for some time to record the new album in Toronto with producer Bob Ezrin but was sidetracked recently when Ezrin backed out.

"That jerked the rug out from under us. All we can get out of Ezrin is that he's not doing our album and is not doing anything for an indefinite period of time. We're not even getting our calls answered. So my instinct is not to wait but go ahead with someone else. I'm getting antsy and want to be in the studio by October."

The elder Wilson says the band has thus far considered such potential producers as Jimmy Iovine, Chris Thomas and George Martin. "We have the material ready. We're just looking for the guy who can cut the ideas we have." She expects the new album now to be produced in Los Angeles or at Mushroom in Vancouver ("one of only two boards left in the country with tubes") where the breakthrough 1976 album "Dreamboat Annie" was recorded with producer Mike Flicker. Flicker has continued to coproduce on the subsequent albums, but, says Ann, the group is ready for a change.

It's the same old story. We took different musical boulevards. I'm anxious to spread out a little. I feel I've got a lot to learn in terms of using the studio," explains the vocalist/writer.

The two Boulder concerts will be the only dates on which Heart will team with the Stones. "In the other

(Continued on page 35)

Pasadena No Longer Isolated; Perkins Palace Proving Magnet

By PAUL GREIN

LOS ANGELES—Pasadena has never been known as a mecca for rock'n'roll, but it's making strides in that direction with the success of Perkins Palace, an 1,800-seat converted theatre which in the past year has become one of the Southland's most important venues.

The hall played host to Oingo Boingo, the Go-Gos and Missing Persons before they even had record deals. Other recent sellouts include the Plasmatics, Gang of Four, the Ramones and Split Enz.

The hall's location in Pasadena, a half-hour's drive east of L.A., was its biggest obstacle to gaining credibility in the Hollywood-centered talent industry. But ironically, its out-of-the-way location may have also been the reason it was ultimately able to sneak into the big leagues.

"Because we're in Pasadena, we were dismissed initially by most promoters," says Mark Geragos, the hall's 23-year-old booker. "It was almost benign neglect: Promoters didn't think twice about us booking an act that was also playing the Country Club or the Roxy. It's only through their ignoring us that we became successful."

"Now they're trying their damndest to get shows pulled, but they can't go back on what they previously told agencies (about us not being a factor). The die is already cast."

Jim Perkins, the hall's 27-year-old production manager agrees with the analysis. "They just didn't think anything outside of Hollywood or L.A. proper offered any threat. I'm glad they thought that."

"We were a success in the kids' eyes before the industry knew we were here," says Geragos. "For awhile it was real tough to get record companies to come out. They're the biggest promulgators of the in-town syndrome."

"We've never been an 'industry house.' We've never had tour support from record companies. The idea of even getting a ticket buy is a recent phenomenon. So everything we get from record companies, now that they finally recognize us as a legitimate venue, is gravy."

"Part of the reason we were so heavily into the new music initially," adds Geragos, "is that I had trouble getting any other type of acts. But now that we have a track record, agents are calling us."

Indeed, the hall's upcoming shows include such mainstream pop names as Kim Carnes, Marty Balin, Gary "U.S." Bonds and Ian Hunter.

Still, the club's early championing of new wave is probably its most significant contribution to the L.A. rock scene. Says Perkins: "It tended to add legitimacy not only to the bands but to the music itself. It showed that it's more than just a crazy thing going on in Hollywood."

Geragos, now in his third year at Loyola Law School, says the hall is competitive with larger venues because its fixed expenses are low.

"We're a non-union house," he says, "and we're also able to reduce our costs by doing a lot of the work ourselves. Jim acts as stage manager and I do all the advertising and booking. We're the cheapest labor in the world."

"That's one of the reasons we were able to go so long without having any kind of alcohol. We just got our beer and wine license Saturday (19). Now we're installing a kitchen so we

wouldn't have to preclude minors: We'll serve lunch and dinners."

All shows at Perkins Palace are promoted by Perkins, Perkins & Geragos Presents, which is rounded out by Jim Perkins' 37-year-old brother, Marc, who owns the building. The first two shows at the Palace were promoted by outside firms: Gary Perkins (no relation) of Avalon Attractions promoted a Weather Report date; Double T Productions of Portland, Ore. worked a Ronnie Laws show.

"Since we were a new venue," reports Geragos, "promoters were reluctant to come to us. And we realized that the only way to become known was to be open a lot more frequently than once a month. So we decided to take a bigger gamble than just receiving rent and actually get into production and promotion ourselves."

"We're averaging 12 concerts a month now," Geragos says. "Last year we were in the neighborhood of

two to three a month and the first six months of this year we averaged eight. I'd like to be open every day of the week, not all for live music, but for video and possibly film events as well."

"That's the next step: We want to get a projector and put a dish up on the roof to hook into a satellite system. Hopefully we'll have that in place within two months. All told, that will require an investment of \$50,000. Right now we're equipped to do 35 millimeter films. We're screening footage of old Stones and James Brown concerts during intermission."

Ticket prices at Perkins Palace vary widely, from \$3 for an upcoming Was (Not Was) show to \$12.50 for a forthcoming-return appearance by Adam & the Ants. "If I go over \$10," says Geragos, "I've got a good reason. Otherwise, I like to keep it between \$6.50 and \$8.50."

Geragos says he turned down an offer to book Aretha Franklin and a Natalie Cole-Lou Rawls package for that reason. "The tickets would have run close to \$20 and it just wasn't worth it."

"We had a Pretenders show recently, where there was an expensive guarantee plus they wouldn't let us go over \$10 on the tickets. It wasn't a money-making proposition, but we did it from the standpoint of building credibility."

"Acts never like to see less than 50% of the gross in a club or smaller house. Usually we don't like to go in for less than 10%, because that means you can be 90% of capacity and still not make a dime, if you've guaranteed a sell-out."

Geragos says the hall's average monthly attendance is 10,000, or an average of 1,100 a show. He adds that if a show isn't sold out in advance they expect a 100% walkup.

Security isn't a problem, according to Geragos. "For one thing, we're 50 yards from the police station," he says. "We generally hire 16 to 20 security guards and more if an act demands special attention. We usually post six people outside to make sure people don't park in neighboring lots."

Geragos says the hall draws from across the greater L.A. basin. He estimates that 20% of the patrons are from Pasadena, 20% from the San

(Continued on page 34)

BOXOFFICE INFORMATION

LOS ANGELES—Beginning with this week's issue, Billboard replaces its own Top Boxoffice research feature with Boxscore, the listing of top boxoffice attractions compiled weekly by sister publication Amusement Business.

That change reflects the shared heritage for both magazines: Amusement Business itself was launched by Billboard Publications to create a journal targeted more precisely to the needs of the live entertainment world, including outdoor attractions and arena events.

Boxscore is the oldest continuously published ranking of boxoffice sales grosses in the live talent world. The feature was launched in 1975, and is now tabulated weekly in Nashville and New York.

The interplay between Amusement Business and Billboard has already brought key Billboard chart features into its sister publication.

Boxscore is compiled each Tuesday. Promoters and facilities wishing to contribute should contact Patricia Bates in Nashville, at (615) 748-8120; or Tina Veiders in New York, at (212) 764-7314.

Wilmington Series Firmed

WILMINGTON, Del. — The Grand Opera House here, restored at a cost of more than \$1 million and handling most of its own bookings, will sponsor a series of five diverse programs—classical, dance, children's theatre, travelogs and for the first time this coming 1981-'82 season, a tribute to the American popular song.

The new pop series will be presented in association with the

Newport Jazz Festival and will be hosted by pianist-singer Bobby Short. The three concerts in the series will start Oct. 22 with music of Cole Porter, featuring the Bobby Short Trio and the Empire Brass Quartet. This will be followed by a Gershwin Night with Short, Sarah Vaughan and her trio, followed by a Rodgers & Hart Night with Short, the George Shearing Trio and Carmen McRae & her trio.

The Grand Classical Concert Series will offer six concerts, starting Oct. 28 showcasing the Zagreb Philharmonic Orchestra. Others in the series will be the Philadelphia Orchestra, violinist Glenn Dicterow with the Delaware Symphony Orchestra, the Orchestra de Paris with Daniel Barenboim conducting, the Chamber Music Society of Lincoln Center conducted by Charles Wadsworth and the St. Louis Symphony under Leonard Slatkin.

All five series are sold on a subscription basis with single tickets available four weeks before each event. Since the Grand Opera House seats only 1,000, most of the concerts are booked in for either two evenings or two shows the one night.

The theatre, a historic building in the heart of the city, is the only major performing arts facility in the entire state.

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Peppermint Rocks Off Times Square

By ROMAN KOZAK

NEW YORK—Free admission early in the evening, an eclectic booking policy and separate areas for video and live entertainment make the Peppermint Lounge near Times Square here one of the most innovating new music clubs in town.

"What we want here is a rock'n'roll club. That's why we have played everybody from Kurtis Blow to the Circle Jerks. We feel both are within the realm of the audience we are trying to reach," says Frank Roccio, who promotes live acts at the club. Roccio's partner in running the club, owned by Herb Taylor, is Tom Goodkind, who also plays bass for U.S. Ape.

The 542-capacity club opened last November and Roccio admits that it struggled for a while. It was originally run by Jim Fouratt, who now books acts into Studio 54. When Fouratt left at Christmas, it had "a certain effect" says Roccio with the regular patrons not knowing the status of the club. Meanwhile, cold weather and an \$8 tab at the door kept away prospective new patrons.

Then, in spring, the club lowered its regular admission price, and anyone who came before 11 p.m. was allowed in free, except on weekends, when there is half price admission.

The Peppermint Lounge books one band a night, which plays two sets. In an effort to get the shows to start earlier, the club has moved back the free admission time to 10 p.m., says Roccio.

"We're in the business of growth," says Roccio, "and if we can say to the kids," hey come before 10 and it's free, it makes the music more accessible to them. If it is more acces-

sible they will buy it, because it is good music."

"There is nothing worse than an empty house," he continues. "But a crowd brings a crowd. When we first did it we had a large turnout before 11 p.m. but as we progressed more and more pay. It still costs only \$5."

Roccio says the opportunity for exposure before a full house, plus increased revenues from the bar, enabled him to book such middle level new wave acts as the Go Gos, X, the Cramps, Jonathan Richman, Echo & the Bunnymen, Busta Cherry Jones & Friends, John Cale, Holly & the Italians, Black Flag and others.

Though dismissing rumors that the club is thinking of buying the nearby Savoy, Roccio says the club is now getting so crowded, especially on weekends, that he would like to get a larger venue. The Peppermint Lounge is on the same site as the original Peppermint Lounge, where the "Peppermint Twist" was born in the early '60s.

However, there are certain advantages to his present location, Roccio notes. For one thing there is no problem with noise complaints. "Our neighbors are not the type who would call the police," he observes.

The club basically is divided into four areas: a separate long bar, a video room, a ballroom with stage where dance music is played between sets and a balcony encircling the ballroom. The sound separation is so good there is different music in the ballroom and next door in the video room, and the sound does not spill over from one room to the next.

Roccio says the video system is a big

(Continued on page 41)



Billboard photo by Chuck Pulin

VITAS VISITS—Tennis star Vitas Gerulaitis visits Corky Laing and Leslie West backstage at the Dr Pepper Music Festival in New York. Appearing as New Mountain, West and Laing opened for Ian Hunter. Seen, from left, are: Laing, Gerulaitis, West.

Old Theatre In S.F. Now 1,200-Seat New Wave Spot

SAN FRANCISCO—The Market Street Cinema, a new 1,200-capacity venue geared mainly to new wave, has opened here under direction of Ken Friedman, who previously booked new wave acts for Bill Graham and also for SUPERB, the student concert organization at the Univ. of California at Berkeley.

First show for Friedman, who books under the name Groovy Music, was a Sept. 17-18 presentation of writers William Burroughs, John Giorno and Laurie Anderson, all of whom performed as verbal/conceptual artists, reading from recent works with varying degrees of avant-garde sound and light accompaniment. Both shows sold out, and Friedman followed Sept. 19 with a new wave dance featuring the Revillos and the Mo-Dettes, from Scotland and England respectively. Bow Wow Wow was set for Saturday (26).

Future bookings include Au Pairs and ESG Friday (2), Go-Gos Saturday (3), Toots & the Maytals (Oct. 18), Tom Verlaine (Oct. 19), Wall of Voodoo (Oct. 24), English Beat (Nov. 3-4) and New Order (Oct. 7). Adam & the Ants are tentative for Oct. 30-31.

Friedman says he went with the readings for his opening night because "it was an easier show to do for an opener. We got to know the room so that we could better handle the new wave dance shows. It was a strong show that I knew would sell out, and it was also a way to get the press there."

The theatre, built in 1912, has a balcony that accommodates 450 where Friedman is operating a full bar to cater to those over 21. The stage is 46 feet wide by 24 feet deep. Following the opening night readings Friedman removed the first 13 rows of seats to create a 30x46 dance floor in front of the stage.

Permanent sound and light systems have been installed, with Jerry Pfeiffer of Sound on Stage overseeing the installation while Phoebus was contracted for lights.

Willie Bobo Now An 'Analyzer'

LOS ANGELES—Willie Bobo will analyze Latin music—its roots, history, evolution, artists and impact on American music—at UCLA Extension's fall program here entitled "Music Goes Latin: A Seminar With Willie Bobo."

The program, which kicks off Tuesday (29) to Nov. 17, will have

Friedman enthuses about "the near-perfect acoustics" of the theatre, which he says results from cork walls which are neither too live nor too dead.

Location, however, is the most important feature of the theatre, says Friedman, pointing out that it is highly accessible to all forms of public transportation and is also in the heart of the revived Market St. entertainment district, close by the Warfield (where Bill Graham regularly presents pop, rock and legitimate theatre shows), the Orpheum and the Golden Gate (which feature musical theatre) and the Civic Center complex (which includes the Davies Symphony Hall, the Opera House, Herbst Theatre and Civic Auditorium).

"Market St. is starting to happen again," says Friedman, "and we're right in the heart of it. Because we're so centrally located suburban kids can get to the theatre easily on weekends. So 1,200 tickets is not too many to sell."

Friedman says the Cinema will make use of the available screen and projectors to offer video, both label promo video clips, between acts, and original pieces. "This will be a regular place for video," he says, indicating that the theatre will host one evening of the upcoming second annual San Francisco International Video Festival.

Friedman's motivation for breaking with the Graham organization (for whom he booked U-2, Adam & the Ants, XTC, Madness and Split Enz) to go on his own is that "the new wave audience in this area is much larger than people think. That audience is also smarter than people think. They want to go to a certain kind of situation. If a band the fans want to see isn't in the right environment they won't go. At least that's the experience I had at the Waldorf (a Graham-operated club). I booked a lot of bands that should have done better than they did. Most shows

(Continued on page 35)

50/50 Tour For Thorogood Band

LOS ANGELES—In late October, Rounder Records' George Thorogood launches his "50/50 tour" in which he plays 50 one-nighters in 50 cities in 50 different states.

The tour starts Oct. 23, just after Thorogood & his Destroyers finish opening shows for the Rolling Stones. The initial gig is at the Wave in Honolulu and the final date is at a venue in the L.A. area.

The reason given for the tour is that the band likes touring, loves traveling across America and likes the reputation of being one of the "toughest" groups on the road. The group is traveling in a revamped Checker Cab, though it is using air transport on some of the West Coast dates.

Because of the distances involved and the nature of the tour, many of the cities on the tour aren't major areas: Pullman, Wash.; Boise, Idaho; Billings, Mont.; Mandon, N.D.; Morgantown, W. Va.; Flagstaff, Ariz.; and so on.

While plans are not set, Thorogood is not readying for a long rest at the end of the tour. He may be playing a more normal schedule throughout 1982.

Perkins Palace

• Continued from page 33

Fernando Valley, 25% from Hollywood, 25% from the San Gabriel Valley and 10% from Orange County.

The hall prefers to book exclusives, but Geragos says, "I usually go along with the act just holding off on advertising other dates until the day after our show."

Pasadena has a large black population, which Geragos wants to tap. "Black rap isn't that dissimilar from new wave," he says. "KROQ-FM, which we're affiliated with, plays George Clinton, Rick James and Was (Not Was) side-by-side with the Talking Heads and Gang of Four. I'd like to experiment with that too."

It's noteworthy that several of the most successful concert spots to emerge in the greater L.A. market in the past year or two have been outside of L.A. proper: Perkins Palace, the Country Club in Reseda and Irvine Meadows Amphitheatre in Irvine.

Jim Perkins suggests an explanation: "Often the kids with money to spend live in the suburbs."

Computer For U.K. Fans

LONDON—Rock fans in South-west England who last year formed their own concert club are now buying their own computer and targeting for \$600,000 annual turnover.

The South West Concert Club was formed to provide regular and economically priced concert-going—tickets and transport—in an area of scattered population and little live music. Since mid 1980, the club has organized travel to more than 100 shows. In one two-week period this summer 1,500 fans visited major concerts, including 636 at a single Adam & the Ants show.

Now joint organizer Steve Foster

would like to see a national organization linking similar projects in different areas of the country. Already the club has agents working from Plymouth to South Wales.

A parallel aim is to encourage live music in the local area. "We're just trying to fill a gap," says Foster. "You ask people where the nearest live show is, and they say Bristol, 120 miles away. We don't have the time to do much at the moment, but what we are aiming at is mini-tours with fairly minimal profits, something on the lines of the London pub circuit that will stimulate interest in live music."

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BOXSCORE

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- **COMMODORES, FRANCE JOLI, JOHN WITHERSPOON—\$458,182, 27,665** (29,410), \$17.50-\$15.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, five shows, four sellouts, Sept. 10-14.
- **BRUCE SPRINGSTEEN—\$378,057, 31,289, \$12.50 & \$10**, Electric Factory Concerts, Riverfront Coliseum, Cincinnati, two sellouts, Sept. 13-14.
- **JOURNEY, POINT BLANK—\$316,591, 31,373** (34,331 capacity), \$10.50 & \$9.50, Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., two shows, one sellout, Sept. 18-19.
- **OAK RIDGE BOYS—\$189,469, 25,268**, (28,708), \$9, \$8, & \$6, in-house promotion, Western Washington Fair, Puyallup, four shows, Sept. 12-13.
- **FOREIGNER, BILLY SQUIER—\$164,684, 17,127, \$10.25 & \$9.25**, Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., sellout, Sept. 19.
- **MANHATTAN TRANSFER, FRANKIE LYMON'S TEENAGERS—\$155,623, 10,312** (11,764), \$17.50-\$12.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, two shows, Sept. 19-20.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND—\$155,018, 13,800** (15,000), \$11.50 & \$10.50, Don Law Co., Boston Garden, Sept. 19.
- **JOURNEY, MICHAEL STANLEY BAND—\$114,000, 12,000, \$10.50 & \$9.50**, Contemporary Prods./New West Presentations, Omaha (Neb.) Civic Auditorium, sellout, Sept. 21.
- **OAK RIDGE BOYS—\$112,423, 12,171** (14,852), \$9.75 & \$8.75, Marquee Ent., Circle Star Theatre, San Carlos, Calif., four shows, Sept. 5-6.
- **JOURNEY, POINT BLANK—\$105,000, 10,500, \$10**, Contemporary Prods./New West Presentations, Henry Levitt Arena, Wichita, Kan., sellout, Sept. 20.
- **COMMODORES, B.B. & Q. BAND—\$104,664, 11,004** (12,600), \$10 & \$9, Tiger Flower & Co., Greensboro (N.C.) Coliseum, Sept. 19.
- **ELECTRIC LIGHT ORCHESTRA, MICHAEL STANLEY BAND—\$99,702, 9,371** (11,623), \$11, \$10 & \$9, Feyline Presents/Jam Prods./Coast-to-Coast Prods., Frank C. Erwin Univ. of Texas Special Events Center, Austin, Sept. 15.
- **FOREIGNER, BILLY SQUIER—\$97,176, 10,464, \$10 & \$9**, Entam, Knoxville (Tenn.) Coliseum, sellout, Sept. 16.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND—\$95,449, 10,177** (17,000), \$9.75, Di Cesare Engler Prods., Pittsburgh Civic Arena, Sept. 17.
- **COMMODORES, MAZE, CHERYL LYNN—\$93,137, 9,453** (12,352), \$10 & \$9, Coast-to-Coast Prods., Carolina Coliseum, Univ. of S. Carolina, Columbia, Sept. 20.
- **BLUE OYSTER CULT, FOGHAT—\$90,035, 9,069** (10,000), \$10.50, \$9.50 & \$8.50, Cross Country Concerts, New Haven (Conn.) Coliseum, Sept. 20.
- **FOREIGNER, BILLY SQUIER—\$85,272, 9,000, \$10 & \$9**, Entam, Freedom Hall, Johnson City, Tenn., sellout, Sept. 18.
- **ELECTRIC LIGHT ORCHESTRA, MICHAEL STANLEY BAND—\$83,960, 7,216** (17,000), \$11.65 & \$10.65, Feyline Presents/Jam Prods., Coast-to-Coast Prods., the Summit, Houston, Sept. 16.
- **STATLER BROTHERS, LEE LAUNDRE—\$80,187, 12,098** (15,000), \$7 & \$6, in-house promotion, McElroy Auditorium, Waterloo, Iowa, Sept. 20.
- **MARSHALL TUCKER BAND, ATLANTA RHYTHM SECTION—\$76,245, 8,222, \$10.50 & \$8.50**, in-house promotion, Concord (Calif.) Pavilion, sellout, Sept. 15.
- **FOREIGNER, BILLY SQUIER—\$76,029, 8,092** (10,218), \$10 & \$9, Entam, Charleston (W.Va.) Civic Center, Sept. 15.
- **PETER, PAUL, & MARY—\$75,950, 8,192, \$10.50 & \$8.50**, in-house promotion, Concord (Calif.) Pavilion, sellout, Sept. 20.
- **JACKSONS, STACY LATTISAW—\$75,915, 7,230** (14,000), \$10.50, Feyline Presents/Dick Griffey Prods., Ariz. State Univ. Activities Center, Tempe, Sept. 15.
- **TOM PETTY & THE HEARTBREAKERS, NAUGHTY SWEETIES—\$68,410, 6,841** (14,000), \$10, Evening Star Prods., Ariz. State Univ. Activities Center, Tempe, Sept. 17.
- **ELECTRIC LIGHT ORCHESTRA, MICHAEL STANLEY BAND—\$67,806, 6,463** (13,000), \$10.50 & \$9.50, Feyline Presents/Jam Prods./Coast-to-Coast Prods., Tarrant County Convention Center, Ft. Worth, Texas, Sept. 17.
- **BLACKFOOT, JOHNNY VAN-ZANT BAND, JACKSONVILLE—\$67,681, 7,307** (10,000), \$9.50 & \$8.50, Sidney Drashin's Jet Set Enterprises, Jacksonville (Fla.) Coliseum, Sept. 19.
- **GREG KIHN BAND, JOAN JETT, TAZMANIAN DEVILS—\$66,002, 7,948, \$9.50 & \$7.50**, Keystone Family, Concord (Calif.) Pavilion, sellout, Sept. 18.
- **LITTLE RIVER BAND, POCO—\$63,407, 6,084, \$11, \$10.50 & \$10**, Double Tee Promotions/Albatross Prods., Portland (Ore.) Civic Auditorium, two sellouts, Sept. 16.
- **WAYLON JENNINGS, JESSI COLTER, TONY JOE WHITE, ORIGINAL CRICKETS, WAYLORS—\$62,968, 7,083** (7,500), \$9.50-\$8.50, Theater Live Inc., Met Center, Minneapolis, Sept. 12.
- **STATLER BROTHERS, LEE LAUNDRE—\$60,442, 9,136** (10,000), \$8, \$6, & \$5, inhouse promotion, York (Pa.) Interstate Fair, Sept. 18.
- **CHRISTOPHER CROSS, RODNEY CROWELL—\$60,346, 4,600, \$17-\$10**, Avalon Attractions, Santa Barbara (Calif.) County Bowl, sellout, Sept. 19.
- **KINKS, RED RIDER—\$59,629, 6,450** (7,500), \$9.50 & \$8.50, Jam Prods., Met Center, Minneapolis, Sept. 13.
- **TOM PETTY & THE HEARTBREAKERS, NAUGHTY SWEETIES—\$57,495, 6,159** (9,700), \$9.50 & \$8.50, Evening Star Prods., Tucson (Ariz.) Community Center, Sept. 15.
- **LITTLE RIVER BAND, POCO—\$54,138, 6,000, \$9.50 & \$8.75**, Rocking Chair Prods., Civic Auditorium, Bakersfield, Calif., sellout, Sept. 22.
- **LITTLE RIVER BAND, POCO—\$53,541, 5,699** (7,900), \$10.50 & \$8.50, in-house promotion, Concord (Calif.) Pavilion, Sept. 19.
- **LITTLE RIVER BAND, GREG KIHN BAND—\$52,459, 6,175** (6,500), \$9.75, \$8.75, & \$7.75, Avalon Attractions, Fresno (Calif.) State Amphitheatre, Sept. 20.
- **ALABAMA, TERRY GIBBS—\$51,519, 6,134** (8,992), \$8.50 & \$7.50, Keith Fowler's Country Shindig Prods., Tulsa (Okla.) Assembly Center, Sept. 20.
- **KINKS, RED RIDER—\$45,609, 4,921** (5,500), \$9.50, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo., Sept. 11.
- **FOGHAT, BLUE OYSTER CULT—\$44,433, 4,937** (5,500), \$9, Contemporary Prods./New West Presentations, Tulsa (Okla.) Assembly Center, Sept. 8.
- **STATLER BROTHERS, LEE LAUNDRE—\$36,201, 4,450, \$8.50 & \$7.50**, Varnell Ent., Riverside Arena, Austin, Minn., sellout, Sept. 5.



Billboard photo by Chuck Pulin
SAVOY DATE—Melissa Manchester belts out a song during a recent concert at the Savoy in New York.

1,200 Seat New Wave Spot

• *Continued from page 34*

sold out but I should have been able to do two or three nights, or two shows in one night. Yet people wouldn't go there.

"People want a place that's easy to get to, a place where they can either drink if they want or not drink, where they can dance if they want or sit if they want. This place has a lot of space where people can run around and bounce off the walls if they want to.

"And having a DJ and video there makes for a lot of things to do in an evening. Instead of the traditional, buy a ticket, go to your seat for 1 1/2-hour show and go home, this is a whole evening.

"That's how I book also—based on how hip the band is. Because that's how people decide where to go.

Wilson's At Berkeley Festival

• *Continued from page 33*

cities they offered us," says Ann "like Los Angeles and Seattle, it wasn't wise for us to go in as a support act, since we can sell out places like the Kingdome by ourselves."

The sisters decided to do the Bread & Roses show (one of three weekend concerts to raise funds used during the year to bring music to shut-ins) almost purely, says Ann, because of the persistence of Bread & Roses director Mimi Farina.

"For the last four years Mimi has been coming to our shows in the San Francisco area and every year she asks, 'Will you do it?' I'd stutter and stammer around and say, 'Well, we're not political, we don't do benefits.'

"This year after we got home she started calling us regularly, just chipping away at the Great Wall of

Geldof In Film

LONDON—Bob Geldof, lead singer with Irish group the Boomtown Rats, has signed for a leading acting role in the Alan Parker-directed feature movie, "Pink Floyd—The Wall."

The film, with a screenplay by Floyd's Roger Waters, is inspired by that group's album, "The Wall."

Principal photography on the movie started in London recently, and political cartoonist Gerald Scarfe is director of animation and designer. MGM will release the film in the summer of next year in all territories worldwide except Germany and Austria.

Talent

Talent Talk

Oct. 18 has been designated "Town Hall Day" in New York, when the landmark venue will celebrate its 60th anniversary with a concert starring Carol Lawrence, who will launch a campaign to raise \$2 million to refurbish the theatre.

... Paul Simon, Joan Baez, Robin Williams, Al DiMeola, Emmylou Harris, the McGarrigle Sisters and Riders In The Sky are among the artists scheduled to appear at the three-day, all-acoustic Festival Of Music in Berkeley this weekend (2-4). The concerts are sponsored by Bread & Roses and the Univ. of Calif. to bring free live entertainment to people confined in institutions.

Lene Lovich performed, Nina Hagen joined her on stage, and guests included Garland Jeffries, Karla DeVito, Jerry Harrison of Talking Heads, Andy Hernandez of Kid Creole, and members of Stiff acts Pigbag, Dirty Looks and Any Trouble, when Stiff Records in New York celebrated its move to a loft in

Soho with a "cum to scum party til you're stiff." The event was taped for a Lene Lovich video.

Yes there is an all-white-girl reggae band. It's called Steppin' Razor and it played with Jet, an r&b band in the first "soul reggae sound-splash" Wednesday (23) at the Playroom, formerly Trudi Heller's in New York. ... Univision, the Spanish language television network, is presenting two performances of "Big Show in 'el Madison" at Madison Square Garden, Oct. 10-11. Hosted by Raul Velasco, the shows will feature Camilo Sesto, Roberto Carlos, Lucia Mendez, Miguel Bose, Rocio Jurado, Tito Puente, Leonor Benedetto, Lola Beltran, Astor Piazzola and Los Carrangueros del Raquira.

The Mayor's Office for Motion Pictures & Television threw a party Friday (25) using as its theme, "Back In the N.Y. Groove" by Kiss' Ace Frehley. ... Todd Rundgren has developed the "Utopia Tablet System," marketed by Apple Computers, which allows users to draw pictures on the computer's tv screen using lines of varied sizes, textures and colors. The old system would draw a line of only one width and texture.

The Left Bank outside New York is celebrating its first anniversary with weekend appearances (2&3) by Uncle Floyd, Tom Verlaine, Marshall Crenshaw, Pigbag and Our Daughter's Wedding.

Meat Loaf will do a free radio promotion concert at the Westchester Theatre Oct. 10. WNEW-FM will give away 1,022 free tickets. Replacing Karla DeVito as Meat's female foil on tour is Pamela Moore. She was chosen after Meat Loaf told WNEW's Scott Muni during an on-air interview that he was looking for a new female singer and invited prospective candidates to call his manager's office. After three days of calls, Moore was picked.

Gary Numan is piloting his single engine Cessna around the world. He took off Sept. 18 from London, and is expected back Oct. 31. Along the way he is visiting nearly 50 cities. Numan, who has retired from live performances, is doing interviews while in the air along various points enroute. ... Joan Jett played to 3,000 people in two days when she performed before nearly 6,000 fans at the Dr Pepper Music Festival in New York, and then before 27,000 more at a surprise outdoor concert at Hampstead, N.Y., sponsored by WLIR-FM. As reported, 6,000 more were turned away at the entrance to Fireman's Memorial Park.

ROMAN KOZAK

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Pyramid Agency Signs Five Acts

Main Purposes Are Coordination, Reducing Expenses

By ROSÉ CLAYTON

MEMPHIS — Pyramid Artist Management Agency, a division of Al Green Music, has signed five gos-

pel acts just two months after opening. Herbert Neely, project coordina-

tor, says the firm was formed because "so many groups kept contacting Rev. Green, hoping that he could alleviate some of the problems they were encountering in booking and promoting themselves. We screened the groups and selected the ones which we felt wouldn't take too much—just a push—to really get going." Neely adds, "After that, we will be able to work with new talent."

None of the groups is Memphis based. All five are seasoned entertainers and four have recording contracts.

The Soul Stirrers, a group that has been performing for a quarter of a century, is the only act with PAMA that does not have a recording deal. Recently moving from Texas to Chicago, the group says it felt it needed a stationary agent who could handle bookings, since so much of the Stirrers' time is spent on the road.

Another Chicago group, the Pilgrim Jubilees, have been performing for more than 20 years. They have released 24 albums on several labels and are currently under contract to Savoy Records.

"I'm interested in public relations," says Major Roberson, the group's baritone. "We are singers and performers, and we can't be booking agents and managers. We're not trained for it. We want to concentrate on being artists and performing, so that when we get on stage we can do our best."

PAMA's other groups include the Gospel Keynotes, from Texas, who have toured for 13 years and record on Nashboro; the Williams Brothers, from Mississippi, who have performed for 12 years and are on Tomato Records; and the Milwaukee-based Luckett Brothers, who have been together 17 years and are also on Nashboro.

The Luckett Brothers recorded with O. V. Wright on the "Four And Twenty Elders" album in March, 1980, shortly before the soul singer's death.

Neely says PAMA intends to work its acts on the church-oriented college circuit and may have some of them open an occasional concert for Green.

Al Green Music also owns a 16-track recording studio and a publishing company that the acts will be able to use in developing material for their albums.

The company's primary functions, Neely says, is better coordination of booking engagements to reduce travel expenses and working with promoters and record labels to use promotion dollars more effectively.

Gospel Scene

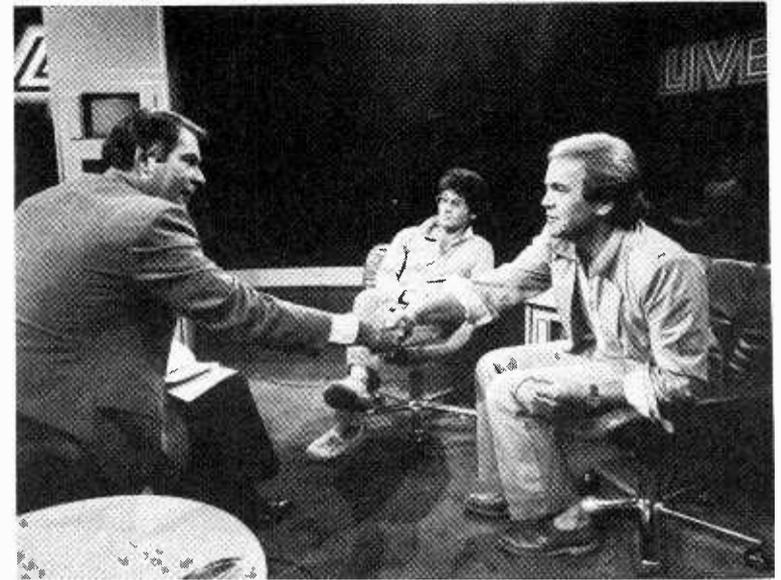
By SHARON ALLEN

Dallas Holm was honored at a reception hosted by Jim Black, vice president of SESAC, in Nashville recently. Holm was presented with a plaque signifying 48 consecutive months of chart success for his composition "Rise Again" in the gospel newspaper, "Singing News."

The Benson Co., in cooperation with Heritage Landing, a Nashville family recreation facility, sponsored a "Day of Joy" festival, Sept. 5. The audience was sparse, but the day was filled with entertainment by such top gospel acts as Gary Chapman, Steve & Annie Chapman, Gary Dunham, the DeGarmo & Key Band, Petra, Phil Driscoll and James Ward.



GILDING GAITHER—Word Records artist Bill Gaither gets made up for Word's new television show, "More Than Music," which he co-hosts with label mate Dave Boyer, right. The 13-week variety series will feature such gospel performers as Maria Muldaur, Tom Netherton, Shirley Caesar and David Edwards.



TIMED EXPOSURE—Derek Pellicci, center, and Glenn Shorrock, right, of Capitol's Little River Band appear in New York on NBC-TV's "Live At 5" with host John Hambrick. The band is on tour in support of their latest album "Time Exposure" and single "Night Owls."

OFF-BROADWAY REVIEW

Armstrong's 'Wives' Steal Spotlight In 'Louis' Show

NEW YORK—Here is a Broadway-styled musical with superb talent, fine music and with passable lyrics, couched in a play which needs major surgery on its book.

"Louis," produced at the off-Broadway Henry Street Settlement's New Federal Theatre with Woodie King, Jr. & Steve Tennen as producers—deals with the early, perhaps shadowy life of America's original jazz voice, cornetist-trumpeter-singer Louis Armstrong, played by Northern J. Calloway. Armstrong was a teenager in New Orleans when he met both Joe 'King' Oliver, the legendary cornetist (Ken Page), and his first wife Daisy Parker (Debbie Allen), depicted as a prostitute in the Storyville section of that city. The remainder of the story is the classic battle between jazz musician, his horn, his women and the eternal question, "can man live on music alone?" The answer, if this show is any example, is not so much can he, but should he.

"Louis" is one of two musicals this season about Armstrong. The other, "Satchmo," will open next April. Interestingly, of Armstrong's many nicknames—Satchmo, Pops, Dippermouth—only the latter is used in "Louis." It is by far the least popular of the three.

The "Papa Jazz" figure is never given a clear identification, only as sort of a Deus ex machina telling the audience "not to worry; he will get on the right track."

Armstrong leaves Daisy at the end of Act I and meets Lil Hardin (Ernestine Jackson) at the beginning of Act II. Hardin, the composer-pianist, becomes wife number two and, as history will tell, helps guide Louis into his most productive era.

Another bit of "irony" is that Hardin's most famous composition,

"Struttin' With Some Bar-B-Que," is heard in the first act before Louis meets her. It is sung with gusto by Haynes and an enthusiastic ensemble of dancer-singers, a highlight of the production.

Allen steals the show almost every time she appears on stage. Her sensuous voice and seductive movements are as lustful as the character she portrays. Her "No Time To Cry" stops the show amid cheers.

Jackson's Hardin has some moving moments as well, especially the ballads she is given, notably a love duet with Calloway, "I Like The Way He Looks," and the solo outing, "No Love In Lies." Composer Michael Renzi, a very much in-demand accompanist on the cabaret scene, has written some beautiful music, albeit not in the jazz idiom. A pity the lyrics aren't always up to it. The ballads do work, however.

"Louis" will have a limited engagement at the Lower East side venue showing Thursday through Sunday through October 4.

Page offers his always fresh professionalism to the Oliver role giving the cornetist a personality few knew him to have. Choreographer Billy Wilson has done an outstanding job with the period dances (the first two decades of the 20th century) and may well carry the evening along with Gilbert Moses' direction.

Calloway's portrayal of Armstrong is more than adequate. He possesses a pleasant voice and handles the non-playing cornet parts well. However, he is overshadowed by his "wives." Unfortunately, the final moments of the play, a tasteless imitation of Armstrong singing his hits "Mack The Knife" and "Hello Dolly," are out of sync—and chronology—with the rest of the goings-on. **ARNOLD JAY SMITH**

Youth Festival Set For Chicago

CHICAGO—"Opening Doors for Our Youth" is the theme of the 3rd National Youth Opportunity Conference on Music, Entertainment and the Arts, sponsored by America's Music & Entertainment Hall of Fame, Inc. and scheduled for Oct. 1-3 at McCormick Place.

More than 1,000 youths, ages 15 to 21, are expected to attend workshops and demonstrations led by entertainment companies and performing artists. Each evening of the con-

ference, record companies will sponsor performances that are open to the public at Medina Temple.

On Aug. 24, AMEHOF and the Sammy Davis, Jr. Performing Arts Scholarship Program honored singer Joe Williams and show business manager John Levy as "Giants of American Culture Shaped in Chicago." Both Williams and Levy also will be inducted into America's Music and Entertainment Hall of Fame, Oct. 5.

OCTOBER 3, 1981, BILLBOARD

Survey For Week Ending 10/3/81											
Billboard® Best Selling Spiritual LPs											
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	9	18	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G	18	19	87	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527	19	12	14	ONE DAY AT A TIME Rev. Thomas Walker, Eternal Gold EGL 652
2	2	27	TRUE VICTORY Keith Pringle, Savoy SCL 7053	20	31	10	BE ENCOURAGED Florida Mass Choir, Savoy 7064	21	NEW ENTRY	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373	
3	1	27	THE HAWKINS FAMILY LIVE Light LS 5770	22	17	5	CAUGHT UP Bobby Jones & New Life, Creed 3102	23	NEW ENTRY	MY EXPECTATIONS Voices of Cornerstone, Savoy SL 14632	
4	3	35	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661	24	NEW ENTRY	YOU'VE BEEN MIGHTY GOOD TO ME New Jerusalem Baptist Church Choir, Savoy SL 7070	25	15	39	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050	
5	5	27	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663	26	20	5	THE GATHERING New York Community Choir, Myrrh MSB 6657	27	22	146	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
6	4	23	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059	28	28	39	GOD WILL SEE YOU THROUGH The Williams Brothers, New Birth 7048-G	29	21	141	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
7	7	5	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME Charles Fold, Savoy SGL 7061	30	26	5	THE MASTER'S BOUQUET Andrew Rowe & The Washington D.C. Choral Ensemble, Savoy SL 14585	31	27	5	UNIVERSAL LOVE Billy Preston, Myrrh MSB 6607
8	6	70	TRAMINE (WORD) Tramaine Hawkins, Light LS-5760	32	33	23	RISE AGAIN Gospel Keynotes, Nashboro 7227	33	24	91	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
9	NEW ENTRY	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066	34	34	14	THERE IS NO EXCUSE (For Not Serving The Lord) Prince Dixon with The Jackson Southernaires, Alligator 1201	35	35	63	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150	
10	14	104	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035								
11	13	10	MORE OF THE BEST Andrae Crouch, Light LS 5785								
12	16	53	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)								
13	18	23	MIRACLES Jackson Southernaires, Malaco M 4370								
14	11	5	WHEN YOU BELIEVE WYCB Mass Choir, Savoy SGL 7063								
15	8	23	I'M A WITNESS TOO Vernard Johnson, Savoy SL 14606								
16	10	39	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046								
17	30	5	GOD'S WAY (Is The Best Way) James Cleveland & The Voices Of Watts, Savoy SL 14631								

Disco Business

L.I. Control Boards Nix 2 A.M. Club Closing

By BOB RIEDINGER, JR.

NEW YORK—The Alcohol Beverage Control Boards (ABC) of both Nassau and Suffolk counties have rejected a proposed 2 a.m. closing of bars and discos on Long Island.

The proposal, initiated by the Nassau and Suffolk Traffic Safety Boards, sought to curb the number of drunken driving accidents and deaths on Long Island roadways by cutting hours of operation for discos, nightclubs and bars from 4 a.m. to 2 a.m. Mondays through Saturdays, and to 3 a.m. on Sundays (Billboard, Aug. 1).

In rejecting the proposal the County Beverage Boards did make recommendations to the State Legis-

lature, which they feel will cut down on the problem. Among the suggestions are:

- Raising the legal drinking age from 18 to 19.
- Instituting a laminated photo driver's license program to eliminate the use of false identification by underaged teens in buying alcohol.
- Institution of a mandatory alcohol and drug abuse program for all junior high and high school students, which must be taken before a diploma is awarded.
- Increased penalties for driving while intoxicated, or in any other way impaired.
- Strict enforcement of drunk

driving laws already on the books.

The decision to reject the proposed 2 a.m. closing supports many of the major criticisms and arguments leveled against the proposal by club and bar owners in both Nassau and Suffolk.

In separate resolutions passed after the Labor Day holiday, the ABC boards decided, as stated by the Nassau Board, that changing the current closing hours would "not re-

duce traffic fatalities, but merely redistribute the time that alcohol related fatalities occur."

In handing down its opinion, the ABC agreed with club operators that an earlier closing would only result in having more drivers on the roads hurrying to other clubs located where the later closing remained in effect.

Lawrence J. Gedda, head of the State Liquor Authority, observes

that disco and bar operators "have pointed out inconsistencies, and stressed uniformity" with closing hours of similar premises in New York City. Closing hours of Long Island clubs was changed from 3 a.m. to 4 a.m. in 1974.

William Priemer, chief executive officer of the Suffolk County Beverage Board, notes that "evidence favoring the 2 a.m. proposal did not

(Continued on page 40)

DJ'S DILEMMA

Indie Or Label Staffer?

SAN FRANCISCO—The renewed excitement in the discotheque business in this country has begun filtering down to producers and re-mix technicians, according to John Hedges, a leading dance music producer, re-mix technician and disco deejay here.

Hedges, working in partnership with Marty Blecman, helped produce some of the top disco tunes to come out of this city during the heyday of the disco movement. His credits include Sylvester's "Fever" single, and "Opera House" and "Can't Stop Dancing" albums on Fantasy Records.

Today Hedges notes, "Disco is definitely on the upswing. I've been getting mixing and producing offers right and left, from labels as well as from groups."

Hedges, now teamed with Barry Blum, a San Francisco-based new wave artist, cowrote and coproduced "Show Me Yours," recorded by a group called Corruption and released by Importe 12 Records on its "Prime Cuts" album. Hedges and Blum have also produced "Radio Head," performed by Blum under his stage name, Barry Bean & the Backup Band. The record is being released by Aim Records, New York.

Additionally, Hedges and Blum have written and produced "Jump! Shout!" described as an uptempo electronic disco song by an artist named Lisa; and have mixed "Pictures Of Girls," with a "strong r&b dance sound," by a group called Symptom. Sale of both products is

being offered to what Hedges describes as "hot dance music labels."

Hedges states, "The question no longer is, 'does disco live?' The answer is apparent. My biggest problem now is deciding whether I should continue working as an independent, or joining one of the labels that are offering me a permanent slot in their a&r departments."

New Mixerphone Aid To Spinners

SAN FRANCISCO—A disco deejay with the Badlands club here has developed a headphone for spinners which frees the users hands to concentrate on mixing and other duties within the deejay's booth.

The unit, designated Mixerphone, was developed by Ben Plumly, and features a design which incorporates a single headphone speaker mounted on a special Plexiglas arm.

The arm, according to Plumly, features an adjustment for vertical speaker height, and is attached to a cotton-webbed belt. The belt, not unlike the seat-belt of an automobile in design, crosses the deejay's torso, and can be secured to his trouser belt by means of adjustable velcro strips. When in place, the speaker sits between one and two inches from the spinner's ear.

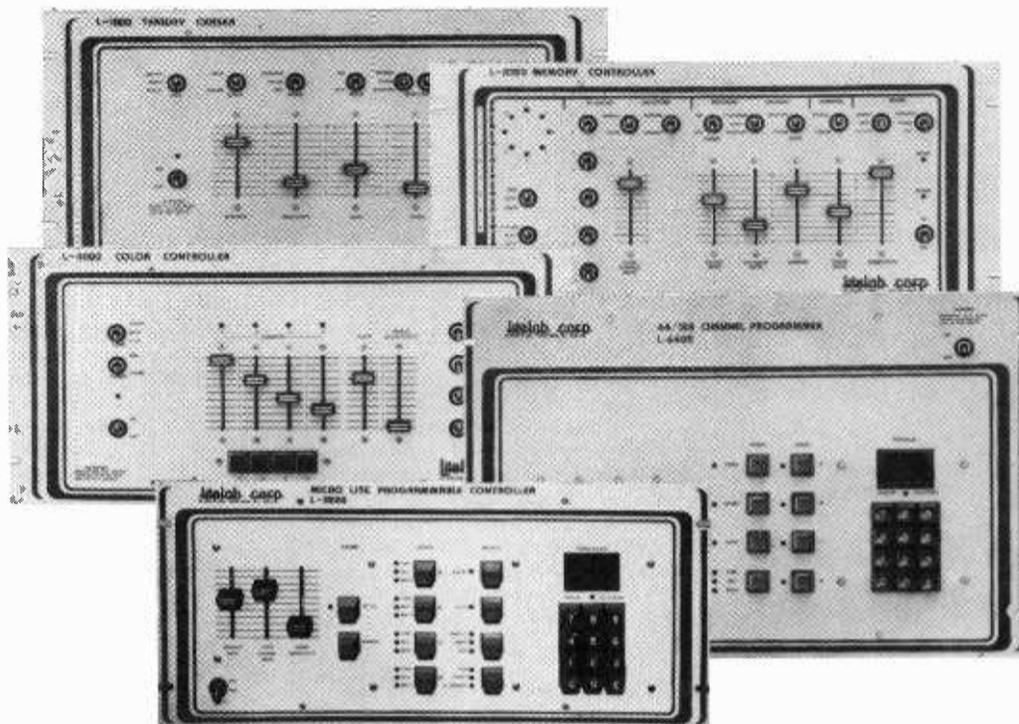
Says Plumly, "A slight tilt of the head toward the Mixerphone speaker allows the user to hear his pre-adjusted cue. A tilt of the head away from the Mixerphone obliterates the sound of the cue."

A tilt midway between these two points provides cue and program in what was once only the "cue" ear, states Plumly.

Plumly says that the unit, being produced and marketed by Stacson Research Labs of San Francisco, helps increase the spinner's hearing ability and frees him to concentrate on his mixing and put greater thought into his job.

The Mixerphone, with patents pending, retails for \$145. It also features a long life speaker with excellent response; stereo jack plug combining both left and right channels into the Mixerphone; a jack plug with spring steel "flex protector" for strain relief; slotted Plexiglas arm for sliding speaker adjustment; individual soldered connections; retractable 24-foot cord; foam rubber shoulder pad; and velcro strips for belt attachment and speaker shoulder placement, according to Plumly.

The unit can be obtained directly from Stacson Research Labs, 140 Alpine Terrace, San Francisco.



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Elan Club Sued Over Cheerleader's Death

PHILADELPHIA—The trendy Elan discotheque here has been slapped with a \$3.5 million suit by the husband of a popular Philadelphia Eagles' cheerleader who died in a head-on car crash early last year.

Scott Frey is claiming in a Court Of Common Pleas here that the operators of Elan continued to serve alcoholic drinks to his wife Cheryl, even after she was intoxicated.

Frey, 25, died when her car collided head-on with a tractor trailer on a suburban road. At the time, the coroner ruled that the percentage of alcohol found in her blood was about "three times what you would normally need to be considered legally drunk."

At the time of the accident, Frey, a popular member of the football team's "Liberty Belles," was driving home from a party at Elan.

OCTOBER 3, 1981, BILLBOARD

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Kluger Hits With Two Man Sound

By MICHEL VERSTREPEN

BRUSSELS—The arrival in Billboard's disco charts of the TSR release "Capital Tropical," by a three-strong Belgian group which nevertheless calls itself Two Man Sound, gives local music man, producer-publisher Roland Kluger another international success.

Since his RKM organization, in 1970, scored its first worldwide break with the Chacachas and "Jungle Fever," the Kluger company has produced most of Belgium's major artists such as Plastic Bertrand, Raymond Van Het Groenewoud, Telex, Lou and the Hollywood Bananas, Mino, Elton Motello and now, Two Man Sound.

In fact, Roland Kluger, and his elder brother Jean, are the only Belgian record business executives who regularly get international breakthroughs with their artists. There are the occasional exceptions such as Patrick Hernandez (from Jean Van Loo) and Lio, an Ariola domestic product.

Also figuring in the Billboard disco ratings is the album "Prime Cuts: The Double Dance Album," which includes two RKM songs, "Jet Boy, Jet Girl," by Elton Motello and which is a translation to English of the Plastic Bertrand hit "Ca Plane Pour Moi," and "Come And Play With Me," by RKM act Mino.

NEW YORK—Devo's latest album for Warner Bros. is titled "New Traditionalists" and offers the group's fans a feeling of solid uptempo rock 'n' roll. Side one appears to be in a more commercial style, in that its acceptance will go beyond rock clubs. Devo's catchy arrangements and perky vocals are the most palatable from the group in some time. Such tunes as "Through Being Cool," "Jerkin' Back 'n' Forth" and "Going Under" are a fusion of pop, dance and rock music. Side two has a more raucous and hard-edged flavor in keeping with Devo's earlier recordings. Highlights include "Race of Doom," "Love Without Anger" and "Enough Said." Also available from Devo is a 12-inch 33 1/2 r.p.m. updated version of "Working In The Coal Mine" previously recorded by Lee Dorsey. Available on Asylum Records, the selection was taken from the soundtrack album, "Heavy Metal."

Gary Numan's new Atco Album is simply titled, "Dance." Most of the eleven cuts are slow-paced, drawn out and whining in style. However, this brand of music has won favor with Numan's fans. The artist is responsible for playing most of the electronic instruments, as well as providing the vocals on this album, which he does with great accomplishment and dexterity. Standout cuts include "Slow Car To China," "A Subway Called 'You,'" "Crash" and "Boys Like Me."

Prince produced, arranged and composed his latest 12-inch for Warner Bros., "Controversy," from the LP of the same name. Running 7:19, the disk maintains a steady pace throughout with synthesized instrumentation most prevalent on the tracks. Midway through the record Prince recites the Lord's Prayer. The tracks are pulsating and electric with much vocal repetition of the title. This effort, though, is definitely worthwhile as the production values are topnotch.

The versatile team that comprises Rose Royce has put together a slick LP on Whitfield Records titled "Jump Street." Highlighting this album is an 11:58 cut called "R.R. Express." Bold and soaring brass accentuates the group's smooth harmonies with riveting guitar licks and hard handclapping backbeat that provide the mainstay of the tracks. Train whistles and railroad bells clanging are interspersed throughout, adding momentum. A powerful and rousing instrumental finish makes this production by Norman Whitfield polished as well as forceful. Not to be overlooked are the tender ballads "Famous Last Words," "Tell Me That I'm Dreaming" and "Return Your Love To Me."

The Stars on 45 have returned with another medley of reworked classics from the past with a 1981 beat. The same handclapping uptempo arrangements that sparked their previous successful efforts are again prevalent on "Stars On 45 Vol. 2." This 12-inch 33 1/2 r.p.m. on Radio Records includes new renditions of "Papa Was A Rolling Stone," "Sugar Baby Love," "San Francisco," "Crackling Rose," "Reach Out I'll Be There" and twelve others. The second half of this disk is a tribute to Abba as Stars on 45 give their interpretation of a medley of their hits, including "Voulez-Vous," "S.D.S.," "The Winner Takes All," "Super Trouper" and more. Producer Jaap Eggermont has tastefully carried off this production in a slick and polished manner.

Disconet's volume 4 program 6 package also

Disco Mix

By BARRY LEDERER

reverts to a medley of dance classics from the 1970s. The producers have taken such favorites as "Ask Me," "I'm Gonna Let My Heart Do The Walking" "Where Is The Love" and three more into 16:37 minutes of nostalgia that deejays will

certainly enjoy hearing again. Not to be overlooked is a remix of "Magnifique" by San Francisco deejay Bob Viteritti. This talented West Coast DJ has worked with both the vocal and instrumental side and restructured a song that

has been a chart topper, into a new slant that is more laidback and mysterious. The high energy, sonic rhythms and pulsating synthesizer work are still left intact as Viteritti's impressive remix takes this song to new heights.

Billboard				Survey For Week Ending 10/3/81				
Disco Top 80				Disco Top 80				
This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
☆	3	8	ZULU—The Quick—Pavillion (12-inch) 479-02433	☆	49	27	GIRLS ON FILM/PLANET EARTH—Duran-Duran—Harvest (LP) ST 12158	
2	2	19	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	42	21	14	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100MI	
☆	8	6	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	43	43	8	COUNTDOWN CAPTAIN FINGERS—Lee Ritenour—Elektra (LP) 6E331	
4	1	12	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	44	31	18	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	
5	5	9	WALK RIGHT NOW—The Jacksons—Epic (12-inch Remix) 49-02403	45	25	12	OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666	
☆	7	6	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	☆	56	3	OUT OF MY HANDS (Love's Taken Over)—Omni-Fountain Records (12-inch) FRD 81-1	
☆	11	5	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	☆	57	2	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299	
☆	17	6	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	48	48	4	WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (12-inch) DSRE 49817	
☆	14	7	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	☆	66	2	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	
10	6	15	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	50	50	20	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP/12-inch) BTG231/BTG234	
11	9	15	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813	51	51	4	GOING PLACES/IN THE JUNGLE/TABLE MANNERS—Kid Creole & The Coconuts—Zee/Sire (LP) SRK 3534	
12	4	14	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	☆	63	2	FUNKY SENSATION/HAVE A GOOD TIME—Gwen McRay—Atlantic (LP) SD 19308	
13	12	23	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) G8-1002M1	☆	58	4	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import	
14	10	17	I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA (LP) AFL1-3962	☆	60	2	MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	
☆	32	4	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	☆	61	3	WE WANT THE AIRWAVES/KKK TOOK MY BABY AWAY—Ramones—Sire (LP) SRK 3571	
16	16	36	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	☆	69	2	HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412	
17	13	14	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	☆	68	2	YOU'RE GONNA WANT ME BACK—Delia Renee—Airwave (12-inch) AW 12-94963	
☆	28	17	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	☆	NEW ENTRY	NEW ENTRY	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12) FA 1207	
19	19	11	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12 inch) QRFC 002	☆	59	45	10	NEW LIFE/SHOUT—Depeche Mode—Mute (12-inch) Import
20	20	10	DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12 inch) Import	60	33	18	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	
21	24	11	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	61	62	3	LOUIE LOUIE/BAD BOYS GET SPANKED—Pretenders—Sire (LP) SRK 3572	
22	18	15	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	☆	NEW ENTRY	NEW ENTRY	HOMOSAPIENS—Pete Shelley—Genetic (7 inch) Import	
23	23	8	CHANT #1—Spandau Ballet—Chrysalis (12-inch) CBS 2528	63	39	18	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	
☆	29	5	HOT SUMMER NIGHT—Vicki Sue Robinson—Prelude (12-inch) PRLD 617	64	65	3	SWEAT (Till You Get Wet)—Brick—Bang/Epic (LP) FZ 37471	
☆	36	4	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	65	52	9	GEMINI DREAM—Moody Blues—Threshold/Polygram (LP) TRL 1-2901	
26	27	7	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589	☆	NEW ENTRY	NEW ENTRY	DISCO KICKS—Original Mass—JDC (12 inch) JDC 12-10	
27	26	11	AIN'T NO MOUNTAIN HIGH ENOUGH/PAY GIRL—Innerlife—Salsoul (LP/12 inch) SA 8543/SG 350	☆	NEW ENTRY	NEW ENTRY	TAKE MY LOVE—Melba Moore—EMI (7 inch) EMI 8092	
28	15	10	LET'S GO DANCIN'—Sparque—Westend (12 inch) WES 22-135	☆	NEW ENTRY	NEW ENTRY	CONTOVERSY—Prince—Warner Bros. (7 inch) WBS 49808	
☆	37	5	BACKFIRED—Debbi Harry—Chrysalis (12-inch EP) CDS 2547	☆	NEW ENTRY	NEW ENTRY	SNAP SHOT—Slave—Atlantic (LP) SD 5227	
☆	38	6	TAINTED LOVE—Soft Cell—Phonogram (12 inch) Import	☆	NEW ENTRY	NEW ENTRY	WELCOME ABOARD—Love Unlimited—Unlimited Gold/Epic (LP) FZ 37425	
31	34	7	WHO'S BEEN KISSING YOU?—Hot Cuisine—Prelude (12-inch) PRLD-613	71	53	5	LADY (You Bring Me Up)—Commodores—Motown (LP) M955	
☆	54	3	HUPENDI MUZIKI WANGU?!—K.I.D.—Sam (12-inch) S-12340	72	NEW ENTRY	NEW ENTRY	BANG BANG—Iggy Pop—Arista (LP) AL9572	
33	35	7	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100	73	67	8	HERE I AM—Dynasty—Solar (12-inch) 11504	
34	30	9	DANCE PART I & II—Night Force—Ibach (12-inch) Import	74	46	6	HANGIN' OUT—John Davis & The Monster Orchestra—Crescendo (12-inch) GNPS 12005	
35	22	8	LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A	75	73	10	TRIPLE DUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 3739	
☆	42	5	MERCY/HIGH COST OF LOVING—Carol Jiani—Mantra (LP) Import	76	74	12	URGENT—Foreigner—Atlantic (LP) SD 16999	
☆	59	2	WORKING IN THE COAL MINE—Devo—Full Moon/Asylum (LP/12-inch) DP-90004/E-47204	77	41	6	LET ME GIVE YOU LOVE—Barbara Mason—WMOT (12 inch) 4W9-02237	
☆	70	2	MONEY MONY—Billy Idol—Chrysalis (12-inch) CHS38P	78	44	7	TO HELL WITH POVERTY—Gang Of Four—EMI (12 inch) Import	
☆	55	2	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594	79	47	12	I LOVE YOU MORE/I WANNA BE CLOSE TO YOU—Rene & Angela—Capitol (LP) ST 12161	
40	40	12	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TCD129	80	80	46	LOVING JUST FOR FUN—Kelly Marie—Coast to Coast/CBS (LP) ARZ 37549	

Compiled from Top Audience Response Records in the 15 U.S. regional lists. *non-commercial 12-inch

☆ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

OCTOBER 3, 1981, BILLBOARD

Boards Nix 2 A.M. Closing Of Discos

Continued from page 39

lend credence to the argument that an earlier closing would be effective, although it was worth consideration."

The two-member Suffolk Board split its decision, thereby retaining the 4 a.m. closing in the county.

Lack of control over unsupervised drinking in cars, homes, and at private parties, was a major consideration in turning down the proposal. The Nassau Board said that it was not proven that drunk-driving fatalities necessarily originated in discos and bars. Says Premier, "You can't legislate morality or common sense."

Chuck Kincaid, owner of Copperfields disco in Mineola, N.Y., and a member of the steering committee of the Long Island Organization for Recreation and Entertainment, praises the decision of the Beverage Boards to retain the 4 a.m. closing.

Kincaid's organization, with a 400-plus membership, had opposed the earlier closing, and had hired two lawyers to argue its case.

With the 4 a.m. closing remaining in effect, Kincaid notes that the resurgence of illegal afterhours clubs would probably not occur. The possibility of such a development was feared by legitimate club owners and the Alcohol Beverage Control Boards.

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12"—Dream Machine; 2 Twice; Modern Romance; Pilgram Fathers; Heaven 17; Peter Shelley; Bang Bang; BO-Kool & Funkmasters; Conquest; Secret Weapon; Syndicate; Linx; T-Lite; Manana; Romance; Medium Medium; Dolly Dots; Evelyn Smith; Gary Chrise; Ronny; Stars on 45 Vol. II; Happy Days; Central Line; Nancy Nova (The Force); Patti Austin (Do You Love Me-Remix); Double Dutch (Remix); Phyllis Nelson (Don't Stop the Train); Lime (You're My Magician); "Menergy"; Kid (new); Boystown Gang (You're The One); Commodores (Lady); Funkapollitan; Lobo; Patrick Hernandez; Quick; Kraftwerks; Harry Chaiklis; Tom Tom Club.

LP's—Gwen McRae; Barry White; One Way; Teddy Pendergrass; Patti Austin; Luther Vandross; Alec Costandinos; Donald Byrd; The Dance.

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Disco Business

Peppermint Lounge Promotes Growth With Eclectic Bookings

• Continued from page 34
big attraction at the club. Shown on monitors scattered around the club, the video features original and record company promo clips, as well as tapes of bands that previously played at the club. When a band is playing live, its performance can be seen on the video monitors throughout the club.

The Peppermint Lounge is open seven nights a week, with a different band playing virtually every night, though the club does have some multiple night bookings. Three nights a week, on an average, there are name acts appearing, and on the other nights unsigned bands play.

Roccio says "things have levelled off" and the bidding wars for name acts are now a thing of the past.

The three remaining new music clubs in Manhattan, the Ritz, Pep-

permint Lounge and the Mudd Club, make their offer according to their capacity and what they think an act is worth without necessarily trying to top each other, he says.

Studio 54, located less than a mile from the Peppermint Lounge, is now also booking new music acts, beginning Wednesday (23) with Lene Lovich. Roccio says he welcomes the club, especially, he says, if it keeps its restrictive door policy. He would be happy to accept those turned away from Studio 54.

For unsigned acts to play the Peppermint Lounge, they have to have more than just a cassette. "I've just about stopped listening to demo tapes," he says. "Right now a band will have had to make some sort of impact out there. Every band I have here now, I have heard of. They

have gotten some press, or they have a hot little single, or they put their posters all over the walls.

"These are the bands I am interested in, the ones who put in some extra effort, like the Certain Generals, the Bloods, the Bad Brains or the Cosmopolitans who do a good job on their own. They call their friends, they call the newspapers and they send out press releases. Then I will have heard of them, even with one line in a newspaper somewhere.

"I think what new bands should do is not immediately try to play the Ritz or the Peppermint Lounge, but they should go to their local clubs and bars. They should go to the corner (bar) say, 'hey, every Wednesday, new wave night, we'll charge \$3 and pack the place with kids. Give us half the door and we'll do it.'"



Billboard Photo by Harrison Green

UNLIMITED TOUCH—Performing is a fun thing for Unlimited Touch. Evidence of this is seen in this picture taken during a recent concert appearance by the group at the Studio 54 discotheque, New York City.

Country In, Disco Out At Reflections, Club In N.J.

TRENTON, N.J.—Reflections, once one of the most popular discotheques in central New Jersey, has been remodeled into a country music club by owner Rudy Ficarotta.

The club, with a capacity of up to 1,000 patrons, has been renamed Whiskey Junction.

Big attraction is "Little Buddy" Les Severs, onetime Decca Records singing star, who appears with his Modern Country group each Wednesday, Friday and Saturday. On Thursdays, he emcees the Battle of the Bands, a promotional contest that will send the lucky winners to a national competition in Nashville.

Local WTTM radio also picks up some of Severs' country music on Wednesdays, Fridays and Saturdays; the radio exposure has helped popularize the club.

Ficarotta manages to keep something going on here at all times. When the band isn't on the stand, he's got a honky-tonk piano going or a guitar player in one of the other rooms.

Ficarotta is also featuring a "name" attraction at least once a month. First in was Faron Young, who did two shows. Admission was \$8 but the one admission covered both shows.

With designs on making Whiskey Junction one of the best country rooms in the East, Ficarotta is now planning to take down a wall in the room and expand the club's capacity to 1,200. This will enable him, to

bring in the top country music names.

Instead of the young crowd that Reflections attracted, Whiskey Junction now brings in patrons from 20 to 70.

In addition to the main room, Whiskey Junction operates a deli all evening serving a wide variety of sandwiches and snack foods. There's also a general store that features authentic western wear and accessories. In addition, the club has an electronic game room.

Whiskey Junction is not the only country haven in this area, where the music continues to grow in popularity. Newest country club is the Olden Cafe in the city proper that provides country music Wednesday through Saturday with a band on weekends. Olden Cafe features a Ladies Night on Wednesday and a Peanut Night on Thursday. The country sound has now also invaded the Holiday Inn Lounge in suburban Oranbury with live country music on Friday and Saturday nights.

Additionally, the old Beethoven's in Howell Township, N.J., has changed hands, and is now a country club named the Silver Saddle Inn.

The club, which was originally the Sportsman Club, is now owned by Michael and Doris Mazuca, who also operate the Inn Place in nearby Red Bank, N.J.

The new Silver Slipper has a capacity of 500 and features live entertainment. MAURIE ORODENKER

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STEADY BEAR O Blackwell & W. Scott ASCAP
RETURN TO SENDER C. Demetrius BMI
HARD HEADED WOMEN Leiber & Stoller BMI
HOUND DOG Pomus & Shuman BMI
LIL SISTER Shroeder & Gold ASCAP
NOW OR NEVER
KINGS THEME

SIDE 2 — LOVE SONGS Time 5:19
Kings Theme
I Want You, I Need You Myself & Kosloff BMI
I Love You Turk & Handman ASCAP
Are You Lonesome Tonight Leiber & Stoller BMI
Lovin' You Baker & Knight BMI
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MENOTTI SCORES—Gian Carlo Menotti, famous for such works as "Amahl And The Night Visitors," "The Medium," "The Telephone," and "The Consul," is joined by New York City Mayor Edward Koch following presentation of the City's Certificate of Appreciation in recognition of the composer's 70th birthday. The recent tribute, attended by 100 friends and musical colleagues of the composer, took place at New York's City Hall.

Dutch Teenagers' Interest In Classical Disks Grows

AMSTERDAM—Interest in classical music on records is picking up again in Holland, especially in the 12-19 age group.

That's one key factor to emerge from a market research survey by Intomart, requested by Phonogram, Holland. Details were revealed by Rob Edwards, Phonogram deputy managing director, at the major's "Classical Music Day" here.

In 1978, classical records worth around \$25 million were sold in Holland, which added up to a 10.5% share of the total record sales. The following year the figure dipped to \$19.2 million, or 8.5%. Though final figures are still not through, it is understood that the turnover of classical product in Holland in 1980 was back up to \$22.5 million, or approximately 11% of the total.

And a projected figure for this year sees the total up to \$23 million, or maybe 12% of the total. According to Edwards, the in-

creasing support for classical product is due to better organization on the part of NKV, the Dutch classical record retailers' group.

Intomart's research shows that despite their ignorance of the finer points—the meaning of terms like 'sonata' for instance—Dutch youngsters spent four times as much on classical records last year as in 1978. To strengthen their interest, Phonogram has now issued an explanatory booklet titled "What Is Classical?", copies of which have gone to all Dutch classical retailers.

It appears most record buyers derive their information on new classical releases chiefly from the radio or from browsing in the shops. But 37% rely on national press reviews, and Edwards deplores the loss of interest in classical reviews among more and more Dutch newspapers, which he sees as a "devaluation of the cultural life in the Netherlands."

Roulette To Distribute Black Artists' Series

NEW YORK—Roulette Records is returning to the distribution of classical recordings with Performance Records & Tape, San Francisco, featuring a "Black Artists Series" of performances and, in some instances, works by black composers.

Roulette, which will utilize its network of 17 independent distributors for the \$8.98 line, hasn't had a classical line since it handled a line of European recordings, under the Forum logo, 15 years ago.

A division of Cespico Records Ltd., Performance cofounder is lawyer Maxwell T. Cohen, whose late wife, Cecilia Cohen, supervised the production of the first six albums now reaching distributors. She was killed in an auto accident shortly after completing the albums a year ago.

The artists represented in the six albums are cellist Kermit Moore

(heard on two sets), pianist Leon Bates, pianist Raymond Jackson, flutist Harold Jones and mezzo-soprano Hilda Harris.

Packaging of the new series features original paintings by black, Mexican and Japanese painters.

According to Roulette's Bud Katz, future recordings are to include musicians of Hispanic heritage.

Roulette's lineup of distributors includes Malverne, N.Y.; Pacific Records & Tape, San Francisco; Zamoiski, Baltimore-Washington, D.C.; Alta, Phoenix; Universal, Philadelphia; Arc, Detroit; Tara, Atlanta; Piks, Cleveland; Pickwick, Minneapolis; Best, Buffalo; Tone, Miami; All-South, New Orleans; Stan's Shreveport; M.S., Chicago; Mike Microphone, Hawaii; Pan America, Denver; M.B. Krupp, El Paso; Big State, Dallas.

Peking LP Sees China, U.S. Union

NEW YORK—In a first time East-West collaboration, an American pianist will record in Peking with a Chinese orchestra while technical chores are shared by specialists from both countries.

Pianist Berenice Lipson-Gruzen, a native New Yorker, is set to perform Chopin's Second Piano Concerto with the Peking Central Philharmonic Sept. 30 for an album to be released here by Desto Records early in 1982.

Producer is James Keeler, who was involved in Lipson-Gruzen's first recording for Desto, a solo album of Debussy music.

Engaged to oversee engineering duties is Paul Goodman, a senior recording engineer for RCA Records, the man behind the console at most top Red Seal productions in recent years.

Goodman, who notes that the recording equipment listed in an inventory docket as on hand in the Peking studio is of world class quality, may also participate in a second orchestral recording to be mounted during his stay. This will also be with the Central Philharmonic under David Gilbert, the American who serves as the ensemble's principal guest conductor.

Following the lead of other Western artists who appear in China, Lipson-Gruzen will teach a number of master classes during her visit. Somewhat more unusual, will be several seminars on recording technique presented for Chinese technicians by Goodman.

Lipson-Gruzen will fill out the album with solo Chopin material, including a nocturne, a scherzo and several mazurkas.

Import Digital Beethoven Set

CHICAGO—The first complete Beethoven symphony cycle in digital, being issued by EMI this month, will be available as an import in the U.S.

The boxed eight-record set is being list priced at under \$60 by Brilly Imports of Beverly Hills, Calif. Featured is the Philharmonia Orchestra and Chorus of London conducted by Kurt Sanderling with singers Shelia Armstrong, Linda Finnie, Robert Tear and John Tomlinson.

The set, recorded last winter, also includes Beethoven's overtures "Coriolan," "Fidelio," "Creatures Of Prometheus" and "Egmont." Underwriting and promotion for the edition is coming from De Maurier cigarettes.

Sine Qua Non Cuts Deal With Chandos

CHICAGO—Sine Qua Non Records has completed an exclusive North American distribution agreement with Chandos Records, British audiophile label.

The entire Chandos catalog, including digital recordings of Holst's "Planets," Mahler's Fourth Symphony and Rachmaninoff's Second Symphony, will be made available. Chandos Records are pressed by Teldec in West Germany.

Chartbeat

• Continued from page 6

8. "Temptin' Temptations," Temptations, Gordy, 1965-66, 14 weeks.
"I Never Loved A Man The Way I Love You," Aretha Franklin, Atlantic, 1967, 14 weeks.
"Shaft" soundtrack, Isaac Hayes, Enterprise, 1971, 14 weeks.
"Hotter Than July," Stevie Wonder, Tamla, B980-81, 14 weeks.
12. "Cloud Nine," Temptations, Gordy, 1969, 13 weeks.

Motown thus has seven of the all-time top 12, with Atlantic next with three. The Temptations are the top individual act, with four of the top 12 LPs. Aretha Franklin is runnerup with three; Stevie Wonder has two.

★ ★ ★

Kool's Hot: Kool & the Gang's "Take My Heart" (De-Lite) crashes onto the r&b singles chart this week at number 27, the highest any record has entered the survey thus far in the '80s.

Earth, Wind & Fire's "Let Me Talk" had held the decade's record:

It opened at number 31 a year ago. George Benson's "Give Me The Night" and the Jacksons' "Lovely One" both bowed at 33 last year; the Brothers Johnson's "Stomp!" came on at 40.

The next highest-debuting singles on the r&b chart so far this year are the Commodores' "Lady (You Bring Me Up)," which opened at 45, Sister Sledge's "All American Girls" (#48), Cameo's "Freaky Dancin'" (#49) and Maze's "Running Away" (#50).

You'll be quizzed on all this later.

★ ★ ★

Mr. Crossover: Al Jarreau's "Breakin' Away" (WB) is the No. 1 jazz album for the fifth straight week and also moves up to number 10 on the pop chart.

That makes Jarreau the second jazz-based act this year to snare a top 10 LP: Grover Washington Jr. logged seven weeks at number five with "Winelight." Two jazz-based superstars had top 10 pop LPs last year: Chuck Mangione's "Fun And Games" hit number eight in March; George Benson's "Give Me The Night" made it to three in October.

Survey For Week Ending 10/3/81

Billboard® Hot Latin LPs™ Special Survey

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N. CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN GABRIEL Con tu amor, Pronto 1096	1	EDDIE PALMIERI Barbaro 205
2	RIGO TOVAR Rigo 81, Profono 3046	2	FANIA ALL STARS Fania 595
3	JUAN PARDO CBS 80304	3	EL GRAN COMBO Combo 2021
4	VICKY Gas 4236	4	CELIA CRUZ Y WILLIE COLON Vaya 93
5	JULIO IGLESIAS De nina a mujer, CBS 50317	5	MARVIN SANTIAGO TH 2148
6	EMMANUEL Intimamente, Arcano 3535	6	SONORA PONCENA Inca 1077
7	BURBUJAS Burbujas, Profono 1001	7	TIPICA 73 Fania 592
8	JOAN SEBASTIAN Muzart 1805	8	OSCAR D'LEON TH 2149
9	RAPHAEL CBS 80305	9	RAPHY LEAVITT TH 2132
10	VICENTE FERNANDEZ CBS 20555	10	ORQUESTA LA SOLUCION TH 312
11	JOSE LUIS RODRIGUEZ Mijer, TH 2151	11	LUIS PERICO ORTIZ Nueva Generacion 725
12	AMANDA MIGUEL Profono 3049	12	HECTOR LAVOE Fania 574
13	JUAN GABRIEL America 1018	13	CELIA CRUZ Y WILLIE COLON Vaya 66
14	LOS HUMILDES Fama 608	14	RUBEN BLADES Y WILLIE COLON Fania 537
15	LA PEQUENA COMPANIA Tangos a media luz, Alhambra 4826	15	SANTIAGO CERON Sal Int 728
16	LA MIGRA Mar Int. 125	16	FANIA ALL STARS CBS 10313
17	ROBERTO CARLOS CBS 12314	17	WILLIE COLON Mar 590
18	LUPITA D'ALECIO Orfeon 16055	18	FANIA ALL STARS Fania 583
19	NAPOLEON RAFF 9079	19	LARRY HARLOW Coco 160
20	DIANGO La radio, Odeon 74112	20	EL GRAN COMBO Combo 2073
21	LEO DAN CBS 20502	21	EL GRAN COMBO Combo 2018
22	DIEGO VERDAGUER Profono 3044	22	ANDY MONTANEZ Velvet 6005
23	VIVA EL NORTE 15 exitazos nortenos, Profono 1501	23	ISMAEL MIRANDA Fania 593
24	LOLA BELTRAN Gas 1020	24	LUIS PERICO ORTIZ Nueva Generacion 715
25	JULIO IGLESIAS CBS 50301	25	WILLIE ROSARIO TH 2103

A Billboard Spotlight

GOSSPEL

M U S I C



The Spirit of the 80s

THANK YOU...

myrrh

The Brooklyn
Tabernacle Choir
Milton Brunson
Brush Arbor
Shirley Caesar
Steve Camp
Morris Chapman
Paul Clark
Tony Comer
& Crosswinds
Denny Correll
David Edwards
John Fischer
Richie Furay
Amy Grant
Al Green
Benny Hester
Honeytree
Bobby Jones

myrrh

David Meece
The Mighty Clouds
of Joy
Maria Muldaur
The New York
Community Choir
Michael & Stormie
Omartian
Leon Patillo
The Sonlight
Orchestra
Randy Stonehill
Russ Taff
Pat Terry
B.J. Thomas
Donn Thomas
Mike Warnke
Bob & Pauline
Wilson

WORD

Dave Boyer
Dana
Joni Eareckson
Evie
Tennessee Ernie Ford
The Bill Gaither Trio
Howard & Vestal
Goodman
Hale & Wilder
Kurt Kaiser
The Latinos
Ken Medema
Vincente Montano
Tom Netherton
Roy Rogers & Dale Evans
George Beverly Shea
The Wittys

THE WORD



Wendy Bagwell
 & the Sunliters
 The Cathedral Quartet
 Johnnie Cook
 Jimmie Davis
 The Florida Boys
 The Happy Goodman
 Family
 Rusty Goodman
 The Inspirations
 The Lewis Family
 Little Roy Lewis
 The Mercy River Boys
 The Rex Nelon Singers



Andrew Culverwell
 Dion
 Micki Fuhrman
 The New Gaither
 Vocal Band
 The Imperials
 The Sharretts



Chuck Girard
 Steven Soles



Tommy Coomes
 Oden Fong
 Isaac Air Freight
 Debby Kerner
 Karen Lafferty
 Erick Nelson
 Michele Pillar
 Ernie Rettino
 Kelly Willard
 Malcolm Wild



Larry Norman

■ To our family of artists, The Word Record Group wishes to express a public and heartfelt "thank you." ■ Thank you for bringing us the songs which have dominated every gospel music chart from contemporary to Southern Gospel. ■ Thank you for the messages in sound that have made The Word Record Group #1 in gospel airplay. ■ Thank you for all the superb albums which have allowed The Word Record Group to go forward as the unquestioned industry leader in the rapidly-growing gospel music market. ■ Thank you for your enthusiasm and support as we expand into video and films. ■ Most of all, thank you for extending to us the privilege of sharing in your unique musical ministries for the Lord. We join you in your commitment to serve Him with the best that your great talents can deliver. ■ As we move together to expand the frontiers of gospel music, thank you for making The Word Record Group so much more than a record company. As vital members of our gospel music family, we salute you.

RECORD GROUP

More than a record company. A gospel music family.

Los Angeles, California

Waco, Texas

Nashville, Tennessee

Year Of Marketing Breakthroughs

Record Companies

TAKE UP GOSPEL CHALLENGE

By PAUL BAKER

Gospel music, described only a few years ago as "The New Frontier" for the music industry, has now become "a marketing man's dream." So stated Neil Bogart in his keynote address at last year's Billboard Conference on Gospel Music. A nationwide scan of retail outlets shows that the challenge has been taken up by record companies, distributors and buyers as the sale of gospel music continues to increase.

Although gospel is a relatively new music form for secular outlets, it has already established itself fairly well in more than 2,000 Christian specialty stores. In addition, most gospel artists, unlike their secular counterparts, sell their albums at concert appearances. Indeed, it is a marketing man's dream.

Until recently, most secular record dealers have generally shied away from selling gospel product. Their stores might have carried a token handful of yellowing albums which had been "hidden" there a few years earlier, but there was not enough attention paid to the gospel product to really give it a run for its money. Since there were gospel specialty stores in many towns and cities, the pop music retailer would send a potential customer "down the street" rather than carry what was then considered an alien music form.

"For so long," explains Word Records and Music vice president in charge of marketing, Dan Johnson, "the retailers and the buyers have really been ignorant of the whole gospel music form, and they've been scared away by the cliches and stereotypes that have been equated with gospel music.



"Through education and credibility that's slowly been building in the industry, on radio, in airplay charts and in the press, there's a sort of intrigue that has developed about gospel," Johnson adds. "Consequently, the antagonism that once existed towards gospel music has reached an all-time low, in terms of willingness to at least entertain a discussion about it."

"Probably the last two and one-half years has been the period that has made the difference for us," says Chuck Blacksmith, buyer for Roundup Music Distributors, which services the extensive Pacific Northwest chain of Fred Myer department stores with record product.

"We kind of recognized that there was an area that was really starting to build, for a lot of reasons. One was the kind of concentration most gospel record companies were putting into their production. The quality of the product coming out was better than it had previously been."

Rich Diamond, buyer for Showtime Industries, which supplies the 25 Music Plus outlets in the L.A. market, agrees. "The gospel albums getting to us now seem to be more and more pop in style. When we put them on, we can't always tell they're religious anymore. The production is super, the packaging is fantastic, and more and more secular artists are getting involved."

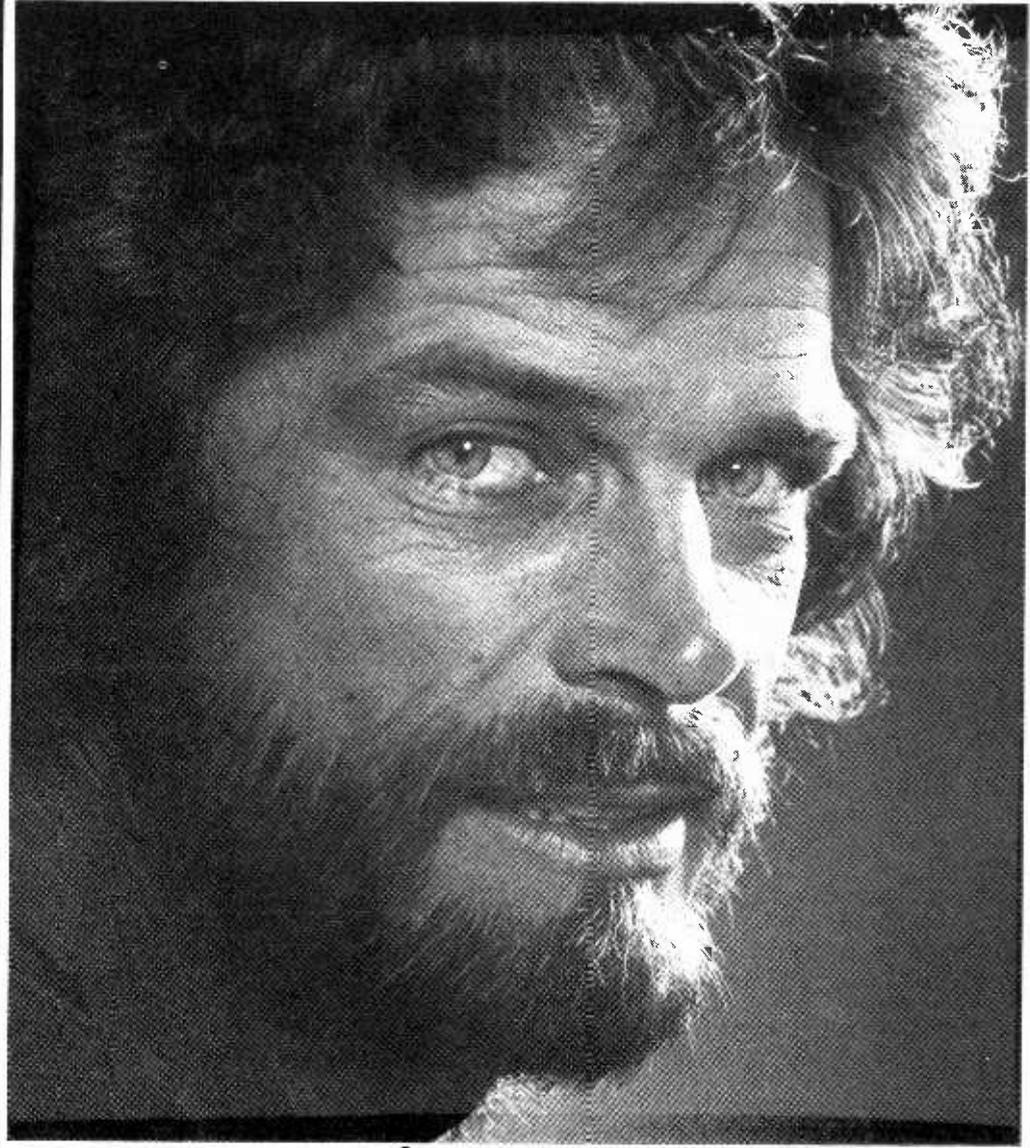
Diamond notes that it has been especially helpful when the labels provide demonstration records to him which he can pass on to the Music Plus stores. "That way, the dealers can hear that gospel music isn't like what they think it is like."

Budget Tapes and Records, a 91-store chain, has a complete line of current gospel product available at their fingertips through the catalog of product provided by DanJay Distributors, which services them. Operations Manager George Hill, through a year-long effort, has attempted to make gospel a regular part of Budget stores. He notes that the biggest holdback has been a reluctance on the part of some of the Budget franchisees to accept it as part of their catalog.

"We know the customers are out there," Hill adds. "The stores need to let them know the product is available." Hill states that it will still be a few months before he will be able to measure the impact of his introductory program.

In addition to dealer acceptance, radio has proven to be an integral part of gospel sales in secular outlets in all but a few regions of the country. (Continued on page G-28)

Paul Baker is a freelance writer based in Texas.



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Making Giant Strides

LABELS 'POP' GOSPEL FOR

Best of Both Worlds

By EDWARD MORRIS

The faith is documentable.

Secular record labels are edging—or plunging—into gospel music; and Christian record companies are opening new labels, signing more talent and providing them with bigger production budgets. All this for a musical form that has yet to spawn its own genuine superstar of disk sales.

The activity is tied to the economics of the times as much as to the spirit. Secular labels are eager to open up heretofore untapped markets to help make up for their pop music losses in recent years. Gospel labels, already with an access to that market, need to try a lot of well-produced acts to determine which ones have real sales potential and, thus, merit the lion's share of the promotional dollar.

Some observers—mostly from inside the industry—liken the state of gospel music now to that of the country music business 10 years ago. While that analogy holds more hope than water, it does demonstrate the gospel music business' greatest asset: its positive thinking. If the form doesn't catch fire, it won't be for lack of sparks.

The Benson Co., with 13 affiliated labels, and Word, with 12, remain the industry's most visible and varied forces. However, the intervention of secular companies into gospel music merchandising may change the balance of influence.

There is, for example, a big push at MCA/Songbird to gain

Edward Morris is Billboard Gospel Editor in Nashville.



gospel income by producing all-gospel albums on basically secular stars. The wisdom of this approach was borne out last year with the company's success via Willie Nelson's "Family Bible" LP.

Similarly, CBS has established its much-anticipated gospel label, Priority, in Nashville and staffed it for the long run. Priority is headed by former Word executive, Buddy Huey.

Millennium, a secular label distributed by RCA, is taking a softer approach by including gospel and secular cuts together on its albums and singles instead of opting for the unalloyed Christian package. Andy Frances, Millennium's head of mar-

keting and artist development, explains that the gospel turn has grown more from the desires of the artists involved than from any calculated sales decision.

PolyGram reports that it will form a special label for Edwin Hawkins, its disputed gospel acquisition from Birthright Records. Both labels maintain they have new product on Hawkins.

Other strong contenders for the gospel ear and dollar are Lexicon's Light and Luminar labels, Spirit, Sparrow/Birdwing, Zondervan's New Dawn and Milk & Honey, Birthright/Bee Gee and, in the Catholic market, Epoch. Castle Records, Tulsa, is off to an impressive start. Dozens of small labels, including Spiritual Uplift, Windchime, Godssound and Pearl, are testing the waters with an experimental album or two. Jewel also continues to make a strong showing through its extensive distribution network.

Benson has recently established distribution and artist development agreements with associates in more than a dozen countries. Stylistically, the company covers the Christian marketplace with everything from southern gospel to new wave, from children's to comedy albums. Benson has more than 100 acts on its labels.

Word has made a major inroad into video during the past year with its multipurpose MusicVision line, which is being produced for church, commercial and home audiences. It has also originated its own television show, "More Than Music," with a variety format that features the label's artists. Additionally, there's been significant activity by Word to heighten

(Continued on page G-39)

GRAMMY AWARD WINNER

BEST CONTEMPORARY PERFORMANCE

THE LORD'S PRAYER/Reba Rambo & Dony McGuire
featuring performances by Walter & Tramaine Hawkins, Andrae Crouch,
The Archers, B.J. Thomas and Cynthia Clawson

GRAMMY AWARD NOMINATION

BEST CONTEMPORARY PERFORMANCE

IT'S GONNA RAIN/Andrae Crouch

BEST SOUL GOSPEL PERFORMANCE

TRAMAINE/Tramaine Hawkins
I CAN'T LET GO/Krisile Murden

DOVE AWARD WINNER

BEST ALBUM / WORSHIP MUSIC

THE LORD'S PRAYER/Reba Rambo & Dony McGuire
featuring performances by Walter & Tramaine Hawkins, Andrae Crouch,
The Archers, B.J. Thomas and Cynthia Clawson

BEST INSTRUMENTALIST

DINO KARTSONAKIS

**NATIONAL ASSOCIATION OF RECORD
MERCHANTISERS AWARD**

BEST SELLING GOSPEL/SPIRITUAL ALBUM

I'LL BE THINKING OF YOU/Andrae Crouch

RECORD WORLD ANNUAL GOSPEL AWARDS

BEST SPIRITUAL ALBUM

#1 **LOVE ALIVE I**/Walter Hawkins
#4 **I'LL BE THINKING OF YOU**/Andrae Crouch
#6 **TRAMAINE**/Tramaine Hawkins

TOP FEMALE ARTIST/SOUL

#1 **TRAMAINE HAWKINS**

TOP GROUP/CONTEMPORARY

#1 **SWEET COMFORT BAND**
#2 **THE ARCHERS**
#3 **RESURRECTION BAND**

CASH BOX ANNUAL GOSPEL AWARDS

TOP GOSPEL ARTIST/SPIRITUAL-MALE

#1 **WALTER HAWKINS**
#2 **ANDRAE CROUCH**

TOP GOSPEL ARTIST/SPIRITUAL-FEMALE

#1 **TRAMAINE HAWKINS**

TOP GOSPEL ALBUMS/SPIRITUAL

#1 **TRAMAINE**/Tramaine Hawkins
#3 **LOVE ALIVE II**/Walter Hawkins
#4 **I'LL BE THINKING OF YOU**/Andrae Crouch
#7 **THE WALTER HAWKINS FAMILY-LIVE!**/
Walter Hawkins

To:

**WALTER and
TRAMAINE, ANDRAE,
REBA and DONY, SWEET
COMFORT BAND,
RESURRECTION BAND,
DINO, KRISTLE, THE
ARCHERS** and all of our
other wonderful Light
artists, my sincerest thanks
for making this past year
such a glorious one.



President, LIGHT RECORDS



MCA Distributing makes

MCA/SONGBIRD



Marty McCall and Fireworks "Up"
(MCA 5230)



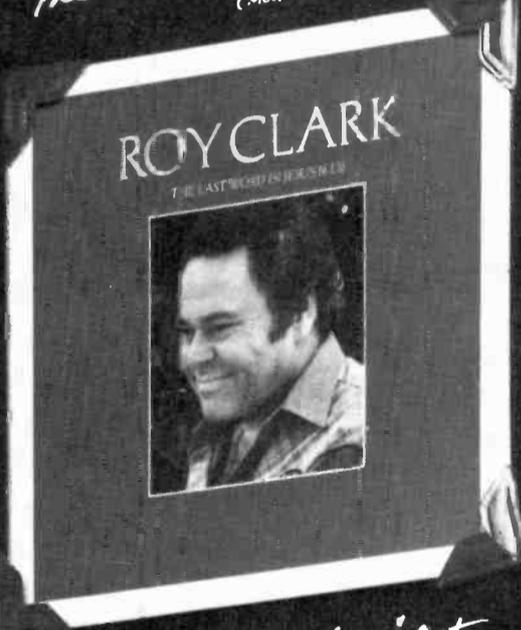
Merle Haggard "For The Mama That Tired"
(MCA 5260)



Jeannie C. Riley "From Harper Valley To The Mountain Top"
(MCA 5256)

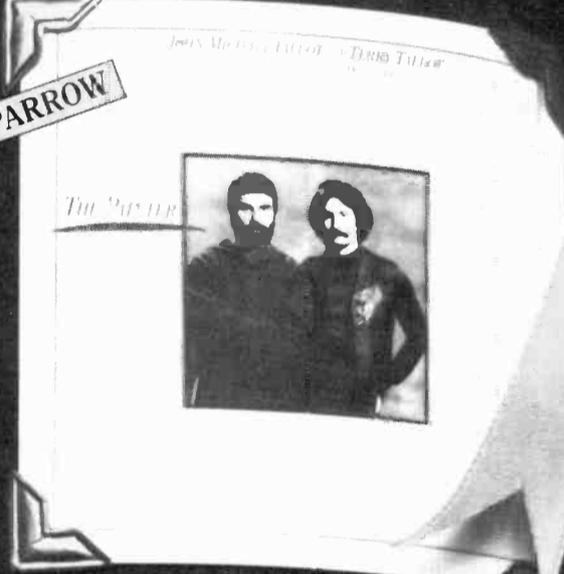


The Archers "Spreadin' Like Wildfire"
(MCA 5257)



Roy Clark "The last name in Jesus is Us"
(MCA 5260)

SPARROW



John Michael Talbot and Terry Talbot "The Painter"
(SP 9909)



Silverwind "Silverwind"
(SP 9911)



2nd Chapter of Acts "Rejoice"
(SP 9922)



Barry McGuire "Finer Than Gold"
(SP 9929)

© 1981 MCA Distribution Corp.

MCA/SONGBIRD. SPARROW. BIRDWING.

stocking Gospel a snap.



Keith Green "The Keith Green Collection" (SP 9927)



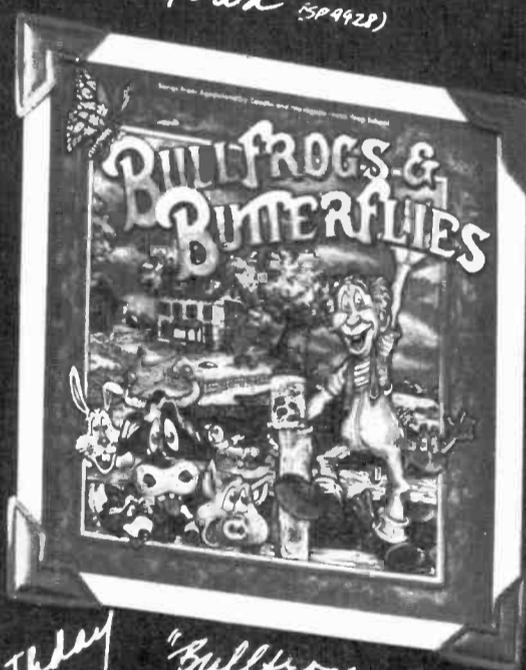
Phil Keaggy "Town To Town" (SP 9928)



The National Philharmonic Orchestra of London and The London Philharmonic Choir "Hymns Triumphant" (SP 9929)



"The Music Machine" (SP 9913)



"Bullfrogs & Butterflies" (SP 9914)



"Sir Oliver's Song" (SP 9916)



"Nathaniel The Cribbler" (SP 9917)



"The Birthday Party" (SP 9919)



"Antshillvania" (SP 9926)



Candle "Animals And Other Things" (SP 9929)

A growing part of the MCA Distribution Family. 

More Stations Spur Growth

NATION GETTING STRONGER SIGNALS FROM Gospel Radio

"The music's getting better, the deejays are getting better, the signals are getting better, and in many cases, the incomes are getting better. We have reached a point now where we're going to separate the men from the boys."

That assessment of gospel radio came recently from Jim Black, director of the annual Gospel Radio Seminar, and vice-president of SESAC, Inc. Black's comments seem to be backed up by the attitudes and reports of many programmers who are taking their business of gospel radio very seriously these days.

"Gospel radio stations need to become competitively more professional in their own markets," adds Joe Battaglia, sales manager for WWDJ in Hackensack, New Jersey. "They need to become better radio people, to learn how to develop tighter formats, and to learn how to better use sales and promotional materials."

Because of its breakneck growth in the past decade, more and more markets are being served by several gospel stations, creating a tighter squeeze on donor dollars for block programmed outlets, and spot sales for the music programmers.

"It keeps us popping," comments Doug Dougherty of WMOC in Chattanooga, Tennessee, a 400,000-population market served by some 700 churches and six gospel radio signals. Another six-gospel-station-market is Atlanta, where contemporary Christian station WAEC's Jay Beattie confidently observes: "There are a lot of people who want what we're doing."

The Bible Belt and the South aren't the only place where listeners can punch up a variety of gospel stations on their radios. Markets such as Denver and Los Angeles, as well as sev-



eral others, rank at least five stations programming religion.

"Everybody's looking to hear some good news," says Celestine Willis, the programmer for Peace Radio, WPCE, in Norfolk, Virginia. Willis sees her station giving the audience their share of the good news through the gospel truth. Like WPCE, hundreds of gospel stations nationwide (the estimates vary from 600 to 1400) provide listeners with good news through music, preaching and teaching.

The fertility of the gospel radio field has been accommodated by several growth enhancers. For one, the supply of gospel music recordings has become more plentiful with each year that passes. The annual average now runs at more than

200 albums released. Secular labels such as Columbia and MCA have also entered the full-line gospel race with their Priority and Songbird labels. The variety of music runs as wide a spectrum as that in secular music—from Tennessee Ernie Ford hymns to Andy McCarroll and Moral Support's new wave brand of gospel. Such a variety has provided stations an unprecedented wide choice to choose from and program, and somebody in the audience seems to like each type.

"We sometimes allow the public to introduce us to the music," says WPCE's Willis. "If there's a singer they like, they'll let us know." As a result, the predominately black gospel playlist at the 24-hour station is not restricted to black. "Why call it black gospel in the first place?" Willis ponders. "It's just plain gospel."

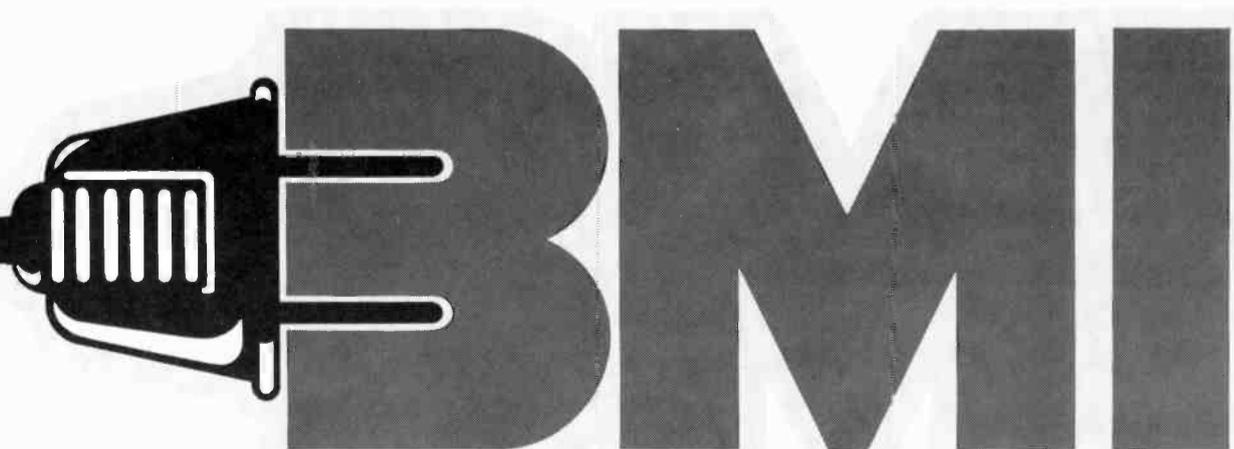
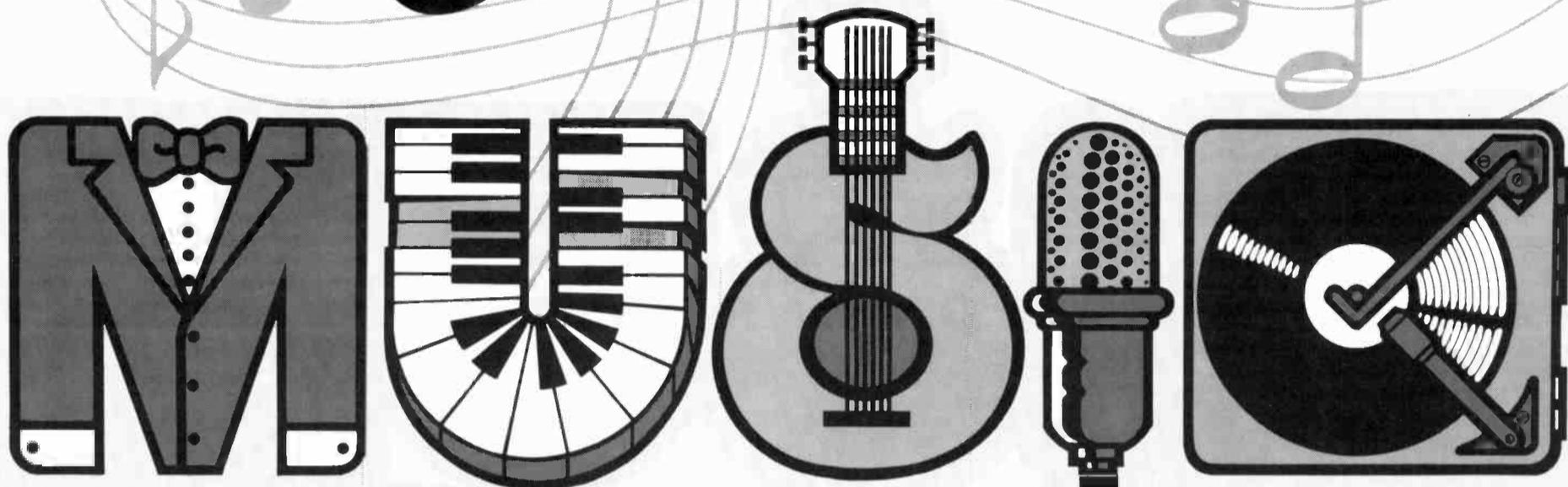
Across the river in Portsmouth, station WXRI-FM programs the most liberal, and paradoxically, one of the most subtle of the gospel radio formats. Their "positive pop" features a 3 to 1 ratio of contemporary secular to contemporary Christian music. The format, a pilot for the new Continental Radio Satellite Network, is the direct opposite of some stations' formats, which throw in an occasional secular "positive" record with a predominantly religious mix.

Craig Hodgson of the Continental Network stated at a recent meeting of satellite broadcasters that "There's a huge segment of our population—55 million born-again Christians—who have not a lot to listen to on the radio. Little music, mostly preachers."

The Continental Network feeds subscribers the "positive pop" blend via satellite. Tom Dooley, the pd for the service, explains that the programming provides the smaller gospel

(Continued on page G-36)

GOSPEL



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Market Ministries

The Christian Bookstore:

NEW BEAT FOR RECORD BUYERS

By ANNA SOB CZYNSKI

A Christian, whether one who was born again or one who never said die, meets fellow believers at his local Christian bookstore. That's long been a favorite hangout for the faithful to browse through inspirational books, find fitting gifts for fellow believers, and also to buy Christian music records. Though it's a record forum not common to secular record purchasers, it's been a natural for the religious buyer. Even the top gospel record companies like Word and Benson, have, or have had, book publishing sidelines, says one distributor.

Bookstore owners are realizing that it's records that get people into the stores and that music buyers are also apt to be drawn to the bookshelf, jewelry counter and card bin once in the store. Records are even fast squeezing out other store items for shelf space.

Last year the 5500 Christian bookstores throughout the U.S. and Canada grossed \$896 million, 16½% of it in music, according to Gary Foster, publications director for the Christian Booksellers Association (C.B.A.). The \$150 million in music sales, a 20% jump over 1979, was divided into \$120 million for recorded product and \$30 million for music in print. The Gospel Music Association (G.M.A.), lists the music figure even higher at \$175 million in 1979 (recorded product and print music combined). In addition, Don Butler, executive director of the GMA points out that those figures do not take into account any of the custom products put out by small gospel groups with a regional following. Nor does it include the occa-

Anna Sobczynski is a freelance writer residing in Wheaton, Ill.



sional record produced by major secular labels by their superstars like Bob Dylan or Donna Summer.

Returning to the CBA figures for bookstores, by comparison, books accounted for 28.4% of the total, Bibles (a separate category) 13.8%, while gifts registered 25% of the volume. The figures for '81, says Foster, are expected to be even higher.

That's no small potatoes, even though the average Christian bookstore is a small, often one-shop, family-owned operation. The average store's gross sales were no higher than \$152,000 last year, says the CBA. Even though individual stores rate their music departments' sales anywhere from five

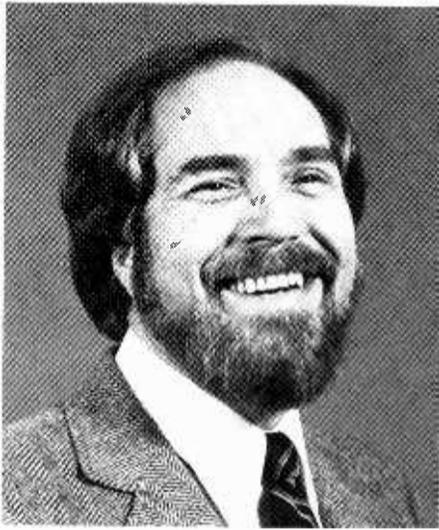
to 50%, all the retailers interviewed attest to a marked increase in music income the past few years, and most significantly the last two.

The type of music sold has made a complete turnaround in the last five years. Traditional and MOR had held a commanding lead. Not so today, say storeowners. The CBA as well as the GMA rank contemporary music at the top of the lot. John Styll, editor and publisher of Contemporary Christian Music magazine, says contemporary music makes up 75% of the charts. Contemporary includes a wide spectrum of religious sound ranging from upbeat MOR to new wave by performers like Daniel Amos and metal rock groups like Resurrection Band.

Selling records via bookstores is not only a unique concept within the record industry. It's also one that poses unique problems and challenges to the retailers. Unlike any secular stores, Christian booksellers don't just market—they minister. Consequently, any idea conveyed via sound has to be a sound idea in a Christian sense as well. That poses a moral dilemma which many bookstore owners would like to have received once and for all. The question plaguing some bookstore ministries is, when Jesus walked upon the water, did He expect New Wave to sail his message 'round the world? Though most bookstore operators agree that the message is what's important regardless of the beat it's carried by, there are a few bookstore owners who insist that the contemporary music medium is not a fitting one for the message. But they are, say bookstore proprietors, a minority and one which will be able to eventually "throw its prejudice out the door," in the words of gospel performer Bill Gaither in a July 1981 interview

(Continued on page G-34)

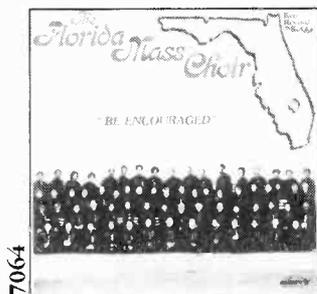
CONGRATULATIONS
on the
CONTINUED SUCCESS
of the
“ANNUAL
Billboard
GOSPEL MUSIC
CONFERENCE”



Ray Bruno, **PRESIDENT**
and the entire
NALR/EPOCH
staff

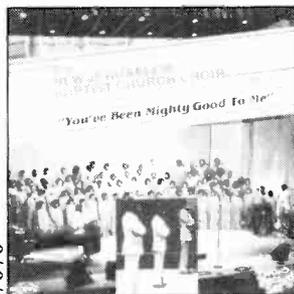
Savoy. The Number

Presenting The World's Greatest Gospel Artists.



7064

**The Florida Mass Choir
(Live) Be Encouraged**



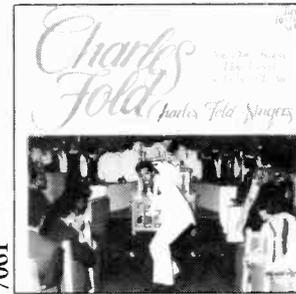
7070

**The New Jerusalem
Baptist Church Choir
(Live) You've Been
Mighty Good To Me**



14597

**Genobia Jeter
Things Got To Get Better**



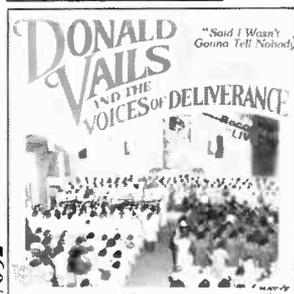
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**Charles Fold & The
Charles Fold Singers (Live)
You Don't Know How
Good God's Been To Me**



7053

**Keith Pringle & The
Pentecostal Community
Choir (Live)
Call Him Up**



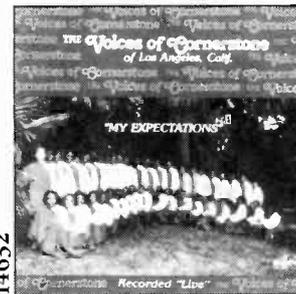
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**Donald Vails & Voices Of
Deliverance Said I Wasn't
Gonna Tell Nobody**



14623

**The Philadelphia
Mass Choir (Live)
My Soul Testifies**



14632

**The Voices Of
Cornerstone (Live)
My Expectations**



14583

**Albertina Walker (Live)
God Is Our Creator/
Hallelujah**



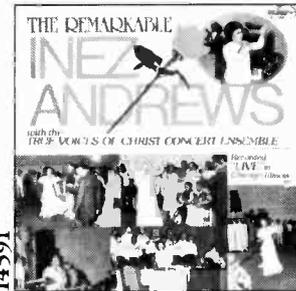
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**Vernard Johnson
The Best Of**



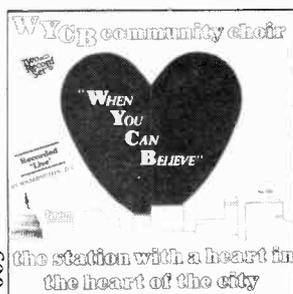
14626

**The Pilgrim Jubilees
Come Together**



14591

**Inez Andrews (Live)
A Sinner's Prayer/
Just For Me/Mary Don't
You Weep**



7063

**The WYCB Mass Choir
(Live)
When You Can Believe**



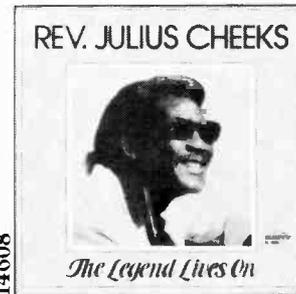
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**New Jerusalem Baptist
Church Choir (Live)
The Lord Is My Light**



14628

**The Triboro Mass Choir
(Live) He'll Make
Everything Alright**



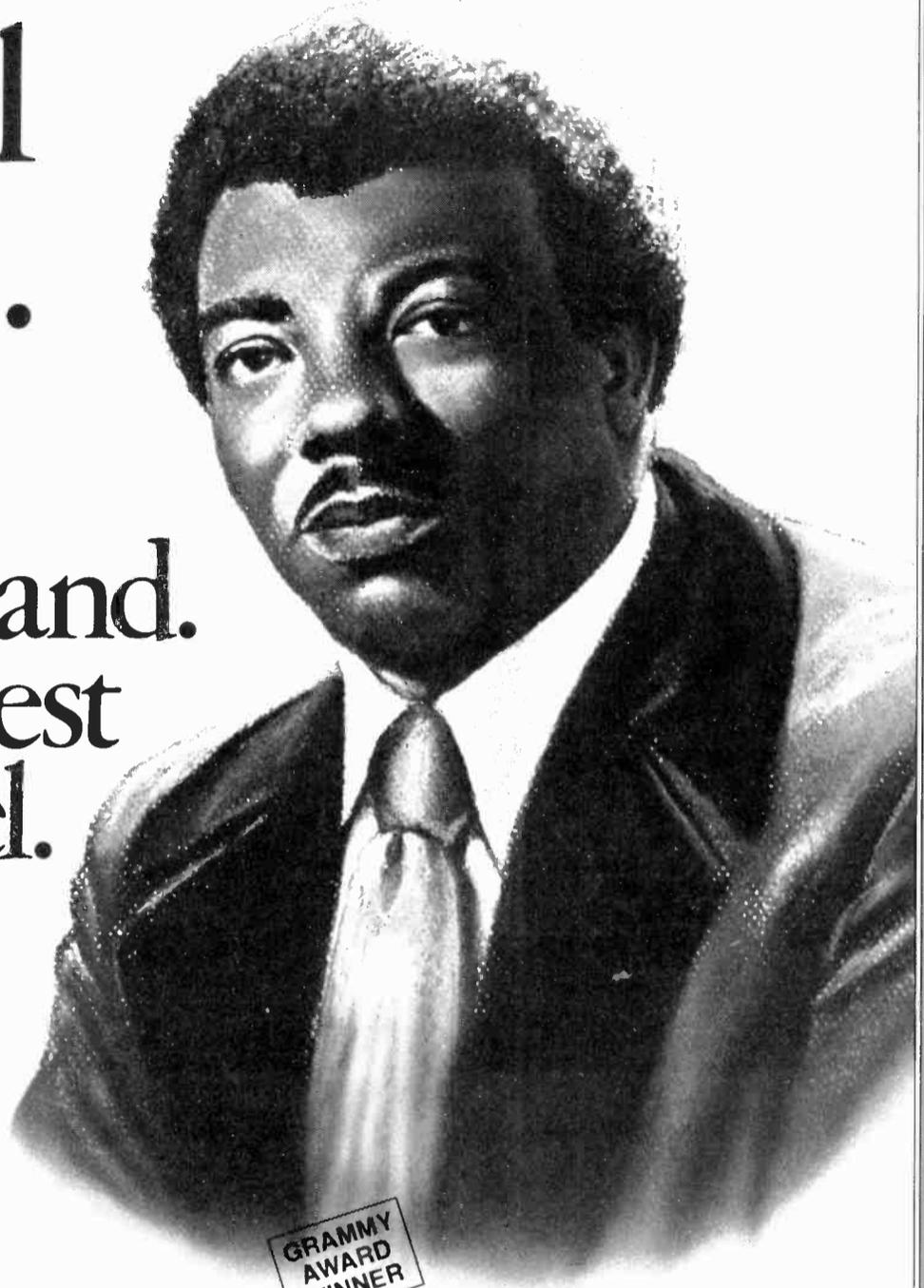
14608

**Rev. Julius Cheeks & The
Shining Light Mass Choir
(Live)
The Legend Lives On**



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James Cleveland. The Greatest Name In Gospel.



NEW



7066

James Cleveland & Southern California Community Choir Where Is Your Faith

NEW



7071

James Cleveland & The L.A. Chapter Of The GMWA (Live) I Want To Be Ready When You Come



14631

James Cleveland And The Voices Of Watts (Live) God's Way (Is The Best Way)



7059

James Cleveland Sings With The World's Greatest Choirs



7046

James Cleveland & Voices Of Cornerstone (Live) A Praying Spirit

GRAMMY AWARD WINNER



7038

James Cleveland & The Charles Fold Singers (Live) Lord, Let Me Be An Instrument



7035

James Cleveland & Southern California Community Choir It's A New Day



14629

James Cleveland Presents The Fourth Of May I'm Blessed

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Marketed and Distributed by
ARISTA Records, Inc.



Between Tradition And Experimentation

A Billboard Spotlight

OCTOBER 3, 1981 BILLBOARD

BARRIERS FALL AS Black Gospel EYES POP VENUES

By ROBERT K. OERMANN

The traditions associated with black gospel music are perhaps the most noble of any American music form. Black spirituals have been a source of strength and inspiration since the days of slavery. They were much more than music. They were a life force, a release, a political statement of a people.

Presented in concert form and in sophisticated arrangements they became an economic force as well in the nineteenth century. The gospel message spread by groups like the Fisk Jubilee Singers made the existence of schools for black higher education possible, and gave new dignity to black culture.

The black church and its music occupied center stage during the civil rights struggles of the 1960s. Again, the music of black Americans provided much more than mere entertainment. It was part and parcel of one of the most significant political movements of our time.

Today, the traditional forms of black gospel music continue to comprise the central musical experience for black Americans. Black gospel remains the bedrock culture of their communities, and its popularity is undimmed.

Nevertheless, if one trend or theme emerged during 1981, it was that change is in the air. The music is evolving; its marketing is altering drastically; its audience is expanding; and its eyes are now firmly on the future. The events of 1981 in black gospel music indicate that this most tradition-based of American music forms is now reaching dramatically beyond its home base.

Even the most traditional of the black gospel labels, Savoy, has felt the wind change. Savoy's arrangement with the mar-



keting and distribution expertise of Arista Records has meant ever-broader distribution of its artists. Marketing man for the gospel line, Irv Bagley, indicates that sales were up well over 10% in what was a "soft" year for the black gospel business as a whole. Savoy maintained its dominance of the black gospel charts during 1981, and was the number one black gospel label for the fifth consecutive year, according to Bagley. The label continued to expand its roster in the year past, its most successful new act being Keith Pringle. James Cleveland, the

Robert K. Oermann is head of technical services, Country Music Foundation.

grand patriarch of the black gospel field, continued to be the label's mainstay. Cleveland achieved a career milestone in 1981 when his star was placed in Hollywood's Walkway of Stars in August. This was a notable example of the increased attention given to black gospel music artists during the year. Veteran stars like the Swan Silvertones and Cleophus Robinson added to Savoy's prestige in 1981 as well.

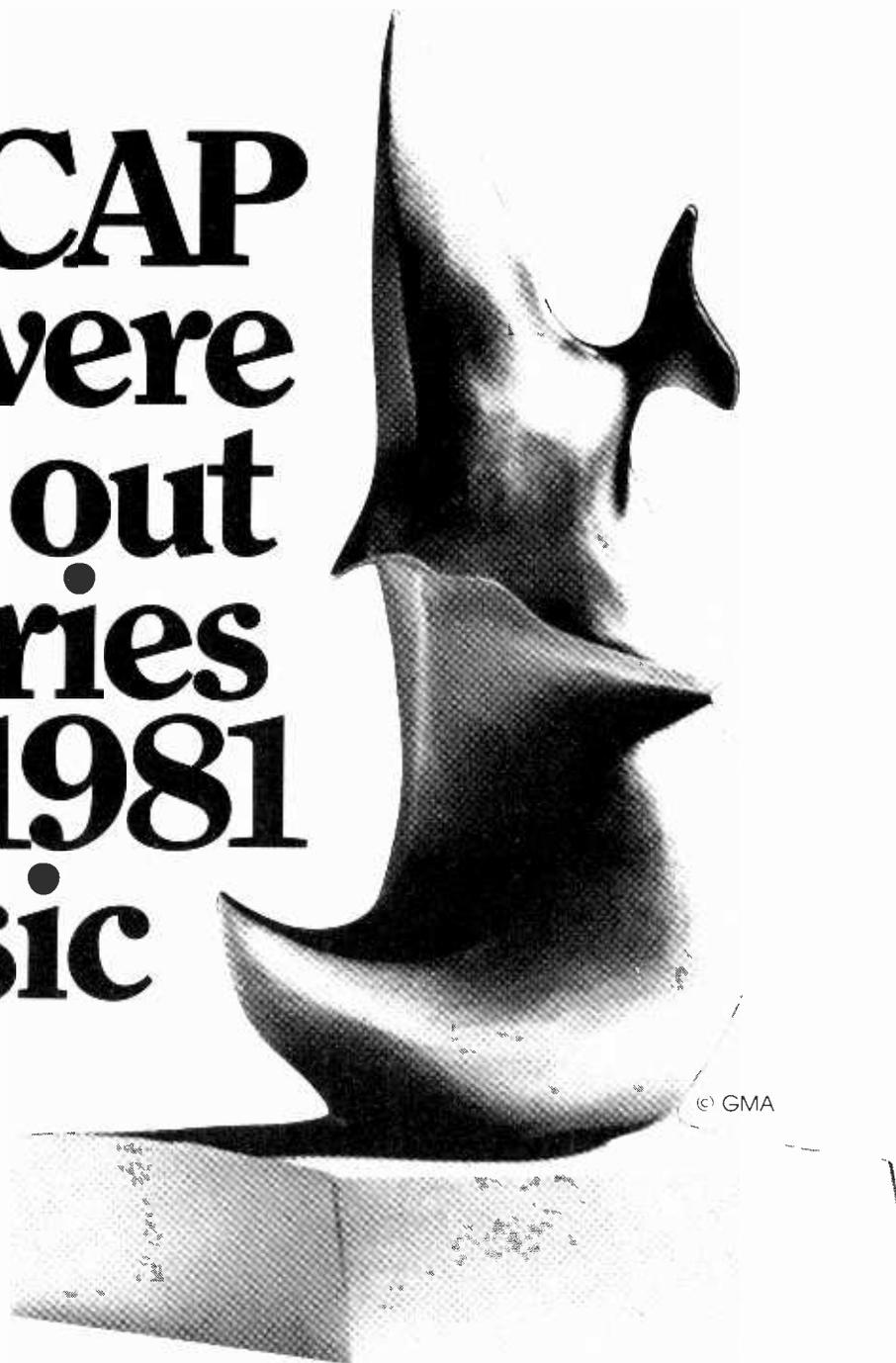
At Nashboro, the other major mainly-traditional black gospel label, the Gospel Keynotes were top-selling artists. The Swanee Quintet, who are 31-year veterans of the label, also continued to sell well. Even so, change was part of Nashboro's experience during 1981, as a new executive team headed by John Jossey arrived.

Nashboro and Savoy specialize in the genres of black gospel familiar to many: the male quartets, with their simple guitar-drum accompaniment; the piano-accompanied gospel ensembles of 15-25 singers and gospel groups of 6-10 vocalists; and the large black gospel choirs. These traditionally-popular types of groups are beginning to seem desirable to major labels as well, as 1981 overtures from Polygram and Warner Brothers indicated.

But the gospel message is being spread with other kinds of music now. Several black secular acts have become evangelical during the past year, and have used their own styles to further the old gospel message. Artists like Deniece Williams, Earth, Wind and Fire, and Syreeta represent a new generation that believes in the spiritual message, but that reaches a broader audience with it. Soul star Al Green has taken the fervor and intensity of his singing and songwriting completely into the black gospel field. Gospel Music Association board

(Continued on page G-33)

ASCAP members were winners in 14 out of 16 categories in the 1981 Gospel Music Association Dove Awards.



© GMA

Songwriter of the Year	Gary Chapman
Song of the Year	Praise the Lord Brown Bannister, writer
Female Vocalist	Cynthia Clawson, artist
Instrumentalist	Dino Kartsonakis, artist
Group of the Year	The Imperials, Paul Smith, artist Michael Omartian, producer
Record Album of the Year: Children's Music	Bill Gaither, Gloria Gaither, and Gary McSpadden, artists
Record Album of the Year: Contemporary	The Imperials, Paul Smith, artist Michael Omartian, producer
Record Album of the Year: Inspirational	Cynthia Clawson, artist
Record Album of the Year: Inspirational Black Gospel	Ken Harding, producer
Record Album of the Year: Traditional Black Gospel	Teddy Huffam, artist
Record Album of the Year: Contemporary Black Gospel	Paul Johnson, producer
Record Album of the Year: Musicals	Billy Ray Hearn, producer
Record Album of the Year: Worship Music	Andrae Crouch, Reba Rambo, Dony McGuire, Cynthia Clawson, The Archers, artists Dony McGuire, producer Reba Rambo and Dony McGuire, arrangers
Record Album of the Year: By A Secular Artist	Brown Bannister, producer

ASCAP
#1 in Gospel Music

Stars Book Themselves

UNDERGROUND NETWORK HELPS PROMOTE

Live Talent

By ROSE CLAYTON

Overall, the picture of live talent in gospel was bigger and better than ever last year. The realization that gospel is a style of music which differs from other styles only in its lyrical content, and its increased performance by established artists, helped gospel enjoy greater visibility in the marketplace.

Those involved in the live talent industry, however, say the year brought a deeper awareness of the problems that must be addressed for live gospel music to grow and claim its promise.

The major problems, varying in intensity depending on who is listing the pluses and minuses, appear to be:

- Promoters, who lack expertise in how the industry operates and knowledge of how to reach gospel's special audience
- Contemporary radio, which fails to program gospel unless it is a hit record by an established artist and which limits gospel show promotions to public service announcements
- Gospel radio, which lacks professional air talent and does not program creatively enough to expose the diverse talent in gospel music today
- Price structure, considered to be totally out of line with live talent fees in other styles of music
- Record labels that fail to provide tour support, gain airplay, or furnish product
- Facilities that cut costs on gospel shows and refuse to provide adequate equipment for a quality production
- The general attitude towards the performance of gospel music by people in both the gospel and secular fields.

"It's a peculiar market with no set pattern with anybody," says Dave Peters, who recently joined Splendor Productions in



Longwood, Fla., after seven years with the Wayne Coombs Agency. "There are very few Christian promoters who have been able to stay in the business over two or three years. Young, aggressive promoters spring up, but there are just a hand few of people making a living at it."

The major reason cited by Peters for the heavy casualty rate is the lack of help gospel promoters receive. "Church record labels have never been supportive," says Peters, "and one thing gospel music does not have is strong, gospel radio air-

play. Our best markets (about 20) are where we have good contemporary gospel radio stations."

According to Henry Nash, president of the New York-based Subrena Artists, it takes about six months to promote a gospel show because of the limited role radio can play, and many secular promoters do not have the interest or patience to devote that much time to a venture. They are accustomed to bombarding the airwaves for three or four weeks and selling out a concert.

Marshall Reznick, an agent for Regency Artists, says, "I'd like to see more and more secular promoters involved with the gospel market. We work with a lot of people who only promote one or two shows a year. Many of them are excellent to work with, but when you get professionals into the marketplace, it's important."

Peters, however, upholds the theory that "there is an underground network in the local churches that is vital. A secular promoter runs into a brick wall because churches won't work with them."

One approach to the problem that seems to be gaining momentum is the practice of gospel acts, like the Imperials, Dallas Holmes, Amy Grant, and Al Green, handling their own bookings.

"We had a very blessed relationship with Betty Tatum of Adoration," says Larry Young in speaking of the Imperials' former agent. "We left for several reasons, none of which were negative. Our growth in the last three or four years over the past 17 years has been tremendous, but we felt we needed to have a more direct relationship with the people."

Young says that dealing with promoters and their potential

(Continued on page G-32)

Rose Clayton is a freelance writer based in Memphis, Tenn.

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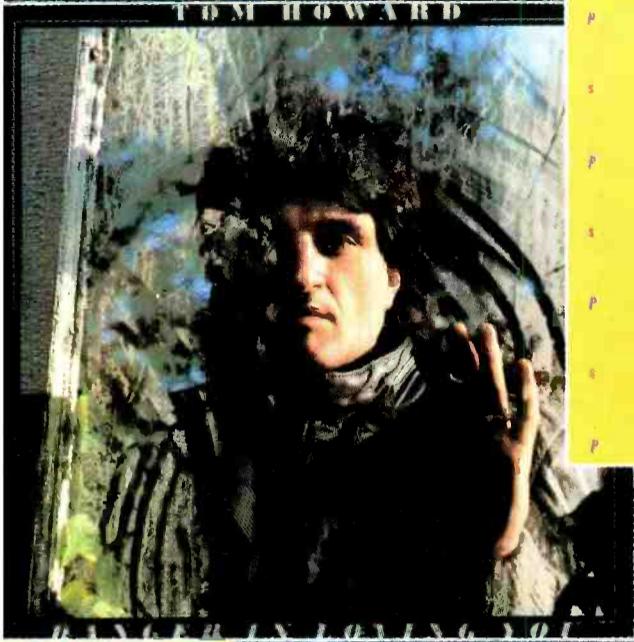
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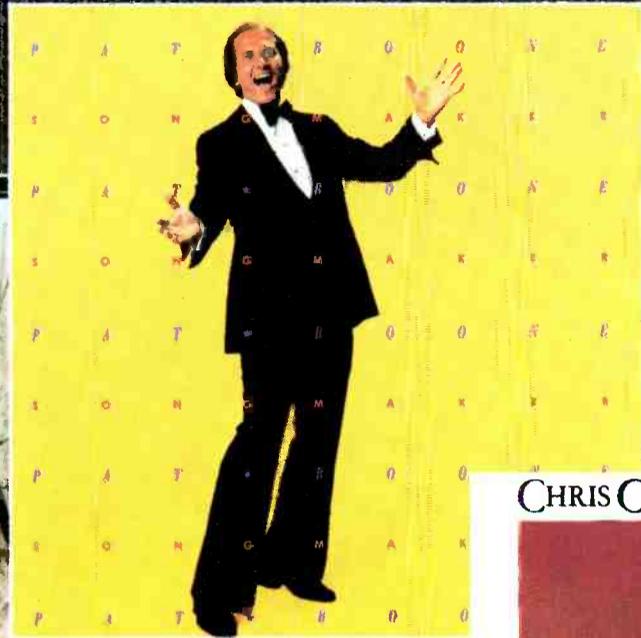
KINGDOM

New This Fall

Collection

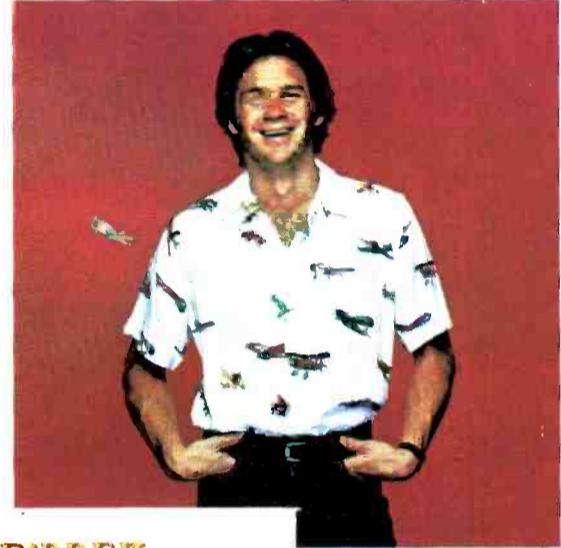


Tom Howard—“Danger In Loving You” NP33100



Pat Boone—“Song Maker” R1058

CHRIS CHRISTIAN *JUST SIT BACK*

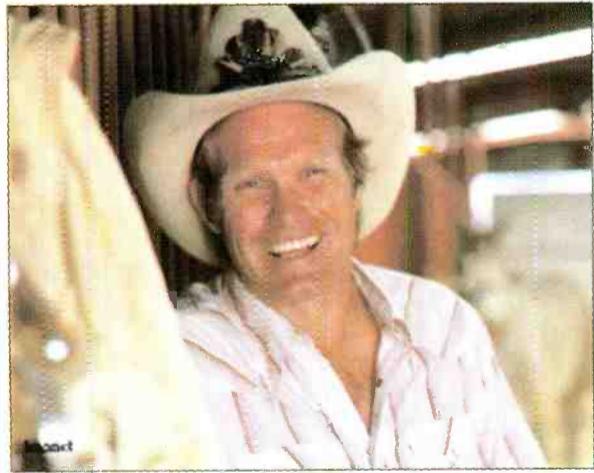


Chris Christian—“Just Sit Back” R2102



Farrell & Farrell—“Make Me Ready” NP33104

TERRY BRADSHAW

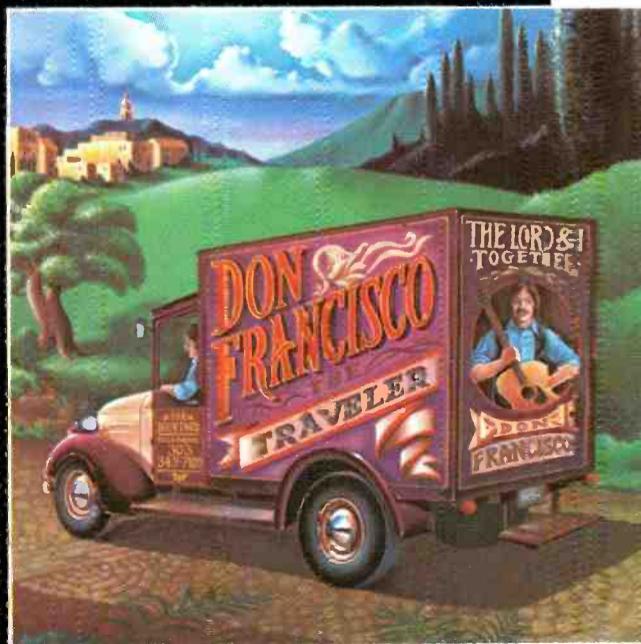


Terry Bradshaw—“Here In My Heart” R3735

KAREN VOEGTLIN
LOVE EXPLOSION



Karen Voegtlin—“Love Explosion” R3727



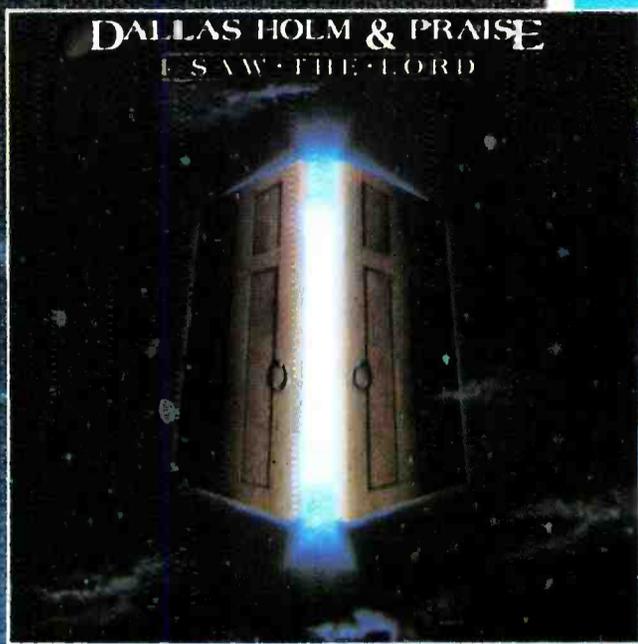
Don Francisco—“The Traveler” NP33106

distributed by The Benson Company,
855 Great Circle Road, Nashville, TN 37228

FROM MUSIC

From The Benson

Company



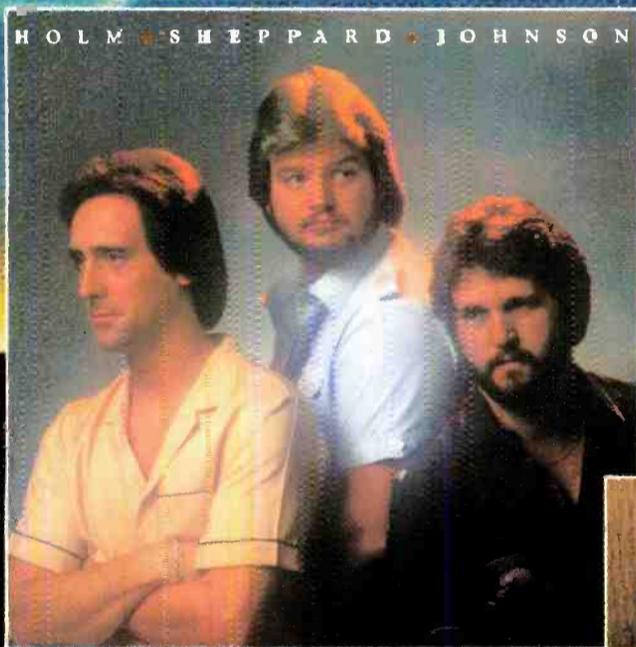
Dallas Holm—'I Saw The Lord' R3723



Petra—'Never Say Die' SSR0032



Cheryl Prewitt Blackwood—'I'm A Miracle' R3778



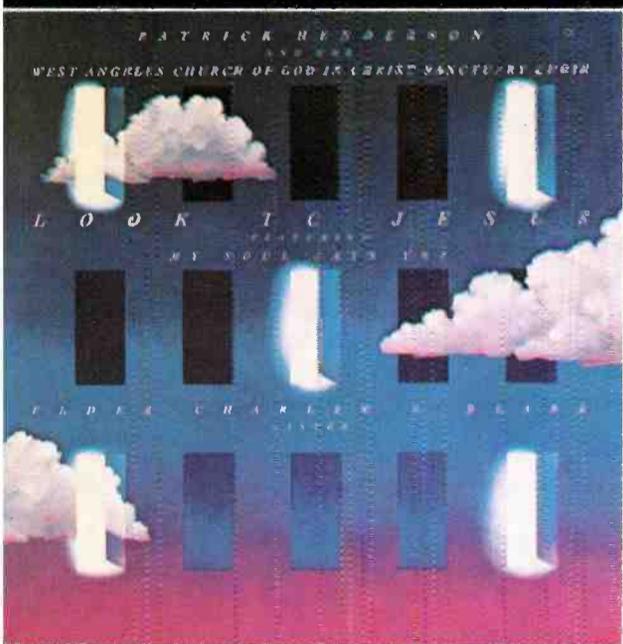
Holm, Sheppard, Johnson—R3583



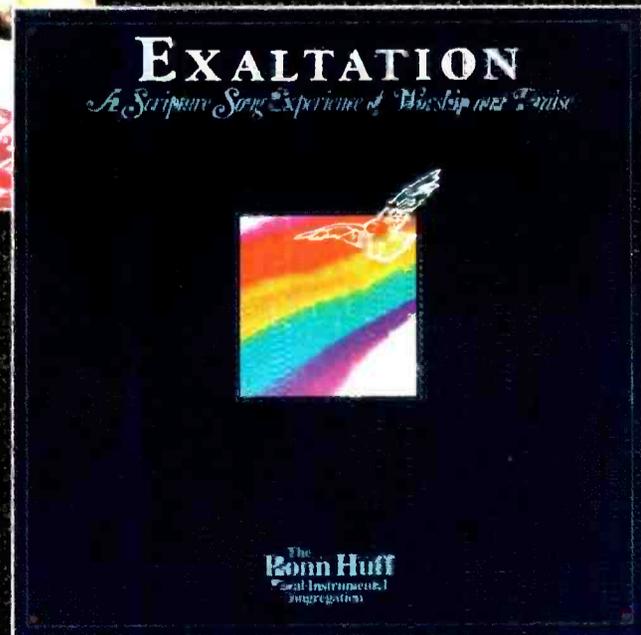
Hemphills—'Good Things' R3773



Cynthia Clawson—'Finest Hour' TR143



Patrick Henderson West Angeles Church of God in Christ Sanctuary Choir—'Look To Jesus' NP33096



Ronn Huff—'Songs Of Exaltation' PR33101



By RON TEPPER

While gospel music continues to expand its audience, there is another facet of growth that has brought with it pains and controversy and threatens to enlarge the developing breach between distributors who are handling the product and the labels that are producing it.

The core of the problem seems to revolve around several elements. Some distributors are more religious-oriented than others, and got into the business because of the "message" they felt gospel delivered, while others—such as the labels—are, of course, "profit-oriented."

"We've always been in the business to provide a message and serve," sums up Mel Berg, owner of Denver-based Alpha & Omega Distributors. "Sales (of records) have been down for us for the past six months and I believe it is because there is a lack of message in the songs . . . the message is weak . . . companies have become too commercially-oriented."

Going along with that commercial complaint, is the feeling by numerous distributors that labels are trying to erase the list price in the gospel field as they did in the pop area. The distributors say that the stores, for the most part, are still utilizing a \$7.98 list. The labels, they maintain, are chopping discounts to distributors and are trying to force the price up at the retail level by doing so. But Berg says his company is holding firm.

"We're still selling to the retailers for around 40% off with the discount based on a \$7.98 list. This is cutting our margin (Berg and others buy for around 50%-60% off) but we will

(Continued on page G-38)

Ron Tepper is a freelance writer based in Los Angeles.



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Hearts"*

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Ernie Ford**



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Children's Gospel

GAINS STRONG FAMILY MARKET

GOSPEL

MUSIC

It's no secret that children are surrounded by music these days: rock, folk, country, disco, movie themes, show tunes and cartoons, big bands and little bands, and hundreds of catchy commercial jingles. Often, as soon as the songs are released or the jingles are played, the kids are unconsciously memorizing the lyrics and the tunes.

Children's gospel is no exception. The majority of the gospel record companies have found an extremely good market in albums for children, especially if they are carefully planned and produced.

"The industry would make a mistake if they, just because there has been some success with children's records, that they turn out a bunch of entertaining children's records that have stories," cautions Sparrow Records president Billy Ray Hearn. "That doesn't necessarily work. We're finding that it's got to have a unique teaching element and great music in it. It's not as simple as it looks."

The market isn't limited to records and tapes. Companion elements, including songbooks, staging manuals for musicals, teaching curricula, and home "family-time" workbooks and curricula, are also doing well for several companies.

Part of the popularity of these items may be attributed to the Christian emphasis on family and home. Many parents see the family circle of years past dissolving in the current society, and through the materials being produced by the record companies and their artists and writers, they see the chance of pulling the families back together.

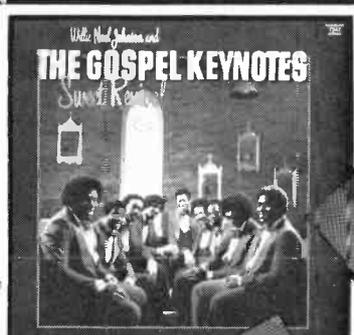
Sparrow Record's Birdwing subsidiary has become a hotbed for children's Christian records, due in large part to the creative efforts of the Candle Company, and its parent organization, the Agape Force, based in Texas. Candle Company

(Continued on page G-31)

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CR 3112



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- Creative Radio Promotion (The Cross-over Connection)
- Changes In Christian Radio

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- Spreading White Gospel Through Secular Distribution
- Pop Label Marketing Through Gospel Distribution
- Gospel Marketing Through Pop Label Distribution

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MORAL MAJORITY—A MUSIC MINORITY?

Has the Moral Majority affected gospel music sales? No one's sure, but the answer seems to be "probably not."

Says Bob Larson, evangelist and musician: "The Moral Majority people are generally over 40, very conservative, and probably 50% don't buy records. They are very compartmentalized in their thinking. As a result, what they do in the political realm doesn't have any effect on the realm of the arts."

"The only way there might be an effect is indirectly, in terms of lifestyle and spiritual philosophy."

Betty Ray Hearn, president of Sparrow Records: "The Moral Majority has only affected an attitude in the country about religious things. We don't know whether that means it's helping record sales or hurting record sales."

"What the Moral Majority is beginning to do is polarize things. I really don't know what side it's putting us on; whether people are thinking that all gospel music is part of the Moral Majority fundamentalist point of view, or do they think we're not. I think we could get caught in between. The Moral Majority may look at us as the other side and the general public may think of us as the Moral Majority, and we might get caught in between."

"I don't know whether it's hurting or helping us. I have no indication that it's helping us. Record sales are up, but I don't think that's necessarily the reason."

"Most of the Moral Majority are the adult crowd that doesn't buy a lot of records anyway. They don't go into record shops. They go into Christian bookstores, but to buy books."

Dan Johnson, vice president of marketing, Word Record & Music Group: "I think the assumption would be that it might be a little more conservative than some of the contemporary gospel music artists are. In other words, the artists might appear a little bit more liberal than that. I really think that the Moral Majority is calling for a purer set of motives."

"The Moral Majority hasn't had any effect on our record company, but I think that we are responding to our objectives in a purer way, which corresponds in this case a little bit with the Moral Majority."

"We can put songs out that are propagating a system of values to life—eternal values. Values that are constructive, values that will reconstruct lives rather than tear apart lives and minds. I can't attribute that to the Moral Majority, but I think there is a little bit of a spark in the whole industry that says we need to kind of get back to basics."

"But in terms of sales, there's been no affect on sales at all."

PAUL BAKER

Gospel Challenge

• Continued from page G-4

"As Christian radio formats become a lot more commercially viable," says Roundup's Blacksmith, "as opposed to the traditional type of product they played historically, we started with trying to get our name on the gospel radio stations, such as KBIQ, so as to be recognized as a place that sells gospel records."

In Los Angeles, Showtime's Diamond laments the decrease in music being programmed on what was their prime contemporary Christian station, KBRT.

"Unfortunately," Says Diamond, "gospel is not growing as well as it could in our stores because much of the music has been taken from the radio."

The Santa Catalina station has been reducing its music hours, according to Rick Buhler, who hosts a talk show on the station which has proven to be popular. "We have been putting on more teaching programs with a contemporary emphasis, and shortening the music times out of necessity," he explains.

The situation in gospel radio is one which has plagued it for several years. The music shows create an audience, but there is difficulty in getting those music segments to pay for themselves. Thus, the return to some block programming.



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While Christian radio seems to be a definite help in gospel music sales, secular radio—with a few exceptions—has been virtually absent from promoting or even playing any gospel product, regardless of how contemporary, according to gospel industry spokesmen. The recent deregulation of radio has also resulted in the dropping of some programs which carried gospel music out over the air, inflicting a minor setback for the gospel labels.

"Gospel labels, because they are gospel labels, have been virtually snubbed by secular radio," complains one record producer. "The attitude in radio is not as open toward gospel as it has been recently in many full-line record stores, even though much of the current gospel and contemporary Christian music is performed by artists who were played with a relish before they began expressing their religious thoughts on recognized gospel labels."

"This ostracism of bonafide talent, the producer concludes, "may prove to be a considerable blunder on behalf of secular radio. It's beginning to look like secular radio people will be the last people in the music industry to benefit from the tremendous selection of new music being provided by the gospel labels."

With and without radio, several chains in addition to Music Plus and Fred Myer are jumping on the gospel bandwagon. Camelot, Tower, Warehouse, Record Bar, K-Mart, Walmart, the Armed Forces Exchange Service and several other names are brought up proudly by gospel record company representatives as helping in the growth of gospel music in the secular market place. Through display contests, merchandising incentives and personal contact, the labels have made giant strides at stocking the secular outlets with their best-selling product, according to the Benson Company's marketing director Mike Blines.

(Continued on page G-30)

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G-30 Gospel Challenge

• Continued from page G-28

"The secular market is setting on dynamite. If they'd just go ahead and make it happen," says Bill Ray Hearn of Sparrow. "There are a lot of places that are really going to explode."

"These stores," explains Dan Johnson of Word. "are finding out that gospel records can sell just as strongly as secular records. That is, with a few ifs: If a record is properly racked; if it is properly displayed; if airplay is sufficient; and if the record company is genuinely behind it."

"What has worked for us has been our use of regional promotional people, visiting these accounts, including the rack jobbers and distributors, and really pitching the sell-through possibilities as opposed to the sell-in. That has really been a major part in our breakthrough to those markets."

Blacksmith agrees. "I almost exclusively base the recommendations of what we carry on the suggestions of the reps that call on me." Blacksmith admits that the whole field of gospel music is new to him. "The reason I base it on their suggestions, particularly gospel label reps, is that those people really know their product, because they're not selling to religious stores all the time. They're in touch with their companies a great deal, through sales conferences and the like, so when they come with an album, they empirically already know whether or not it's an item that makes sense for us, in our region of the country."

Sparrow Records, however, has moved away from using their own reps to sell to secular accounts. The LA-based label has teamed up with MCA in a cooperative distribution agreement. Under the agreement, MCA distributes Sparrow product to the secular accounts, and Sparrow takes MCA/Songbird product to the Christian book and record stores. Such a



compact enables salesmen to sell in already familiar territory, although it does mean the MCA salespeople need to familiarize themselves with gospel product, too.

Songbird was established as MCA's reach into the gospel music market, utilizing the MCA identification to gain better acceptance. Artists on the label have included B.J. Thomas, Donna Fargo, Willie Nelson, Roy Clark, and others recording their gospel product. In addition, Songbird has signed contemporary Christian groups the Archers and Fireworks.

Meanwhile, in Nashville, CBS has kicked off its Priority label as their gospel outlet, utilizing some new marketing methods which may prove to be effective. Buddy Huey, the director of Priority, explains, "We're developing a distribution system within the gospel music marketplace, where CBS will handle our product in the secular field, and we'll handle our product

in the gospel field." Priority has set up its own independent system for distribution, sales, and collections to and from gospel outlets. "We have unbelievable potential marketplaces Huey adds, expressing the general optimism of the entire gospel music industry. Priority has set up its own independent system for distribution of its product to the gospel outlets and has the clout of the CBS affiliation to reach into secular stores."

Priority handles a complete line of repackaged albums from the Columbia-distributed labels dating back to Mahalia Jackson, in addition to a full roster of new signings. Priority plans to release 10-12 new LPs a year. Product being re-released will include albums by Mahalia Jackson, Connie Smith, the Mighty Clouds of Joy, Johnny Cash, James Vincent, Kerry Livgren, and Bob Dylan.

The latter three artists have released albums of contemporary Christian music which the non-religious part of the industry didn't quite know what to do with. Vincent's music introduced jazz fusion to contemporary circles, but the Christian message of his "Waiting For The Rain" LP on Caribou Records disqualified it from extensive promotion. The album soon landed in cutout record bins. The disk has collector's item among contemporary Christian music fans, and will be offered again to the public—this time on the Priority label.

Livgren's solo outing on Kirshner, "Seeds Of Change," featured top musicians from several rock groups teaming up with the member of rock group Kansas, but sales dropped anchor when the religious content was revealed. Priority will reintroduce the album to the gospel market.

Dylan's conversion had fans of his wondering what would happen to his music as a result. When "Slow Train Coming" debuted, the contemporary gospel audiences' reaction was tumultuous. His "Saved" LP didn't prove to be as quick a mover, especially in the secular realm. His new "Shot Of Love" LP, less religiously obtrusive than the two previous albums, should gather more attention from the secular press, record buyers and radio programmers.

CBS has co-released "Shot Of Love" on Columbia and Priority, with the Columbia pressing going to the secular market, and the Priority release going into religious distribution channels. The two earlier Dylan post-conversion LPs will be marketed likewise.

But Dylan's double release on CBS and Priority isn't the first album to receive two labels. A&M group Passage's premiere LP, has been handed over to the Nashville-based Impact label for routing to gospel outlets. The tandem release was unique in that both companies released their own, different singles for their own particular radio markets.

Another form of simul-releasing employed by record companies has been the release of artists' secular product on one label and gospel product on another. The artist can often enjoy the best of both worlds this way, and both secular and gospel audiences benefit from a steady stream of releases.

B.J. Thomas has been the most active artist at working several labels at once, partly because of the long string of hits behind him. His oldies from Hickory, Scepter and ABC days appear as re-releases under various logos; his pop and country music has been on the MCA label; his contemporary Christian music is currently on MCA's Songbird label; while several gospel albums are out on the Myrrh label as well.

Debbi Boone successfully straddles popularity charts and buying markets, too. Her Warner Bros. releases show up regularly in the secular country charts, while her Christian music, released on the gospel Lamb & Lion label, are racked in both secular and gospel stores.

Other musicians, who have recently worked dual contracts include Bob & Pauline Wilson of Seawind (Myrrh/A&M), Noel Paul Stookey (Newworld and Warner Brothers), Al Green (Myrrh and Hi), Billy Preston (A&M and Myrrh), the Outlaw's bassist Rick Cua (RCA and Refuge) as well as a few others.

In several instances, albums performed by pop musicians who wish to express their Christian views have been bought up by gospel labels and remarketed, often to good sales as a result. Such product has included material by Cliff Richard, Larry Norman, the Talbot Brothers, Michael Omartian, Dan Peek, and Richie Furay.

Remarketing moves have been beneficial not only to the artists but to the record buyer as well, who has benefited from the increased access to top quality recordings which they otherwise would not have been able to procure.

The list of other pop artists who have moved over to contracts with gospel labels reads like a Who's Who of Pop Music: Joe English (former Wings drummer); Bonnie Bramlett (Delaney & Bonnie); John & Terry Talbot (Mason Proffit); Dion DiMucci; Barry McGuire; Phil Keaggy (Glass Harp); Leon Patillo (Santana); Richie Furay (Buffalo Springfield/Poco/Souther-Hillman-Furay Band); and Maria Muldaur. Billboard

A Billboard Spotlight



Grammy Night, from left, honoring "The Lord's Prayer" Reba Rambo, Dony McGuire, Andrae Crouch, Tim Archer, Janice

Archer, Steve Archer, B.J. Thomas, Cynthia Clawson, Walter Hawkins and Tramaine Hawkins.

OCTOBER 3, 1981 BILLBOARD



Gospel Assn. board members, from left, Elwyn Raymer, Jim Black, Ken Harding and John Sturdivant.

Childrens Gospel

• Continued from page G-26

has participated in more than a half-dozen Birdwing releases of children's material, and was recently presented a gold album for their popular recording of "The Music Machine," a musical which is currently being produced for television. "The Music Machine" is only the second album on a gospel label to receive the honor of sales over 500,000 units.

"The children's albums have been one of the staples of our company," explains Hearn, who created the Birdwing label as an off-shoot label for Sparrow to take on the church-related and more traditional material. "It takes four years or so for children's albums to happen in these big numbers. But every month, you take away the new releases, and two or three children's albums will be in our top sales.

For Sparrow and Birdwing, "The Music Machine" and "Bullfrogs and Butterflies" have been the consistent best sellers, with the latter's sales also topping the 300,000 unit mark. Songbooks for "The Music Machine" have accounted for another 100,000 unit sales. A new release, performed by Candle Company, is a musical written by Jimmy & Carol Owens, "Ants'hilvania." Many of the albums come with a cartoon-style storyboard within the jacket.

"We're doing these albums," comments Tony Salerno, the coordinator of ministries at the Agape Force and co-producer of several of the Candle Company albums, "because we see such a need to work and minister to children in the street. We work a lot on the street. We were working with teenagers when we say many, many children uncared for and unsupervised. We realized we needed to do something to reach children with the gospel at a very early age."

But not all of the albums are overtly religious. Many teach moral concepts common to the Christian faith, in ways which are non-offensive to most people, regardless of their faith.

"Our records are productions designed to reinforce strong and positive qualities in children," Salerno says. The Birdwing recordings and companion materials are sold by Sparrow to Christian book and record stores, by the Agape Force to churches, and distributed by MCA to secular record store outlets.

Other gospel record companies are also at work introducing children's gospel to the masses. Light Records, and their publishing wing, Lexicon Music, are old hands at children's musicals for the church, and they have recently released "Scarecrow." The musical is described as being much like a Broadway show in its way of presenting a gospel message. Light/Lexicon sells the album for \$7.98, and the songbook



with dialogue and staging for \$3.95. Accompaniment tapes are offered, too.

Also in Light/Lexicon's newest catalog is "A Miracle Happened at Christmas," by Flo Price. The seasonal production is described as "The Family Musical," performable by children or adults.

Most of the gospel record producers are recognizing the interest parents have in the "children's gospel," and are making strides at including the parents in the productions' emphases.

For example, "Kids Under Construction" is a complete concept package developed for New Pax Records and Alexandria House Publishing. The album contains songs by top songwriters such as Bill & Gloria Gaither, Ron Huff, and Joy Mackenzie. "It is a Broadway-type musical that deals with 'becoming'—becoming what God wants us to be," explains Mike Blines, marketing manager for the Benson Company, distributor of "Kids Under Construction." "It's an idea that, in spite of its title, is relative to all ages, five to 99." The record features a complete package of associated materials, including staging and spin-off games.

Benson also distributes Star Song's "Super Gang" series, the latest of which has a double-fold jacket which serves as a

gameboard. Record buyers can send in to the label headquarters for the character game pieces.

"Children's gospel has proven to be a very strong and consistent market for us," adds Blines, citing the steady three-year sales for popular gospel singer Dotti Rambo's "Down By The Creek Bank." Benson is putting children's product promotion dollars into Christian women's magazines, church leader publications, and into point-of-purchase displays in record stores.

Word's top children's albums include "The Very Best of The Very Best," another effort of the Gaithers. It is a compilation of the best-liked Gaither children's songs, with a few new ones added. "The Very Best . . ." won the first Dove Award ever presented for the category of children's records.

Maranatha! Music's two "Kids' Praise" LPs and songbooks, distributed by Word, have also joined the ranks of popular children's material.

In at least one instance, several companies have contacted the creators of children's gospel characters to inquire about the possibility of spin-off books and miscellaneous items. Because of the current popularity of children's gospel, that possibility is favorable.

PAUL BAKER 

GOSPEL FORUM EMBRACES KEY ISSUES

Billboard's Second Annual International Gospel Music Conference, to be held December 1-4 at the Sheraton Universal Hotel in Los Angeles, will focus on a full agenda of issues involving pop record companies as well as gospel, crossover marketing strategies—and top retail chains represented by owners and buyers, as well as rack jobbers and distributors.

Forum director Bill Moran plans substantive interaction not only by Christian and secular interests, but also by black and white gospel attendees in marketing and merchandising sessions. Gospel music will be explored for its present relation to retail radio, to country, r&b, pop and rock, and for the first time, cable and television.

With gospel inroads leading to the pop marketplace, Moran anticipates a rise in attendance over last year's conference and an increase in panelist participation to cover a broader range of important issues. The internationalization of the gospel music movement has prompted Forum inquiries from Great Britain, Europe, Australia and New Zealand.

A complete agenda of topics and panelists will be announced shortly.

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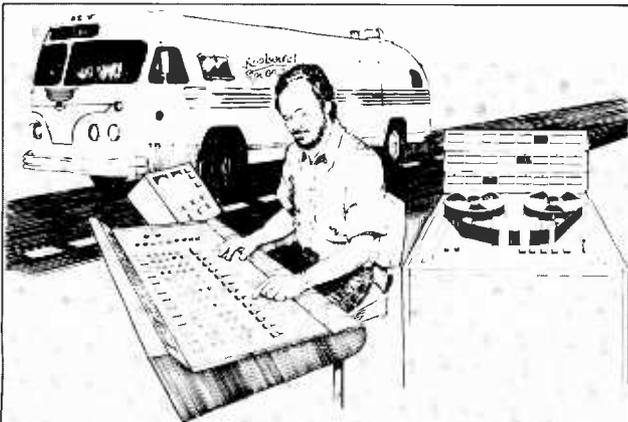
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Underground Network

• Continued from page G-18

audience on a more personal level is viewed as an extension of the Imperials' ministry.

J. Herbert Neely, who handles public relations for Al Green, says that they have begun interviewing promoters who call to buy talent before committing to an engagement in order to reduce potential problems.

Having been an established r&b artist with wide pop appeal before entering the gospel field, Green is not faced with a problem common to most gospel acts—people not knowing who they are and what style of gospel they perform—but his recognition presents another problem.

"Promoters get excited when they have a name like Al Green," says Neely. "They try to make a killing. They'll price the tickets at \$15 to \$20 on a Tuesday night. People can't afford that. With the price he's asking, promoters could charge \$7 or \$8 for a 5000-seater and still make money."

Even though Green's soul music is still being played on contemporary radio, Neely says they cannot get airplay when they need it in a market before a show. Commercial stations are hesitant to sell advertising for gospel shows claiming they "don't want to get into that."

Inferior facilities, ranging from insulting to inadequate, not only limit the quality performance that entertainers the statue of Green wish to present, but misrepresent the talent of many new artists whose performances are judged by what the audience assumes to be the best they can do while not considering the circumstances under which they are being forced to perform.

The types of facilities popular over the past year include larger churches, many of which were formerly auditoriums or theatres, church-oriented colleges, theme parks, conventions, industrial shows, state and country fairs, hotels, coffee houses and festivals.

According to agents, church settings, still provide the most solid bookings. Many of the other activities are seasonal, and there is competition for the limited number of openings on choice engagements which make it particularly difficult for new acts to break in. Theme parks, for example, tend to book gospel entertainment around a religious theme or bill it as a special weekend attraction rather than integrating it with secular talent throughout the season.

There are only about five or six major gospel festivals nationwide that can be depended on now, agents say, because gospel festivals, like those in rock and country music, are experiencing late cancellations due to financial difficulties.

Charges of "rip-off" also emerge as managers and agents discuss how the tightening of dollars is resulting in a reduction of services. As one manager puts it: "Something is wrong in this business. Promoters spend less on advertising. They buy talent for less. They certainly spend less on the facility and production. Yet, sometimes they tell us they can't pay the 50% balance because the crowd was small."

Nash admits that even Subrena Artists with 50 acts, including Andrae Crouch, Mighty Clouds of Joy, Walter Hawkins, and Shirley Caesar, has heard that story. They'll say, "I don't have it. Why are you demanding your money? You're supposed to be working for God."

Nash also expresses concern about the price structure for gospel acts. "The fee has not grown as rapidly as for contemporary artists," he comments. "It costs just as much for a gospel act to travel, have his clothes cleaned, and pay for his lodging." "Very few promoters can drop more than \$1,500 or \$3,000 for an act," Peters says in expressing his view that many gospel acts are too high priced. The cost of the act must be in line with the size of the audience they can draw and the price ticket the marketplace can tolerate and not how good people may think it is.

B. J. Thomas, who was an established pop star before entering the gospel field, charges the same fee when performing before a gospel audience as he does before a country audience. Thomas mostly plays before 3,000-5,000 on the gospel circuit, but his appearance on the bill with country acts, such as Alabama and the Oak Ridge boys, is seen by tens of thousands broadening his audience base considerably.

Dan Brock, president of Dan Brock Associates, which handles management for DeGarmo and Key, a contemporary Christian rock group, says, "We have doubled our audience in return markets on the fall tour even with ticket prices up. Our audience is growing, but our costs are growing."

Brock says the group toured more this year because they realize that their style makes it difficult for them to receive airplay even on contemporary Christian radio stations.

Also, the nature of DeGarmo & Key's music, makes it shows more expensive to produce. To compensate for the additional expenses, Lamb & Lion Records and the Benson Company who "believe the band's strength is in its live performance" have given tour support. As a result of the band's expanding audience, its third album has already doubled the sales of its first two, and it is enjoying increased catalog sales.

Bryan Duncan, lead singer for the Sweet Comfort Band, another rock group, says they have also received help from Light Records in the way of an advance, which has provided needed capital for them to tour in support of its album.

"We work best with a guarantee versus a percentage of the gross whichever is higher," says Duncan. He recalls that "there was a time when the sell of albums at concerts used to be just about all our total sells. In the last three or four years we have been able to afford salaries and live on royalties, although they are modest."

Sweet Comfort's ability to stay on the road for eight years has been the result of mixing secular dates in neutral halls and receiving prayers and financial support from church

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members. Many churches have begun to support groups as a part of their outreach ministry.

Splendor Productions also has several acts which play neutral dates. "The Spurrllows (a 13-member group) can play a convention on Friday and Saturday nights, and because they are there, they can play a church on Sunday for a free-will offering," says Peters. "There would be no way we could do that if they did not play secular dates."

The Spurrllows opened for Roy Clark for two years in Las Vegas. Kathie Sullivan, who is a soloist on the Lawrence Welk show, Dion, who was formerly a rock'n'roll star, and Jessy Dixon, who has worked with Paul Simon for four years, are other acts whose association with a different audience has aided in their ability to attract large audiences in the gospel market.



Photo by R. Grant

Randy Stonehill; Denny Keitzman, stage manager; and Creation '81 Festival promoter Harry Thomas pray backstage.



Photo by Greg Heisey

Creation '81 Festival scene with Benny Hester & Band.

Some managers say that churches often book an expensive act for the purpose of attracting a large crowd and are then reluctant to pay their fee when the time comes.

"There is a battle going on between the church and music," says Peters. "The church feels threatened sometimes. They use music as an opening act for the preaching, and they see people coming in and making more money than the preacher does sometimes in half a year. They don't understand all the costs involved."

Despite the numerous problems which have surfaced for live gospel music at the beginning of the '80s, Reznick feels "the biggest problem has already been overcome. People are beginning to accept gospel music more and more. I see gospel music coming on very strong," he says pointing to the valuable contribution of television shows like the Grammy awards, Mike Douglas, and Barbara Mandrell which include gospel segments.

"That kind of exposure really helps out," comments Reznick. "Before, artists like Reba Rambo and Walter Hawkins did not have outlets for their music before secular audiences."

Attorney Al Schlesinger says he sees gospel music as continuing to mushroom with a greater number of secular artists "with talent and a feeling for the ministry coming out of the closet without fearing it will interfere with their secular careers."

This, coupled with the attention being focused on gospel music by major labels coming into the field, could aid immensely in giving gospel talent its rightful place in the mainstream of music.

Billboard

Eyes Pop Venues

• Continued from page G-16

member Joe Moscheo believes that this is part of a recent trend that will make black gospel music less specialized and narrow than it has been. He sees the past year as one of more commercial appeal in the black gospel field and predicts that we will see more black-white mixing in gospel music to come.

Nowhere are Moscheo's observations more apparent than in the career of Andrae Crouch. For several years this artist has been breaking down the walls between black and white gospel music; and during 1981 he made definite strides forward in breaking down the barriers between sacred and secular music fans as well. He appeared on Tennessee Ernie Ford's national television special, on the Grammy Awards presentation, and on a repeat of "Saturday Night Live." Countering observers critical of taking gospel music into secular territory, Crouch's record label executive Bill Cole of Lexicon/Light asserts, "That's where the gospel **should** be, not just in front of the already converted!" Cole has been extremely supportive of Andrae Crouch and his own artists broadening their image beyond the gospel arena.

It was a year of change and transition for Cole's outfit, too. Last fall, Light Records made the commitment to become independent. As of June 30, 1981 the involved paperwork was complete and the record label joined the already-established print division Lexicon Music. Crouch and label-mates Dannie Bell Hall, Walter Hawkins, Beverly Glenn, Tremaine Hawkins, the Jessy Dixon Singers, and other stars maintained their

sales levels, but did not increase remarkably because of their company's corporate shifting. Perhaps Lexicon/Light's chief contribution over the past year is its introduction of arranged, written, printed music for the black gospel field. There was a 100%-140% sales increase in print product this year, according to Cole, and he predicts that the availability of printed music materials from the likes of Edwin Hawkins will have a remarkable impact on the marketplace in years to come. Blacks have traditionally learned music and arrangements from records, but this development should add sophistication to local groups, as well as aid in the spread of black gospel to trained white church musicians.

This notion of bringing black gospel artists to white attention was also echoed by James Bullard at Word Records. Indeed, Word's decision to commit itself to black gospel product in 1980 was one of the most important events in this recent process. That decision has paid off handsomely for the company. Both Al Green and Shirley Caesar provided chart-topping albums in 1981; and Caesar's new sound on her "Rejoice" LP not only moved her well beyond the traditional gospel she has been associated with, but won her a Grammy Award as well. Bullard's staff at Word/Myrrh's black gospel division grew larger in 1981 and the newcomers' ideas of strong marketing and increased visibility have made the company unlike any other in the black gospel field. The new outfit posted sales above the half-million units mark during its first year of operation. Bullard, who is also a G.M.A. board member, re-emphasized the 1981 trend of moving beyond tradition, indicating that his label was interested in both traditional and contemporary sounds. He said that the traditional forms have survived and prospered largely without record company support and development and that Word/Myrrh would like to bring them wider exposure. Yet he added that he was interested in promoting a wider variety of styles and in searching for a middle ground between tradition and experimentation.

Word/Myrrh distributed Light Records in 1981; and the company signed several new acts as well. The Mighty Clouds of Joy, Chicago's Thompson Community Singers, and Nashville's Bobby Jones & New Life are all now in the Word/Myrrh galaxy of stars. Jones, in particular was a prize addition to the label's roster. Perhaps the most exciting young performing outfit in the field, Jones' group promises to be the trailblazing force in black gospel music of the 1980s. Its contributions in 1981 were considerable. Bobby Jones' television program remains the only black gospel show in national syndication. It increased its cable syndication to 525 markets during the past year. Another accomplishment was Jones' "Make a Joyful Noise," a unique black gospel opera. A select P.B.S. committee has chosen it as one of just 30 American television specials to represent our country on video around the globe; and Jones' group travelled to Europe in support. He, like most oth-



ers contacted by Billboard, indicated that it was time to move black gospel music into white venues, to stretch the boundaries, to broaden appeal to secular audiences, and to increase the sophistication of black gospel musicians and recording techniques.

Gospel Music Association president Frances Preston agreed that black gospel artists have become more sound conscious. "This has been a **big** trend in 1981," she states. "The recordings are more polished, more technically advanced than ever before." Widely regarded as one of the most capable individuals in the entire music business, the BMI executive also indicated that the barriers between white and black gospel were disintegrating. Citing the G.M.A.'s election of Mahalia Jackson and the nominations of Clara Ward and Thomas A. Dorsey to the Gospel Music Hall of Fame in recent years, Preston indicated that more black-white interaction was a definite goal of the organization. She agreed with other observers of the past year's events that black gospel was moving away from tradition, but hastened to add that she did not see any lessening of black gospel's commitment to social and spiritual involvement as it reached toward new audiences and forms.

The fact that AVI Records is licensing classic Nashboro material for reissue is one indication that black gospel has not lost its respect for its history and traditions. Another is the continued success of labels like Powerhouse, Jewel, New Birth, Cada, Atlanta International, HSE, and dozens of others with traditional acts. Malaco and Stax may have moved from secular to gospel records, and the mighty Benson Company may be recording contemporary black stylists, but this by no means indicates that 1981 was the end of an era in black gospel music. Just the beginning of a new one. **Billboard**



Al Green, left, and Edwin Hawkins.

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Christian Bookstore

• Continued from page G-12

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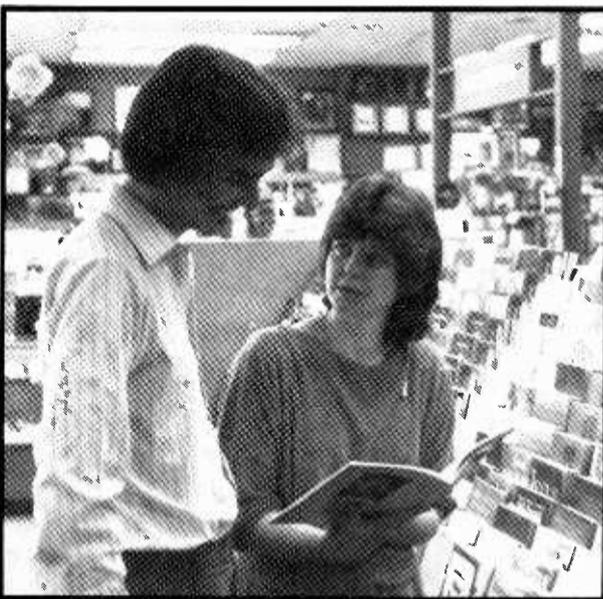
As in any marketing environment, the trick for Christian bookstores is to 1) keep up with the product they're selling; 2) widen supply and selection as they become available; 3) give the merchandise proper floor and display space, and 4) let the customers know they've got the product.

Keeping up with one's product is a hefty order, not because gospel music is such a mammoth industry, but because the average Christian bookstore sells such a wide array of products in addition to records. Mark Hertel, general manager of Maranatha Village, Santa Ana, Ca., one of the largest single Christian bookstores in the country, and number one in the sale of records and tapes (the store expects to top \$500,000 in music retail gross sales this year), explains the problem this way: "People who sell records also sell all the other items—books, jewelry, etc. Although we provide our staff with as much information as possible, and our staff turnover is very low, in records alone we carry 600 titles. With an average of 10 cuts per album, there's no way anyone's going to know exactly where to find one of 6,000 songs."

One recent development to deal with this problem has been the gradual growth of Christian record stores. Not only can they cater to Christian music buffs, offering them insight and knowledgeable information, they can also provide ample selection because of their concentration on a single product. But more about the record stores later.

Thirdly, many bookstores are mom 'n pop operations. Their small size usually means limited floor space which must be subdivided to accommodate the wide selection of items. Of course, some stores do have floor and display space large enough to rival that of a Christian records-only store. Fresno Bible House, for example, offers 60 feet of record racks, and Maranatha Village's music department commands 1500 sq. ft. of music space.

Displays must also be conducive to a bookstore environment. Fluttering mobiles and large, loud posters, effective in a record store, may be counter-productive in a bookstore. Overhead music cannot amplify the sounds of a hot-selling new wave release because that can also be distracting to book browsers. And of course there's the aforementioned problem of contemporary sounds being anathema to moral opponents. So while record business volume has markedly increased, sound volume has not. Maranatha Village's Hertel brings up an additional problem with loud sound systems. "Too much upbeat music is unproductive in a retail environment like ours. It tends to hurry the customer out of the store. Where fast music is a plus in a fast food joint, it could deter someone who otherwise might have browsed around our store," he explains.



Sheet music and folio sales continue as important elements at Fresno Bible House.

The way many bookstores have reconciled access to current hits by music buyers with library-like dignity for bookstores is through "the listening center." Many stores have their own version of it, but a typical example would be the listening center at the Better Book Room, a Wichita, Kansas-based Christian bookstore which sells \$180,000 worth of records and tapes per year. Records and tapes account for only 10% of Better Book Room's business, but much attention is paid to the needs of the record buyer. A demonstration area has been set up where music lovers line up to listen. Equipped with desks, turntables, cassette decks and plenty of headphones, the area draws as many as 10 to 15 people who wait in line to listen, according to music department manager, John Overholt. But does the listening center help to sell records? Suffice it to say that all the stores who have one not only plan to continue with it, but attest to its being a most valuable selling tool. Even those who sell records exclusively make extensive use of the listening centers. Part of the reason is the paucity of Christian music on the airwaves.

According to Butler, the GMA has clocked over 50,000 hours per week of radio gospel music. 1400 stations throughout the States program at least six hours per week of the Christian message sound. But the airplay is limited for the most



A mock delivery of Daniel Amos' "Horrendous Disc" demonstrates more merchandising and promotion excitement by retailers. The product, very late, created controversy.

part to Christian stations which are only sporadically disbursed around the country. Yet they are the only existing medium for Christian music listening in the broadcast format. "The secular stations won't touch us," explains Gerald Blalock, record and tape buyer for Spring Arbor Distributors, the largest religious distributor in the country. "There's a reverse Christian bias in radio. There are no consistent charts or advertising. So there's a problem in trying to educate the public. Someone will walk into a Christian bookstore, see two full racks of music, and not know any of it. There's no exposure," he adds. Blalock goes on to explain that when a Christian store does start up it generally goes MOR to ensure broad-based appeal and ignores the rock sound.

The operator of one such MOR station, KIRV in Fresno, is also the owner of Fresno Bible House, Dan Jantz. But when a new station, KTED, went on the air recently with contemporary Christian music, Jantz was one of the first in line to order commercial air time. "We're glad they started up, even though we own our own station," says Jantz. "We jumped right on it. It's a good thing for us to be involved with a rock station that's reaching the youth audience," he adds.

"Songs that are plugged on the radio become definite requests in our area," adds Better Book Room's Overholt. Christian radio is particularly instrumental in promoting new artists, much of whose music has no other viable launching pad.

Television is out of the realm of most Christian bookstores because of its high cost. Even a large bookstore like Maranatha Village can ill afford to spend between \$4,000 and \$5,000 for a :60 spot, the going rate in Orange County. Fresno Bible House occasionally runs spots with widely-known artists like Tennessee Ernie Ford. But they're the exception in this small business marketing environment.

Print advertising does not seem to play a significant role in a bookstore's marketing efforts either.

Two of the most widely-used in-store selling tools were originated by Word—the "Album of the Month" system and the coupon program (buy four, get one free). Under "Album of the Month," a store receives special promotional displays and, more important, special prices. Because the Christian music buyer is penalized in the same way as the jazz buff or the classical music aficionado in that all three rarely get a break in price on the albums they buy, Word instituted "Album of the Month" to make Christian music a bit more competitive once the price becomes more attractive. The Better Book Room uses the current "Album of the Month" special as the theme of its radio ads.

The coupon program, now offered by virtually all of the major Christian labels, is the more controversial of the two methods. Though many bookstores and especially record stores consider it their primary instore promotional vehicle, others would just as soon be rid of it. Bob Hattleburg, owner and manager of His Place, a Dallas-based Christian record store, considers coupons to be his biggest drawing card. "We do everything we can to discount. Coupons were a big help in making our business grow" he claims. Robbie Marshall, owner of Praise Co., a Christian record store in Denver, says that when Sparrow Records discontinued its coupon program, custom-

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ers stopped buying the label, ultimately forcing Sparrow to reinstate it.

The program works like this. Every time a customer purchases a record, he saves the attached coupon. Four coupons entitle him to a free album. The \$2 apiece coupons are then cashed in by the store. What could be simpler, less risky and more foolproof? However, there are several catches. When a store participates in a label's program, it must agree to receive one or two copies of everything that the company is currently promoting. That's usually more than the average store can hope to sell, according to Dave Hulley, assistant director of the Association of Logos Bookstores, a chain of 75 independent stores which carry the Logos name. As a result, abundant paperwork goes into carrying invoices, returning unsold stock, etc. With the diversity of items a bookstore carries and the myriad of companies it must deal with on an individual basis, coupons can be a burden for an already over-worked bookstore owner.

Mark Hertel of Maranatha Village is very outspoken about his opposition to the coupons. In fact, he's devised an alternative program. The difference is that the customer, after getting his club card stamped four times for each of his four purchases, can choose any album in the store with prices ranging from \$5.98 to \$8.98. The advantage to the customer is that he gains access to those labels which don't run coupons. He also needs to carry only one card rather than separate coupons for each label. The catch is that the buyer must surrender his coupons to the store. This is the point at which Maranatha cashes in the coupons, thereby financing its record giveaway. The club cards, 25,000 of which were sent to Village customers, lock the customer into the store for his record purchases. Hertel estimates that the record companies retrieve only about 20 or 30% of the coupons they print. Imagine their surprise when Hertel sends them what he estimates will be an 80 to 90% return.

Bookstores have also become concert ticket sellers and promoters to gain access to the record-buying audiences. There was a time when performers on tour lugged not only their instruments and sound system, but boxes filled with their records for sale at concerts. That is changing. Now some bookstores, like Logos, even set up their own record-selling booths at the at the concert hall. Fresno Bible House sponsors performers, sells tickets, arranges for artist in-store appearances and airplays the touring artist's music on its radio station. For most stores, however, concert promotion is both expensive and risky. Hertel recalls the time Maranatha Village sponsored a B.J. Thomas concert—an endeavor that failed so miserably, he'd rather forget. However, though not skilled as concert promoters, most bookstore owners find the sale of tickets to be a safe, profitable, and customer-baiting venture.

Robbie Marshall of Praise Co. record store also runs Road Home Productions, which sponsors concerts, as well as its



subsidiary, Eterniticket, Road Home's ticket marketing system. Marshall got involved in concert promotion because the Christian record market was not large enough to ensure a steady business from record sales alone. He's even had offers for Road Home to become the gospel division of its secular counterpart, Feyline Productions in Denver, but he's content to promote his concerts, sell his records, as well as Famous Amos cookies and fresh-squeezed orange juice. "They help to get the customers in too," he explains.



Busy activity at the Fresno Book and Bible House.

Christian record stores, in contrast to the bookstores, sell significantly more black gospel. That's because there's a sharp division between the sale of white-style gospel vs. black gospel. Because most Christian bookstores are white-owned, white-style gospel sells best. Black gospel, on the other hand, is most often sold via secular record stores and churches (because of the popularity of custom, church-performance recordings). The bookstores hope to change that as attempts to introduce the public to the wide array of gospel music performed by blacks are being made in most major stores. Christian record store owners and churches (because of the popularity of custom, church-performance recordings). The bookstores hope to change that as attempts to introduce the public to the wide array of gospel music performed by blacks are being made in most major stores. Christian record store owners claim they do very well with the black gospel product already.

As the gospel music industry continues to grow, and as more and more Christian labels become affiliated with secular record companies, it's going to become increasing difficult for an individual bookstore to deal on a one to one basis with all the diverse companies. Conversely, major labels will not find their distribution facilitated by having to deliver their product to so many single stores. However, since the religious labels hold a strong card-in-the-hand, or rather, coupon-in-the-hand, Christian bookstores have no alternative but to continue to deal directly with the record companies. That's because record companies offer the lucrative coupon program only to those stores that deal direct, as well as co-op advertising and other discount incentives. Still, bookstores are discovering distributors like Spring Arbor. Besides the convenience of dealing with one company of many, stores find that their re-ordering needs are met more efficiently by distributors.

Records are getting stiff competition from cassettes in the gospel music field. Cassette sales have risen dramatically, so much so that one store orders 75 cassettes for every 75 records. Consequently, records have had to move over on the racks to accommodate cassettes as well as the poorer-selling 8-tracks. Many stores place cassettes directly next to their record counterparts. Records are proudly displaying more of their faces in most stores. Not only are they exhibited face out to attract customers with their catchy covers, they are also receiving additional promotion at the register. Bookstore record departments are being rearranged in category rather than alphabetical separations to parallel the system used in secular stores. New release information is mailed to customers. One store chain, Logos, has hit upon the idea of donating albums to the local college radio stations to familiarize youth audiences with the Christian sound (and the Logos name).

In short, bookstore selling methods are gaining in sophistication of marketing in the hope they will gain in audience of buyers.

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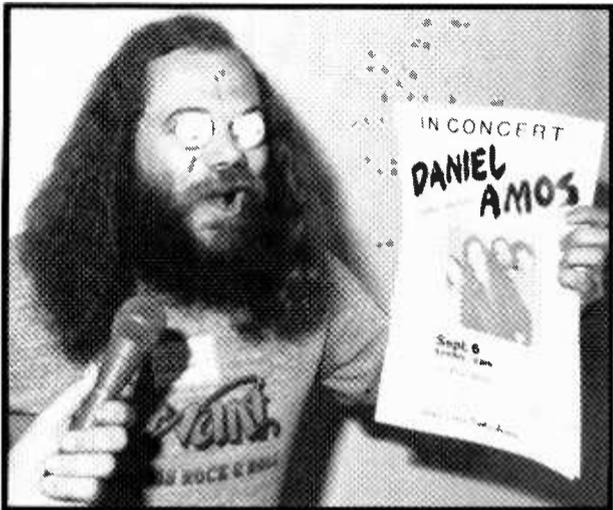
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• Continued from page G-10

stations, as well as the larger ones, with top professional programming featuring talented personalities. This, he reasons, will prove to be competitive and give the stations an opportunity to increase their all-important ratings.

The introduction of the satellite service to gospel radio has created dialogue among some gospel programmers concerning the future of their medium. Because of shoestring budgets at many stations, the hiring of quality air talent has been a near impossibility. For those stations, a national feed might be the boost needed.

But gospel radio is not without talent. There has been a decade or more of growth for music-oriented gospel stations. Some deejays have grown up with the music, and they provide some stations with acceptable air presentations or better. WAEC's Beattie says, however, that anyone entering gospel radio from secular radio must learn radio all over again from a different perspective, for gospel radio is unique in itself.



Photos by Denny Keitzman

Chuck Clements is interviewed during Festival '81.

There simply isn't a pat formula for religious radio anymore. In years past, block programming was the most traditional form of religious radio, paid for by 15- or 30-minute block purchases from Bible expounders and preachers ranging from soft-spoken counselors to hellfire brimstoners.

But music has been taking an increasing share of the front

seat. Although contemporary still seems to be the most popular form of Christian music among record buyers, MOR apparently hits the mark as the average air sound.

The present situation closely parallels the underground FM problem secular radio experienced a few years back. Progressive gospel radio, utilizing Christian rock music, has a limited source of revenue from advertising. MOR, on the other hand, doesn't offend the conservative listeners (some of whom feel that rock music, Christian or otherwise, is satanic). Yet MOR can hold the attention of some of the contemporary listeners. Out of this tension seems to be developing an adult contemporary Christian format which is holding its own in some markets, including KXYZ in Houston, KBRT in Los Angeles, KBRN in Denver, WZZD in Philadelphia, and several others.

"In our city, there seems to be a swing back towards MOR music," explains Jack DePetris of Buffalo's WDCX, one of the gospel chain of Crawford Stations, whose program formats vary according to their markets. "Judging from our listeners, other radio stations, and from the record companies themselves, there seems to be a slight shift."

But trying to pin down just what the shift is nationwide is the needle in the haystack. Depending on what programmer one queries, that person's format is the one on the grow. WPCE's Willis says it's black. WDCX's DePetris says MOR. WAEC's Beattie is hot on contemporary. A station in Xenia, Ohio, WGIC, switched back to southern gospel after trying out contemporary unsuccessfully. Many stations still program traditional hymns; yet others present Christian beautiful music formats, or "sacred" music.

The bullish claims of many of the stations are echoed by record company promotion people and even reinforced by their reports on sales. Despite economic hard times in the record industry, gospel radio has continued to be on the grow, and at this point shows no signs of tapering off.

"Black is on the move," reports Bill Traylor of Heartwarming/Impact Records, a subsidiary of the Benson Company in Nashville. That news is good news to a music form which only a few years ago was being slowly squeezed off radio. Even to this date, there are only a few-time black gospel stations.

"There's also a whole revitalization of southern gospel music," Traylor added. "It's first cousin to country music, and southern gospel is about to take off like country music did."

It appears that the traditional formats are encountering the most setbacks currently; not because of their air sound, but because of the dwindling supply of records for their format. Contemporary sells the most for the labels; thus, MOR and traditional rosters have been shaved.

"Music of a traditional or MOR nature is becoming very limited in the current catalogues," says David Benware, who heads up a radio consulting and programming service out of the Dallas/Ft. Worth area. "The record companies have pur-



ged a lot of their past product, which was often traditional and MOR in nature. For a radio station going on the air today, planning a traditional or MOR format, planning to go mostly music, it's very difficult to get ample product to establish a music library."

But even considering the music supplies that are plentiful, all-music formats on religious radio are rare. "Like it or not," says WAEC's Jay Beattie, "it takes programs, too. It's not going to be done with superstar jocks. The jocks have to know that there's only one Superstar, and that's Jesus Christ."



KRJB Spokane music director Brian Gregory is flanked by Myrrh regional promotion person Doris Purcelli and Myrrh artist Benny Hester.

With many programmers such as Beattie, gospel radio isn't all work. There is a ministry involved, too. That involves edifying the Believers through the music and teaching them through the programs. Some programmers, hounded by the bottom line and performance monitoring of owners, would just as well see the station run on ministry motivation alone. There are only a few stations, such as college outlets and non-commercial stations like KLYT in Albuquerque, which can put their full emphasis on the ministry aspects of gospel radio and not worry so much about the bottom line.

Some stations, such as KTOF-FM in Cedar Rapids, Iowa, and Continental Radio's WXRI in Portsmouth, are making an effort toward compressing their teaching/preaching segments into capsulated vignettes which better serve the modern American on the go, they say. Various 30-second to five-minute program shorts are being called on to fill the holes.

"Our age group," says KTOF-FM's Randy Jordan, who is 28, "was raised with top 40 radio: five-minute news at the top of the hour, and a feature at the bottom, and music all around it. That's what we cut our teeth on, and I expect if Christian radio's going to mature and grow, that's basically what you're going to be looking at. There will be an emphasis on music, but programs will always be a part of what we're doing. That's the ministry aspect of our work."

"What we're going to see," adds David Benware, "in the pure 100% Christian format, are some stations popping up that are nearly all music. If a station can follow a general programming rule today, by trying to serve one audience and trying to build that one audience with consistency, then whenever the audience tunes in to the station, they know what kind of programming they're going to get. If they follow that rule of thumb, than I think we'll see a number of these stations, and I think they'll be quite successful."

Benware was alluding to the situation in which many stations have found themselves in past years, programming contemporary Christian music in some time slots, and filling the others with program blocks which appeal to an older age group. Benware, and many other observers see that as an audience loser.

Most gospel stations going the music route have settled for now on a combination music/block program format: Music to build the audience, and block programs to pay the bills.

But even block programs aren't footing the bills as they used to. The donor pool, the source of the dollars which allowed preachers to buy time on stations and keep the stations going, is no longer as accessible. Indeed, it is smaller, due to the economy and the increase in the number of religious stations serving common markets.

As a result, the music/block combination stations are find-

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ing sales of radio spots during the music period more and more important. A large number of stations are constantly on the lookout for radio salespeople who know sales, radio and gospel radio equally well. At present, those qualified people are few and far between.

Gospel stations also still face a continually formidable obstacle which they have faced for years. The stations have been stymied in grabbing national or even local secular advertising dollars due to their traditionally low spot on the ratings totem pole, imposed years ago when the quality average of religious stations was low. Gospel programmers feel they haven't been given a fair shake because of their highly specialized audience, which tends to get lost in the shuffle, they feel, when surveys are taken.

In a promising effort to re-position themselves in the eyes of the national advertisers, some 44 stations have now linked up to form the Gospel Radio Network, a New York-based pr and radio spot sales representation effort.

Part of the tools being used by the GRN is the data gathered in two nationwide surveys. The oft-quoted Gallup/American Research Corporation's "Profile of the Christian Marketplace" is one.

"The American Research survey," explains WWDJ's Battaglia, "pointed out that one out of every 10 Americans is a regular gospel radio listener. The surveys show that the Christian listening audience is also extremely loyal."

The new meat to chew on is the study commissioned by the Connecticut Mutual Life Insurance Co. to assay American beliefs, attitudes and behavior in the 1980s. The highly-publicized survey revealed that "religious commitment is a far more accurate predictor of attitudes and behavior than sex, race, age, income, education, occupation or political persuasion."

Referring to that survey, Battaglia added that it "shows the tremendous grassroots identification with religious trends in this country, and gives even more credence to the viability of Christian radio."

"The average ad agency," commented WAEC's Beattie, "doesn't give credibility to Christian radio, or what is actually happening. They can't, because they're dealing with the masses. It's not that there aren't many in the masses who are Christians; they just aren't outspoken Christians."

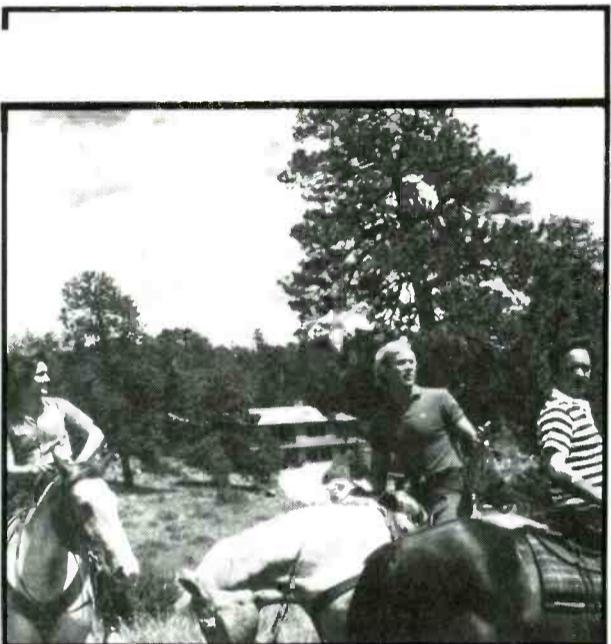
"You go into the average ice cream place or Shoney's on Sunday night down south, after church, and they're packed," he adds. "Where did they all come from? Church. But they eat food, wear clothes, go on vacation and drive cars, just like everyone else. Who's reaching them with ads? In many cases, it could be the Christian radio stations."

The Gospel Radio Network and Radio Spot Sales have been at work wooing national advertising firms to make buys on member stations. The first catch through the Network effort was a Maxwell House coffee run, and the next is reported to be a buy from a jeans manufacturer.

Gospel radio's come a long way, and the growth has just begun. Celestine Willis of WPCE summed up the feelings of many broadcasters nationwide when she said of her station, "I see us about to boom."

PAUL BAKER *Billboard*

GOSPEL MUSIC

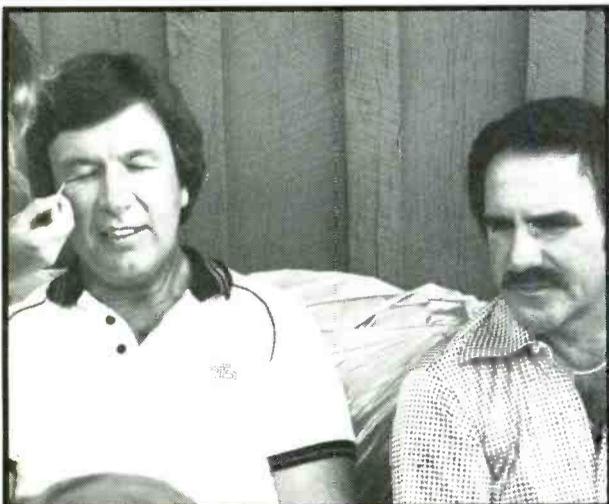


Estes Park, Colo. forms background for location shots as, from left, Russ Taff, Tom Netherton and Dave Boyer look over the "More Than Music" video project.

Credits: Earl Paige, Editor; Ed Ochs, Assistant Editor; Coordination by Paul Baker; Art, Lumel Whiteman Graphic Design.



Gentry McCreary, Luminar Records a&r director and Light radio promotion director, was named producer of the year by The Gospel Announcers Guild. At right, Shirley Caesar acknowledges an award from SESAC.



Bill Gaither in make-up session for Word's new television show, "More Than Music." Host and Word artist Dave Boyer looks on.

Steve Camp
Amy Brown / *Larry Boone*
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The Cure Family
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TAKE UP CHALLENGE

• Continued from page G-22

hold firm. The labels have to realize that it is not up to retailers to set price; they should. If our margin shrinks too much, we'll buy less product."

And, therein, lies another problem. With high interest rates, it is difficult for distributors to buy an LP for 50% off, sell it for 40% off, then give the retailer 30-day terms and make a profit.

Unlike some secular distributors who would have no choice but to raise the price by lowering the discount, many old-line gospel distributors have alternatives. For example, records are not a prime source of revenue to a number of them. For years they have been selling books and other Christian goods to retailers. They make a good profit from these items and if records become too cumbersome they will cut their stocks. That spells trouble for the labels.

At the same time, there is another age-old thorn in the distributor's side which they tolerate but do not appreciate—the coupons that many labels give to retailers when they buy direct and bypass distributors. Although Sparrow dropped its coupon policy, others still make it common practice. A typical case finds a retailer buying three and getting one free from the label, however, the label will not give the same deal to the distributor. Thus, in many cases the label and distributor are competing for the same accounts. The only possible advantages distributors have is the variety of product they offer and better service. Mention of the coupon issue, however, does not generate the instant cries that it did a few years ago. Apparently, many distributors are resigned to it and feel that they can compete with the policy.

Despite the problems, gospel distributors are, for the most part, optimistic and point out several encouraging signs among their customers. "Secular store interest is up," says John Narraway, co-owner of Agape Distributors (Buffalo). "They're more willing to carry all types of gospel product. The stores we deal with let us put in what we want . . . and, at the moment, they're glad anything is selling. They don't care if it's gospel or whatever."

Dave Peters, owner of Los Angeles-based Distribution by Dave, agrees with Narraway's assessment. "Secular stores, such as Tower, are letting us put in the titles. They've become more gospel conscious and carry anywhere up to 100 different titles."

Peters feels the "heavier, rock-oriented gospel music" is selling better than anything. At the same time, it is the heavy-rock gospel that irritates distributors such as Berg.

One form of gospel music, however, that has picked up significantly in sales and has been pleasing as well as a plus to every distributor is children's material.

"There's a resurgence," says Peters, "of children's teaching material. Cassettes and books are at the forefront. At the Anaheim Convention (Anaheim, Calif.) last July, 60% of our sales were in the children's product lines."

Dave Dykhous, Spring Arbor Distributors, Ann Arbor, Michigan, agrees and sees the "children's area as a growing opportunity for distributors."

One of the keys to the demand for children's product in Peters' opinion is price. "Most of it is under \$5. It's a great gift, a good impulse item at stores and we make an excellent profit. The mistake distributors have made in the past is to classify children's product as strictly a Christmas gift item. It's not. It sells throughout the year, there is not any particular season for it."

Aside from children's product, there has been a steady growth in the entire spectrum of gospel. "Retailers," theorize Narraway, "have become more aware of how much records can mean to their business. For us, Christian record sales are just starting to boom."

Although most distributors sell 90% of their products through traditional Christian bookstores, business in secular stores is growing, too. "The secular store will usually do a much better volume," he says.

And, in most cases, the secular store gets a break on price and payment terms. Narraway's secular customers, for example, buy an LP about 20¢ cheaper than their Christian counterparts and secular store's take longer than 30 days to pay. They also carry four or five times the number of titles that a small Christian bookstore (50-100 titles) purchases.

If anything, titles and classifications have become blurred to distributors. Ed Myers, president, Festival of Song Music, Rockford, Illinois, says there are "no clear-cut classifications anymore. Stores carry everything from traditional to hard rock and we even have country artists cutting gospel LPs."

Dykhous, who carries one of the largest stocks of records (3,500 titles) has started to add "classical titles to our accounts. We've put in the CBS Gramophone series with works that are religious-oriented—Bach and Handel, for example. We've found many people who shop in Christian bookstores, don't shop in any other record store. Therefore, it's only natural to develop some of them as classical customers."

Regardless of what type of gospel category the music falls into, the price is typically \$7.98. Myers feels the market has peaked with the \$7.98 price and "the price must remain there if the public is going to stay interested. Dykhous sees the new Dylan (\$9.98) as an interesting test and Peters feels the public will pay \$8.98 and \$9.98 "if they really want the product."

Berg stresses the need for "labels to raise the list price, if they have to but don't try to force the retailers to establish a price."

Return policies vary from Berg's ("no returns") to Narraway's 100%. Regardless of the policy, virtually all distributors



Leon Patillo, Word executive Roland Lundy and Donn Thomas at a recent convention.

caution retailers to buy carefully. "We get a small percentage," says Peters, "perhaps 1/2 of 1% back even though we allow 100% returns. We ask retailers to keep the product for at least three months and no more than one year. They they apply for an RA."

Dykhous allows a store to return "up to 10% of what they purchased" and there is a "3% to 6% penalty on returns." Dykhous encourages buyers to purchase small quantities and he's installed one of the most sophisticated computerized systems in the industry to help them with buying it. It is partially because of that system that Dykhous's company has grown to 6,000 accounts in all 50 States.

Under his guidance, Spring Arbor has put out four catalogues during the past year. "Three were strictly on music and our accounts order by it." 1,600 accounts subscribe \$35 a year) to the company's "Microfiche file."

Each month the 1,600 get 4"x5" plastic slides which they place in a store "reader." The slide gives them such information as best-sellers, new items, who is on tour, who has new records coming out and various other key information. A toll free number is supplied and the retailer can place a call and order any one of 3,500 music items.

Spring Arbor, however, has created an even more sophisticated system for 400 other accounts. These stores—known as "inventory control stores"—subscribe to Spring Arbor's "Telxon System," which enables Spring Arbor to keep control of its individual inventories. The Telxon scans the ticket (from the LP) similar to a bar code. When an LP is sold it is entered into the Telxon which is coupled to Spring Arbor via telephone. The sale is transmitted via sound to Spring Arbor's computers which automatically track inventory in the store. Thus stock can be replenished immediately and there is no question about the titles that are selling in a given area.

Dykhous has found the computerized system has made his distribution company extremely efficient which is why "we only have to allow 10% returns. We seldom even run into the problem because inventory is tightly monitored."

Peters' operation is fully-computerized as well and has enabled him to run more efficiently and control inventory to an extent where he does not have to fear returns.

Berg has developed a non-computer system which he calls an "overhead chart system. Everything that comes into the warehouse is charted and dated. We keep a constant record of what we sold by what we don't have on the shelf. It's simple and it does the job." The weakness is that there is no record of where records are selling nor who is selling them.

Other distributors, while still not computerized, envision adding some form of it within the next year. It appears computerization will become a necessity due to the growing number of titles being stocked. Dykhous, as mentioned, stocks 3,500 and most other distributors fall in the range of 1,000 to 2,500. Small retailers may carry 100 titles; a secular account several hundred and large, Christian accounts (Maranatha Village) up to 1,000.

The only hitch in growth seems to be coming from external (high interest rates) and internal (decreasing discounts) elements. If labels force the elimination of the suggested list price at the expense of the distributor's discount, there will be a decrease in buying. Some distributors may buy fewer titles, while others will cut down the amount of each LP. It is, as Berg says, "a question of economics. 10% will not be a sufficient margin."

There are distributors who see and understand the problems the industry is going through. "Our biggest challenge in the future," says Dykhous, "is to work in conjunction with labels. In some cases they treat us like a stiff competitor . . . after all, we're fighting for the same number of accounts. But they must understand our position. We'd like to provide more services, more point-of-sale material. We think we can do many things for the industry and help its growth. Some of the bigger companies are just now starting to come around to that line of thinking . . . I hope the rest do, too." **Billboard**



Genobia Jeter and Inez Andrews

GOSPEL MUSIC

Best Of Both Worlds

• Continued from page G-6

its black gospel profile, under the general management of James Bullard.

MCA/Songbird has album projects in the works and/or on the shelf for the Archers, Marty McCall & Fireworks, B.J. Thomas, Roby Duke, Mylon LeFevre, Jeannie C. Riley, Donna Fargo, Barbara Mandrell and Merle Haggard. Sparrow distributes MCA/Songbird in Christian stores, while MCA handles Sparrow for secular outlets. To date, the label has steered clear of black gospel. "We're not knowledgeable enough yet," says a label rep. "We have a two-fold thrust, country things and contemporary things."

Viewing the pluses and minuses of gospel recording, MCA/Songbird's Charlie Shaw says, "Because the economy is a little soft, there's a concern by the artists to think through their projects. It's given a better quality to our products. Albums aren't a mish-mash of musical directions. They come out as cohesive packages." Shaw is the company's director of distribution and marketing.

Millennium has out gospel product on Tommy James, Don McLean, Bruce Cockburn, Bruce Sudano and the trio Seville. Millennium's Frances says that for "Genesis," the flip side of McLean's hit single, "Crying," the company sent samples of the record to gospel music retailers. Each sample was accompanied by a cover letter from McLean to explain the action.

Adds Frances, "We rely heavily on the GMA for direction and information. I don't do a very hard sell on our gospel issues. I just try to let the people know there's another side to our artists. Our promotion is low-key so we don't appear to be the new kid on the block—or an exploiter of something that's burgeoning."

Sparrow, with its allied label, Birdwing, has organized a comprehensive and imaginative merchandising system to move its albums in retail stores. The system involves various kinds of discounts, special merchandising materials, free goods and prizes for selected retail displays of Sparrow/Birdwing products. In addition, retailers are kept abreast of artist recording and concert activity and with ways for turning that activity into sales.

Among Sparrow/Birdwing's top acts are Keith Green, Candle, 2nd Chapter of Acts, Phil Keaggy, the Talbot Brothers, John Michael Talbot, Silverwind, Lamb, Scott Wesley Brown, Matthew Ward and James Vincent.

Another California label, Spirit, reports that its income has risen 30% to 40% over last year's. The label boasts Pamela Deuel Hart, Paul D. Davis, City Limits, Annette Villbrandt and Randy Matthews on its recording roster. Progress handles Spirit's secular distribution.

Chuck Cline, Spirit's promotion director, says, "I am so impressed by the amount of songwriting ability in gospel music. You can't sell the record without good material." Cline adds that he has noticed a general increase in production funds, as well as in label money to support on-the-road promotion of the product. On the down side, Cline notes, is the continuing scarcity of airplay for Christian music.

Light, the chief record label of the Lexicon Corp., lists Andrae Crouch, Walter Hawkins, Resurrection Band, Sweet Comfort Band and Reba Rambo as its bestselling acts. Lexicon has also established the Luminar label for new artists who perform traditional black music.

Larry Jordan, executive vice president of Lexicon, says his company has not experienced a "strong increase" in sales the past year. But he notes that gospel music is "gaining recognition as a viable and competitive form of music." To underline this, Jordan points to the gospel exposure on this year's Grammy ceremonies and to the widened public acceptance of Andrae Crouch. He says that there will be a new Warner Bros. album out on Crouch soon.

Recently, Lexicon took over the distribution of its own sheet music, and beginning Dec. 14, Lexicon/Light/Luminar will distribute its own records. Both functions have been handled by Word. Lexicon also repurchased the last 50% of its own stock, which had been owned by ABC through Word. Now the company is wholly owned by Ralph Carmichael.

Byron Spears, owner of Bee Gee and Birthright, says both new labels are doing well and are signing additional artists. Acts include the Gabe Hardeman Singers, the Biblical Gospel Singers, Rodena Preston, Brenda Holloway, Stephen Swanson, Oida Sains, Ron Murphy and Walter Ark. Spears also maintains that Edwin Hawkins is still contracted to Birthright—a position rejected by PolyGram. **Billboard**



Marty McCall & Fireworks



Jessy Dixon, left; and Walter Hawkins.



Kathie Sullivan and Barry McGuire.



Debby Boone and David Meese.



Amy Grant and Dal's Holm.



Cheryl and Richie Furay.



The Swanee Quintet



The Original Soul Stirrers



Archer group, from left, Steve Archer, David Bendett, Janice Archer, Tim Archer and Jim Foglesong, president, MCA Nashville.

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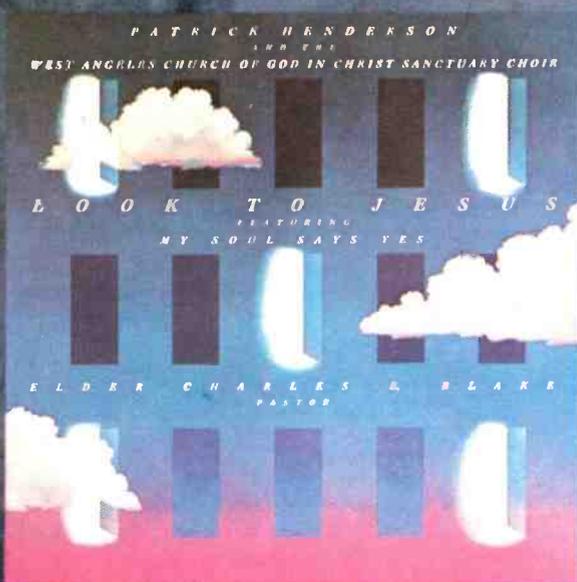
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Campus Response Slow To Middle-Ground Acts

By EDWARD MORRIS

NASHVILLE—Live country music has yet to make the gains in the college market it has in other once-foreign venues. To most college talent bookers, country music means either crossover artists such as Willie Nelson and Charlie Daniels or else such traditionalists as Bill Monroe. There appears to be little campus recognition of country's broad middle ground.

Within this restricted definition, however, most of the colleges surveyed maintain that there is a steady or rising interest in the form. Country music by name acts seems most likely to reach colleges through independent promoters who simply hire school concert facilities. Often, though, the venture is cooperative, with the promoter working with the school's entertainment reps to help pick acts and promote their concerts.

Robert Hoelscher, program advisor at the University of Alabama, reports that on-campus country shows have been uniformly successful. Recent attractions included Charlie Daniels, Willie Nelson and Alabama. "You have to get those acts that cross over," Hoelscher contends. "We couldn't do a Conway Twitty concert here."

While the co-promoted Daniels and Nelson concerts made money, Hoelscher is quick to point out that students were only partly responsible for the success. "We know we can't sell a show without support from the community," he says. The university's facilities range from a 500-seat room to a 15,500-seat coliseum.

As Hoelscher assesses the situation, country music's widened demographics embrace student tastes without relying on them—a condition which makes country music concerts a safer bet for promoters. "The AOR acts give us the most difficulty," he observes. Even so, Hoelscher reports no rush for more country shows on campus and says that none are scheduled. "We may do another country act in the spring," he says.

Outside promoters pay Alabama a flat fee for hall rental and a three percent fee on tickets sold through the university boxoffice.

Hoelscher says he thinks promoters and acts should turn more to relatively inexpensive campus facilities for keeping their production costs down.

There has been little country music activity at the University of Oregon, according to Frank Geltner of the Cultural Forum. "We will occasionally get a call from a regional

promoter to consider something country, and there's a local radio station that tries to do something with it," Geltner says. Willie Nelson drew well for his appearance on campus, but a Ronnie Milsap show had to be cancelled last year for lack of ticket sales. Bill Monroe was booked for a concert under a co-promotion agreement between the university and Traditional Arts Services of Portland.

Mark Barefield, president of the Union Program Office Council at Florida State University, says there is a demand for country music in his area, but that it is being met by promoters who use off-campus facilities. Consequently, the university has hosted no country shows this year.

A similar dearth of live country talent is reported at Southern Illinois University, George Washington University, and Kansas State. Says Kansas State's program advisor Barbara Burke, "We have been looking at different country acts and looking for promoters to do shows. The reason we've had no concerts, basically, is because of staff changes." She adds that there is sentiment at the university for doing a "major concert" with a progressive country act, such as Don Williams, Mickey Gilley, Johnny Lee, Crystal Gayle or Eddie Rabbitt.

A spokesperson for George Washington University says that there is a good deal of bluegrass activity on campus, but that it involves local or regional bands.

Within the past year, the University of Toledo has had performances in its Centennial Hall by Conway Twitty, Waylon Jennings, Kenny Rogers, Crystal Gayle and John Denver. None of these concerts was student-inspired says Centennial's director Scott Breckner: "We're so metropolitan oriented that we don't gear strictly for students." In fact, Breckner notes, "students have not booked any country acts here."

Last month, the Oak Ridge Boys attracted a record crowd to Mississippi State's Humphrey Coliseum for a benefit concert which also featured B. J. Thomas, the most recent addition to the Grand Ole Opry. University spokesman Michael Marion says that Willie Nelson, Ronnie Milsap and Kenny Rogers have also made successful appearances recently. "Country music is our biggest seller," Marion reports.

According to Marion, before an outside promoter can solidify a booking at the university, it must have the approval of a 12-student entertainment board.

Marion says that country acts are easy to work with—both in terms of technical staging requirements and contract riders. The university uses money from its student activity fee assessments (\$3 per student per semester) to pay for free shows and as a contingency fund to cover for concert losses. "Some of the free shows," Marion notes, "are rock'n'roll—for balance."

In spite of its country successes, the university has no more such concerts scheduled. Marion says the ideal is to do two or three country concerts each year.

Caroline Flemming, membership secretary of the National Entertainment & Campus Activities Assn., says interest in country music for colleges is "picking up every year." NECAA has 850 schools and 600 booking agents and acts as members.

Most of the active performers on NECAA's country listing are bluegrass bands. "They are doing a lot of coffee-house bookings," Flemming explains. "Colleges aren't looking for high-priced acts."

Newsbreaks

• NASHVILLE—In response to letters sent out by Dolly Parton, in cooperation with the Country Music Assn., President Ronald Reagan and more than 30 state governors have proclaimed October Country Music Month.

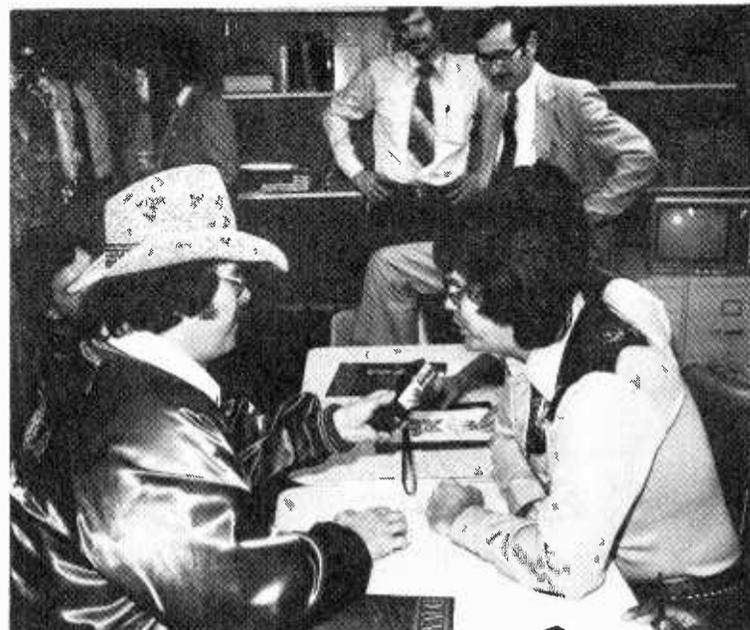
• NASHVILLE—To vamp up membership, the local chapter of NARAS is sponsoring a "25c A Wheel" rollerskating party in the BMI parking lot Thursday (1). Admission is \$3.

• NASHVILLE—Vice President George Bush was among the crowd of 700 honoring Roy Acuff at a recent roast. During the festivities, Bill Ivey, director of the Country Music Foundation, announced that the foundation will present a new, annual award in Acuff's name to a country entertainer committed to community service. Proceeds from the \$100-a-plate dinner went to the Buddies of Nashville, a local support group for children with single parents.

CMA Membership Confab Firmed

NASHVILLE—The Country Music Assn. annual membership meeting will be held here Oct. 15 at Opryland Hotel. Agenda items include election of the board of directors, the annual president's report, the presentation of the Founding President's award by Connie B. Gay, the CMA's first president and an introduction of the current CMA board members.

The meeting is open to all CMA members. Proxies for those members unable to attend must be returned to the certified public accounting firm Deloitte Haskins and Sells by Monday (5).



MILSAP MESSAGE—Ronnie Milsap, right, tapes a radio spot for disk jockey Jim Lunden, WPKX-AM Alexandria, Va. during a recent instore autograph session at a local Woolco. Woolco sold more than 500 copies of Milsap's latest RCA album, "(There's) No Getting Over Me," during the promotion.

Exotic Autos On Album Jackets; Cadillac Takes Back Seat To Bus

NASHVILLE—Question: What has a spine and four wheels?

Well, it seems that about every other country music album cover does, these days. Of late, there's been a real traffic jam of album art built around motor vehicles. Some symbolize high status, some high spirits. Others are just parked there.

In this last category is the jacket design for Gene Watson's current MCA collection, "Old Loves Never Die." Pictured on the back is a late model Lincoln Continental—and on its fender sits a newly coifed and bearded Watson, stricken with a quizzical look.

No stranger, however, to the svelte posing that eludes Watson, dapper Ray Price leans smugly against a gleaming Rolls-Royce for his Dimension "Town & Country" package.

Eternal good ole boys Moe Bandy and Joe Stampley favor a battered and pitted Chevy pickup for their "Hey Joe! Hey Moe" Columbia project, while Rounder Record's Sleepy LaBeef elects a somewhat glossier—if not newer—pickup to convey his workingman's credentials for "It Aint' What You Eat It's The Way How You Chew It."

Until it was supplanted by the Silver Eagle tour bus and, later, the Mercedes, the Cadillac was the dream chariot of all country music folk. After all, the Caddy had those two most treasured attributes of the arriviste: great size and surpassing gaudiness. Two of these Detroit dinosaurs have been lured from the past to grace the covers of Hank Williams Jr.'s "Habits Old And New" album for Elektra and Sonny Curtis' "Love Is All Around" project for the same label.

In a trifle classier mode, that eminent man-about-motors, Marty Robbins, peers over the hood of a custom-built Panther Deville on a recent Columbia album, whose cover legend proclaims, "Everything I've Always Wanted." (Whether that title alludes to the musical or the mechanical is not clear.)

Looking forlorn enough to be declared a ward of the Country Music Hall of Fame, Vernon Oxford poses ominously near the exhaust end of what appears to be a Chrysler on his "His And Her" album for Rounder. That the car has a "His" license plate and is the lone occupant of a two-car

garage implies not just a sense of loss, but also a rage against subtlety.

Chet Atkins picks a Classic—old design, new parts—as the symbolic vehicle for his latest RCA album, "Country—After All These Years"—not a bad choice from the recognized master blender of musical styles new and old.

In a tableau that conjures up drive-in restaurants and prom nights, a youthful Ronnie McDowell lounges in the cockpit/throne room of a red Thunderbird to underline the theme of his "Going, Going... Gone" album for Epic.

But surely the apex of auto-eroticism is reached via the cover of Conway Twitty's "Mr. T" entry for MCA. Not only are there two photos of a handsomely restored Thunderbird convertible but also a prominent liner note of thanks to the restorer from Twitty himself.

Bluegrass For Int'l Markets

NASHVILLE—The U.S. government is sponsoring a month-long overseas tour that will expose bluegrass-flavored country music in Portugal, Greece, Turkey and Cyprus.

Buck White and the Down Home Folks, and Harold Morrison and Smoking Bluegrass have been booked by the Arts America program of the International Communications Agency to perform more than 20 concerts in these four countries.

According to an Arts America spokesperson, the organization sends "music that is suggested by our embassy personnel abroad. Right now, interest in country music is stronger than it's ever been."

Previous Arts America forays into sending country abroad have included a well-publicized tour by Roy Clark, the Oak Ridge Boys and Tennessee Ernie Ford to the Soviet Union several years ago.



CALAMITY JAMS—Calamity Jane joins the Burrito Brothers for "Jambalaya" during a recent CBS Records benefit concert at the Cannery in Nashville. Proceeds from the event went toward the National Entertainment Journalists Assn. scholarship fund.

Billboard® Hot Country Singles™

Survey For Week Ending 10/3/81

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OCTOBER 3, 1981, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	13	MIDNIGHT HAULER/SCRATCH MY BACK—Razzy Bailey (R. Moore, M. Strong, E. Cagle, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	★	41	5	CRYING IN THE RAIN—Tammy Wynette (C. King, H. Greenfield), Epic 14-02439 (Screen Gems, BMI)	★	69	3	LET THE LITTLE BIRD FLY—Dottsy (D. Wayne, B. Fischer), Tanglewood 1910 (Broken Lance/B. Fischer, ASCAP)
☆	3	12	PARTY TIME—T.G. Sheppard (B. Channel), Warner/Curb 49761 (Tree, BMI)	★	42	6	SHE'S STEPPIN' OUT—Con Hunley (T. Brasfield, W. Aldridge), Warner Bros. 49800 (Rick Hall, ASCAP)	★	70	2	PATCHES—Jerry Reed (R. Dunbar, N. Johnson), RCA 12318 (Gold Forever, BMI)
★	4	10	STEP BY STEP—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, Deb/Dave, BMI)	★	44	4	HEART ON THE MEND—Sylvia (K. Fleming, D.W. Morgan), RCA 12302 (Pi-Gem, BMI)	★	71	NEW ENTRY	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)
★	5	12	TAKIN' IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 18/2188 (Algee, BMI)	★	45	4	YOU MAY SEE ME WALKIN'—Ricky Scaggs (T. Uhr), Epic 14-02499 (Amanda-Lin, ASCAP)	★	72	5	CINDERELLA—Terry Gregory (J. Whitmore, L. Kimball, M. Sherrill), Handshake 02442 (Easy Listening, ASCAP, Al Gallico, BMI)
★	6	14	TODAY ALL OVER AGAIN—Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	★	48	4	IT'S ALL I CAN DO—Anne Murray (R. Leigh, A. Jordan), Capitol 5023 (United Artists, Chess, ASCAP)	★	73	3	WASN'T IT SUPPOSED TO BE ME—Kenny Earl (T. Skinner, J. Wallace, K. Bell), Kari 124 (Hall-Clement, BMI)
★	7	12	IT DON'T HURT ME HALF AS BAD—Ray Price (E. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	★	51	3	MY FAVORITE MEMORY—Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)	★	74	2	SLOWLY—Kippi Brannon (T. Hill, W. Pierce), MCA51166 (Cedarwood, BMI)
★	8	12	HURRICANE—Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI; Rich Bin, ASCAP)	★	52	3	IF I NEEDED YOU—Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbine, ASCAP)	★	75	NEW ENTRY	MOUNTAIN DEW—Willie Nelson (B.L. Lunsford, S. Wiseman), RCA 12328 (Tannen, BMI)
★	9	11	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibo, BMI; Weik, ASCAP)	★	50	4	TRY ME—Randy Barlow (R. Barlow, F. Kelly), Paid 144 (Frebar, BMI)	★	76	2	THE LAST WORD IN JESUS IS US—Roy Clark (B. Zerface, J. Zerface, B. Morrison), Songbird 51167 (MCA) (Combine, BMI/Music City, ASCAP)
★	10	7	NEVER BEEN SO LOVED—Charley Pride (N. Wilson, W. Holyfield), RCA 12294 (Al Gallico, Dusty Roads, BMI/Bibo, ASCAP)	★	44	46	LOVE IS KNOCKIN AT MY DOOR—Susie Allanson (M. Wright), Liberty/Curb 1425 (Vogue, G.S. Paxton, Weik, BMI)	★	77	3	IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)
★	11	12	RIGHT IN THE PALM OF YOUR HAND—Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement, Weik, BMI)	★	49	5	LEFTY—David Frizzell (L. Bastian), Warner/Viva 49778 (Peso, Wallet, Blue Lake, Fast Lane, BMI)	★	78	2	WOMAN IN MY HEART—Bobby Hood (A. Aldridge), Chute 018 (Muscle Shoals Sound, BMI)
★	13	10	CHICKEN TRUCK/I LOVE YOU A THOUSAND WAYS—John Anderson (J. Anderson, E.J. Parker, M. Fields/L. Frizzell, J. Beck), Warner Bros. 49552 (Al Gallico, Peer, BMI)	★	54	4	DOWN AND OUT—George Strait (D. Dillon, F. Dycus), MCA 51170 (Pi-Gem, Golden Dppportunity, BMI/SESAC)	★	79	14	(THERE'S) NO GETTING OVER ME—Ronnie Milsap (T. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)
★	12	10	HONKY TONK QUEEN—Moe Bandy & Joe Stampley (R. Hicks), Columbia 18-02198 (Baray, Mullet, BMI)	★	53	5	DREAMS COME IN HANDY—Cindy Hurt (B. Milsap), Churchill 7777 (Ironside, ASCAP)	★	80	3	ONCE YOU WERE MINE—Dotty West (L. Gatlin), RCA 12284 (First Generation, BMI)
★	14	6	MY BABY THINKS HE'S A TRAIN—Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin', Paw, Paw, BMI)	★	57	3	THE CLOSER YOU GET—Don King (J. P. Pennington, M. Gray), Epic 14-02468 (Chinnichap, Careers, Down 'N Dixie, BMI)	★	81	14	MIRACLES—Don Williams (R. Cook), MCA 51134 (Dick James, BMI)
★	15	11	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ—Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	★	58	4	YOU WERE THERE—Freddie Hart (B. Morrison, J. MacRae), Sunbird 7565 (Southern Nights, ASCAP)	★	82	17	DON'T WAIT ON ME—The Staller Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)
★	16	7	SLEEPIN WITH THE RADIO ON—Charly McClain (S. Davis), Epic 14-02421 (Algee, BMI)	★	62	3	JUST ONE TIME—Tompall And The Glaser Bros. (D. Gibson), Elektra 47193 (Acuff-Rose, BMI)	★	83	NEW ENTRY	I WONDER IF I CARE AS MUCH—Dickey Lee (D. Everly), Mercury 57056 (Acuff-Rose, BMI)
★	17	9	I LOVE MY TRUCK—Glen Campbell (J. Rainey), Mirage 3845 (Giantan, BMI)	★	51	11	I'M INTO LOVIN' YOU—Billy Swan (B. Swan), Epic 14-02196 (Sherman Oaks, BMI)	★	84	2	JUMPER CABLE MAN—Marty Robbins (M. Robbins), Columbia 18-02444 (Mariposa, BMI)
★	19	9	SHE BELONGS TO EVERYONE BUT ME—The Burrito Brothers (J. Beland, G. Guibreau), Curb/CBS 50-2243 (Atlantic, BMI)	★	52	9	WHAT IN THE WORLD'S COME OVER YOU—Tom Jones (J. Scott), Mercury 76115 (Unart, BMI)	★	85	2	LIVIN' IN THE LIGHT OF HER LOVE—Joe Waters (J. Waters), New Colony 6811 (NSD) (Lantern Light, BMI)
★	20	7	TEACH ME TO CHEAT—The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)	★	53	5	SLOW HAND—Del Reeves (M. Clark, J. Bett's), Koala 336 (Warner-Tamerlane, Flying Dutchmen, ASCAP, Sweet Harmony, BMI)	★	86	NEW ENTRY	THE BEST BEDROOM IN TOWN—Judy Bailey (C. Craig), Columbia 18-02505 (Screen Gems-EMI, BMI)
★	23	8	GRANDMA'S SONG—Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)	★	54	28	TAKE ME AS I AM—Bobby Bare (B. Bryant), Columbia 18-02414 (Acuff-Rose, BMI)	★	87	17	SOME DAYS ARE DIAMONDS—John Denver (D. Feller), RCA 12246 (Tree, BMI)
★	20	8	YOU (Make Me Wonder Why)—Deborah Allen (D. Allen, D. Van Hoy), Capitol 5014 (Duchess, Posey), Tree, BMI)	★	55	NEW ENTRY	BET YOUR HEART ON ME—Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)	★	88	13	(I'm Gonna) PUT YOU BACK ON THE RACK—Dottie West (R. Goodrum, B. Mahery), Liberty 1419 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)
★	24	7	MEMPHIS—Fred Knoblock (C. Berry), Scotti Bros. 02434 (CBS) (ARC, BMI)	★	69	2	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (PT-Gem, BMI)	★	89	14	LOVE AIN'T NEVER HURT NOBODY—Bobby Goldsboro (B. Goldsboro), Curb/CBS 602117 (House Of Gold, BMI)
★	22	9	I RECALL A GYPSY WOMAN—B.J. Thomas (Reynolds, B. McDill), MCA 51151 (Jack, BMI)	★	57	NEW ENTRY	WHAT ARE WE DOIN' LONESOME—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	★	90	11	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER—Willie Nelson (F. Ahlert, J. Young), Columbia 18-02187 (Fred Ahlert, Pencil Mark, Ryloc, ASCAP)
★	26	6	THE HOUSE OF THE RISING SUN—Dolly Parton (D. Parton), RCA 12282 (Velvet Apple, BMI/Daria, ASCAP)	★	58	29	HE'S THE FIRE—Diana (C. Lester, D. Morrison), Sunbird 7564 (House Of Gold, BMI)	★	91	7	I'LL DRINK TO THAT—Billy Parker (A.J. Merritt), Soundwaves 4643 (NSD) (Window, BMI)
★	27	8	FEEDIN' THE FIRE—Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)	★	59	30	TRYING NOT TO LOVE YOU—Johnny Rodriguez (M. Haggard), Epic 14-02411 (Shade Tree, BMI)	★	92	10	SHOT FULL OF LOVE—Randy Parton (B. McDill), RCA 12271 (Hall-Clement, Weik, BMI)
★	31	5	FANCY FREE—Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline, ASCAP/BMI)	★	60	70	COMMON MAN—Sammy Johns (S. Johns), Elektra 47189 (Lowery, BMI)	★	93	2	YOU'RE THE ONLY DANCER—Pam Hobbs (J. DeShannon), 50 States 85 (Halwill, Plain And Simple, ASCAP)
★	43	4	SHARE YOUR LOVE WITH ME—Kenny Rogers (A. Bragg, D. Malone), Liberty 1430 (Duchess, BMI)	★	61	34	SOMETIMES I CRY WHEN I'M ALONE—Sammi Smith (L. Bastian), Sound Factory 446 (Buton Willow, Chablis, BMI)	★	94	3	STIRRIN UP FEELINGS—Diana Trask (Foster And Rice), Kari 123 (Jack And Bill, ASCAP)
★	37	5	WISH YOU WERE HERE—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Pi-Gems, BMI)	★	62	47	YOU DON'T KNOW ME—Mickey Gilley (C. Walker, E. Arnold), Epic 14-02172 (Rightsong, BMI)	★	95	9	LIVIN THE GOOD LIFE—The Corbin Hanner Band (B. Corbin), Alfa 7007 (Sabal, ASCAP)
★	38	6	MISS EMILY'S PICTURE—John Conlee (R. Lane), MCA 51164 (Tree, BMI)	★	63	NEW ENTRY	STILL DOIN' TIME—George Jones (J. Moffat, M.B. Heeney), Epic 14-02526 (Cedarwood, BMI)	★	96	8	SNEAKIN' AROUND—Kin Vassy (B. McDill), Liberty 1427 (Hall-Clement, BMI)
★	39	5	ONE NIGHT FEVER—Mel Tillis (B. Morrison, J. Macrae), Elektra 47178 (Southern Nights, ASCAP)	★	64	66	MOCASSIN MAN—Dave Kirby (D. Kirby, J. Allen), Dimension 1022 (Millstone, ASCAP/Joe Allen, BMI)	★	97	17	IT'S NOW OR NEVER—John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys, ASCAP)
★	32	7	JUST ENOUGH LOVE (For One Woman)—Bobby Smith (D. Morrison, D. Kirby), Liberty 1417 (House Of Gold, Cross Keys, BMI/ASCAP)	★	65	65	WON'T YOU BE MY BABY—Keith Stegall (K. Stegall, S. Harris), Capitol 5034 (Blackwood, BMI)	★	98	16	I JUST NEED YOU FOR TONIGHT—Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Weik, BMI) Capitol 5011
★	33	8	BIG LIKE A RIVER—Tennessee Express (A. Wilburn, J. Duncan), RCA 12277 (Prime Time, ASCAP, Master Craft, BMI)	★	66	NEW ENTRY	THEM GOOD 'OLE BOYS ARE BAD—John Schneider (J. Pennig, J. Harrington, K. Espy), Scotti Bros. 5-02489-3 (Flowering Stone, ASCAP)	★	99	6	GET IT WHILE YOU CAN—Tom Carlile (T. Carlile), Door Knob 81-162 (Dpa-Locka, ASCAP)
★	36	6	THE PLEASURE'S ALL MINE—Dave Rowland & Sugar (C. Putnam, K. Kane), Elektra 47177 (Tree, BMI/Cross Keys, ASCAP)	★	67	77	I WANNA BE AROUND—Terri Gibbs (J. Mercer, S. Vimmerstedt), MCA 49809 (20th Century Fox, ASCAP)	★	100	16	YOU'RE THE BEST—Kieran Kane (K. Kane, B. Channel), (Cross Keys, ASCAP/Old Friend, BMI, ASCAP) Elektra 47148
★	35	7	MARRIED WOMEN—Sonny Curtis (B. McDill), Elektra 47176 (Hall-Clement, BMI)	★	68	55	OLDER WOMEN—Ronnie McDowell (J. O'Hara), Epic 19-02129 (Tree, BMI)				
★	40	5	ALL MY ROWDY FRIENDS—Hank Williams Jr. (H. Williams Jr.), Elektra 47191 (Bocephus, BMI)								

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

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CHARLEY PRIDE GREATEST HITS



RCA

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Produced by: Jimmy Bowen

from Mel's
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Elektra 6E-310

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LAS VEGAS
OCTOBER 8th-21st, 1981



Chart Fax

By ROBYN WELLS

It's four No. 1 singles in a row for **Razzy Bailey** as "Midnight Hauler"/"Scratch My Back" cruises to the top after a 13-week climb.

Bailey also becomes the first country artist in 1981 to score three top tunes. Earlier this year, he hit pay dirt with "I Keep Coming Back"/"True Life Country Music" and "Friends"/"Anywhere There's A Jukebox."

Over the past decade, **Merle Haggard** emerges three different years as the first artist to score three No. 1 tunes. In 1975, Haggard had four chart-toppers—"Kentucky Gambler," "Always Wanting You," "Movin' On" and "It's All In The Movies." In 1973 he crested to the top with "I Wonder If They Ever Think Of Me," "Everybody's Had The Blues" and "If We Make It Through December." And in 1972, "Carolyn," "Grandma Harp"/"Turnin' Off A Memory" and "It's Not Love (But It's Not Bad)" all struck the country summit for Haggard.

Ronnie Milsap and **Conway Twitty** both have been the front-runners in garnering three top tunes two years apiece. In 1976, Twitty soared to the top with "This Time I've Hurt Her More Than She Loves Me," "After All The Good Is Gone" and "The Games Daddies Play." The following year, he turned the trick with "I Can't Be-

lieve She Gives It All To Me," "Play, Guitar Play" and "I've Already Loved You In My Mind."

In 1978, Milsap took "What A Difference You've Made In My Life," "Only One Love In My Life" and "Let's Take The Long Way Around The World" to the top. And in 1980, he reigned o'er the country chart with four tunes—"Why Don't You Spend The Night," "My Heart"/"Silent Night (After The Fight)," "Cowboys And Clowns"/"Misery Loves Company" and "Smoky Mountain Rain."

Rounding out the decade for the first artists to garner three No. 1 tunes in a given year are a pair of ladies—**Anne Murray** and **Dolly Parton**. In 1979, Murray shot to the top with "I Just Fall In Love Again," "Shadows In The Moonlight" and Broken Hearted Me." And in 1974, Parton hit the apex with "Jolene," "I Will Always Love You" and "Love Is Like A Butterfly."

And now for trivia you can either cherish or promptly discard, "Midnight Hauler" is the first song with a trucker theme to hit the top of the country chart since **Eddie Rabbitt's** "Drivin' My Life Away" in 1980. The classic trucker tune, **C.W. McCall's** "Convoy," had an amazing six-week run on the country summit, beginning in December, 1975.

This is the last week in the third quarter and time to draw some comparisons between 1980 and 1981. **RCA** has spent the most weeks—13—at the top thus far in 1981, marking a two-week increase over comparable 1980 figures. 11 **RCA** singles have been represented at the top in 1981, with **Alabama's** "Feels So Right" and **Ronnie Milsap's** "(There's) No Getting Over Me" each represented for two weeks. Nine **RCA** singles had seen the heights during a comparable 1980 time frame, with Milsap's three-week run at the top with "My Heart"/"Silent Night (After The Fight)" taking up the slack.

MCA holds steady, racking up a total of five weeks at the top with five separate singles both years. **Elektra**, **Warner Bros.**, **Epic** and **Liberty** are tied for third place with four weeks at the top of the chart apiece thus far in 1981. Last year at this time, **Warner Bros.** had been on top for six weeks with five singles (**T.G. Sheppard's** "I'll Be Coming Back For More" stayed in the driver's seat for two weeks). **United Artists** (now **Liberty**) had seen three singles crest to the top by this time in 1980, with **Kenny Rogers's** "Coward Of The County" locked in the top spot for three weeks. **Epic** had only been on top for two weeks at the start of the fourth quarter in 1980. And **Elektra** had seen three singles charge to the top for one week apiece at this time last year.

Rounding out the top label action so far this year are **Columbia**, with three weeks of No. 1 activity; and **Capitol** and **Sunbird** with one week apiece at the top. Last year at this time, **Columbia** had also seen three weeks of top action—led by **Willie Nelson's** two-time topper, "My Heroes Have Always Been Cowboys."

And by this time in 1980, two singles from the "Urban Cowboy" soundtrack on **Full Moon/Asylum** had stayed on top for a total of four weeks—**Johnny Lee's** three week smash, "Lookin' For Love" and **Mickey Gilley's** "Stand By Me."

So far this year, three singles have managed to hang on to the No. 1 spot for two weeks—**Alabama's** "Feels So Right," **Kenny Rogers's** "I Don't Need You" and **Ronnie Milsap's** "(There's) No Getting Over Me." Two songs had topped the chart for two weeks at this time last year—**T.G. Sheppard's** "I'll Be Coming Back For More" and **Willie Nelson's** "My Heroes Have Always Been Cowboys." And three tunes had remained in the top spot for three weeks by this time last year—**Rogers's** "Coward Of The County," **Milsap's** "My Heart"/"Silent Night (After The Fight)" and **Lee's** "Lookin' For Love." No song has matched that feat thus far this year.

So far this year, groups have held the top spot for five weeks—**Alabama** for three with two singles; and the **Oak Ridge Boys** and the **Bellamy Brothers** for one week apiece. At this time in 1980, groups had also been on top for five weeks—the **Oaks** with two singles, the **Bellamys** with two singles and **Alabama** with its first No. 1 tune, "Tennessee River." Duets have also maintained the same level of top chart activity. By this time in 1980, **Merle Haggard & Clint Eastwood** had scored a No. 1 tune for one week with "Bar Room Buddies," compared with **David Frizzell and Shelly West's** debut single, "You're The Reason God Made Oklahoma," which also claimed the top spot for one week. Coincidentally, both of those tunes were culled from Eastwood movies, the former coming from "Bronco Billy" and the latter taken from "Any Which Way You Can."

And women have held the top position for ten weeks so far this year, a two-week (or 20%) increase over their showing at this time in 1980. The only two-time repeater at the top by this time last year was **Dolly Parton**. Both **Parton** and **Dottie West** have managed to score two No. 1 singles so far this year.

Just to tidy up loose ends, at this time last year, **Razzy Bailey** had never hit the top of the country chart. He achieved his first No. 1 single, "Loving Up A Storm," two weeks into the fourth quarter.

Album Notes: **Hank Williams Jr.** has five albums, all on the **Elektra/Curb** label, currently on the LP chart. **Willie Nelson** is also represented five times on the current album chart, with three **Columbia** offerings, one **RCA** and one **Columbia** soundtrack, "Honeysuckle Rose." But unlike Nelson, none of Williams albums have been boosted by crossover activity. Only two of Williams' tunes have ever crossed to the pop chart—"Long Gone Lonesome Blues," which peaked at 67 in 1964, and "Endless Sleep," which topped out at 90 the same year. Both were on **MGM**.

Billboard® Hot Country LPs™

Survey For Week Ending 10/3/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	6	6	STEP BY STEP Eddie Rabbitt, Elektra 5E 532	40	37	127	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
☆ 5	4	4	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	41	41	59	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
3	2	29	FEELS SO RIGHT ● Alabama, RCA AHL1 3930	42	48	2	HABITS OLD & NEW Hank Williams Jr., Elektra/Curb 6E 278
4	3	17	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	43	47	12	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
5	4	13	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	★ 44	NEW ENTRY		HEART TO HEART Reba McEntire, Mercury SRM 16003
6	6	11	ESPECIALLY FOR YOU Don Williams, MCA 5210	45	31	24	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932
☆ 7	5	5	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	46	46	53	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
8	8	28	JUICE ● Juice Newton, Capitol ST 12136	47	45	22	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547
☆ 13	8	8	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	48	53	99	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
☆ 15	4	4	LIVE Barbara Mandrell, MCA 5243	49	43	24	DRIFTER Sylvia, RCA AHL1 3986
11	11	19	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4026	50	27	30	WILD WEST Dottie West, Liberty LT 1062
12	12	9	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327	51	51	57	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752
★ 17	19	19	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	52	56	7	MORE GOOD 'UNS Jerry Clower, MCA 5125
14	14	53	I AM WHAT I AM ● George Jones, Epic JE 36586	53	52	54	THESE DAYS Crystal Gayle, Columbia JC 36512
15	10	12	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	★ 54	NEW ENTRY		STRAIT COUNTRY George Strait, MCA 5248
16	9	28	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	55	61	178	STARDUST ▲ Willie Nelson, Columbia JC 35305
17	19	24	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	56	62	21	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144
18	22	50	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	57	63	64	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
19	16	13	MR. T Conway Twitty, MCA 5204	★ 58	NEW ENTRY		LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
20	20	14	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	59	60	11	SHOULD I DO IT Tanya Tucker, MCA 5228
21	21	64	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	60	55	14	WAITIN' FOR THE SUN Ricky Skaggs, Epic FE 37193
☆ 30	2	2	GREATEST HITS Willie Nelson, Columbia KC2 37542	61	54	10	ENCORE George Jones, Epic FE 37346
23	28	35	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	62	66	10	WITH LOVE John Conlee, MCA
24	18	12	YEARS AGO The Staller Brothers, Mercury SRM 16002	63	64	8	MINSTREL MAN Willie Nelson, RCA AHL1 4045
☆ 44	2	2	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	64	49	29	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931
26	25	7	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	65	57	47	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
27	24	19	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555	66	68	32	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
28	23	10	RAINBOW STEW Merle Haggard, MCA 5216	67	73	32	EVANGELINE Emmylou Harris, Warner Bros. BSK 350
29	26	69	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	68	71	28	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
30	35	2	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194	69	72	48	BACK TO THE BARROOMS Merle Haggard, MCA 5139
31	34	51	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	70	74	29	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883
32	33	99	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	71	58	45	ENCORE Mickey Gilley, Epic JE 36851
33	39	7	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Soundtrack, Mirage WTG 16051	72	65	19	OUTLAWS Waylon Jennings, RCA AAL1 1321
34	29	35	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	73	75	53	LOVE IS FAIR Barbara Mandrell, MCA 5136
35	38	22	LIVE Hoyt Axton, Jeremiah 5002	74	59	43	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AAL1 3852
36	42	22	ONE TO ONE Ed Bruce, MCA 5188	75	50	3	ONCE YOU WERE MINE Dottie West, RCA AHL1 4117
37	40	16	PLEASURE Dave Rowland & Sugar, Elektra 5E 525				
38	32	48	GREATEST HITS ● The Oak Ridge Boys, MCA 5150				
39	36	18	DARLIN' Tom Jones, Mercury SRM 14010				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

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New On The Charts



KIPPI BRANNON
"Slowly"—74

15-year old Kippi Brannon began developing her musical skills at the age of five, taking up the guitar, piano and banjo at that time. She was discovered three years ago by pro-

FICAP HOSTS DJ AWARDS

NASHVILLE—The Federation Of International Country Air Personalities (FICAP) is hosting its sixth annual Country Music Disk Jockey Awards presentation and banquet at the Hyatt Regency here Oct. 16.

Highlighting festivities is the introduction of the new FICAP board of directors, presentation of new lifetime members and the induction of living and posthumous members into the Disk Jockey Hall Of Fame.

MCA is providing the talent lineup, which includes the Oak Ridge Boys, Brenda Lee, Bill Monroe and George Strait.

Banquet tickets are \$25. Checks or money orders may be sent to FICAP, 1201 16th Ave. South, Nashville, Tenn. 37212. Reservations must be in by Tuesday (6).



FIGURE EIGHTS—He may not be Eric Heiden on skates but MCA Nashville's president Jim Foglesong isn't shy about showing his form at a Music City Rollers industry skating party to raise money for the Nashville Symphony.

ducer Chuck Howard Jr. while singing at a benefit function at a Nashville area shopping mall.

Aided by Dr. Ron Stander of DocRon Productions, Boynton Beach, Fla, Howard has worked to polish Brannon's style. A straight-A high school student with aspirations of law school, Brannon recently signed with MCA. "Slowly" is her first release. For more information, contact MCA Records, 27 Music Square East, Nashville, Tenn. 37203. (615) 244-8944.

Atkins On Crossover

By EDWARD MORRIS

NASHVILLE—With his production of Roger Whittaker's new "Changes" album for RCA, Chet Atkins has re-emerged in the musical mainstream after having left the label recently as its chief Nashville executive.

Whittaker, a British artist best known in the U.S. for his single "The Last Farewell," has turned in "Changes" toward a distinctly pop/country idiom—the kind Atkins was instrumental in creating.

In an interview he gave just prior to launching the Whittaker project, Atkins noted that he saw the homogenization of country music with pop as an inexorable process: "I think country music's been moving uptown ever since Elvis Presley. And pop music's been moving toward us. So it's almost one music now. Maybe if a guy is from the country or records in Nashville, they may call him country; but if you listen to his records, he's not very different from Billy Joel. There's not much pure country music anymore."

As if to reinforce this point, Whittaker undertakes such traditionally country songs as "I Can Hear Kentucky Calling Me" and "Rocky Top." And on Atkins' own latest album for RCA "Country—After All These Years," the famed guitarist includes such pop standards as "Heart Of Glass" and "Let 'Em In."

The dilution of pure country music is "kind of sad," Atkins says, but he adds: "It's not anybody's fault except the public. They decide what will sell ultimately. They're the ones who buy the records—and everybody's in the business to make a living. If they buy more of a certain trend, then that's the way it goes. I hope that you'll still have country artists come along and sell a lot of records—like Gene Watson or the Kendalls—but nobody knows. The trend seems to be toward new groups—like Alabama—and contemporary rhythm sounds just like in pop."

Atkins continues to play a limited number of concerts with a small backup group, as well as appearing frequently on television and with symphony orchestras.

His attitude toward his own albums is self-deprecating: "I just try to make good music. And I'm lucky, because I'm a little square—what I think is good music might be corny enough for somebody else. I don't like my records. I never listen to them, because I always think, 'Why did I play it that way?'"

Slyly, though, he builds himself an escape hatch from his stringent self-criticism: "I suppose if something's a hit, then it gets sounding better. Hits always sound a lot better after they're hits. 'Boy,' you say to yourself, 'that is good. I didn't know it was that good.'"

It was almost like the old days recently, back before the Exit/In closed down and Nashville became a showcase-starved music community looking for a new place to happen. . . . The Burrito Brothers came to town, and proved (to anyone who may have still harbored a sneaking suspicion that they're really a rock band masquerading in country clothes) that they are, most assuredly, an all-country band.

This new incarnation of the 13-year-old group has done more than get rid of the "Flying" in their name—they've also fine-tuned their direction and added a brand new sparkle. (In fact, with Gib Gilbeau and John Beland at the reins, this actually is a whole new act.) Vocally, the match between Gilbeau and Beland is one many producers only hope for in the studio; these singers (with back-up help from side musicians) have blended harmonies and compatible songwriting styles and gives the name "Burrito Brothers" fresh charisma.

So the music was there, and so was the label support. CBS and Curb took the Burritos' benefit appearance for the National Entertainment Journalists Assn. chapter and turned it into a first-class showcase, the scale of which hasn't been seen around town for quite awhile.

More than 600 people turned up at the Cannery (more about this in a minute) to see the Burritos and new local Columbia act, Calamity Jane. Calamity Jane is a first-time-around experiment in this area for the label: it's a four-piece, all-female group with the ability to switch leads and trade off vocal harmonies at the change of a chord. There's an intriguing diversification in Calamity Jane's music—they'll go from a rocking version of "My Boyfriend's Back" to a beautifully-harmonized self-composed country ballad. With four female singers to dominate the



Nashville Scene

By KIP KIRBY

stage, Calamity Jane is never boring. Bob Small, noted New York live show producer, has been working with the new act in preparation for this debut showcase, which explains Calamity Jane's visual edge onstage.

The double package was well matched, which was evident at the show's end and when the Burritos returned to the stage for a standing ovation and encore, and invited Calamity Jane to join them for "Jambalaya." Then there were seven-part harmonies, and if you don't think that sounded nice . . .!

The Cannery, where CBS held the showcase/benefit, just may be the answer to Nashville's prayers. It's an ideal club set-up; in fact, it could be a gold mine, with a few minor changes. It's a huge old warehouse with a brick-and-beam interior (also known as functional decor!), high open-beam ceilings, and a seating capacity for more than several hundred people (not counting SRO situations). Perhaps almost as important, the Cannery also has its own large parking lot and is convenient to Music Row.

The only drawback to the Cannery is that the club doesn't seem sure of whether it's a Cracker Barrel-type restaurant or another Exit/In. During the day, it serves great southern cooking, and it features a lot of "down home" souvenir items up front. But the main room where the stage is located is perfect for small or large music showcases on a full professional basis. Record companies are already picking up on this fact, so hopefully, it won't be much longer that Nashville will be without a better-than-average showcase hall.

Sal Stallone, Sylvester Stallone's brother, has been in Nashville for a couple of weeks, scouting for country material to be used in the soundtrack of a new movie he's scripting. According to Stallone (who isn't planning to take a part in the picture), the film will be "a cross between 'Honeyuckle Rose' and 'The Idolmaker.'" (Or maybe a sort of country "Rocky"?)

From the put on your blue suede shoes or at least your high-heeled sneakers dept., rockabilly pioneer Carl Perkins made his first Nashville appearance in several years recently, performing two sets at Vanderbilt Univ. Although a number of Perkins' best-known tunes were considered oldies by the time most of the audience was kindergarten age, the crowd enthusiastically danced in the aisles for most of the show, which included an upcoming single appropriately titled "Rockabilly Fever."

Making a surprise guest appearance during Perkins' show was Ed Bruce, taking a breather before resuming taping the "Maverick" series in mid-October. For those skeptics who doubt that country music is really attracting younger audiences, take note that this collegiate crowd sang every word of "Mamma Don't Let Your Babies Grow Up To Be Cowboys" with Bruce. Opening for Perkins was a vibrant local group called Jason and the Nashville Scorchers, whose repertoire included a punk-styled version of Johnny Cash's "Ring Of Fire."

What's In A Name: While taping an upcoming segment of the "Mike Douglas Entertainment Hour," Larry Gatlin and the Gatlin Brothers Band revealed why they titled their new album "Not Guilty." Steve quipped that if Barbra Streisand and Barry Gibb could be "Guilty" and do so well in record sales, then the Gatlins could be "Not Guilty" and pick up the sales slack. Then Larry pointed out that the backside of the album says, "Well, maybe just a little bit" . . . guilty, that is. "After all, we're all pretty normal," Larry laughed.

More than 300 guests turned out at a listening party for Emmylou Harris' upcoming album "Cimarron" at Magnolia Sound Studio in North Hollywood. Milling about the crowd were Linda Ronstadt, Rodney Crowell, Maria Muldaur, members of the Pure Prairie League, Duane Eddy and Karen Brooks. The album is slated for an early November release.

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"Husbands And Wives"^(WBS 49825) Is The Fourth Smash Single From The Duo Of The Year: Frizzell & West.



Photo by Exley

"You're The Reason God Made Oklahoma," "A Texas State Of Mind," "Lefty" and "Husbands And Wives" come from the album *Carryin' On The Family Names* (BSK 3555). The CMA has honored David Frizzell and Shelly West with nominations as Duo Of The Year and the Horizon Award. Country radio has proclaimed them its hottest new couple, and no wonder, with this kind of carryin' on.

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Ensign RECORDS



David Bendeth is the first artist launched by Ensign under the new agreement with RCA. First album by the Bendeth Band, "Just Dessert," featuring the single "Love Collect," will be the focus of a major U.S. push. Born in London, Bendeth grew up with such guitar influences as Jimi Hendrix, Eric Clapton, Jeff Beck, John Mayall and the Shadows. His debut solo album "Adrenalin" came in 1979, breaking the song "Feel The Real," which reached number one on the U.K. disco chart. Record Business magazine named him "best new disco male artist" of that year. The Bendeth Band, represented by the Steve Ellis Agency in New York, plans extensive U.S. concert dates.



Slow Children, a Los Angeles based duo, made rapid international progress through their self-titled album and single "President Am I (Hard Time)." The duo is well into completing a second album at Compass Point Studios in Nassau. Already finished is the single "Spring In Fialta," due for imminent worldwide release in 12-inch format, then added to the first album for U.S. release in January, 1982. Slow Children plan an October-November European promotional tour, then returns for dates in the U.S.



A New World Adventure

Roy Sundholm, along with the Bendeth Band, spearhead Ensign's U.S. arrival through RCA with his "East Meets West" album, produced by Nigel Grainge. Brought up in Tonsbery, Norway, Sundholm moved to the U.K. in 1972. He started writing seriously and working with various bands in 1976, before becoming road manager for 999 and for Graham Parker, touring Europe, the U.S., Australia and Japan. By 1978 he was recording his own material and signed with Ensign in early 1979.



Nigel Grainge, Ensign managing director

Nigel Grainge, founder and head of Ensign Records, is a dyed-in-the-wool, 100% records fanatic, an avid collector since childhood who still buys upwards of 30 disks a week and listens to music continually, no matter what: the kind of record man that in these days of lawyers and accountants sometimes seems like an endangered species.

But it's that enthusiasm, coupled with an unerring instinct for picking the hits, that has given Ensign the amazing tally of nearly 30 chart entries from 50 or so U.K. releases, an unprecedented strike rate, including a string of nine consecutive hits from the Boomtown Rats, one of Grainge's first signings to the newly-formed label, back in 1977.

Now he and the company are into a new phase, with the emphasis on international markets—"You've got to sell records abroad to survive"—and especially on America, via a brand new deal with RCA for which Grainge has high hopes.

"I'm very U.S.-oriented; I've been there literally hundreds of times, and now I only want to sign acts with U.S. potential. But in the past we've never had the support we needed. The attitude used to be: 'We know our market and you know yours.' Then I'd come back and tell Bob Geldof or whoever, yeah, they're really going to do it for you. I've never been with a company where it was set up properly. But with RCA it's different; I've never seen such support. I've watched the way they are putting things together for us, and if it doesn't happen it will be because the product's not right, not because the job's not been done."

The deal calls for RCA to release two out of three, but the company has so far picked up the first three albums Grainge has offered. Priority acts are the Bendeth Band, Roy Sundholm and Slow Children, who will spearhead RCA's Ensign launch this fall, and Grainge is also keen to break his reggae signing Black Slate in the U.S. "RCA may take the Black Slate album, but they're a bit worried about the marketing of it. U.S. companies are only experimenting with reggae; CBS and A&M in particular have been dabbling with it. There's been some progress though. It's got a foothold in Toronto. Los Angeles is giving it heavy airplay. New York is playing Black Uhuru."

Ensign has always been associated with black music. Grainge says that between October last year, when the company went completely independent (Phonogram was previously a shareholder), and Christmas when the U.K. deal with RCA was made, it was only a string of nine black hits that kept the operation alive.

"At one time we were the only company signing black acts. It's a bit of a crusade. Apart from the Boomtown Rats all our hits have been black. We pioneered the whole black music thing here. When I was at Phonogram I put together the first deejay mailing list, and started that pre-promotion thing with white labels."

A key figure in this and other areas is a&r consultant Chris Hill, one of Britain's top deejays. Grainge says: "The partnership is one of the things that makes it all worthwhile. We just

spark each other's ideas like a lightning storm; managers can't believe the electricity, and if anyone can pick a hit it's Chris: people are always after him to promote their singles. We know what to release, and how and where to break it. We had five hits in a row with Light Of The World. We can pick, sequence, mix and handle the product in the right way.

"Another example is Eddy Grant, who I first signed to Phonogram back in 1974-75. We picked 'Livin' On The Front Line' off 'Walking On Sunshine,' which had been out for about five months, and by working it underground through the clubs and through street level buzz we generated tremendous excitement before the single even appeared."

With Light Of The World, as with the Boomtown Rats, Ensign spent years breaking the act only to lose it when success had come. It's the common fate of small independent companies, but Grainge would not deny that for those who've made the investment it can be bitterly disappointing, one of many difficulties small operations face that in the end come down to money.

"It's very rare that you can break an act right out of the box," he says. "Maybe it's going to take three or four albums to do it. But while it's O.K. for a major company to be \$500,000 down on a new act the indie just can't do it."

The peculiar state of the current British scene compounds the difficulties. "Rats in a maze," Chris Hill calls it, meaning that record companies, aided and abetted by the music press,

(Continued on page E-4)



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Greg Lynn

Ensign Marketing & International Manager

Greg Lynn, marketing and international manager, joined Ensign in May of this year. He previously worked at EMI, RCA, and most recently CBS, where as a product manager he was responsible for the marketing of about 40 of the company's acts, including Adam and the Ants.

Coincidentally, Lynn's background in the industry stems from disco promotion, as does Grainge's. He was responsible for the successful setting up of the disco promotion departments at EMI, RCA and CBS, and won the record business disco promotion person award two years running.

Of his new role at Ensign, Lynn says "the chance to be totally involved with the careers and development of a small roster of acts is very attractive. Each of our artists will benefit from a thorough creative and marketing job being done on them."

The experience Lynn has gained from working at three major companies has given him a sound knowledge of how an act needs to be packaged and sold for each country. "Roy Sundholm and the Bendeth Band will break in America before they do in the U.K. and our marketing efforts will be primarily directed towards the states.

"Lack of communication is one of the main sources of mistakes being made in any business today, so at Ensign we make a point of staying in regular touch with all our licensees in order to maximize record sales. A small company must perform well abroad and I'm going to exploit every country for every dollar, mark, peseta, guilden and franc I can."

Ray Carless

Ray Carless, a distinctive instrumentalist who specializes on tenor saxophone, is one of the key signings to Grainge's Ensign label. His musical style emphasizes the width of repertoire range incorporated in the catalog roster.



Black Slate

Black Slate

Black Slate is one of the very few home-grown reggae bands to have cracked the market in the U.K., the single "Amigo" charting in the Top 10 and emphasizing a career spurt which has taken in extensive European and U.K. tours.

The band was formed seven years ago. One of the key factors in its acceptance and success is the fact that it is one of the last reggae bands to feature both an immigrant generation who arrived in the U.K. in teenage years and the new generation which has experienced only British society atmosphere.

The cultural differences enable the band to draw upon a wide range of musical influences, blues, soul and calypso, plus the basic reggae feel. Early on, Black Slate backed Jamaican artists on British gigs, but by 1975 it was playing gigs in its own right.

Then, in 1977, the band's audience grew when punk and reggae formed a somewhat uneasy alliance to "fight" the major record companies who seemed slow to latch on to new musical directions. The group formed its own label and gained a first time-out reggae chart hit with "Sticks Man."

Incidentally, the name "Black Slate" refers to the way Jamaican children are taught in schools, not with biro and exercise books, with with chalk and slates. Anyway, the single "Amigo" helped convert white dance club audiences in Britain to an appreciation of reggae.

Now the group sees itself as part of the education process: "We base our band on unity, the only way. A slate is the first form of writing for children to use, and we go on with their education and teaching."

The teachings go worldwide. The band toured with Peter Tosh. It is the second band, after the late Bob Marley, to tour Australasia. It is a six-piece band. (Continued on page E-4)

Ensign UK + RCA USA
= *Ensign* USA



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**RCA Records is proud
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excited about our new association with *Ensign Rec-
ords*. Since its inception four years ago, the label has
become a vital force in contemporary music in England
and is currently at the forefront of independent labels in
that country." How true. *Ensign Records*, formed in 1977 and
headed by former A&R man, *Nigel Grainge*, has had 30 of
its last 50 singles on the English charts!

The first product slated for release in October is *Roy
Sundholm's "East To West"* and *The Bendeth Band's "East To
West"* is the clear, straight-ahead production of *Nigel Gray*
(most recently involved with *The Police*), and it shows
Roy Sundholm to be the experienced singer/guitar-
ist/composer that he is!... "*Love Collect*" is the first
single from *The Bendeth Band's* new album, and it's
so hot that it can't be stopped! It's a fusion of
dance, R&B, funk, and ever-popular rock 'n' roll.

Also set for release in October is a single
by the Boston-based group, *Slow Children*,
called "*Spring In Fialta*." It clearly ex-
emplifies the singularly innovative
sound of this great new band.

And that brings us around to
this: *Roy Sundholm, The Ben-
deth Band, Slow Children,
Ensign Records and RCA
are making music...new
music...great music!*

That's why RCA
is where music
happens.

RCA
Records and Tapes 





NIGEL GRAINGE
Managing Director

CHRIS HILL
A&R Manager

GREG LYNN
Marketing & International Manager

DOREEN LOADER
General Manager

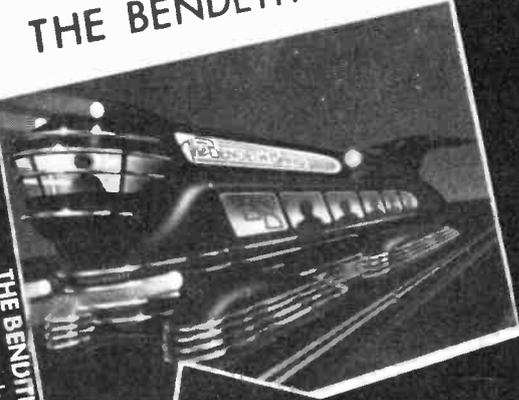
JUDY HUTCHINSON
Marketing & International Assistant

RICHARD MARVIN
Financial Assistant

P R E S E N T

THE BENDETH BAND

THE BENDETH BAND
U.S. Album release Oct. '81



SLOW CHILDREN
U.S. Album release Jan. '82

ROY SUNDHOLM
U.S. Album release Oct. '81



INCOGNITO



INCOGNITO
U.K. Chart Album

BLACK SLATE



BLACK SLATE

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A New World Adventure

• Continued from E-1

are chasing round in ever-decreasing circles after ever more short-lived fads and fashions. According to Hill the major companies have squads of junior a&r men at virtually every gig in the country: "If it plays, sign it." And Grainge adds: "I can only sign an act where I'm not in competition to any other company to make that signing. With these fad acts there's a big auction: they can launch with a hit because the vibe gets picked up so quickly, but after that. . . ."

Ensign's a&r policy has never followed trends. "In Britain the hipness element is all important: things are very media-oriented here. We're about as hip as this table though: our attitude is that we will sign anything if we are into it and will enjoy working with the act. Although Chris Hill and I spend so much time around American product we are still great believers in British talent, we still think the best music comes out of this country. I spend a fortune on U.S. records but there's nothing I've really liked recently, apart from Slow Children of course."

Grainge's immediate aim now is to see his key acts breaking here and internationally. "We've stuck by them from day one, but now the Boomtown Rats have gone, who used to take up about 90% of our time, we do have time for maybe one or two more signings on the roster."

"In fact I have just signed a Scottish act called Another Pretty Face, no relation to the U.S. act of the same name. I was driving home listening to the radio when I first heard them, and I had to stop the car, they were so amazing. I haven't felt the same excitement since the Boomtown Rats. They won't have anything out till next year though, they need time to rehearse and get things together. That's one of the problems with the current British scene, of course. All those instantly fashionable bands get signed before they have time to develop. The Rats were a solid working band playing two hour sets of their own material when we heard them, but that doesn't happen now. But our philosophy at Ensign is the old-fashioned one: we work creatively with our acts and we always look to build for longterm careers and long-term success."

Billboard

Talent Gallery

• Continued from E-2

Tee Mac

Tee Mac is a classically trained flautist who decided to cut loose from the confines of a specific musical genre to create what he calls "The Sound Of The Universe," or in Nigerian "Nam-Myoho-Renge-Kyo."

Nigerian-born, but brought up in Switzerland, Tee Mac draws on a mix of two separate cultures. He was a student at Zurich Conservatory of Music and a graduate of Lausanne, but he formed his first band in Nigeria.

That was dubbed the Afro Collection, and the band experimented with Afro-funk rhythms, a great deal of jazz, and a fine smattering of Tee Mac's individualistic flute playing. To gain further experience he worked with such artists as Shirley Bassey, Alexis Korner and Ginger Baker.

But what he was after was the "Afro-classical" sound and he got there through the Tee Mac Collection. He works regularly in Nigeria with congas, keyboards, drumming, saxophone and his own inventive flute playing.

Nigel Grainge at Ensign launched him in the U.K. this summer with a 12-inch and 7-inch single "The Sound Of The Universe."

Rudy Grant

Rudy Grant is an important part of the Grant family, based in London, and his single version of David Bowie's "Space Oddity" this summer, produced by his brother Eddy, created a wide interest through Europe. As with Eddy Grant releases, his singles go on a joint Ensign/Ice logo.

Incognito

Incognito, an eight-piece, started off in 1980 as three musicians who just wanted to please themselves in a musical sense, jamming together, creating jazz-funk sounds.

Nucleus of today's widely-accepted band were Paul Tubbs Williams, Peter Hinds and Jean Paul Maunick, previously together in the Light Of The World U.K. jazz-funk band.

When they worked more closely as a unit, the singles "Parisienne Girl" and "Incognito" emerged, and so did the debut album "Jazz-Funk." A follow-up album is on the way with, they say, a different musical concept which they hope will take their music beyond the dance floor to a wider audience.

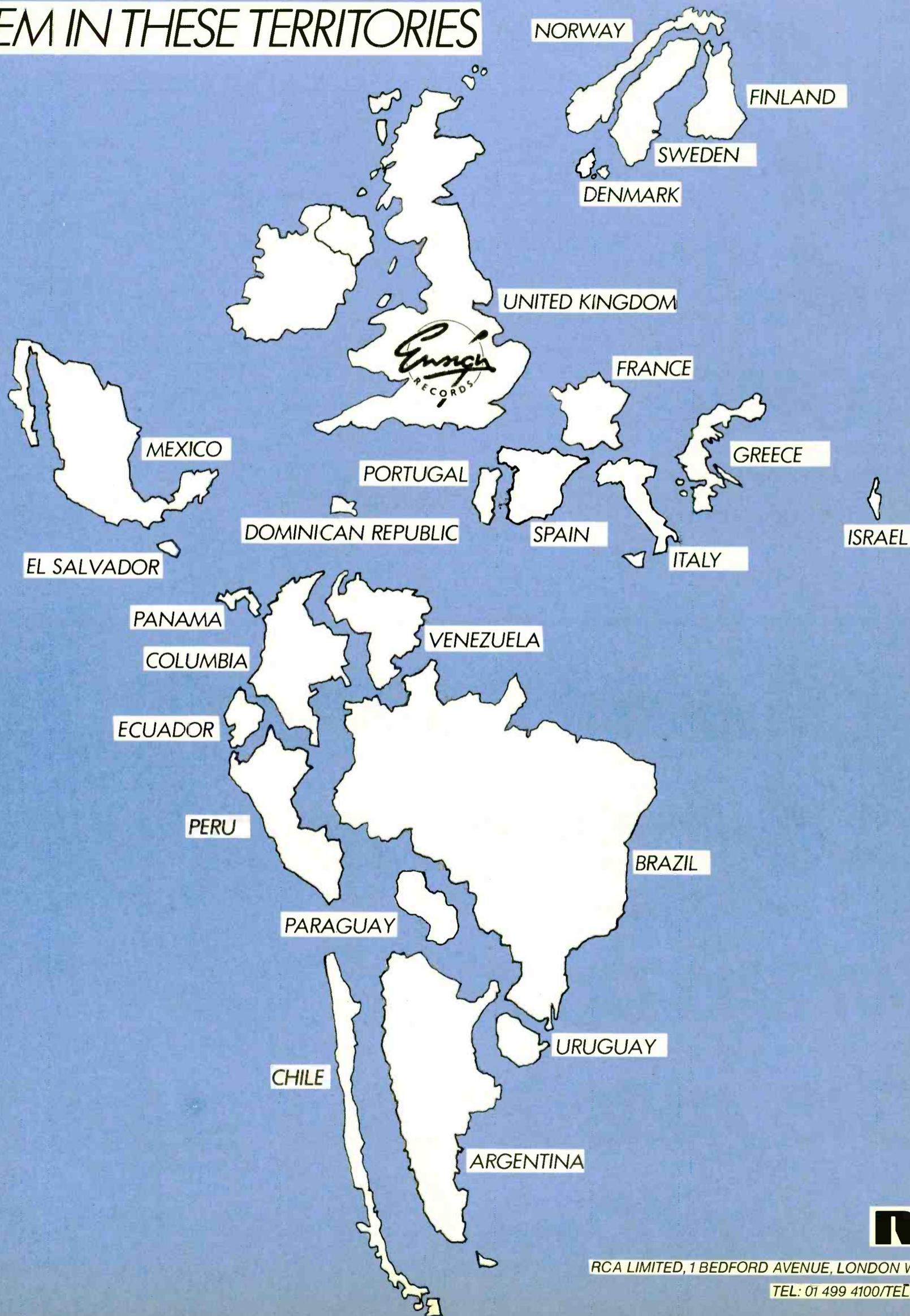
The band's philosophy is that it is tired of the fact that the only jazz-funk bands to attract big audiences in top British venues are U.S. groups like the Crusaders or Earth Wind & Fire. "British bands have just as much to offer," they say.

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Coordinated by Peter Jones, European News Editor; Lead story by Nick Robertshaw, U.K. freelancer; Art, Mimi King.

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The Man Who Could Pick Hits



Nigel Grainge

Nigel Grainge launched his Ensign Records label in April, 1977. By the end of its first four years of independent action in an over-populated small-label market, he'd seen his brainchild score with one in every two record releases and he'd chalked up sales of more than six million singles.

Artistically, creatively and statistically, the ambitious hunch followed by the former Phonogram a&r man had paid off in full. And his bank manager was delighted, too.

Ensign has released more than 50 singles. Of the first half-hundred, nearly 30 charted, which is a virtually unprecedented success rate for the U.K. record industry. One way of interpreting it is that a new act looking for a recording deal would be virtually guaranteed a 50% chance of success by signing with Ensign.

Behind the Ensign success is the fact that Grainge had previously established himself as one of the most respected and knowledgeable a&r men in the business.

He started out in the record industry in April, 1970, when he joined Phonogram, or Philips Records as it then was, as a credit control clerk. He later had a spell in the company's sales office before becoming label manager for U.S. repertoire in 1973, fast gaining a reputation as a kind of walking encyclopedia on Stateside product.

He joined the Phonogram a&r team in 1975 and started showing remarkable astuteness in picking hit records from a mass of material, during his 18 months in this department. He was finally made head of the division and directly responsible for signing such major acts as Thin Lizzy, Graham Parker and the Rumour and Streetwalker.

But the "itchy feet" syndrome set in and he wanted away from the restrictions of working for a major company. At the end of 1976 he suggested to Phonogram that he should leave to form his own label in which Phonogram would have the majority shareholding.

The major jumped at the chance and so Ensign was formally launched in April, 1977. One of Grainge's first signings was the then unknown rock group Boomtown Rats. That was an immediate success story, providing nine consecutive hits on the Ensign label, all reaching the Top 15. Ensign's first

number one was the Rats' "Rattrap" single in November, 1978.

But Grainge has also developed, over the years, an innate talent for identifying and capitalizing on new music forms.

For instance, Ensign is at the forefront of the jazz-funk explosion still building in the U.K., with bands like Light Of The World and Incognito. And Grainge steered his label into the reggae field with the act Black Slate, then switched into a different area again with the release of the first album from Slow Children, a Los Angeles-based duo whose music was, to Grainge: "so different from anything that had gone before as to be virtually indefinable."

Other newer projects for Ensign include Roy Sundholm, who has already scored in the U.S., David Bendeth, saxophonist Ray Carless and the group Mobster.

A new impetus for Ensign as a label came at the beginning of 1981 with the signing of a new license deal, with RCA Records, formally announced at MIDEM in the South of France.

In the middle of 1980, Grainge had become some disenchanting with Phonogram's performance with his label in overseas territories and decided that a licensing network around the world was necessary in order to make Ensign as important a force internationally as it is in the U.K.

Now he's signed to RCA for the U.S. as well and sees the pact as the start of a new area of development.

It is Grainge's proud claim that Ensign is run by creative music people, not "by the lawyers and accountants" found in many other organizations.

His "small, tight and motivated" team is based at 44 Seymour Place, London, W.1., and alongside Grainge himself are a&r consultant Chris Hill, general manager Doreen Loader, marketing and international manager Greg Lynn, financial assistant Richard Marven and international assistant Judy Hutchinson.

The success ratio in terms of hit singles show no sign of flagging. Of the first 15 singles put out by Ensign from September last year, 12 charted. Taken over a seven-month period, that is a remarkable testimony to Grainge's ability to pick winners.

Billboard

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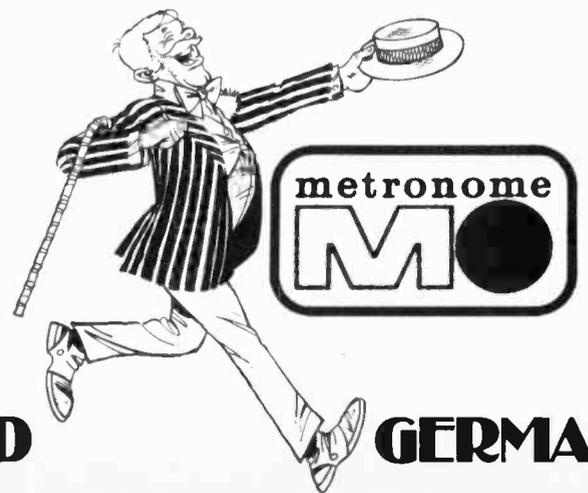
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Jazz

Monterey An Unimaginative Success

• Continued from page 6

by the heartiest of jazz fans who stayed until its 2:15 a.m. closing.

The evening's show had begun with a sneak preview of the festival's all-star high school band. Under the capable direction of Los Angeles trumpeter Bill Berry, the group, composed of teenage jazz aspirants gleaned from a statewide competition last spring, offered a glimpse of the jazz future.

Another group of all-stars took the stage from the youngsters for the official opening of the festival and provided, for the most part at least, an uninspired set of jazz standards in a round-robin fashion. A rhythm section of pianist John Lewis, bassist Marc Johnson, guitarist Mundell Lowe and drummer Connie Kay provided the settings for solo outings by vibists Cal Tjader and Bosko Petrovic, clarinetists Eiji Kitamura and Putto Wickman, violinist Joe Kennedy, trombonist Vic Dickenson, saxophonist Richie Cole, trumpeter Clark Terry and flutist Ray Pizzi.

Memorable moments were delivered by the 75-year-old Dickenson as he played and sang; Terry, whose endearing spirit and accomplished abilities are always welcome; and Pizzi, who captivated the audience with his rendition of "Girl From Ipanema."

The first of the evening's two vocal groups was Bug Alley, a basically Canadian sextet whose emphasis is as much on instrumental jazz as vocal. The group had the foresight to identify itself, briefly, with the stylings of Lambert, Hendricks and Ross before showing its more modern colors. The group's energetic enthusiasm greatly diminished the effect of the Hi-Lo's, whose later set was dated and not so well-worn.

The biggest disappointment of the evening came in the form of a 10-piece outfit of all-stars culled from the Philippine Islands' jazz scene. Their set was as terrible as it was long.

Traditionally, Saturday afternoon's show is given to the blues and this year's was no different. A veritable parade of big name blues artists—organist Mark Naftalin, John Lee Hooker, Willie Dixon, Etta James and James Cotton—provided an overly loud backdrop to what is more a party than a concert.

The seats inside the Fairgrounds arena became platforms upon which stood the screaming fans. Music-inspired dancing made the aisles all but impassable as the electric blues emanating from the stage droned on in its tedious sameness.

Esther Marrow, a non-blues singer who last appeared at Monterey under the aegis of Duke Ellington, offered the best set of the afternoon as she gave gospel treatment to "Precious Lord" and "Come Sunday."

"Viva! Carnaval In Monterey" was the theme for Saturday evening's Latin extravaganza. The proper spirit for the festival was established early with the percussion and dancing of the 22-member Batucaje. The combo provided the only visual treat of the festival with its beautiful women in extravagant and colorful costumes gracing the wide stage with spectacular movement.

Next in line was Richie Cole's Alto Madness, whose inclusion on the Latin bill remains a mystery. Still, Cole's energetic music never fails to inspire and thrill.

The Latin fare resumed with Brazilian singer/pianist Tania Maria, offering a fine set before the legendary Tito Puente was joined by vibist Cal Tjader and percussionist

Poncho Sanchez in a rousingly rhythmic tour de force.

The familiar team of Flora Purim and Airtio, joined by the dancers of Batucaje, provided an appropriate closing to the evening's festivities.

The third Sunday in September just wouldn't be the same if the Monterey Jazz Festival didn't offer a crystal ball gaze into the jazz future. This year's peek was typically exciting, enough so to make jazz veterans think more about practicing.

It opened with a quintet from Mills High School (Millbras, Calif.) and a big band from Woodrow Wilson High School (Long Beach). Both of these competition winners provided solid sets. But the treat of the afternoon was the California High School All-Star Band. Directed by Bill Berry, the group of young swingers stayed on stage for 3½ hours, without a break, and provided settings for trumpeter Clark Terry, Ray Pizzi, who soloed on bassoon; pianist Rodney Franklin and saxophonist Matt Catingub. Both

Franklin and Catingub are former members of the festival's high school all-stars, a tradition begun 11 years ago.

The afternoon concert, titled "Future Shock," was reassuring that the future of jazz has nothing to worry about.

Sunday evening's show was clearly the most smoothly run of the five and ultimately the most pleasing. Near perfect execution marked a show wisely conceived. The mix of jazz styles and the host of big names left a strong enough impression to make one want to get his orders in early for next year's festival.

The opening and closing acts of Sunday's evening show provided the two best bows to contemporary style. Mary Watkins, a pianist and composer from the Bay Area, led off with her quintet and the award-winning Toshiko Akiyoshi/Lew Tabackin Big Band closed out the festival with its unique brand of jazz.

Watkins' group featured a front (Continued on page 72)



Collaboration: Dr. Herb Wong of Palo Alto Records checks a chart with alto saxophonist Lanny Morgan during a recent Los Angeles session. Morgan's album will be titled "It's About Time" and will be issued by Palo Alto next January.

MONEY MEN RAISE SIGHTS

California Palo Alto Label Projects Major Expansion

By DAVE DEXTER JR.

LOS ANGELES—After dabbling in the recording industry with the release of a couple of albums last year, the Palo Alto label of Northern California now is committed to a substantial expansion program which, it reckons, will place it among the nation's major jazz producers in 1982. Palo Alto is not your conventional label.

Its three principals are officers in the Capitol Preservation Fund, reportedly the oldest money market pool in the U.S. That's a subsidiary of the Benham Management Corp., of Palo Alto, a suburb of San Francisco renowned as the site of Stanford Univ. Chairman James Benham is a trumpet player and titular chief of the label. But he is getting hefty assistance from the Fund's president, Paul Robertson, a skilled alto saxophonist, and his vice president, legal department, Dent Hand. Hand plays bass and blows hot flugelhorn.

Benham, Robertson and Hand all play in the Full Faith & Credit Big Band, comprised of 21 musicians, now completing recording of its second album, "Fanfare," to be issued next January. Singer Madeline Eastman will be prominently spotted on the LP.

Step one in launching Palo Alto into national prominence last week was the firm's retention of North Hollywood's Sayles-Morgan Associates to direct a national publicity/public relations campaign.

Step two involved the hiring of Dr. Herb Wong as chief producer. Wong, an educator, writer, radio deejay, lecturer and critic who serves as a vice president of the National Assn. of Jazz Educators, is shooting for a January release target of "at least five albums" which he is recording this fall, most of them at Sage & Sound Studios in Los Angeles.

"We have about 10 distributors at the moment," Wong reports. "They stretch from Hawaii to New England."

Among the artists to be featured on Palo Alto's 1982 release schedule are:

• **Lanny Morgan:** Veteran alto saxophonist's "It's About Time" LP will showcase backup by Monty Budwig, Bruce Forman, Lou Levy and Nick Ceroli. One of the most in-demand saxophonists on the West

Coast, Morgan's only other LP was issued 20 years ago.

• **Basie's Buddies:** Wong has assembled 10 celebrated Count Basie sidemen for a romping, stomping package in which Eric Dixon, Tee Carson, Bobby Plater, Grover Mitchell and other Basieites are heard.

• **Les DeMerle:** Harry James' drummer is backed by a Los Angeles quintet comprised of Bobby Shew, Don Menza, Lanny Morgan, Jack Wilson and Bob Magnusson.

• **Pepper Adams:** Baritone saxophonist, taped in New York, is supported by Jimmy Rowles, George Mraz and others with Bob Porter producing.

• **Bebop Summit:** A live date recorded at San Francisco's Keystone Korner with Sonny Stitt, John Handy, Richie Cole, Bobby Hutcherson, Cedar Walton, Herbie Lewis and Billy Higgins.

• **Gary & Mike Barone:** Tom Scott, Shelly Manne, Dick Spencer, Teddi Saunders, John Heard and Alex Acuna accompany the brothers on a Los Angeles session.

• **Full Faith & Credit Band:** Palo Alto's three top executives get their kicks on this entry with Madeline Eastman orioling the vocals.

Wong is confident of Palo Alto's eventual success. "We have sufficient entry and sustaining capital, quality product and intelligent planning," he declares, "but most of all, the label's bosses are unique. They know music, they know records and they know the complex world of business. With efficient promotion and distribution, Palo Alto Records looks to a big, big '82."

'Jazz Chronicles' In 30 Big Markets

LOS ANGELES—Herbie Hancock, Chick Corea, Josef Zawinul and Joe Sample are spotlighted in a special four-segment series of "Jazz Chronicles," the two-hour weekly radio show syndicated to more than 30 major markets.

Co-hosting the shows with regular host Jim Gosa is Harold Rhodes, inventor of the Rhodes electric piano, whose involvement has led to interviews "Rhodes Scholars" title.

Survey For Week Ending 10/3/81											
Billboard® Best Selling Jazz LPs						Billboard® Best Selling Jazz LPs					
This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)
☆	1	6	BREAKIN' AWAY	Al Jarreau, Warner Bros. BSK 3576		26	29	28	DIRECTIONS	Miles Davis, Columbia KC2-36472	
☆	2	4	SIGN OF THE TIMES	Bob James, Columbia FC 37495		27	15	10	PIED PIPER	Dave Valentine, Arista/GRP GRP 5505	
☆	3	5	FREE TIME	Spyro Gyra, MCA MCA 5238		28	20	18	HUSH	John Klemmer, Elektra 5E-527	
	4	4	THE MAN WITH THE HORN	Miles Davis, Columbia FC 36790		☆	39	30	MOUNTAIN DANCE	Dave Grusin, Arista/GRP 5010	
	5	7	AS FALLS WICHITA SO FALLS WICHITA FALLS	Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)		☆	42	4	AUTUMN	George Winston, Windham Hill C 1012	
	6	6	WINELIGHT ▲	Grover Washington Jr., Elektra 6E-305		31	21	8	INVOCATIONS THE MOTH AND THE FLAME	Keith Jarrett, ECM-D-1201 (Warner Bros.)	
	7	5	VOYEUR	David Sanborn, Warner Bros. BSK 3546		32	27	19	SECRET COMBINATION	Randy Crawford, Warner Bros. BSK 3541	
	8	8	RT	Lee Ritenour, Elektra 6E-331		33	32	9	THIS TIME	Al Jarreau, Warner Bros. BSK 3434	
☆	14	8	FUSE ONE	Fuse One, CTI CTI 9003		34	35	20	TARANTELLA	Chuck Mangione, A&M SP-6513	
	10	11	FRIDAY NIGHT IN SAN FRANCISCO	John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152		35	33	4	MISTRAL	Freddie Hubbard, Liberty LT 1110	
	11	12	MAGIC MAN	Herb Alpert, A&M SP-3728		☆	46	2	SLINGSHOT	Michael Henderson, Buddah BDS 6002 (Arista)	
	12	13	APPLE JUICE	Tom Scott, Columbia FC 37419		37	37	21	RAIN FOREST	Jay Hoggard, Contemporary 14007	
	13	9	MECCA FOR MODERNS	Manhattan Transfer, Atlantic SD 16036		38	38	3	SHOGUN	John Kaizan Kneptune, Inner City IC 6078	
	14	16	BLUE TATTOO	Passport, Atlantic SD 19304		☆	47	84	HIDEAWAY	David Sanborn, Warner Bros. BSK 3379	
☆	25	2	REFLECTIONS	Gil Scott-Heron, Arista AL 9566		40	40	10	MY ROAD OUR ROAD	Lee Oskar, Elektra 5E-526	
	16	19	LIVE	Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550		41	44	15	SOCIAL STUDIES	Carla Bley, ECM/W11 (Warner Bros.)	
	17	17	LIVE IN JAPAN	Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506		42	30	20	EXPRESSIONS OF LIFE	Heath Brothers, Columbia FC 37126	
	18	18	THE CLARKE/DUKE PROJECT	Stanley Clarke/George Duke, Epic FE 36918		43	45	5	VINTAGE SESSIONS	Sonny Rollins, Prestige P-24096	
☆	24	9	YELLOW JACKETS	Yellow Jackets, Warner Bros. BSK 3573		44	31	33	YOU MUST BELIEVE IN SPRING	Bill Evans, Warner Bros. HS 3504	
	20	22	THREE QUARTETS	Chick Corea, Warner Bros. BSK 3552		45	36	5	GOLDEN LADY	Abbey Lincoln, Inner City IC 1117	
	21	23	CLEAN SWEEP	Bobby Broom, Arista/GRP GRP 5504		46	48	2	LIVE AT THE NORTH SEA JAZZ FESTIVAL	Oscar Peterson, Pablo 2620115	
	22	10	WORD OF MOUTH	Jaco Pastorius, Warner Bros. BSK 3535		47	49	16	THREE PIECE SUITE	Ramsey Lewis, Columbia FC 37153	
	23	26	ORANGE EXPRESS	Sadao Watanabe, Columbia FC 37433		48	41	25	GALAXIAN	Jeff Lorber Fusion, Arista AL 9545	
☆	34	21	THE DUDE ●	Quincy Jones, A&M SP-3721		49	50	8	MELLOW	Herbie Mann, Atlantic SD 16046	
	25	28	BLTYHE SPIRIT	Arthur Blythe, Columbia FC 37427		50	43	13	MY DEAR LIFE	Sadao Watanabe, Inner City IC 6063	

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Mulcahy Vid Technique Strictly From Cinema

By CARY DARLING

LOS ANGELES—Utilizing techniques that are associated more with making films than videos, Russell Mulcahy—along with partner David Mallet—has become one of the most respected directors in the field. Some of the most acclaimed rock video productions—Kim Carnes' "Bette Davis Eyes," the Buggles' "Video Killed The Radio Star," Ultravox's "Vienna" and the Tubes' "The Completion Backwards Principle"—are his handiwork and have more in common with the wide screen than the small. In fact, his next project is a non-musical horror short for Paramount about shadows which kill.

"I grew up with film," says the 28-year-old British resident. "Most of these guys that are doing video come from video, but I started out with film at 16 or so. So, I started shooting video like film, one camera shooting scenes with takes and so on. It's not like rock'n'roll anymore. Now, a lot of people are doing it and it's a good way of doing it."

Between them, Mallet and Mulcahy—who have formed a company with producer Lexi Godfrey the initials of which just happened to coincide with MGM—have produced or are producing videos for David Bowie, the Boomtown Rats, Rita Coolidge, Elton John, Spandau Ballet and Icehouse though life initially wasn't so easy for Mulcahy.

After working at a television station in his native Sydney, Australia (the same one where film director Peter Weir got his start), Mulcahy crafted two shorts that won awards at the Sydney Film Festival in 1975 and 1976. Then, he set up his own company to do video promos.

"I produced one of the first ones down there for \$80 or some ridiculous amount. I went bankrupt," he

recalls. "Then I was sent to England to do a video."

At first, his luck didn't improve in England. "I was sent to Birmingham to do a punk band. I didn't know why I was there. I was in this shack with this punk band," Mulcahy laughs. "I asked 'what am I doing here?' They were called the Death Cheaters or something. There was lots of spitting and vomiting and carrying on. It was my first taste of punk music."



Eye Fidelity: Director Mulcahy at work explaining a pose with an attentive Kim Carnes.

After meeting Godfrey, Mallet and Jon Roseman (who has since formed his own firm), Mulcahy still handled acts that were not exactly at the top of the marquee. "I was always doing these punkish bands and low budget things. I did all the Virgin work. It wasn't until I did 'Video Killed The Radio Star' that I got some good work. Up to that point, it was the record company coming in saying they want the band like this

and I had to do the best I could. I got more freedom after that," he declares.

Claiming influences from Robert Altman to Milos Forman, it could be wondered why Mulcahy didn't pursue feature films. "I've never been to film school. I never studied film, just the afternoon cinema. I'd go to the old movies with a pack lunch. I had a feature film which was going to happen called *The Fly Trap* in Australia. I left there so I never did it but

it will happen," he assures. "I've got about four scripts at the moment which we're working on. I want to do a film in Australia called 'Dream Time!'"

While his film career beckons, Mulcahy claims he doesn't want to leave music behind. "I'll always stay. It's a new industry. Nobody knows where it's going really," he maintains.

He admits that, for American

tastes, he is toning down his approach somewhat. In fact, a scene in Ultravox's "Vienna" video where spiders crawl across a human face was deleted on this side of the Atlantic. "You have to tone it down," he says. "Like the 'Bette Davis Eyes' thing, it's quite tame. I think that's because American audiences are used to having a band stand there with a microphone with some smoke and sing their songs. Whereas in England, there have been experiments with the visual medium to tell a story or create visuals which are in harmony with the song. There are some nice things happening in England, visually and musically. I think it will come over here eventually. In England, our videos aren't considered weird, they're normal."

One, Chas Jankel's "Ai No Corrida," was even too far afield for British tastes. "We did it for A&M in England and we had this girl in a wedding dress with this guy coming in doing martial arts in this room. The company took one look at it, put it in a closet and locked it," he remembers.

Because of these types of visuals, he keeps getting offered horror films to direct. "Things like 'Carnage' with teenagers being ground up into manure," he laughs. Yet, he feels he is somewhat misunderstood.

"We just did a Rita Coolidge which is a sensual, sexy piece. There's nothing gross in that one," he assesses. "I like everything, whatever the song requires. Admittedly, some of the stuff is a bit bizarre."

Steven Spielberg supposedly liked his "Bette Davis Eyes" video so much that he watched it for 40 minutes straight. "I can't believe it," Mulcahy retorts. "I think he may have gotten bored after 38." This humorous reply though points to a new respect video directors are getting from film directors.

"In the beginning, people thought oh 'promo, schlomo.' They thought we were these tacky little filmmakers making silly little movies," he states.

Mulcahy gets his ideas from the mood of the song. "With Kim Carnes, it started with two images: the ideas of girls slapping boys and of her with this drape over her head. Usually, I just listen to the song and hopefully an image comes out. Sometimes, I'll get just one image. With Ultravox's 'Passing Strangers,' I got the idea of an exploding tree. For 'Vienna,' the only thing I had was a girl on a horse walking down a foggy street. With the Buggles, I got an image of this kid with a radio on this strange, surreal beach in the moonlight. Then, I try to make some sense out of it."

He claims he doesn't have problems communicating his vision to the artist. "Like with Kim, she felt the slapping was right. Even though I hadn't talked to her, she told someone that she thought this idea of slapping would be good. When I told her, she said 'I thought that too,'" he says.

So far, inflation hasn't hurt Mulcahy's grand video schemes. "We've been lucky," says producer Godfrey. "Artists and record companies tend to listen to the ideas before they put their foot down on budget. Whereas budgets used to be \$6,000 for a video, we've gotten them up to \$17,000 and \$20,000 and so on."

As to why the British seem to be monopolizing the art-oriented end of the video promotion spectrum, Mulcahy notes, "Apparently Japanese videos are very good though, I haven't seen too many of them and

Japanese commercials are some of the most bizarre in the world. But the British have been allowed more license than the Americans. In England, the music has got a lot more courage to it. In America, you've got such a wide variety of tastes. You're not just talking about L.A. or New York which are probably more open-minded but the rest of America is pretty conservative. In England, there is basically one level," he reasons.

Even so, he claims the more abstract videos do sell records. "We heard that the Carnes video is reputed to have sold an extra one million copies of the record. That was from the mouth of the EMI board meeting," he offers. "My God, I wish we had a percentage of it. I think the Bowie video did well for the record as did the Boomtown Rats, the Buggles and Steve Winwood."

Director Russell Mulcahy and artist Kim Carnes will be featured panelists at a director/producer/artist session at Billboard's upcoming Video Entertainment/Music Conference Nov. 12-15 at L.A.'s Beverly Hilton Hotel.

As with the Tubes' "Completion Backwards" videocassette, Mulcahy will sometimes improvise ideas on the spot. "It's usually well-planned, though. You can't spend that much money in that time and improvise too much. There's usually a script or a storyboard, depending on the video," he explains. "If it's more visual and abstract, it is storyboarded."

Nearly half of his work is shot on film and then transferred to video where it is edited. "Some things look better on film and some look better on tape. But we rarely cut on film anymore because it takes too long," he notes.

He is also adding additional sound effects to his works. "Like with Spandau Ballet's 'Chant No. 1,' you have a guy driving up in a car and you hear this screech of the tires under the music," he says.

Upcoming musical projects include a Kim Carnes videocassette early next year and a series of six one-hour programs which may air over Warner-Amex. While he is optimistic about video in general, he is not a big fan of the videodisk.

"You're talking about kids buying a whole new piece of equipment which they can't do anything else but play pre-recorded material on," he explains. "It's pretty eccentric. The disks are great but I don't know how much better the quality is. When it comes down to it, it's just a player even if you can do slo-mo and freeze frame. As soon as they work out good VHS and Beta sound through the component system and the price comes down, that will give the cassette the advantage."

All World Group Tapes 1st Special

LOS ANGELES—All World Stage Productions Inc., producer of "New Wave Theatre," has completed taping of its first segment of its one-hour music special for PolyGram Television tentatively titled "New Music Special."

The show, to be syndicated, has Peter Ivers as host. The format consists of special guest appearances, comedy, performance and new music bands. Appearing on the first stanza are the Dead Kennedys.

OCTOBER 3, 1981, BILLBOARD

CBS Video Arm High On Music And All Programming Must Fill A 'Narrowcast' Demand

By LAURA FOTI

NEW YORK—The existing market for original home video programming is bound to multiply with the increase in hardware penetration, and CBS Video Enterprises is banking on music to play a large role in the medium's future.

The division, under the aegis of CBS Records, was formed last November and launched its first music productions this year. Efforts to date have included a "One Night Stand" with various CBS jazz artists in Carnegie Hall and the taping of REO Speedwagon in concert for broadcast over Warner Amex's MTV cable music channel and for sale on videocassette.

In fact, all productions have been cross-merchandised, with packages consisting of cable, records and videocassettes. "REO Speedwagon was viewed by 25 million people on Saturday night, and we were in the marketplace that Monday with video product," says Micky Hyman, vice president business administration. In addition, the group's "Hi Infidelity" album, which had already been on the charts for months, began a new ascent after the MTV airing.

The division's first production of a Broadway musical is "Piaf," with the original cast, including Jane Lapolaita. The show will be aired on RCA's RCTV cable channel.

"Purlie" with Melba Moore, Rob-

ert Guillume and Sherman Hemslay, another CBS production, is scheduled for October screening on Showtime. The all-new, restaged, done-for-video production featured new sets, scenery and a pit orchestra and played two nights during filming. Simultaneous videocassette release is also planned.

The man behind the music is Jock McLesh, formerly CBS Records head of artist development. McLean, who is director of musical programming, explains that the division is trying to develop different series of productions in jazz, rock, country and classical.

"We probably generate more revenue by leasing to cable than relasing on videocassette," McLean says. Because, at this point, the type of music we're emphasizing is not typically bought by the demographics of VTR owners.

A Charlie Daniels concert videotaped last month will be shown on cable TV at the same time the new album is released. "Usually a song has to be a hit before a record company provides video support," McLean says. "but this way there's built-in demand."

The Charlie Daniels project is more than mere straight concert footage. "It's a move to concept video," Hyman says. "Most of Charlie's songs are stories, so, using the concert as a framework, we're conceptualizing the songs."

"Some groups' music doesn't lend itself to conceptualization," he adds. "We're not out to throw gimmicks into the market. We want to make a serious entertainment piece."

Most future plans are being kept under wraps until they are closer to completion, but Hyman states, "We're involved in other types of original programming, such as a group of crossover jazz musicians who we'll be taping in London in November. We're also completing a feature film, made for video, called 'Dead Ringer,' starring Meat Loaf and Josh Mostel."

All CBS Video Enterprises programming must fill a "narrowcast demand," according to McLean, and Hyman adds, "It's a high-priced item and expensive to produce. You're driven into making a quality product because otherwise it won't sell. This is complicated by the fact that there's a lot of experimenting; it's a new area for everybody."

Recording is done in a minimum of 24 tracks. "Although the technology now doesn't afford us the opportunity to release in stereo, we do have it," McLean says. Post-production work is completed at New York's Sound Works, on digital equipment—another investment in the future. And the CBS video disks of the future will be CX-encoded. "We're highly sound-oriented," McLean says.

108 Crew Members Employed For Chicago Rock Shoot

CHICAGO—Much production work in the burgeoning music video field is being done on a shoestring, but a new Chicago company's first effort was done using five video cameras and 24-track audio recording.

On Track Productions, Inc. is targeting cable and broadcast markets with its music video programs. The first production, which was capped with a recent 12-hour concert taping at one of the city's top recording studios, Universal Recording Co., is a documentary on five area rock bands.

According to David Webb, one of the new company's principals, 108 crew members, including musicians, took part in the shoot before a live audience. Groups were local bands Bohemia, Garrison, the Marquis', Phil 'n' the Blanks and Screamin' Rachael and the Remotes.

"It was staged on a regular professional set with regular professional lighting and a regular professional crew," Webb, in charge of marketing, explains.

"The Chicago talent shone brightly," he added. "They played better than they ever performed in nightclubs. Put them in that five-inch screen and they look like stars."

Webb's partners in On Track are Brian Boyer, an Emmy award winning tv producer, and record producer Tom Fabich, Webb also serves as vice president of sales for Third Coast Records here.

Webb says offers for the 75 to 90 minute concert/documentary have come from two national cable systems, including one major music channel, but the project may be used as the basis for a regular syndicated offering.

"What I have on tape is 30 hours of the five groups plus the concert," he explains. "We shot the groups on location in clubs, in their rehearsal halls, and we shot them in interviews at parties. It culminated with one major show of all five acts."

The concert was lensed by five camera, contrasting with the single camera production of some rock videos, notes Webb.

"We have five half hour shows that could become something like the 'American Bandstand' of the '80s," Webb enthused.

"We're not looking at it as a one-time shot. We're looking at it as a professional company that turns out top quality entertainment."

The project's director of photogra-

phy was Joe Schumacher, part of Goostan-Oaks Productions here. Susan Chauvet was the art director, and Raul Zartisky and Jim Mori-

By ALAN PENCHANSKY
sette of C&E Productions oversaw the location production. Post-production work is being done at Edit-Chicago.

Webb said the five bands were selected after much canvassing of local new warm clubs. Three of the groups have just released independently

distributed albums, and Webb said the audio track of the video production might be used to create additional audio releases.

"With Disney I was amazed!"

"With Walt Disney Home Video, the proof is in the numbers...
2% of my inventory generates over 5% of sales!"



We asked Jack Freedman, President of VIDEO TO-GO in New York City, to comment on his experience as a Disney authorized dealer...

Tell us about VIDEO TO-GO. How large is your overall inventory?

"Right now we have three stores in Manhattan, with two more opening in October. The average inventory in each of our stores is between 800 to 900 tapes. We're not deep in most titles. We merchandise in breadth rather than in depth and pass the inventory function on to our distributors. I should explain...we operate our stores a little differently, in that we don't really view videocassettes solely as an entertainment medium. We look upon them as electronic books, and we think that we're the bookstore of the future. As a result we keep all of our titles out in the open and classify them under the same type of headings you would find in a regular bookstore. Within our 'family' section, the Walt Disney tapes account for about 25% of the titles. The amazing thing is, within that classification, they account for well over 50% of sales."

How does Disney compare with your other top-selling titles?

"Basically, I think Disney has a longer lifespan than other tapes do. Because your films are family-oriented

and appeal to a wide range of the population, you don't have a peak-and-valley situation like you frequently find with other top-selling titles. In other words over the long run, Disney tapes sell on a more steady and continuing basis."

What changes do you foresee in the home video market and how do you think they will affect Disney?

"The most important changes I can foresee will be relative to changes in price. If and when the price of video products come down, I think that the demographics of the customer will change. What we're looking at now is basically an adult, affluent business person who is the primary customer for

"Basically, Disney has a longer lifespan than other tapes...they sell on a more steady and continuing basis."

video products. As the number of machines increase, I think we will be looking more at the entire family group as the primary customer. When this happens, Disney's position will only become stronger."

Thank you Jack. We couldn't have said it better ourselves. Now see for yourself!

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Council Approves Videocassette's New Guidelines

NEW YORK—The Uniform Product Code Council has officially approved the voluntary guidelines for use of a video bar code and placement of the UPC symbol on prerecorded videocassettes and disks previously adopted by RIAA/Video.

An ad hoc committee under RIAA auspices, with representatives of most major manufacturers and marketers of video programming, developed the guidelines, similar to the process conducted by audio recording companies several years ago.

Suggested placement of the UPC symbol on prerecorded videocassettes is on the long edge or spine, with an 80% reduced size version fitting on both VHS and Beta tapes.

U.K. Video Chart

This Week	Last Week		Catalogue Number	Price (U.S. Price)
1	9	EMMANUELLE (BRENT WALKER)	B/BC 004	£39.95 (\$73.90)
2	1	ALIEN (MAGNETIC VIDEO)	1090	39.95 (73.90)
3	2	THE DEER HUNTER (EMI)	20230/40230	39.50 (73.90)
4	-	DAMIEN: OMEN II (MAGNETIC VIDEO)	1087	39.95 (73.90)
5	3	ONE FLEW OVER THE CUCKOO'S NEST (EMI)	20280/40280	39.50 (73.00)
6	5	STAR TREK: THE MOTION PICTURE (CIC VIDEO)	VHA/BEA2011	39.95 (73.90)
7	37	BILLY CONNOLLY BITES YER BUM (CHRYSALIS)	CVID VH2/BE2	39.95 (73.90)
8	6	JAWS (CIC VIDEO)	VHA/BEA 1001	39.95
9	8	THE WARRIORS (CIC VIDEO)	VHA/BEA 2007	39.95 (73.90)
10	4	CONVOY (EMI)	20231/40231	39.50 (73.00)
11	12	THE EXORCIST (WARNER HOME VIDEO)	PEVN/PEXN 1007	39.95 (73.90)
12	-	ATLANTIC CITY (HOME VIDEO PRODUCTIONS)	HVP/BHVP 001	39.95 (73.90)
13	10	THE WILD GESE (RANK AUDIO-VISUAL)	7800/7610 0130	39.95 (73.90)
14	26	CANNIBALS (DERANN)	N/A	39.95 (73.90)
15	15	ANIMAL HOUSE (CIC VIDEO)	VHA/BEA 1004	39.95 (73.90)
16	34	THE OMEN (MAGNETIC VIDEO)	3A-096	39.95 (73.90)
17	11	HALLOWEEN (MEDIA)	M131	39.95 (73.90)
18	13	ENTER THE DRAGON (WARNER HOME VIDEO)	PEVN/PEXN 1006	39.95 (73.90)
19	-	FLESH GORDON (MEDIA)	M/BM 502	39.95 (73.90)
20	32	RAISE THE TITANIC (PRECISION VIDEO)	VITC/BITC 3027	39.95 (73.90)
21	17	BLAZING SADDLES (WARNER HOME VIDEO)	PEVN/PEXN 1001	39.95 (73.90)
22	-	BREAKER BREAKER (VIPCO)	VIPC/BVIP C016	39.95 (73.90)
23	-	HAWK THE SLAYER (PRECISION VIDEO)	VITC/BITC 2052	39.95 (73.90)
24	-	THE TEXAS CHAINSAW MASSACRE (VIDEODRAMA)	N/A	29.95 (55.40)
25	7	HEAVEN CAN WAIT (CIC VIDEO)	VHA/BEA 2012	39.95 (73.90)

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel of video retailers and wholesalers.

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Win Records/Video Gains Distrib Rights

NEW YORK—Win Records & Video Inc. here has been named distributor in upstate New York of various home video prerecorded and blank tape lines.

According to Sam Weiss, presi-

dent of the company, a six-man sales staff will handle this new market area. The lines include MGM/CBS, Media, VCX, Warner, MCA, Fuji audio and video blank tapes, among others.

COMING SOON



MGM/CBS
FIRST RUN
HOME VIDEO THEATER



Billboard photo by Chuck Pulin
HUNTER TAPED — Ian Hunter (right) chats backstage before his appearance at the Dr Pepper Music Festival with Bill Boggs, partner in the production company that video-taped the concert.

With this week's issue, Billboard reproduces the top 25 positions of *Video Business*, a U.K. publication. It's intended as a monthly feature and an extra service to Billboard readers.

12 Titles In Thorn EMI 1st Release

NEW YORK—Thorn EMI has announced the titles of its first 12 videocassette releases, due out in November.

Music releases include "The Tubes Video," a made-for-video production featuring songs from the current album, "The Completion Backward Principle," as well as old favorites "White Punks On Dope," "Mondo Bondage" and others.

A Canadian group, April Wine, will have a live concert on videocassette. In addition, Thorn EMI will release "I Am A Dancer," a documentary about Rudolf Nureyev, also featuring Margot Fonteyn. Movie musicals are "Can't Stop The Music," starring the Village People, and "Times Square."

Other releases include "Death On The Nile," "The Cruel Sea" starring Jack Hawkins, "The Day The Earth Caught Fire," "The Best Of Benny Hill," "Scars Of Dracula" starring Christopher Lee, "Sophia Loren: Her Own Story" and "SOS Titanic."

All titles are on cassette only for now, says director of programming David Bannon. He points out that most titles are EMI productions or co-productions, and that the company is looking for diversity.

Three New Members Are Positioned In RIAA/Video Council

NEW YORK—Three new members have been elected to the RIAA/Video Council, the policy-making body of the trade group's new video division.

The new members are Al Markim, president and chief executive officer of Video Corp. of America; John Messerschmitt, vice president, Videodisk program development for N.A. Philips; and Barry Reiss, vice president, MCA Videodisc, Inc./MCA Videocassette, Inc./Universal Pay Television.

The Council provides guidance for the 25 member companies of the RIAA's video division. All members are manufacturers or licensors of home video programming.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	6	RAGING BULL	United Artists, Magnetic Video 4523
2	2	17	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
3	3	34	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
4	13	6	NIGHTHAWKS	Universal City Studios Inc., MCA Dist. Corp. 71000
5	10	17	ELEPHANT MAN (ITA)	Paramount Pictures, Paramount Home Video 1347
6	14	21	SUPERMAN ▲ (ITA)	D.C. Comics, Warner Home Video WB-1013
7	4	33	CADDYSHACK (ITA)	Orion, Warner Home Video OR 2005
8	8	29	9 TO 5 (ITA)	20th Century-Fox Films, Magnetic Video 1099
9	5	6	ANNIE HALL	United Artists, Magnetic Video 4518
10	12	12	BLACK STALLION (ITA)	United Artists, Magnetic Video 4503
11	7	17	POPEYE (ITA)	Paramount Pictures, Paramount Home Video 1171
12	6	11	THE GREAT SANTINI	Orion, Warner Home Video OR 22010
13	17	8	CASABLANCA	United Artists, Magnetic Video 4514
14	9	6	TESS	Columbia Pictures 10543
15	20	2	DRESSED TO KILL	Warner Bros. Inc./Warner Home Video 26008
16	16	11	AND JUSTICE FOR ALL	Columbia Pictures 10015
17	11	31	FAME (ITA)	MGM/CBS Home Video M70027
18	40	15	YOUNG FRANKENSTEIN (ITA)	20th Century-Fox Films, Magnetic Video 1103
19	25	44	STAR TREK (ITA)	Paramount Pictures, Paramount Home Video 8858
20	18	23	SOMEWHERE IN TIME	Universal City Studios Inc., MCA Distributing Corporation 66024
21	32	8	WEST SIDE STORY	United Artists, Magnetic Video 4519
22	31	9	LAST TANGO IN PARIS	United Artists, Magnetic Video 4507
23	23	10	LET IT BE	United Artists, Magnetic Video 4508
24	15	10	THE INCREDIBLE SHRINKING WOMAN	MCA 66027
25	33	2	LOVE AT FIRST BITE	Warner Bros. Inc./Warner Home Video 26009
26	NEW ENTRY		BUSTIN' LOOSE	Universal City Studios, MCA Dist. Corp. 77002
27	NEW ENTRY		THE JAZZ SINGER	Paramount Pictures, Paramount Home Video 2305
28	29	2	THE AMITYVILLE HORROR	Warner Bros. Inc./Warner Home Video 26010
29	35	2	COMING HOME	United Artists/Magnetic Video 4516
30	38	3	HOLY MOSES	Columbia Pictures 10587
31	26	3	THE GODFATHER	Paramount Pictures, Paramount Home Video 8049
32	21	12	LA CAGE AUX FOLLES	United Artists, Magnetic Video 4506
33	NEW ENTRY		THE WIZARD OF OZ	MGM, CBS Home Video 600001
34	39	10	I SPIT ON YOUR GRAVE	Wizard Video 9209
35	NEW ENTRY		FIDDLER ON THE ROOF	United Artists, Magnetic Video 4524
36	19	64	ALIEN ▲ (ITA)	20th Century-Fox Films, Magnetic Video 1090
37	28	11	WINNIE THE POOH	Walt Disney Films 25
38	22	4	HONEYSUCKLE ROSE	Warner Bros. Inc./Warner Home Video WB1043
39	36	2	CAR WASH	Universal City Studios, MCA Dist. Corp. 66031
40	37	2	EARTHQUAKE	Universal City Studios, MCA Dist. Corp. 55034

● Recording Industry Assn. Of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 50,000 units plus \$2,000,000 after returns. International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

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SPARS ROAD SHOW

Studios Cut Costs, Encourage Clients To Use Own Engineers

By EDWARD MORRIS

NASHVILLE—The need for studio diversification and adaptability was the theme of SPARS "Nashville Road Show" held at Bullet Studios here, Sept. 18. More than 200 attended the event, which was jointly sponsored by Bullet and Solid State Logic.

Christopher Stone, president of Record Plant, Los Angeles, estimated that rock 'n' roll recording now accounts for only 25% of his business. He said the company couldn't survive without its combination of studio recording, remote recording and film scoring. To maximize studio use, Stone noted, film scoring clients are generally scheduled for day sessions and music clients at night.

"My activity is down 15% and my gross billing down 30%," reported Guy Costa, vice president and general manager of Motown/Hitsville USA, Los Angeles. Noting that "we're dealing with recording budgets that are 50% of what they were last year," Costa said, "We've taken

on the role now of helping our clients save money."

One way this economy is achieved, according to Costa, is to encourage clients to use their own engineers. "All of our engineers are independents," Costa said, "except two." He explained that his company could save clients a 6% sales charge when they hire the engineers directly. "We've had to double our assistant engineers," Costa said, "to assist the independents."

Another cost-cutter, Costa pointed out, was the decision to rent instead of buy, store and maintain specialized studio equipment. "Our outside rentals have increased over 40%," he said.

On the subject of rentals, Stone added, "We try to have rentals billed directly to the label or the client. We tell them that if we're billed for the rentals, we'll add a 15% service charge."

Paul Sloman, vice president of a&r for Arista, predicted new revenues for studios via the tech-

nological advances in records and television. He said that this year 10% to 11% of American families have cable tv—but that 60% to 65% would by 1985.

"Video people will want more from audio so the sound can be broadcast in stereo," Sloman maintained. Summing up, he told the registrants, "There's only one law you have to know—the law of supply and demand."

The job for recording studios in the '80s and '90s, asserted Robert Liftin, president of Regent Sound, New York, is to "deliver high quality for a low price." Regent, he explained, "has had to learn how to produce more in less time without quality reduction."

Stone said that Record Plant was moving more toward project-pricing and away from straight hour pricing. Joseph Tarsia, president of Sigma Sound, Philadelphia, warned, however, that "project pricing can be suicidal" unless one can be sure the client uses studio time and personnel efficiently.

Composer and orchestrator Robert Freedman said that Nashville studios need to equip themselves as feature film facilities if they are to go beyond their reliance on record projects. Liftin, however, said that much of the conventional film scoring equipment is inferior, in efficiency, to computerized hardware which allows for electronic editing and accessing.

Johnny Rosen, president of Fanta Professional Services, Nashville, said his company "took the microscopic instead of the macroscopic view" in its decision to do only mobile recording. He said he concluded there was more money to be made in radio, tv and film production than in normal studio work. Fanta, he said, recognizes the "need for someone—an audiotech babysitter—who understands the whole process and can stay with a producer all the way through it."

Several of the panelists agreed that Nashville, because of the sparse unionization of its technicians, is one of the "easiest" cities for sound recording companies to work in. Throughout the discussion, there were strong anti-union sentiments.

Jim Czak, president of Nola Recording, New York, reported that 75% of his company's business now comes from commercials and only 25% from music. "We service the people who matter," he said, noting that musicians who are treated well become effective endorsers for a studio.

In a session devoted to acclimating studios to different types of music recording, Tarsia proclaimed, "We're entering an era in which the room is becoming an instrument again." He added that it is important that the room be laid out to promote the right feeling among the musicians.

Mack Emerman, president of Criteria, Miami, defended the complete service approach to attracting and keeping clients. Such service can extend, he said, to having private entrance studios and to maintaining recreational facilities for the musicians when they are not in session. Most of his bookings, he said, are for long blocks of time.

This approach to clients was
(Continued on page 55)



BOYS WIN—The Oak Ridge Boys, winner of 3M's Scotty Master Music Award for their album "The Oak Ridge Boys Greatest Hits," accept the "Scotty" from 3M's Bill Madden (far right). The Boys are (from left) Richard Sterban, Duane Allen, Joe Bonsall and William Lee Golden. They received a \$1,000 check, which they donated to the Muscular Dystrophy Association. Minnesota poster child Craig McClellan was on hand to receive the donation.

PRODUCTION SCHEDULE FIRMED

CD System Prominent At Berlin Fair

By JIM SAMPSON

BERLIN—Software remains the key to digital audio disk standardization, but the major music companies remain uncommitted. That's the common analysis from the three competing system developers Sony/Philips (CD), Teldec/Telefunken (MD) and JVC (AHD).

But because Sony/Philips and JVC are going ahead with manufacturing and marketing plans, while Teldec/Telefunken wait for support, time is starting to work against the MD system.

At the Berlin Radio/TV Fair, Telefunken head Josef Stoffels reiterated his firm's support of MD and repeated the system's advantages, specifically cheaper software production retooling costs, lower material expenses and longer playing time.

Sony and Philips were joined by Marantz and Matsushita in making CD the fair's most visible and audible digital disk system. Hans G. Gout, senior director of PolyGram's CD department, notes that through Pioneer and Toshiba, repertoire from the WEA and EMI catalogs could be available in Japan on CD.

He also confirms that PolyGram's Hannover plant will start CD production in less than one year to support the European system launch in the fall of 1982.

Already Philips claims defacto standardization of CD through 23 license agreements for CD hardware, including most major Japanese manufacturers.

Meanwhile, JVC sees its AHD disk as a complementary digital audio accessory to the VHD videodisk player. JVC European corporate

planning and development chief Yukio Kosuda says the continental European launch of VHD in 1983 will be followed by AHD compatible audio disks in 1984 or 1985.

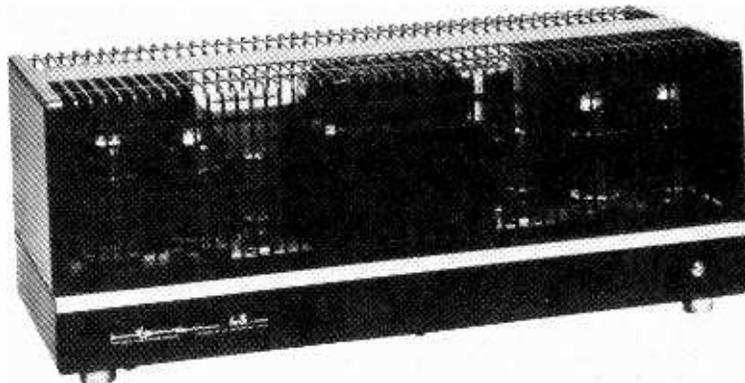
Development is continuing and Kosuda predicts software support will be "coming soon." He emphasizes that Matsushita's adoption of CD does not indicate JVC will drop its AHD plans, although the two companies are closely related.

Rudy Bozak Rejoins Firm As Consultant

NORWALK, Conn.—Rudy Bozak, founder of the 32-year-old speaker company that bears his name, is coming out of retirement and rejoining the firm, this time as a consultant.

Bozak was recently purchased by Dick Warren, who also owns a company called Electronic Regulator Corp. Former Bozak owner Joseph Schlig has reportedly left the audio industry.

The new management has made a few changes in the line, eliminating some models and adding others, so that there are now eight consumer speakers ranging in price from \$150 to \$1,600 each. In addition, Bozak manufactures professional mixers, amplifiers and speaker enclosures for large installations, as well as a monitor speaker.



TUBE AMP—The zero-feedback MQ-68C provides 25 watts per channel driven into eight ohms.

Luxman Intros 7 Products, From Tape Decks To Amps

NEW YORK—Seven new Luxman products have been introduced by that company, a division of Alpine Electronics of America. They range from a \$400 two-head cassette deck to a \$1,500 power amplifier.

The cassette deck, Model K-117, features full logic solenoid controls, Dolby noise reduction, a multiplex filter, automatic rewind at tape end, and metal tape calibration.

Turntable Model PD-375 is a quartz-lock DC-servo fully automatic direct-drive unit with a vacuum pump that holds the record tightly against the platter. It features an integrated platter spindle receptacle and a low-mass straight tone arm, both isolated from the base to eliminate resonance. Retail price is \$600.

There are two new Luxman amplifiers, one a tube model providing 30 watts per channel minimum continuous power into eight or four ohms, or 25 watts per channel with both channels driven into eight ohms. This model, MQ-68C, features a switching device to switch between non-negative feedback (NFB) and NFB 16 dB. Price is \$800.

The other new amplifier, Model M-300, features Luxman's Duo-Beta and Plus-X circuitry to achieve a claimed 0.005% THD as a Class A amplifier and 0.008% THD as a

Class AB amp. In the Class A mode, the M-300 produces 40 watts per channel minimum continuous power, both channels driven into eight ohms from 20 Hz to 20kHz. In the Class AB mode, power is 150 watts. Price is \$1,500.

In preamps, there's a companion piece to the new tube amplifier: a tube preamplifier/control center featuring Duo-Beta circuitry, Model CL-34. This is Luxman's first tube preamp which combines solid-state Duo-Beta circuitry. Although designed to accompany the MQ-68C, it also interfaces with any other contemporary solid-state tube amplifier. Price is \$700.

The second new Luxman preamp is Model C-300, a \$1,000 solid-state unit with Plus-X circuitry in the power supply to achieve inaudible transient intermodulation distortion. Claimed THD is 0.005%. This model accepts a moving-coil cartridge and features a built-in head amp.

Finally, there's the T-115 tuner, a digital PLL frequency synthesized unit with 12-station memory, a dual-gate MOS FET amplifier, automatic and manual tuning buttons and circuitry that isolates and locks in stations by digital code. Suggested price is \$500.

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Billboard photo by Jacki Sallow

NIPPONESE ROCK—Eikichi Yazawa, standing, a Japanese rock'n'roller who has earned 11 gold LP and nine gold single awards in his country, wraps up sessions at L.A.'s Sunset Sound for his first English speaking project on Elektra. Co-producers were Doobie Brothers percussionist Bobby Lakind, seated, and former Little Feat guitarist Paul Barrere. The LP is now shipping.

Studios Cut Costs

• Continued from page 54

echoed by Bob Walters, president of Power Station. "You have to know what their needs and insecurities are," he said. "Big rock and roll people are interested in every piece of equipment in the house." Walters noted that he has inaugurated a no-cancellation policy to keep costs down. "Once you confirm a time, you own it," he said, "unless we re-book."

Artist Tracy Nelson said she had once almost decided to record outside of Nashville because of studio intractability. She asserted that the prevailing attitude toward artists in Nashville used to be, "If you don't fit our way of doing things, then you adjust." Nelson added, "You must feel at ease and relaxed and that that person behind the glass respects what you're doing."

Brenda Lee showed little patience for ego-ridden performers. "The only thing I require in the studio is that everybody show up," she said. "I grew up in an era when you had some discipline," she stressed that it was important that musicians be treated as equal partners in a recording project.

Jimmy Bowen, producer and vice president of Elektra/Asylum, Nashville, told the audience, "I'm very concerned with the equipment, with its efficiency and comfortability. The worst thing you can do is fall behind." Glen Snoddy, president of Woodland Sound, Nashville, argued for the importance of maintenance in a studio's overall profit picture. "We're so maintenance conscious," he said, "it sometimes gets in the way of doing a session."

Representing the needs of gospel recording artists were Don Butler, president of the Gospel Music Assn.; Buddy Huey, president of Priority Records; Robert MacKenzie, president of the Benson Co., and Bobby Jones, recording and tv artist. Butler said he was concerned about the "profusion of bad product that is coming out and making the overall industry look bad." Huey concurred, saying that "Most people

Del Sol Studio Debuts

ALICE, Tex.—Del Sol Recording Studio here recently opened its doors for business. The studio is equipped with the Tascam 85-16 16-channel recorder and Tascam 16-x Model 15 console. JBL studio monitors, Crown power amps and signal processing by UREI, Delta Lab and Orban complete the facility. Sales, studio design and installation were handled by ASI Pro Audio of San Antonio.

have the concept of gospel as something recorded in a barn and sold out behind a bus."

Said MacKenzie, attempting to demonstrate the variety of today's Christian music, "If we can make you understand there's no such thing as 'gospel music,' we've done a good day's work." MacKenzie contrasted rock and pop album budgets with that for gospel. "We've been moving into the \$10,000 to \$20,000 budget range just in the past several years."

Stressing the importance of all aspects of production, Bowen asserted: "If you don't believe in an artist enough to pay for a great piece of product, then don't sign that artist."

Studio Closure Starts Up Used Pro Gear Brokerage

NEW YORK—If you've got equipment for sale, chances are Brad McClanahan can find you a buyer. McClanahan runs Professional Systems Exchange in Annapolis, Md., a brokerage for used pro equipment.

The company started about a year ago when a recording studio in Salt Lake City decided to close its branch in Washington, D.C. "They didn't know what to do with the equipment," explains McClanahan, "so they sent it to a friend to store for them. He told me he wanted to get rid of it."

Inovision Corp. Is Furst's New Acquisition

NEW YORK—Austin Furst believes in video. After forming a firm called Vestron Inc. to purchase the Time-Life Video Club this past July, Furst has now acquired most of the assets of Inovision Corp., a wholly owned subsidiary of Electronic Data Systems Corp. of Dallas.

Inovision is a mail-order operation that sells home electronic equipment and other specialized electronics such as health- and leisure-related products. These operations will continue, and will complement the Video Club Inovision takes over from Vestron.

Furst is now chairman of Inovision, which will be relocating to the Stamford, Conn., area within the next two months. President is Fred Mirick, formerly vice president, general manager of Inovision in Dallas.

Terms of the purchase were not disclosed.

At **Woodland Sound** in Nashville, **Sonny Curtis** overseeing overdubs on new Elektra album with engineer **Rick McCollister** and assistant **Bill Smith**. ... **Brenda Lee** laying MCA tracks with producer **Ron Chancey**, engineer **Les Ladd** and assistant **McCollister**. ... **Con Hunley** overdubbing Warner Bros. album with producer **Tom Collins**, engineer **Ladd** and assistant **Steve Ham**. ... **Gail Davies** doing vocal overdubs on new Warner Bros. album with engineer **McCollister** and assistant **Ken Corlew**.

At **Muscle Shoals Sound Studio** in Muscle Shoals, Ala., **Barry Beckett** finishing up **Delbert McClinton's** new **MSS/Capitol** album. Behind the board is **Gregg Hamm** and **Mary Beth McLemore** with assistant **Pete Greene**. ... **Jimmy Johnson** and **Barry Beckett** overdubbing and mixing **Levon Helms' MSS/Capitol** project. ... **Glenn Frey** working on solo album with engineers **Steve Melton** and **McLemore**.

At **Cheshire Sound** in Atlanta, **Ray Ovetsky** producing **Pat Travers' "Live At The Orpheum In Boston"** for **King Biscuit Flower Hour** segment. **Tom Race** is mixing the project. ... **Cameo** members **Anthony Lockett** and **Charles Singleton** producing **Seventh Wonder** with engineers **Race** and **Tom Wright**. ... **Mike Green** producing **Larry G. Hudson** with engineer **Race**.

NEW YORK—At **Sorcerer Sound** here, **Steven D'Acquisto** has booked all the full moons for the upcoming year for his music projects with **Albert Basslin** and **Christian Genest**. **Larry Levan** and **Michael DiBenedictus** are putting the finishing touches on their new single, "Don't Make Me Wait," on **West End Records**. **Bill Laswell** and **Martin Bisi** are mixing the new **Material** album and **Nona Hendrix** overdubbing, with help from **Sorcerer** engineers **Dave Avidor**, **Fred Frith** and **Michael Beinhorn**. The album is "Memory Serves."

New York's Vanguard Recording Studios is the setting for **Defunkt's** work with producer and **Hannibal Records** president **Joe Boyd** and engineer **Peter Robbins**. The 12-inch dance single is entitled "Razor's Edge" and is backed with a new version of "Strangling Me With Your Love." Release is set for mid-October.

The equipment in question was an **Ampex 3200** system, about which **McClanahan** knew nothing. But as he was calling around to find out about it, someone expressed interest and a sale was made.

Today, **McClanahan**, who previously had made an unsuccessful run for Congress and had no background in pro sound, publishes a newsletter called "Audience," listing equipment available and providing technical information and articles by studio personnel. He learned about the business from **Bob Lloyd**, owner of a company called **Precision Electromagnetics** and designer of a build-your-own-console kit being serialized in "Audience."

As a broker, **McClanahan** keeps between five and 15% of every sale made. "I try to keep the prices down," he says, "to help everybody." **McClanahan** does all negotiating, after the current owner of the equipment has set a tentative price.

Sales to date and equipment available range from "50-cent cords to a disk-cutting system for \$172,000," according to **McClanahan**. On the more expensive gear, prospective buyers will often fly to wherever it's located to check on condition. "When they're spending that kind of money, they want to know what they're getting," **McClanahan** says.

For The Record

NEW YORK—Due to a typographical error in last week's issue, **Robert Liftin's** name was misspelled. **Liftin** is owner of **Regent Sound**, a **New York** studio. **Billboard** regrets the error.

Studio Track

In **Syracuse, N.Y.**, at **Rose Hill Studios**, **Todd Hobin** Band keyboardist **Doug Moncrief** is producing **Micaroni and Vulcano**.

The **Bill Lauf Jr./Horace Williams** album "Weight Of The Rose" has been completed at **RBY Recording Studio**, **Southbury, Conn.**

Queen Village Recording Studios in Philadelphia is setting for work on the new **Karen Young LP**, with **Walter Kahn** producing, **Chuck O'Brien** and **Lorenzo Wright** engineering. In addition, **Davey Morris** is co-producing four cuts for his own LP with **Roger Meltzer**, with **O'Brien** and **Wright** engineering.

Soul singer **Barbara Acklin** recorded her new **Chi-Sound** single at **The Chicago Recording Company**, produced by **Gene Chandler** and **Willie Henderson** and engineered by **Phil Bonanno**. **The Resurrection Band**, a **Christian** hard rock group, recorded an LP at **CRC**. The band produced; **Bonanno** engineered. **Superior Movement** cut its debut single, "For You," for the **Chycago International Music** label (distributed by **CBS**) with production by **Maurice White**, **Johnny Moore** and **Tom-Tom 84**. **Hank Neuberger** engineered. Finally, the premier album by

Chicago band **Nathan-Coates** entitled "Heart-beat" was produced and engineered by **Andy Watermann**.

Recording at **Cloudborn Productions** in **Grosse Pointe, Mich.** are **New York Express** with **Mickey Denton**. **Ron Gaines** is producing the group's first album for **Cherie Records** and **Rick Kerr** is engineering. Also at **Cloudborn**, **David Jones** is remixing his single with **Kerr**; the **Rick Hall Band** is putting finishing touches on an EP with **Mike de Martino** producing and engineering; and **Taylor Made Productions**, with **Al** and **Carl Taylor**, is producing their first group's first EP. The group is **Visions**, and **Kerr** is engineer.

Barry Reynolds is recording an album at **Island Record's Compass Point** studio in **Nassau, The Bahamas**. He is backed by the **Compass Point All Stars**, of which he is also a sometime member. Producer on the project is **Alex Sadkin**. **All Stars Sly Dunbar** and **Robbie Shakespeare** are also recording an album, titled "Bits And Pieces," and **Adrian Belew** is putting the finishing touches on his own record for **Island**. Finally, **Robert Palmer** is producing **Moon Martin's** album for **Capital Records**.

A/V Fair In Berlin Heavy On Hardware

By MIKE HENNESSEY

BERLIN—With record companies' participation largely limited to a promotional presence combined with artist liaison, the emphasis of the 33rd **Berlin International Audio & Video Fair** Sept. 4-13 was very heavily on hardware, although some video software producers were represented.

Also much in evidence were such televisual developments as **Video-text**, **satellite** and **cable tv**, **multi-channel television sound** and **digital technology**.

Altogether 544 companies of which 332 took exhibition space—from 27 countries were represented at the fair. Estimated attendance over the 10 days was in excess of 400,000 people.

In the hardware department, the accent was very heavily on video recorders and accessories and on stereo tv receivers.

At the opening press conference of the Fair, **Ingwert Ingwertsen**, chairman of the entertainment electronics division of the **German Electrical and Electronic Manufacturers' Assn.**, reported that the **German consumer electronics industry** had had a "subdued" first eight months of the year and this situation had to be viewed in connection with the

general economic downturn. One exception, however, was the area of video recorders, which had been registering excellent sales growth in the last 12 months. He predicted that sales of videorecorders in the coming year could be as high as 750,000.

He hoped that the introduction of stereo tv would lead to a relaxation of the restrained attitude toward the replacement purchase of big-screen color sets.

In the hi fi audio area, customers were showing a pronounced and growing preference to towers with permanent installations—the so-called "hi-fi racks."

"Provided the economic situation does not worsen significantly," said **Ingwertsen**, "we anticipate a sales volume of just under 12 billion marks (\$5 billion) in the consumer electronics equipment sector for 1981-82, representing an increase of between 3% and 5%."

In a speech on new technological developments, **Frank Mueller-Roemer**, technical director of the **Bavarian Radio network**, predicted that the penetration of videorecorders in **West Germany** would reach between four and five million units by 1985.

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Movie Spurs 'Blue Moon' Reprint

NEW YORK—United Artists Music is hoping for a hit reincarnation of the old Rodgers & Hart standby, "Blue Moon," as a result of its use in the hit motion-picture, "An American Werewolf In London."

In the film, recordings of the song by Bobby Vinton, the Marcels and Sam Cooke are used as dramatic contrast settings on the soundtrack.

Big 3 Music, the music print affiliate of UA Music, says there's increased attention to the song, which now has a special reprint run. Big 3

is also following the success of the film by marketing "Blue Moon" editions tagged with "Werewolf" promo stickers.

Before the lyric of "Blue Moon" was written, the melody had previously three other sets of lyrics, one of them, "The Bad In Every Man," sung in the 1934 film, "Manhattan Melodrama." The "Blue Moon" lyric never originally appeared in an R&H-scored production, thus becoming their only hit song that was not part of a screen or stage project.

New Companies

Rockwurst Productions, a production, publishing company formed by Dennis Rock and Clara Werse. First releases by A. Pacardy, "I'm Coming Home To Massachusetts," EJ and Wild Country, "You're Losing Me," and Diane Mason, "I Never Knew." Address: Box 110, 118 Massachusetts Ave., Boston, Mass. 02115 (617) 773-3214.

Showroom Records formed with Eric L. Ward, president; Kenn Davis, vice president; and Sam Christian, vice president, operations. First artists signed are Bobby Starr, Byson, Westwind and Rick Benson. The label is distributed by National Labels Distribution Co. Address: 5137 Walnut St., Philadelphia, Penn. 19139 (215) 748-5100 or 472-2001.

Soggy Music, BMI, formed by Janet Oseroff, president of JANET. Address: 72 Barrow St., Suite 5A, New York, N.Y. 10014 (212) 929-6973.

Guitarchitect Records, formed by Guitarchitect Enterprises, Inc. with first LP release by Chuck Hammer, most recently with Lou Reed's band, set for September. Address: 1742 Second Ave., Suite 205, New York, N.Y. 10028 (212) 986-6830.

Autumn Records, managed by George Kapoulas and Terry Nelson, founded with new wave single, "Dark Rooms/White Castles," by group Da. Address: 2427 N. Janssen, Chicago, Ill. 60614 (312) 975-5840.

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OCTOBER 3, 1981, BILLBOARD

Threaten EMI Chief In Piracy Crackdown

KUALA LUMPUR—Managing director of EMI Singapore, John Forrest, has hired an armed bodyguard, after being threatened with assault if he continues to fight against music piracy.

Forrest says he received the threat Sept. 9 in his office, the same day police raided a Lucky Plaza store in Singapore and confiscated 173 cassettes. They also seized 10,000 cassettes from a warehouse in another location.

A man who identified himself as Ng telephoned Forrest and warned him to employ a bodyguard "because we are going to get you." Forrest reported this to the Tanglin police station.

The executive says he has received many calls indirectly threatening him, but hasn't taken them seriously. "This is the first direct threat I've received," he says now, "and I'm taking action."

He is also worried because the general manager of EMI Asia was also threatened last year.

Forrest, who is on the Singapore Phonogram Assn. board, said both music and videotape industries are anxiously awaiting government amendment to the copyright laws.

Last October, Ong Teng Cheong, the acting minister of culture, promised tighter copyright laws and announced the formation of a government committee to look into the problem.

Other record company executives said they had not received any threats after the Sept. 9 raid, which was initiated by the SPA.

CHRISTIE LEO

Dutch NOS Wins Radio Award

AMSTERDAM—Dutch broadcasting organization NOS has won the Nordring Radio Award, first prize of the annual International Nordring Radio Festival, held this year on the island of Jersey.

The NOS entry, a song compilation about the various phases of life titled "Ages," was performed by a group comprising vocalists Norma Winstone, Lee Gibson, Jerry Rix and Ge Titulaer, together with guitarist Eef Albers and hornman Ferdinand Povel, conducted by Dolf Van Der Linden.

Italian Private TV Web Bows Disk, Publishing Arm

MILAN—Latest addition to the Italian music industry is the first-ever publishing and record company to be set up by a private television network here.

It's named Canale 5 Music, fully-owned by the leading independent television network Channel 5/Rete Italia. The label is called just Five, and distribution is through CGD Messaggerie Musicali.

First releases are all television program themes but productions over a wide range are planned for the immediate future. Vladimiro Albera, formerly a Ri-Fi executive, was named managing director of the group, which is sited at Palazzo Verrocchio, 290 Milano 2, Segrate.

It is seen here as virtually inevi-



KIM VISITS—Russell Thomas, EMI promotion director, presents Kim Wilde her first gold record in the country for her "Kids In America" single. Wilde was in Australia for a promotional visit.

CBS Confab Emphasizes Pressing Quality Priority

By VITTORIO CASTELLI

MILAN—A policy of seeking perfection in sound quality for all product lines, but particularly classical, was emphasized at the CBS sales meeting here, which brought together the 32 members of the national team.

Piero La Falce, managing director, and Franco Paradiso, both stressed the need to meet public demand for quality, incorporating all the latest technical refinements and the point was underlined by Annamaria Biancardi, classical product manager.

New releases, she said, included a digital recording of Verdi's "Requiem," conducted by Zubin Metha.

In 1979, CBS Italy started importing from West Germany all releases in the high-price Masterworks series instead of marketing local pressings. And Biancardi told the sales force that the policy had paid off handsomely in image terms for the series, which has a national reputation for the highest production quality.

She added: "The unstinted effort put behind this operation stresses how much CBS is taking care of its classical output."

Unveiled at the meeting was the launch batch of the "Mastersound" series which, said Ettore Olivelli, product manager, will be distributed through two separate channels. CBS salesmen here will handle it through traditional retail outlets, while Western Video International will promote it through hi fi specialist shops.

Olivelli reiterated the emphasis on sound quality and demonstrated the basic concepts of digital recording

and half-speed mastering, two characteristics of the "Mastersound" repertoire. These concepts are to be strongly featured in an advertising campaign by CBS in the leading hi fi specialist consumer magazines in Italy.

Simultaneous Promotion Of RCA Vdtapes, Albums

By MICHAEL WAY

PARIS—RCA here is to pioneer simultaneous promotion of audio album and videocassette equivalents, starting with a five-title launch before Christmas.

"This is not just an attempt to sell video, but also to improve the image of the gramophone record, which has slumped considerably in the last two years," says RCA president Francois Dacla. In fact, the promotion is aimed principally at the record market, and Dacla does not expect the public to buy both the videocassette and record album of the same material.

The first video album double-headers, to be sold both in conventional record outlets and specialist video shops, are of Polish singer Ann Prucnal, due to give a major concert here in October, and of the movie "Les Uns Et Les Autres," with a score by Francis Lai and Michel Legrand. Subsequent releases will include top pop sellers Chantal Goya and Sylvie Vartan, along with another film soundtrack.

Dacla believes that with the record market stagnating and the public turning more and more to singles, something must be done to change marketing methods and improve the "moral value" of the audio disk.

RCA's own market share is given as 12%, a figure deemed modestly low by other industry sources, since the company's distributed catalog includes top names such as Michel Fugain, Enrico Macias, Robert Charlebois, Herve Vilard, Nicole Groisille, Alain Suchon and Guy Beart, all due for album releases this fall.

Chrysalis and the French label Trema are among distributed imprints, and RCA's own roster has been further strengthened in the last year by the signing of other popular French artists such as Nicole Rieu, Dick Rivers, Leo Ferre and Diane Dufresne.

But Dacla points out: "As the

Foreign Acts Spur Violence In Greece

By JOHN CARR

ATHENS—The rising popularity of live foreign acts here is matched by an increasing tendency to violence among youthful concertgoers.

Latest outbreak took place Sept. 13 after Chrysalis artist Rory Gallagher appeared at this city's AEK stadium. Police used tear gas to disperse rampaging youths, and arrested eight on charges of assault, destruction of public and private property, and possession of narcotics.

A similar incident, though on a smaller scale, occurred in Thessaloniki the following night when Gallagher appeared at the Palais Des Sports. Polygram Greece, distributor of Gallagher's records, blames the street brawling on anarchists who deliberately infiltrate concert crowds. Other record companies agree. Similar outbursts in the past have marred appearances by the Police, Steppenwolf and City.

These developments are particularly worrying to record companies at a time when international rock is gaining ground. The Athens Gallagher gig, according to PolyGram, was the most successful rock concert in Greece so far, with 18,000 tickets sold and an estimated 7,000 gate-

crashers, among whom may be counted the rioters.

And it was only the latest in a series of sell-out appearances by overseas artists. During the summer, for instance, both Mike Oldfield and the John McLaughlin/Paco De Lucia/Al DiMeola package played to packed houses at the prestige Lykavittos Theater.

But besides speculating that anarchists are using the concerts to foment tension in the run-up to Greek elections, record executives also fear the violence will give ammunition to a prejudiced fringe which sees Greek repertoire and music threatened by the rise of rock.

With PolyGram's international repertoire accounting for over 50% of total disk and tape sales for the first time, manager Yannis Petridis says: "It's obvious now that the top names must start coming to Greece." But if no way is found to diffuse the riot potential of each appearance, then they may bring with them mixed blessings.

Import \$ Deposit

• Continued from page 4

ain or the United States, virtually impossible for us to acquire on license or even to be maintained by local companies—unless more favorable contractual rates are devised and put into action."

Through the first months of the deposit ruling Rignano and his association have urged record companies abroad to accept there may be delays in the payments stream.

Now the anticipated reprieve is delayed, certainly until the end of February. And a further worry for the record industry here is that even after the five-month extension the percentage of deposit on due amounts on imports will merely be reduced "bit by bit, step by step."

Some kind of import deposit could thus run through all of 1982, and this for an industry already suffering in an inflationary economy.

Irish Distribution Chief Looking To Build Indies

By KEN STEWART

DUBLIN—New head of distributor Spartan Ireland is Vincent Smialek, founder in 1970 of the Irish office of the Mechanical Copyright Protection Society and later in Jamaica of the Caribbean Copyright Organization.

"The Irish music scene in 1970," he says, "was very buoyant and from the point of view of talent in a healthier state than it is today. New bands were being broken every week, and there was an abundance of folk groups which has since dwindled to just three main acts: the Wolfe Tones, the Dubliners and the Fureys.

"That boom time went on for four or five years, but then there was a change of emphasis from the ballrooms to the discos and on the part of the public to more international taste in music."

Now Smialek is hoping to build into "the Chrysalises of Ireland" the 15 independent labels for which Spartan Ireland handles distribution, marketing and promotion. These include Deep International, Cherry Red, Charly, Safari and Ireland's rock indie Scoff Records. Artists on the combined rosters include Hazel O'Connor, Toyah, UB40,

(Continued on page 60)

3 Prix Mondial Du Disque Won

GENEVA—Three Prix Mondial Du Disque of equal importance were awarded by an international jury at the Festival Du Musique Montreux/Vevey earlier this month.

They went to a recording of Schubert's "Le Voyage D'Hiver" with

tenor Ernst Hafliger and pianist Jorg Ewald Dahler; Mozart's opera "Idomeneo" as performed by the orchestra and chorus of the Zurich Opera; and Brahms' Fourth Symphony played by the Vienna Philharmonic directed by Carlos Kleiber.



JAPAN FEST—Some 5,000 fans turn out for the Light Music Contest '81 at Nemu-no-Sato in Mie Prefecture, about four hours by train from Tokyo. Guest artist was guitarist Masayoshi Takanaka and his band.

Early Byrds Win Light Music Fest

TOKYO—The Early Byrds, a seven-member group representing the Kansai-Shikoku area in central Japan, won the grand prize in the Light Music Contest '81 held at Nemu-no-Sato in Mie Prefecture on Sept. 15.

This first national contest for instrumental groups was sponsored by Nippon Gakki Co., which is the maker of Yamaha musical instruments.

Besides receiving a trophy and a gold medal for its song "Warp," the group also won the right to go to Los Angeles to record at Yamaha's R&D Studio in Glendale, California.

Some 7,000 amateur, semi-professional and professional groups took part in nine separate regional contests including East West, L-Motion, Midland, Live on 8.8, Rock Fusion, Rock Jam, W2, Stage Flight and West Wave.

Fifteen grand prize winners of these nine regional contests, plus the best junior group and the best

women's group selected in the Junior and Ladies National Contest held on Sept. 13, took part in the LMC '81 on Sept. 15 attended by 5,000 fans.

Outstanding Group awards were given to Nashika from Kyushu and Bop Gun from the Kanto-Koshinetsu area. They received trophies, silver medals and \$1,315 (¥300,000) each.

A Special Award was given to The Checkers, whose members' average age is 17. This group, which received the most applause for its doo wop style, had been judged the best junior group in the Junior and Ladies National Contest.

The best women's group, Sugar Loaf Express, also took part in the Sept. 15 finals.

The judges—all top musicians or singers, including Katsuo Ono, Jun Fukamachi, Shigeru Suzuki, Kenji Takamizu, Hiroshi Murakami, Issei Noro and Ken Watanabe—were led

International

Davies' 'Piracy Of Phonograms'

New Book Is Exhaustive Survey On Piracy In EEC

By MIKE HENNESSEY

LONDON—"The key to controlling record piracy is adequate legal protection, backed up by a vigilant and effective antipiracy operation ... with full support of national law enforcement authorities."

This observation by Gillian Davies, assistant director general of the International Federation of Producers of Phonograms and Videograms (IFPI) and one of the leading world authorities on phonogram piracy, is made in her new book "Piracy Of Phonograms" published by ESC Publishing Limited, Oxford.*

Calling for urgent measures to deal with the piracy problem, now a major international illicit industry

with a turnover well in excess of \$1 billion globally, Davies says:

"Piracy may never be wholly eradicated ... but it may be controlled." She advocates speedy civil remedies, with a provision for obtaining interlocutory injunctions against offenders; orders for searching of premises and confiscation of material and machinery used in the manufacture of pirate product; both civil and criminal sanctions, and a greater degree of cooperation from customs and police officers.

Davies also calls for the harmonization of the period of protection for phonograms in the Common Market countries, standardizing the term at 50 years from the end of the year in which the phonogram was first published. This is the period which was obtained in the United Kingdom and Ireland, but the legislation of other EEC countries provides for different terms: Luxembourg 20 years, Denmark and Germany 25 years, Italy 30 or 40 years, for example.

"Piracy Of Phonograms" is an exhaustive, informed and well-researched survey on piracy in the Common Market countries—as you would expect from Gillian Davies—and it is an indispensable reference work for all those involved in the music industry and all those who care about the protection of intellectual property (two not entirely synonymous groups, unhappily).

The book is packed with factual and statistical information, both in textual and tabular form and is well annotated. It is divided into five principal sections—

- a general appraisal of piracy in the EEC;
- a comparative study of piracy in the nine Common Market countries;
- a survey of the conventions in force in the Common Market countries which are relevant to piracy—Rome, Geneva, Berne, the Paris and Madrid conventions on industrial property, the Interpol Resolution on record and film piracy of 1977 and the draft GATT agreement on counterfeit goods of 1979;
- a review of the national laws available to combat piracy within the EEC;

• a section combining conclusions and proposals for action.

In the general survey of the problem, Davies gives the unit production of pirate product for 1978 as 11.65 million LPs and 16.2 million tapes, valued at \$193 million and representing 4% of the total EEC record market and 15% of the cassette market.

The book includes a section on the problem of home taping and points up the differences in the national laws relating to private copying. It also quantifies the problem in the various Common Market countries.

A table showing loss of earnings caused by piracy reveals that in the United Kingdom in 1978, authors and composers lost an estimated \$1.5 million, publishers \$2.5 million, performers \$4 million, distributors of records and tapes \$1 million and phonogram producers \$5 million.

In the concluding chapter of the book, G. Davies says: "Piracy of phonograms is a totally illegal activity which is on the increase and which has serious economic and social effects on the Community, in both the private and public sectors. It is causing severe damage to the rights and interests of producers of phonograms, authors, composers and performers and all those directly or indirectly employed in the music industry."

Davies notes that the EEC Commission document, "Community Action In The Cultural Sector," published in November, 1977, refers to the harmonization of the laws on copyright and related rights and says, "the campaign against pirate editions of disks and tape recordings is a problem which will have to be dealt with subsequently."

Professor Dr. J. Corbett, comments on the use of the word "subsequently" in an article written for "Il Diritto Del Autore" in 1979 and observes: "Such an attitude is no longer tenable when one knows the degree to which pirate record and tapes have penetrated each market."

Quoting this, Davies says: "The time has come for the Commission to tackle this urgent problem."

*Obtainable for £15 plus postage and packing from ESC Publishing Ltd., 25, Beaumont Street, Oxford OX1 2NP, United Kingdom.

23 Entries in Yamaha World Festival

TOKYO—The Yamaha Music Foundation, sponsors of the annual World Popular Song Festival, announced the titles of the songs, composers, lyricists and singers from 19 countries who will be participating in the 12th World Popular Song Festival in Tokyo on Oct. 30-31 and Nov. 1, 1981.

One other non-Japanese entry, the representative from Indonesia, will be decided Sept. 12.

The Japanese entries will be decided after the PopCon (Popular Song) Contest at Tsumagoi outside Tokyo on Oct. 4.

The 23 international entries include three from the United States, two from Britain, two from Italy and one each from Australia, Austria, Brazil, Canada, Cuba, Czechoslovakia, East Germany, France, Holland, Lebanon, Mexico, New Zealand, Portugal, Thailand, Venezuela and West Germany.

Several world-famous arrangers and producers are in the final lineup, including Freddie Perren (Jackson Five and Gloria Gaynor) and Mike Chapman (Blondie and Pat Benatar) from the U.S.; Dieter Dierks (Scorpions) from West Germany; and Martin Duiser ("The Stars On 45") from Holland.

The total number of entries will come to about 30 from 21 countries, including Japan. They will sing on Oct. 30 and 31 in the eliminations to select those to participate in the finals on Nov. 1.

The 22 international entries—the one from Australia was the winner of a contest in that country—were se-

lected from a total of 1,963 entries submitted from 56 countries.

Finalists will be vying for the grand prize of \$10,000, most outstanding performance prize of \$3,000 most outstanding song prize of \$3,000 and outstanding song prizes of \$1,000 each.

Tickets for the festival are much lower this year. The top seats on Oct. 30 and 31 are \$17.40 as compared to \$32.60 last year. The best seats on Nov. 1 are \$34.80 as compared to \$41.30 last year.

Following are the international entries in the 12th World Popular Song Festival as announced by the Yamaha Music Foundation. They are listed in order by country, song title, composer/lyricists (in parentheses), and singer:

Austria, "Leave A Little Love." (Udo Jurgens/Will Jennings), Udo Jurgens; Brazil, "Monalisa." (Bebeto, Serginho Meriti, Carlinhos PQD), Bebeto; Canada, "Never Gonna Say Goodbye." (Lisa Del Bello & Tim Thorney), Lisa Dal Bello; Cuba, "Digamos Que Mas Da." (Never Mind), (Osvaldo Rodriguez), Osvaldo Rodriguez; Czechoslovakia, "Our Love Is Our Happy Home," (Stephan Rak/Michal Bukovic), Lenka Filipova; East Germany, "Eine Ewigkeit" (An Eternity), (Bernd Wefelmeyer/Ingeburg Branoner), Uwe Jensen; France, "Sentimentale," (Jean Claude Capillon/Jerome Desjardins), Marie Myriam; Holland, "Too Young To Know," (Martin Duiser & Piet Souer/Martin Duiser, Piet Souer & Gregory Elias), Anita Meyer; Italy,

"Vivi," (Gianni Togni/Guido Morra), Gianni Togni.

Italy, "Non Sparate Sulla Luna" (Don't Shoot At The Moon), Luigi Lopez & Carla Vistarini/ Luigi Lopez & Fabio Massimo Cantini), Roberta Voltolini; Lebanon, "Close Your Eyes," (Tony Ben Foghaly), Lola Farahday; Mexico, "Necesitas De Alguien" (You've Gotta Have Someone), (Tino Geiser/Susana Uthoff), Maria Del Sol; New Zealand, "Tea In China," (Sharon O'Neill), Sharon O'Neill; Portugal, "Ne Pleure Pas," (Don't Cry), (Billy Bridge/Billy Bridge & Linda de Suza), Linda de Suza; Thailand, "Happiness," (Indhuon Srikanonda/John Ceferino Ledesma), Nadda Viyakarn; United Kingdom, "Another Night," (Andy Hill/Nichola Martin), Bucks Fizz; United Kingdom, "Rocking Horse Winner," (Charlie Dore), Charlie Dore.

U.S.A., "Don't Play Another Love Song," (Jim Photoglo & Brian Neary), Jim Photoglo; U.S.A., "Music Power," (Freddie Perren/Keni St. Lewis), Peaches and Herb; U.S.A., "Loyalty And Love," (Holly Penfield & Gene Barkin), Holly Penfield; Venezuela, "Hello, How Are You?," (Enrique Londait), Maria Conchita Alonso; West Germany, "Yesterday Dream," (Dieter Dierks & Dieter Roth/Dieter Dierks & Mary Thompson), Revolver. (National Festival Entry)

Australia, "It Can Happen to You," (Bernard Cashman), Linda George; Indonesia (Representative to be decided Sept. 12).

Blank Tape Not A Factor In Yugoslav Music Mart

By MITJA VOLCIC

BELGRADE—The Yugoslavian record industry isn't much bothered about the worldwide traumas about the effects of home taping on the music business for the simple reason that there aren't many blank cassettes floating around this territory.

Imports of any widely consumed goods, or any imports at all in fact, are severely restricted and only occasionally do small quantities of C-60, C-90 or chrome dioxide software filter through the net.

Prices predictably are sky high and it's by no means unusual for blank tape cassettes of high quality to cost substantially more than prerecorded cassettes. Even the basic C-60, retailing at roughly \$1.50 here, is only half the price of a full-price prerecorded tape.

Additionally, the record companies which do own cassette manu-

facturing plants and who could build up the supply of blank tape for the public just aren't interested in doing so. For example, the Ljubljana label RTVL Records sells only 30,000 blank cassettes annually, while Belgrade company RTB manufactures only a paltry 10,000 units.

However Jugoton, in Zagreb, with its own record label, does manufacture around 250,000 blank cassettes in a year and around 10% of total production of Kovinoplastika and Iplas is turned over to this configuration. So it can be assessed, in the absence of firm figures, that maybe 300,000 blank tapes are produced each year in Yugoslavia.

A further "estimate" is that for a total one million blank cassettes sold in this country each year, there are sales of at least seven million prerecorded cassettes.

POWDERWORKS RECORDS

Aussie Label Adopts Island's Tape Ploy

By GLENN BAKER

SYDNEY—The One Plus One cassette marketing method, initiated in the U.K. by Island Records amid controversy, has been adopted in Australia by Powderworks Records.

Powderworks, formerly 7 Records, is operated by former Arista U.K. executive Alan Watson and local industry figure Tony Hogarth. It is a manufacturing company distributed by RCA.

All Powderworks cassettes are now being issued with one full side of high quality blank tape. All catalog is being gradually converted to this format.

"In the absence of a government levy on blank tape, the industry has reached a stage where it can not possibly defeat the problem," says Watson. "Twenty years after the event is a bit late to start jumping up and down and screaming. I believe that our action will go toward reducing the spiraling blank tape market and in turn increase sales of prerecorded cassettes. It's a matter of if you can't beat them, join them."

Reaction from within the Australian industry has been predictably hostile. WEA managing director Paul Turner describes the move as "very shortsighted," adding "it is encouraging the public to engage in an illegal act." Polygram managing director Ross Barlow concurs: "I don't agree with it at all and I don't think it is assisting this industry's united fight against piracy. This company will certainly not be moving into that area."

Watson is inclined to disagree. "I think we will be followed once the heat dies down. Other companies are watching us carefully as a test case. In England, Island increased their tape sales by almost 800% and

there is no reason why we can't do the same."

RCA managing director Brian Smith, on the firing line from many of his peers, admits to being in two minds about his company's distribution of the controversial line. "For a start, RCA has no creative control over Powderworks and what they choose to release.

"Personally, while not wanting to contribute to the home taping problem, I feel I am adopting a realistic attitude to a problem that obviously won't go away. I believe that One Plus One will create a viable competition for the blank tape industry. By giving it away, we are denigrating its value and the blank tape industry is, ultimately, the only party that is really being hurt."

Expanded CBS Effort On Uniform Release Dates

• Continued from page 4

tina and Costa Rica worked miracles, and we were able to mount a major television campaign before the holiday season to promote the record there. Now the entire world is in sync with ELO."

Sales of the "Time" album have surpassed 500,000 units in territories outside the United States and United Kingdom. Freidus reports, noting that the group's previous record, "Discovery," a greatest hits collection, sold more than 2.5 million units internationally, excluding the U.K.

She contends that the uniform release schedule is more than token recognition of the growing sophis-

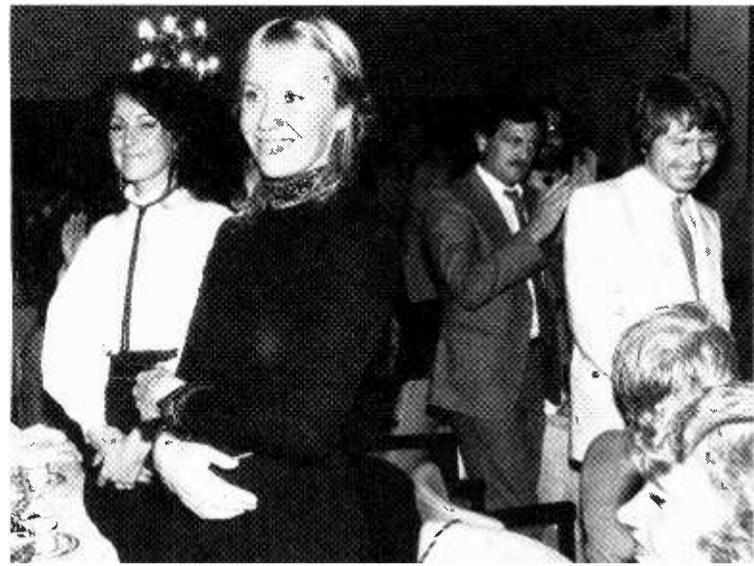
Island Records Refines Its One Plus One

LONDON—Despite trade criticism of its One Plus One cassettes introduced early this year, Island Records has come up with two new refinements to the concept.

Starting with the compilation tape "Hot You're Hot," releases will be sold in flip-top packaging designed to emphasize Island's perception of cassettes as the paperbacks of the music business.

And henceforth One Plus One will feature the same prerecorded music repeated on both sides, an innovation intended to make the cassettes easier to use. In many in-car systems with auto-reverse, tapes with blank second sides have to be manually rewound. But the erasure lug will be retained, allowing purchasers to record over the B-side without difficulty.

Artists most recently featured in the series are Marianne Faithfull, Peter Shelley and Tom Tom Club.



ABBA OVATION—Anni-Frid, Agnetha and Bjorn from Abba receive a standing ovation from CBS staffers at a dinner following the CBS/U.K. sales conference.

BPI Executive Looks To Modest U.K. Sales Upturn

• Continued from page 3

what surprising in view of the high level of youth unemployment here."

He says there seems to have been a comparatively high increase in the average price of singles, around 16%, but believes this is due to a higher proportion of 12-inch singles produced.

But the statistics show clearly that cassette singles aren't making much impact in the U.K., only 150,000 units delivered nationally through the whole of the first half of the year.

Album sales, says Deacon, were "only slightly down on the same period of 1980. But a check of overall statistics does reveal a slowdown in the decline of this market, which has probably reached its lowest ebb at around 65 million units delivered annually."

Average price of albums has fallen by 2% in the year so far. Deacon cites these reasons: "The various effects of fluctuations in international exchange rates, price reductions effected by some record companies and an increase in product appearing on reissue labels."

The dip in the prerecorded cassette sector of the U.K. market is, in fact, not all that significant, according to BPI's statistics committee. Says Deacon: "One quarter's figures should not be taken out of context. The underlying trend is still upward."

In other words, this was a "freak" quarter and the July-September prerecorded tape figures are expected to confirm that this is essentially the sales bright spot for the U.K. industry.

Taking the rate of exchange as \$1.85 to £1 sterling, total value of deliveries to the trade in the second quarter of 1981 was roughly \$90 million, up 4.5% on the total \$86 million for the April-June period of last year.

Broken down into different sections, the statistics show:

- Singles: 17.86 million units (\$23 million) for 1981 as compared with 16.36 million (\$18 million) in 1980, up 9.2% in unit terms and 26.9% in monetary returns.

- Albums: 11.17 million units (\$46 million) this year as against 11.39 million (\$48 million) in 1980, down 1.9% in unit terms, 4.1% in monetary figures.

- Prerecorded tapes: 5.25 million units (\$20.7 million) for second quarter 1981 against 5.78 million (\$19.8 million), down 9.2% in unit returns but up 4.6% in money terms.

On a half-year, January-June basis, the total value of \$183 million

is just 0.7% up on the first six months of 1980.

By the same comparison, singles are up 14.6% in monetary value (\$46.6 million) and 3.3% (37.1 million) in unit terms. Albums are down 7.4% in money terms (\$95 million) and down 9.3% (23.78 million) in units. Prerecorded tapes are up 7% (\$40.8 million) and up 1.9% in unit figures (11.22 million).

Total annual value delivered to the trade for the year ending June 1981 was \$467.1 million, compared with \$464.5 million for the year ending June 1980.

In the U.K., the Retail Price Index showed an increase of 11.7% for the April-June 1981 quarter compared with the same three months of 1980. Similarly, prerecorded tape prices rose by 15.3% over the two periods, while singles were upped by 16.3%, only albums falling in average trade prices, by just 2.3%.

Cassette Sales Drop In Austria

VIENNA—Sales of prerecorded cassettes in Austria fell by 15% in each of the last two years, a result of world recession and local home-taping.

In 1980 2.7 million prerecorded tapes were sold, against 10.5 million blank cassettes. PolyGram president Wolfgang Arming puts the figures in perspective. "Last year the playing time of all the software sold—albums, singles and tapes—amounted to only 6 million hours. We estimate 80% of all blank cassettes are used for recording music, and used several times over, so the amount of music taped last year was around 25 million hours."

Stephan Von Friedberg, managing director of Ariola here and secretary of IFPI's Austrian branch, believes music cassette prices must be halved if they are to be an attractive purchase. Not everyone takes such a dramatic view: retailer Peter Winkler for instance says today's tape prices are no problem.

Although Arming says PolyGram's full-price tapes are around \$7.50 to the shops against \$6.50 for albums, most record companies, and PolyGram itself in some categories, have by now brought cassette prices in line with those for equivalent LP product.

Top-selling tapes are country, easy listening and hit compilations. For these productions music cassette sales are often as high as for albums. Double album cassettes combining two recordings by one major artist

are seldom released, because, according to Friedberg and Arming, they do not usually sell as well as normal albums.

Friedberg is no friend of the currently fashionable one-plus-one cassettes with a side of blank tape for hometapers. "Ariola distributes Island product, but we do not handle the one-plus-one cassettes because it is against our company policy." Arming also insists that "Home recording should be avoided in every phase of form," but from the retail end Peter Winkler takes a less stern view, observing only that a side of blank tape does not on its own make the tapes sufficiently attractive to buyers.

Ariola and WEA have both experimented with cassettes releases, but Friedberg says: "We've stopped selling them now because not one of the titles sold as much as 1,000 units." He adds however: "I am certain there could be a demand, if only be-

cause so many young people have cassette recorders instead of record players. But you would need a major advertising campaign to achieve any sort of breakthrough, and the costs would be too high." WEA has apparently reached similar conclusions, since no new cassette product is to be added to its catalog.

Piracy exists only in the music cassette field in Austria, Friedberg says. As a counter-measure to this and home-taping, mechanical right society Austro-Mechana has succeeded in having a blank tape levy introduced.

In 1981, importers of blank cassettes have had to pay 8 cents per hour of playing time. Next year the figure rises to 9 cents per hour. Austro-Mechana expects an income of around \$675,000 this year, 60% of which all go to copyright owners and the remainder to neighboring rights owners.

Irish Acts Seek Foreign Sales

DUBLIN—WEA here will sign no new acts until next year, says the company's Chris Roche, who has been instrumental in bringing many local artists to the company recently.

Although the hits have yet to come abroad, response to several of WEA's new acts has been good, notably to Gina, Dale Haze, and the Champions, one of Ireland's top showbands. Their single "Drunken

Sailor" has been issued in West Germany, Sweden, Austria, Holland, Nigeria and Thailand, and will be released in Japan Nov. 28.

Moving Hearts and the Look-alikes have been signed to worldwide deals.

Roche, who did much to boost interest here in the late Harry Chapin, plans to issue a special tribute single in a picture sleeve, titled "All My Life's A Circle."

Canada

PolyGram Boosts Int'l Exploitation

By DAVID FARRELL

TORONTO—PolyGram's a&r department has put renewed emphasis on developing and marketing Canadian artists for international exploitation.

In Quebec, the platinum plus songstress Diane Tell has been resigned to the label and the goal is to establish her across Europe and then North America. So says Bob Ansell, national promotion director for the company, who also draws attention to the signing of the McGarrigle Sisters in the past month. The celebrated folk duo, who are best known as writers of Linda Ronstadt's "Heart Like A Wheel," are currently in London recording their first album for the label.

Catering to the Francophone element in Canada, PolyGram has pacted with Beaubec for distribution, a relatively small but successful Quebec-based indie that is run by Paul Hebert, former a&r director for CBS Disques (Quebec).

Ansell seems almost purposefully vague when he suggests that one can look for a "major" release on Beau-

bec in the near future, without specifying who or what. The hint may suggest that Sergi Fiori, leader of the now defunct Quebec super group Harmonium has returned to the studio to record.

In its heyday some five years ago, Harmonium was capable of selling upward of 200,000 albums in its home province and there is no question that the head of the group was Fiori. His absence from recording and public life in general in the past few years has been nothing less than conspicuous.

Another signing is Christian St. Roch who, Ansell cheerfully adds, is "the new PolyGram replacement for Frank Mills." St. Roch has an instrumental ready to ship. Titled "Romance," it comes just in time to compete with the new Mills album which sports a Capitol logo.

On tap is a debut album from Ottawa rock band Butler, alongside a new Martha & the Muffins album on the DinDisc label, titled "This Is The Ice Age."

Solid Gold Scores With Chilliwack's Musical Bio

TORONTO—After a more than two year absence from the recording scene, Vancouver band Chilliwack is making a strong showing in North America with a loosely-based biographical musical about making it in the rock'n'roll business.

"So You Want To Be A Star" is the title of the album, released in the U.S. on the Millennium label and in Canada on Solid Gold Records, a small custom label with management responsibilities.

According to national promotions director for the label, Lee Silversides, Millenniums promotion of the record in the American market complements the success the Canadian label has had in breaking the album here.

Solid Gold was formed about 18 months ago by Neil Dixon and Steve Propas, two well-known figures in the Canadian music industry with management experience. In the past they have negotiated deals for their acts with major labels such as A&M, RCA and GRT (when it existed).

According to Silversides, the Chilliwack single, "My Girl," was

locked in on major market AM stations in Canada a week before the 7-inch was released to radio, meaning that the record was strong enough to be added as an album cut. Since then, they have looked up all of the AOR stations across the country and are starting to chart with numbers, he says.

Other Solid gold acts include Toronto, signed to A&M in the U.S., and the Good Brothers. The second Toronto album is currently in the 80,000 unit mark in sales here, the label says and this is before the group has gone out on tour. A major tour in western Canada starts at the end of this month and it is almost certain to push the group past the platinum status of 100,000 units.

Signed for Canada only is Savoy Brown with the album "Rock 'N' Roll Warrior." Interestingly the ballad on the album, "Lay Back In The Arms Of Someone" has broken out of Quebec, predominantly on adult contemporary stations. This is unusual in light of the fact that the group is considered to be a U.K. boogie band.

Chrysalis Departs From U.S. Market 45 Choices

TORONTO — In an unusual move, Chrysalis Records here, distributed by Capitol-EMI, has decided to release a number of singles from new LPs that are different from those released in the U.S.

In Canada, radio will be serviced with "Central Park 'n' West" by Ian Hunter, whereas "I Need Your Love" is the key AM track in the U.S. Likewise, the A's "Can't Help Myself" will ship here at approximately the same time U.S. radio receives "Walls."

Because of the availability of information on U.S. radio adds, it is usual for Canadian labels to follow suit with their U.S. counterparts on single releases. However, in the past year or so, Canadian AM stations have maintained a tougher sound than many in the U.S., and this has

led to a situation where more and more companies here are questioning the sense in automatic single releases.

Chrysalis product manager Eddie Collero says he was of two minds about going with different singles here for the A's and Hunter and didn't actually make up his mind until U.S. parts were actually on the presses. The overriding factor that persuaded him to mix the U.S. seven inches was the difference in radio here and so he consulted several key stations in the country about what to pick for release here.

Collero has also announced that a decision has been made to release an EP series, developed by Chrysalis U.K. Among acts in the series are Spandau Ballet, Billy Idol, the Specials, Ultravox and a 12-inch '60s medley by the group Tight Fit.

West Germany

Berlin A/V Event Draws Crowds Exhibitors Report Satisfaction With Deals Made

By WOLFGANG SPAHR

BERLIN—All the expectations of the organizers, both in terms of exhibitors and visitors, were bettered by the actual statistics now available after the 10-day International Audio and Video Fair here (separate story, page 55).

Interest in the international event for consumer information and communications electronics was emphasized by the total 417,641 paying customers, including around 175,000 out-of-towners and 20,000 from abroad.

The event is claimed to be the biggest in the world now, and it serves as a platform for trade selling as well as unveiling the latest developments for the general public. Products from 27 countries were displayed by 322 space-taking exhibitors and 212 additionally represented firms.

Media interest, too, was greater than ever. In 1979, a total 1,400 journalists from 37 countries registered into the International Press Center. This year there were 2,300 media representatives from 42 countries. And during the fair, a total 210 hours were devoted to outside broadcast transmissions by radio and television networks.

On the commercial side, exhibitors expressed satisfaction with the volume of deals. While no detailed figures are available, it's felt that the highest export sales figures were achieved, justification for the all-out efforts made here by the industry generally, its trade organizations and AMK in particular, to make the biannual product presentation as professional as possible.

In fact, commercial interest inevi-

April Music Switches Base

FRANKFURT—April Music, the publishing arm of CBS, has switched its base from Hamburg to the main CBS offices in Frankfurt.

Michael Stark is named professional manager for the division, having been with CBS since 1975, latterly as a&r manager of the national repertoire department, though he also looked after publishing interests, especially in relation to other German companies.

He'll be assisted now by Anita Demirsory and Anita Lutze. Top-level management of April Music is still shared by Jeremy Pearce in Paris and Karl Arbenz in Frankfurt.

DG Chieftain Urges 'Corporate Courage'

HAMBURG—The trading slump in the record industry this year is not just a transitory slackness in turnover but a clear warning of a change in the whole sound-carrier market, according to Rudolf Gassner, managing director of Deutsche Grammophon Gesellschaft here.

He said, at the annual meeting of the company, that the change had been brought about by the financial problems of consumers, alongside the home taping menace, the emergence of video sidelines, rising production costs and a running down of importance in some areas of national product, notably brass music and children's recordings.

But he added the way round the problems was to show corporate courage in building creativity, developing new repertoire resources and slanting production policy to

ably was on the video sector, which covered all areas from video recorders to cameras and accessories, and the full software range. There was special interest in the various videodisk systems. But even so, the major portion of sales still went to television receivers and various refinements and developments, including dual-channel or stereo sound, the "viewdata" Bildschimtext set-up and the various video inferences.

To gauge overall reaction, AMK set up its own market research for visitors, and it showed that 86% of all exhibitors were fully satisfied with the organization of the fair, only 12% expressing any dissatisfaction.

And 96% of trade visitors claimed

positive results from their visit in a commercial sense. The research showed that 56% of trade visitors directed represented wholesale and retail sectors, and around the same percentage of all trade visitors concluded firm deals at the fair.

Of "private" visitors, the overall purpose in attending was to gain a general picture of the electronics world, with 25% seeking specific information on new media and communication techniques.

Some 14% of those polled said their visit was by way of preparation for a purchase or investment of some kind. And 80% of all those quizzed said they'd be back at the next fair in 1983.

Renewed Call For Artist Involvement In Levy Fight

• Continued from page 1

posed changes to the German Copyright Law.

While the tape industry's plans and position on the levy are clear, there are new questions concerning who will coordinate the music industry's fight following a withdrawal of support by GEMA for the new Open Conference of Cultural Producers.

The closed hearing in Bonn Sept. 17 brought no significant development. Justice Ministry officials implied, however, that the final proposal passed on to the politicians will differ somewhat from the current proposal, which allowed for higher compensation for rights holders from home taping through a higher equipment royalty rather than a blank tape levy.

The amount of the higher royalty receipts will not be fixed in the new law. That will be settled through negotiation and possibly litigation after the bill is passed. Thus, it will be the middle of this decade before rights holders can expect higher home taping royalties in Germany.

Both the arts and tape lobbies seemed satisfied with the Bonn hearing, and were convinced that the battle will now move from Bonn to the public. A spokesman for tape giant BASF promises a new press statement. He adds that the best material for his releases continues to come from the opposition, especially the amount of money being sought

by some rights holders.

In particular, BASF will single out the proposal made by GEMA head Prof. Dr. Erich Schulze, who mentioned a goal of 25c per hour of audio tape and \$2.50 per audio recorder, plus \$2.50 per hour of videotape and \$25 per video-recorder.

Before the hearing, Prof. Schulze questioned the wisdom of coordinating the pro-tape levy lobby through a loosely organized Open Conference of Cultural Producers. Last month, representatives of most music industry groups, several unions and rights societies, including GEMA, pledged to support the idea of an Open Conference.

In a letter to conference instigator Peter Kirsten, Prof. Schulze refused to distribute the Open Conference's pamphlet to the GEMA membership and noted that the new group was offering "no alternative" to what GEMA had already done.

Despite GEMA's reluctance, Kirsten says the Open Conference plans further action to fight for the tape levy. At a meeting following the Bonn hearing, several industry executives pledged to recruit performing artists to explain that individual artists and authors, not record or production companies, stand to benefit most from a royalty revenue increase. The Open Conference estimates only 14% of home taping royalty revenues would go to music/video production companies.

give due emphasis to specialist areas of consumer demand.

"There'll always be a market of 100%," he said. "We have to earn a turnover which gives us a fair share despite market changes. Taking in new artists and by watching our competitors especially the television merchandisers, we can fight through in the future."

Market problems were further underlined by Dieter Oehms, distribution chief, who said: "The market simply won't grow as it used to. There's a cutback in the number of specialist retailers, while the number of department stores end multiples is increasing. But we have to work closely with the dealer in order to make our artist and marketing policies succeed."

International product showcased included new releases from Abba, the Bee Gees, newly signed Ian

Dury, the newly-reformed King Crimson (touring alongside a new album in Germany through October), Sad Cafe, Jean-Michel Jarre and U.K. composer Andrew Lloyd-Webber's new musical score "Cats."

New German-produced releases featured were by Rolf and his Friends, Nino, Franz Morak, Revolver, Ehke Best, the Tone Band, Tony Holiday, the Lollipops, Hermann van Veen and Dutch singer-songwriter Robert Long.

At classical level, the artist Mstislav Rostropovich was introduced by divisional chief Carl Wilhelm Kuersten. Visiting pop artists included U.K. singer Kirsty McColl and the group Visage.

Rudolf Gassner paid special tribute to the DGG exclusively signed conductor Karl Boehm, who died earlier this year.



DEVO—*New Traditionalists*, Warner Bros. BSK 3595. Produced by DEVO. As the title implies, the band's fourth album probes the same industrial strength electronic rock refined since their earliest work to reach a commercial pinnacle on last year's "Freedom Of Choice." If their aural trademarks have outlived their initial quirkiness to sound downright mainstream alongside the styles of younger new rock acts clearly emulating the Spud Boys, that's likely to dealer's delight. Radio may have a tougher time, though, since there's no stand-out single choice like last year's "Whip It." The lavish package, including a poster, bonus single ("Working In The Coal Mine" from the "Heavy Metal" soundtrack) and typically silly mock-heroic cover, will offer natural merchandising clout.

Best cuts: "Through Being Cool," "Jerkin' Back 'n' Forth," "Race Of Doom."

CLIFF RICHARD—*Wired For Sound*, EMI America SW17059. Produced by Alan Tarney, Cliff Richard. In the past few years Richard has perfected one of the catchiest sounds in pop, chock full of hooks, lilting melody lines and creamy vocals. Richard is best on jaunty mid-to-up-tempo tunes, where he displays a zest and zip to rival Billy Joel's liveliest rockers. A couple of songs have a somewhat harder edge and there are also a few ballads for variety, including one produced by Richard, Shep & the Limelites' "Daddy's Home."

Best cuts: "Wired For Sound," "Once In A While," "Oh No, Don't Let Go," "Young Love," "Daddy's Home."

CRUSADERS—*Standing Tall*, MCA MCAS234. Produced by Wilton Felder, Stix Hooper, Joe Sample. The Crusaders have utilized the vocal talents of Randy Crawford and Bill Withers on their last two albums respectively, but achieve perhaps their best mating yet with the inimitable vocals of Joe Cocker on two cuts: "I'm So Glad I'm Standing Here Today," written for Cocker by Joe Sample and "This Old World's Too Funky For Me." The Crusaders, one of the most respected group of musicians ever, showcase their breezy yet innovative jazz stylings on the remaining instrumentals with support from guest musicians Larry Carlton, Louis Johnson, Billy Preston and others. This is a first class affair all the way.

Best cuts: Those mentioned, "Sunshine In Your Eyes," "Standing Tall."

TOMMY TUTONE—*2*, Columbia ARC 37401. Produced by Chuck Plotkin, Tutone-Keller, Geoff Workman. Jim Keller's classic guitar figures and Tommy Heath's raucous vocal rasp made this Bay Area's debut LP one of the more assured opening bids from the latest generation of rockers. The followup is equally strong, sacrificing some of their welcome humor for a more melodramatic but equally inviting focus on rock anthems. Smart AOR programmers will lap it up, and mainstream pop could be converted by any of several singles contenders.

Best cuts: "867-5309/Jenny," "Shadow On The Road Ahead," "No Way To Cry," "Tonight."

GARY NUMAN—*Dance*, Atco SD38143 (Atlantic). Produced by Gary Numan. Despite the title, this album is a move away from the techno-rhythmic exercise of "Cars" into a more ethereal world. The mood is darkly mellow as Numan tries to broaden his horizons. For the most part, the experiment works as this is far more listenable and less routine than the old Numan. The music though is still synthesizer-based and there are some danceable moments as in "She's Got Claws," the U.K. hit. Another choice cut for the rock discos is "Crash," perhaps the most commercial track. Play in store and be sure to let fans know that this one is out.

Best cuts: "She's Got Claws," "Crash," "Stories," "Night Talk."



JOHNNY LEE—*Bet Your Heart On Me*, Full Moon/Asylum 5E541. Produced by Jim Ed Norman. With this offering, Lee strengthens his position in the upper echelon of contemporary country balladeers. Most of the material is a potent melange of country and adult contemporary, well-suited for his mellifluous vocals. Norman's uncluttered production is on target.

Best cuts: "Bet Your Heart On Me," "How Deep In Love Am I," "I've Come A Long Way," "When You Fall In Love."

TOMPALL AND THE GLASER BROTHERS—*Lovin' Her Was Easier*, Elektra 5E542. Produced by Jimmy Bowen. The Glasers have assembled a powerful comeback package here that features a series of mostly old tunes whose lyrics are strong enough to bear the intensity of the trio's earnest and distinct harmonies. The production is sufficiently restrained to let the voices carry the emotional weight.

Best cuts: "The Last Thing On My Mind," "A Mansion On The Hill," "It'll Be Her," "Just One Time."

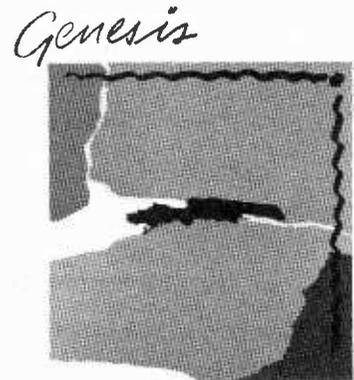
MAC DAVIS—*Midnight Crazy*, Casablanca NBLP7257. Produced by Rick Hall. This package is not as country-oriented as some of his more recent offerings. Paced by Davis' vibrant vocals, there's a nice balance between strings-etched numbers and up-tempo tunes. Recorded in Muscle Shoals, the host of fine musicians on the album include Mac McAnally.

Best cuts: "Dammit Girl," "Comfortable," "You Are So Lovely," "Float Away."

Spotlight

GENESIS—*Abacab*, Atlantic SD19313. Produced by Genesis. Even though Genesis has been a consistent selling act over the years, their popularity should be further enhanced by the phenomenal success of drummer Phil Collins' solo LP "Face Value" which spent 10 weeks in the top 10. The trio, comprised of Collins, bassist Mike Rutherford and Tony Banks on keyboards, maintains its progressive leanings on AOR-oriented tracks like "Abacab" clocking in at just over seven minutes, "Dodo/Lurker" at 7:30 and "Me And Sara Jane" which all showcase a fulsome, intricately arranged sound.

Best cuts: "No Reply At All," "Abacab," "Dodo/Lurker," "Man On The Corner."



ROSSINGTON COLLINS BAND—*This Is The Way*, MCA MCAS207. Produced by Gary Rossington, Allen Collins, the Rossington Collins Band. The second LP by the reincarnated Lynyrd Skynyrd surpasses its exceptional debut. The writing, with contributions by all band members, has improved lyrical content and the tough vocals by Dale Krantz reaffirms her position as one of the best female rockers to come along in awhile, whether its on a bluesy steamy rocker or a sensitive ballad. The guitar work of Allen Collins, Gary Rossington and Barry Harwood maintains its vigor throughout while Billy Powell's keyboards, Leon Wilkerson's bass and Derek Hess on drums round out the band's power. This is great rock'n'roll. Simple as that.

Best cuts: "Gotta Get It Straight," "Tashauna," "Don't Stop Me Now," "Next Phone Call."

CRISTY LANE—*Fragile, Handle With Care*, Liberty LTS1112. Produced by Ron Oates. The delicacy of Lane's style is matched best by songs that portray the sharper cuts of love or life's quiet exultations. And there are plenty of such contrivances in this collection (which also features her gospel-tinged "One Day At A Time" smash). Her cover of Connie Smith's "Once A Day" is a subtle delight.

Best cuts: Those cited, and "Love Of The Common People," "Midnight Blue," "The Angel In Your Arms."



RONNIE LAWS—*Solid Ground*, Liberty L051087. Produced by Ronnie Laws. Singer/songwriter/saxophonist Laws surfaces with a classy production featuring a perfect balance between instrumental flights and vocal feeling. "Stay Awake," the debut single, is already gliding up the charts, bringing Laws' virtuosity, taste and stylings to adult listening audiences. Hubert, Eloise and Debra Laws are on hand to make it a family affair, with a strong assist from Larry Dunn on moog, but it's Ronnie Law's fusion genius that makes this an intelligent addition to all charts.

Best cuts: "Stay Awake," "Solid Ground," "Just As You Are."

THE SYLVERS—*Concept*, Solar, S22. Produced by Leon F. Sylvers III. The Sylvers reappear under the Solar/E/A banner with a tighter sound, fresh vocals and rock edge to their pure pop parade. The rotating leads, family harmony and serious approach to their music lift this driving, winning group to stirring heights, and "Concept" to sure chart recognition. The "Concept" of this LP is the Sylvers themselves and they connect time and again with their surprisingly strong delivery and family power.

Best cuts: "Reach Out," "Come Back Lover," "Just When I Thought It Was Over."



First Time Around

NEAL SCHON & JAN HAMMER—*Untold Passion*, Columbia FC37600. Produced by Jan Hammer, Neal Schon. As to be expected, this collaboration between Schon, Journey's guitarist and drummer/keyboardist/synthesist Hammer is dynamic instrumental meeting of the minds with the result perhaps nothing like either has been associated with. Most of the nine tracks feature razzle dazzle guitar work and keyboard dynamics that encompass rock, jazz and funk. This project allows both players to let loose in a creative environment. Colin Hodgkinson on bass fills out the sound.

Best cuts: "Wasting Time," "The Ride," "It's Alright," "On The Beach," "Untold Passion."

CHUCK E. WEISS—*The Other Side Of Town*, Select Records SEL21611. Various producers. Weiss, immortalized by Rickie Lee Jones' "Chuck E. In Love," makes his solo debut with this LP that runs through the gamut from Tom Waits type of talking blues to basic rock'n'roll. Helping out is Mac Rebenack (Dr. John) on keyboards and production, and though she is

not credited, it sure sounds like Rickie Lee Jones on "Sidekick."

Best cuts: "Sidekick," "The Other Side Of Town," "Sparky," "Gina."

MARTIN BRILEY—*Fear Of The Unknown*, Mercury SRM14026. Produced by Allan Blazek, Martin Briley. Briley was Ellen Foley's musical director, played bass for Ian Hunter and Mick Ronson, and has written songs for Pat Benatar and Karla DeVito. On his debut LP, Briley has written and arranged all the songs, sings lead and backing vocals, and plays bass, guitar and percussion. And he does a better than average job on it all. He writes interesting, somewhat wry songs, and if he sounds a little bit like Peter Gabriel that isn't bad either.

Best cuts: "I Feel Like A Milkshake," "The Man I Feel," "I Don't Feel Better," "Fear Of The Unknown."



WAGNER: DAS RHEINGOLD—soloists, staatskapella Dresden, Janowski, Eurodisc 301137445. Wagner's mythological music drama is carried off beautifully in this spacious digital recording that features sharply etched characterizations, polished ensemble performance style and balances between voices and orchestra of exceptional clarity. Three more editions will follow in this complete Wagner "Ring" cycle, which features absolutely stunning work in the typography and printing of the elaborate enclosed booklet. The cloth-bound imported package makes it a top choice for Christmas classical gift giving. The music has a spacious natural quality that's breathtaking.

BEETHOVEN: VIOLIN CONCERTO—Perلمان, Giuliani, Philharmonia Orchestra, Angel D837471. Perlman's supple tone and elegant form come to the fore in this famous masterwork, the cornerstone of the violin concerto repertoire. Digital recording's clarity and openness add to the album's appeal, as does the solid and well-meshing podium presence of Giuliani. Dealers: Perlman is one of the most widely recognized classical musicians today, and there are customers for this LP who may not know Beethoven wrote a violin concerto.

RAVEL: DAPHNIS & CHLOE (COMPLETE)—Montreal Symphony Chorus & Orchestra, Dutoit, London LDR 71028. Digital sound spectaculars are nothing new as 1982 approaches, but the awesome range, impact and clarity of the orchestral and chorus sound here are something to behold. Ravel exploits an enormous wealth of tone colors and textures and the sensuous listening experience is unbeatable as Dutoit and his forces turn in a dazzling performance captured by London's engineers in smallest detail and total breathtaking scope.

Billboard's Recommended LPs

pop

ULTRAVOX—*Rage In Eden*, Chrysalis CHS1338. Produced by Ultravox, Conny Plank. Last year's "Vienna," while not a big seller in the U.S. though a smash worldwide, established Britain's Ultravox as a class act that combined the best elements of polished progressive rock, thumping disco and flamboyant new romanticism. This new LP continues in the same vein

though it is stronger so it may even break the band in the U.S. Rock discos have a lot of material here. **Best cuts:** "The Voice," "The Thin Wall," "We Stand Alone," "I Remember (Death In The Afternoon)."

BILLY BURNETTE—*Gimme You*, Columbia NFC37460. Produced by Barry Seidel, Barry Beckett. Burnette's rockabilly inheritance again yields a unifying pace and punch to this second for Columbia, but the shift in producers replaces the new rock slant of the last set with a more naturalistic Southern edge. Crack playing from a studio cast including the Muscle Shoals Sound crew and economical songs round out the picture. **Best cuts:** "Whatcha Gonna Do When The Sun Goes Down," "The Bigger The Love," "Gimme You," "Love Ain't Easy."

CHARLIE—*Good Morning America*, RCA AFL4137. Produced by Terry Thomas, John Verity. The British group has built a loyal following in the U.S. with its LPs on Janus. The group resurfaces after a notable absence with another sound collection of material that incorporates pop elements with a progressive edge. As with their previous LPs, the emphasis is on strong, sometimes humorous lyrics and fluid lead vocals and harmonies. **Best cuts:** "Good Morning America," "All My Life," "I Can't Get Over You."

SUSANNAH MCCORKLE—*Over The Rainbow*, Inner City IC1131. Produced by Susannah McCorkle, Keith Ingham. The singer continues her tributes to great pop writers with this tribute to the master lyricist E.Y. Harburg coming after his death last March. Backed by a trio, she engagingly performs 15 Harburg-associated songs, including a little known Burton Lane-composed gem, "Poor You." Album leaves little doubt that Harburg was a master of his art. **Best cuts:** All.

JOHN OTWAY & WILD WILLY BARRETT—*I Did It Otway*, Stiff America NEW3. Various producers. This six-song collaboration (Is this an LP or an EP?) between two such eccentrics as Otway and Barrett results in some silly and funny songs. The pair have a fine sense of the ridiculous, and after hearing Otway's version of "Green Green Grass Of Home," nobody can take that chestnut seriously again. And in "Highwayman" he can tell an interesting story, too. **Best cuts:** Those mentioned, "Headbutts."

ROSE TATTOO—*Assault And Battery*, Mirage WTC19312 (Atlantic). Produced by Vanda and Young. This Australian group's second U.S. LP is far more accessible than their first. Still, Rose Tattoo makes no apologies for being a hard hitting, ear battering heavy metal band in the AC/DC vein. However, there are some moments (as on the opening track "Out Of This Place") when the band makes a more pop oriented hard rock in the Foreigner style. **Best cuts:** "Out Of This Place," "Rock'n'Roll Is King," "Let It Go," "Sidewalk Sally."

soul

PIECES OF A DREAM—*Pieces of a Dream*, Elektra 6E-350. Produced by Grover Washington Jr. The Pieces of this breezy jazz-soul Dream are Curtis Harmon, James Lloyd and Cedric Napoleon. They blend their instrumental flights with brightness and lightness, and with Barbara Walker lending her voice to "Warm Weather," the Dream begins to take on the face of nature herself, as the words, music and mood perfectly illustrate the Pieces' preference for the sunny delights and sensuous swing of soul caught in the sway of jazz. **Best cuts:** "Warm Weather," "Touch Me In The Morning," "Lovers."

ALBERT COLLINS—*Frozen Alive! Alligator* AL4725. Produced by Bruce Iglauer, Dick Shurman. Collins may be one of our "younger" blues masters, but he still has more than two decades of cuts paid, and the investment shows in the offhand precision of his own signature guitar leads and the tight interplay of his band, the Icebreakers. From a crack rendition of his best-known early instrumental hit, "Frosty," to chestnuts like "Caldonia" and newer Collins vocal standouts like "I Got That Feeling," this is prime cut blues. **Best cuts:** Those mentioned plus "Angel Of Mercy" and "Cold Cuts."

country

STEVE WOODS AND THE SLINGSHOT BAND—*Highway Bound*, PolyGram-Mercury SRM16004. Produced by Larry Butler. Half the creations in this collection are Woods' own; however, he is aided by several Ron Reynolds tunes and a cover of Tom T. Hall's "Faster Horses." This relaxed production is quite appropriate to Wood's country-almost folk-style of singing. "Missin' Somebody," the act's current low-key single, is undoubtedly one of the firmer and finer selections here, but energy abounds on the title cut. **Best cuts:** Those cited, and "Why Do You Treat Me The Way You Do."

jazz

ALPHONSE MOUZON—*Morning Sun*, Pausa 7107. Produced by Alphonse Mouzon. Coming off a big selling LP, singer and keyboardist Mouzon gets powerful backup here from Herbie Hancock, Lee Ritenour, Hubert Laws, Freddie Hubbard and Mike Brecker. Album offers eight cuts, all the leader's compositions. (Continued on page 67)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtenman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

A fantastic new single...from her forthcoming album,

Olivia Newton-John
PHYSICAL MCA-51182



Produced by **JOHN FARRAR**

MCA RECORDS

Management: Roger Davies Management

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BRITAIN

(Courtesy of Music Week)
As of 9/26/81
SINGLES

This Week	Last Week	
1	1	PRINCE CHARMING, Adam & Ants, CBS
2	2	TAINTED LOVE, Soft Cell, Bizzare
3	4	HANDS UP (GIVE ME YOUR HEART), Ottawan, Carerre
4	3	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
5	8	PRETEND, Alvin Stardust, Stiff
6	5	WIRED FOR SOUND, Cliff Richard, EMI
7	13	ENDLESS LOVE, DIANA Ross & Lionel Richie, Motown
8	25	BIRDIE SONG, Tweets, PRT
9	NEW	INVISIBLE SUN, Police, A&M
10	11	SLOW HAND, Pointer Sisters, Planet
11	30	UNDER YOUR THUMB, Godley & Creme, Polydor
12	17	YOU'LL NEVER KNOW, Hi Gloss, Epic
13	6	JAPANESE BOY, Aneka, Hansa
14	7	HOLD ON TIGHT, Electric Light Orchestra, Jet
15	10	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
16	9	START ME UP, Rolling Stones, Rolling Stones
17	33	STARS ON 45 VOL. 3, Star Sound, CBS
18	19	SO THIS IS ROMANCE, Linx, Chrysalis
19	24	HAND HELD IN BLACK AND WHITE, Dollar, Carerre
20	20	ONE OF THOSE NIGHTS, Bucks Fizz, RCA
21	22	IN AND OUT OF LOVE, Imagination, R&B
22	NEW	SHUT UP, Madness, Stiff
23	14	EVERYBODY SALSA, Modern Romance, WEA
24	NEW	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
25	15	THE THIN WALL, Ultravox, Chrysalis
26	12	ONE IN TEN, UB40, Graduate
27	29	PASSIONATE FRIEND, Teardrop Explodes, Zoo
28	18	ABACAB, Genesis, Charisma
29	NEW	ORIGINAL BIRD DANCE, Electronics, Polydor
30	35	SEASONS OF GOLD, Gidea Park, Polo
31	21	RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros.
32	28	HOLLIDAZE, Hollies, EMI
33	16	SHE'S GOT CLAWS, Gary Numan, Beggars Banquet
34	26	CHEMISTRY, Nolans, Epic
35	23	CARIBBEAN DISCO, Lobo, Polydor
36	NEW	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff/Broken
37	NEW	MULE (CHANT NO. 2), Beggar & Co., RCA
38	37	EVERLASTING LOVE, Rex Smith/Rachel Sweet, CBS
39	NEW	QUIET LIFE, Japan, Hansa
40	NEW	JUST ANOTHER BROKEN HEART, Sheena Easton, EMI

ALBUMS

1	NEW	ABACAB, Genesis, Charisma
2	1	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
3	2	TATTOO YOU, Rolling Stones, Rolling Stones
4	4	RAGE IN EDEN, Ultravox, Chrysalis
5	15	SUPER HITS 1-2, Various, Ronco
6	NEW	WIRED FOR SOUND, Cliff Richard, EMI
7	NEW	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
8	8	SHAKY, Shakin' Stevens, Epic
9	16	CELEBRATION, Johnny Mathis, CBS
10	6	WALK UNDER LEDDERS, Joan Armatrading, A&M
11	5	ELECTRIC LIGHT Orchestra, Jet
12	9	SECRET COMBINATION, Randy Crawford, Warner Bros.
13	7	LOVE SONGS, Cliff Richard, EMI
14	14	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis
15	3	DANCE, Gary Numan, Beggars Banquet
16	10	PRESENTARMS, UB40, Dep Int'l
17	11	SONS & FASCINATION/SISTER/FEELING CALL, Simple Minds, Virgin
18	20	STARSON 45 VOL. 2, Star Sound, CBS
19	12	DURANDURAN, EMI
20	NEW	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
21	13	BATOUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
22	NEW	HITSRIGHTS UP YOUR STREET, Shadows, Polydor
23	NEW	BEATTHE CARROTT, Jasper Carrott, DJM
24	30	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
25	24	LEVEL 42, Level 42, Polydor
26	24	PRETENDERS II, Pretenders, Real
27	22	BLACK & WHITE, Pointer Sisters, Planet
28	21	BUCKS FIZZ, Bucks Fizz, RCA
29	NEW	DANCE DANCE DANCE, Various, K-tel
30	NEW	ANGELIC UPSTARTS, Angelic Upstarts, Zonophone

31	25	HI INFIDELITY, REO Speedwagon, Epic
32	19	SHOT OF LOVE, Bob Dylan, CBS
33	18	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC Parlophone
34	23	BEATLE BALLADS, Beatles, Parlophone
35	NEW	GLORIOUS FOOL, John Martyn, Geffen
36	NEW	HAPPY BIRTHDAY, Altered Images, Epic
37	35	T-REX IN CONCERT, Marc Bolan, Marc
38	33	MAKING MOVIES, Dire Straits, Vertigo
39	26	HOTTER THAN JULY, Stevie Wonder, Motown
40	NEW	ASSAULT & BATTERY, Rose Tattoo, Carrere

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 9/26/81
SINGLES

This Week	Last Week	
1	1	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
2	2	HOLD ON TIGHT, Electric Light Orchestra, Jet
3	3	STOP DRAGGING MY HEART AROUND, Stevie Nicks, Modern
4	5	WHO'S CRYING NOW, Journey, CBS
5	4	URGENT, Foreigner, Atlantic
6	7	START ME UP, Rolling Stones, Rolling Stones
7	6	THIRSTY EARS, Powder Blues, Capitol
8	12	THE VOICE, Moody Blues, Threshold
9	10	LADY (YOU BRING ME UP), Commodores, Motown
10	9	FIRE ON ICE, Pat Benatar, Chrysalis
11	20	FOR YOUR EYES ONLY, Sheena Easton, Capitol
12	8	QUEEN OF HEARTS, Juice Newton, Capitol
13	17	SAUSALITO SUMMER NIGHTS, Diesel, RCA
14	16	COOL LOVE, Pablo Cruise, A&M
15	15	REALLY WANNA KNOW YOU, Gary Wright, Warner Bros.
16	11	THEME FROM GREATEST AMERICAN HERO, Joey Scarbury, Elektra
17	13	SLOW HAND, Pointer Sisters, Planet
18	NEW	ARTHUR'S THEME, Christopher Cross, Warner Bros.
19	14	TIME, Alan Parsons Project, Arista
20	NEW	STEP BY STEP, Eddie Rabbitt, Elektra

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/28/81
SINGLES

This Week	Last Week	
1	1	DANCE LITTLE BIRD, Electronics, Philips
2	3	HOLD ON TIGHT, Electric Light Orchestra, Jet
3	2	RAIN IN MAY, Max Werner, CNR
4	14	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Seine Freunde, Hansa
5	26	JAPANESE BOY, Aneka, Hansa
6	9	GREEN DOOR, Shakin' Stevens, Epic
7	5	FOR YOUR EYES ONLY, Sheena Easton, EMI
8	8	ONLY CRYING, Keith Marshall, Polydor
9	6	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
10	4	BETTE DAVIS EYES, Kim Carnes, EMI
11	10	MAMA LORRAINE, G.G. Anderson, Hansa
12	7	FLIEG NICHT SO HOCH, MEIN KLEINER FREUND, Nicole, Jupiter
13	11	MALEDETTA PRIMAVERA, Loretta Goggi, WEA
14	22	WEM, Howard Carpendale, EMI
15	21	GOING BACK TO MY ROOTS, Odyssey, RCA
16	17	DICH ZU LIEBEN, Roland Kaiser, Hansa
17	13	OH NO NO, Bernie Paul, Ariola
18	12	CHEQUERED LOVE, Kim Wilde, Rak
19	15	STARS ON 45 VOL. 2, Stars On 45, CNR
20	18	HAPPY BIRTHDAY, Stevie Wonder, Motown
21	24	L.A. GOODBYE, Secret Service, Strand

22	20	SEVEN TEARS, Goombay Dance Band, CBS
23	23	SARA PERCHE TI AMO, Richie & Poveri, Baby
24	NEW	RIO, Maywood, Metronome
25	NEW	WENN ICH JE DEINE LIEBE VERLIER, Rex Gildo, Ariola
26	19	KIDS IN AMERICA, Kim Wilde, Rak
27	27	LAY ALL YOUR LOVE ON ME, Abba, Polydor
28	NEW	MAMA LORRAINE, Andrea Juergens, Ariola
29	NEW	TIERISCHER TANGO, Dieter Hallervorden, Phonogram
30	28	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa

ALBUMS

1	1	TIME, Electric Light Orchestra, Jet
2	2	KIM WILDE, Kim Wilde, Rak
3	6	DANCE LITTLE BIRD, Electronics, Philips
4	10	SYMPHONIC ROCK, London Symphonic Orchestra, K-tel
5	3	IDEAL, Ideal, IC
6	7	THIS OLE HOUSE, Shakin' Stevens, Epic
7	NEW	DICH ZU LIEBEN, Roland Kaiser, Hansa
8	5	MISTAKEN IDENTITY, Kim Carnes, EMI
9	NEW	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
10	8	STARS ON LONG PLAY, Stars On Long Play, CNR
11	9	RED SKIES OVER PARADISE, Fischer Z, Liberty
12	4	HITS ON 33, Sweet Power, Arcade
13	13	TATTOO YOU, Rolling Stones, Rolling Stones
14	11	STINKER, Maurius Mueller-Westernhagen, Warner Bros.
15	15	ALLES IST GUT, D.A.F., Virgin
16	12	NIGHTCLUBBING, Grace Jones, Island
17	16	NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze
18	14	FACE VALUE, Phil Collins, WEA
19	18	RUHE VOR DEM STURM, Georg Danzer, Polydor
20	20	QE2, Mike Oldfield, Virgin

JAPAN

(Courtesy Music Labo)
As of 9/28/81
SINGLES

This Week	Last Week	
1	2	HIGH SCHOOL LULLABY, Imokin Trio, Four Life (Fuji)
2	1	KANASHIMI 2 YOUNG, Toshihiko Tahara, Canyon (Janny's)
3	4	MAMOTTE AGETAI, Yumi Matsutaya, Toshiba-EMI (Kirara)
4	5	MOSHIMO PIANO GA HIKETANARA, Toshiyuki Nishida, CBS/Sony
5	3	SHOUJO NINWYOU, Tsukasa Ito, Japan (Yui/JCM)
6	8	LONELY HEART, Creation, Toshiba-EMI (NTV/Taiyo)
7	7	MEMORY GLASS, Jun Horie, CBS/Sony (Nichion/M.C. Cabin)
8	6	SHIROI PARASOL, Seiko Matsuda, CBS/Sony (Sun/JCM)
9	11	MOONLIGHT KISS, Naoko Kawai, Nippon Columbia (Geiei)
10	10	MACHIBUSE, Hitomi Ishikawa, Canyon (Watanabe)
11	12	KISS WA ME NI SHITE, Venus, Tokuma (Geiei)
12	13	TORI NO UTA, Kaoru Sugita, Radio City (Asai)
13	9	MICHINOKU HITORI TABI, Jbaji Yamamoto, Canyon (Nichion/Kitajima)
14	16	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
15	14	JEALOUSY, Yousui Inoue, Four Life (Nichion/Hogan)
16	15	MOU ICHIDOLSHISHUNKI, Hiromi Go, CBS/Sony (Burning)
17	17	SENTIMENTAL GIRL, Hideki Saijo, RVC (Geiei)
18	20	JINSEI KAKURENBO, Hiroshi Itsuki, Tokuma (RFP/TV Asahi)
19	18	GUNJO, Shinji Tanimura, Polystar (Thunder)
20	NEW	AI NO CORRIDA, Quincy Jones, Alfa (Intersong/Watanabe)

ALBUMS

1	1	SELECTION 1978-1981, Off Course, Toshiba-EMI
2	2	BILLY'S BARBECUE, Arabesque, Victor
3	4	STEREO TAIYO U ZOKU, Southern All Stars, Victor
4	3	BLUEJEAN MEMORY, Soundtrack, EMI America
5	5	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
6	6	SUN GLOW, Yasuko Agawa, Victor
7	10	LIVE IN DENEN COLLOSEUM, Chage & Asuka, Warner Pioneer
8	NEW	SONGS IN THE ATTIC, Billy Joel, CBS/Sony
9	8	OMOIDE NO SUMMER SONG, Hiroaki Igarashi, CBS/Sony
10	9	AME NO HI WA UCHI NI ITE, Kumiko Yamashita, Nippon Columbia
11	7	GARASU DOURI, Jun Horie, CBS/Sony

12	NEW	THE COMPLETE STORY & SONGS FROM "ADIEU GALAXY EXPRESS", Soundtrack, Nippon Columbia
13	18	YAZAWA, Eikichi Yazawa, Warner Pioneer (Import)
14	13	MOSHIMO PIANO GA HIKETANARA, Toshiyuki Nishida, CBS/Sony
15	16	TOKI O KOETE, Chiharu Matsuyama, News
16	12	GREATEST HITS, Arabesque, Victor
17	14	LONELY HEART, Creation, Toshiba-EMI
18	17	LIVE, Hiroimi Go, CBS/Sony
19	NEW	THE DUDE, Quincy Jones, Alfa
20	NEW	BALIN, Marty Balin, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 9/21/81
SINGLES

This Week	Last Week	
1	1	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
2	2	JESSIE'S GIRL, Rick Springfield, Wizzard
3	5	LOUISE (WE GET IT RIGHT), Jona Lewis, Stiff
4	3	WHO CAN IT BE NOW, Men At Work, CBS
5	7	IF I WERE A CARPENTER, Swanee, WEA
6	15	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
7	6	SAY I LOVE YOU, Renee Geyer, Mushroom
8	13	I WON'T LET YOU DOWN, PHD, WEA
9	4	DEV-O LIVE, Devo, Warner Bros.
10	11	STOP DRAGGING MY HEART AROUND, Stevie Nicks, Modern/WEA
11	19	CHEQUERED LOVE, Kim Wilde, Rak
12	16	HOLD ON TIGHT, Electric Light Orchestra, Jet
13	20	YOU WEREN'T IN LOVE WITH ME, Filly Field, WEA
14	8	STARS ON 45, Stars On 45, Mercury
15	10	SLOW HAND, Pointer Sisters, Planet
16	9	MAKING YOUR MIND UP, Bucks Fizz, RCA
17	12	ONLY FOR SLEEP, Bureau, WEA
18	17	JUST SO LONELY, Get Wet, CBS
19	18	PRECIOUS TO ME, Phil Seymour, Epic
20	14	STAND AND DELIVER, Adam & Ants, CBS

ALBUMS

1	2	BELLA DONNA, Stevie Nicks, Modern/WEA
2	4	SIROCCO, Australian Crawl, EMI
3	3	TIME, Electric Light Orchestra, Jet
4	1	HITWAVE '81, Various, Polystar
5	8	1981 ROCKS ON, Various, EMI
6	5	ALL THE BEST, Smokie, Rak
7	10	THIS OLE HOUSE, Shakin' Stevens, Epic
8	6	DEVO LIVE (MINI LP), Devo, Warner Bros.
9	9	CHEMISTRY, Mondo Rock, Avenue
10	7	STARS ON 45 LONG PLAY ALBUM, Stars On 45, Mercury
11	NEW	TATTOO YOU, Rolling Stones, Rolling Stones
12	17	REVERIES, Richard Clayderman, WEA
13	18	PRECIOUS TIME, Pat Benatar, Chrysalis
14	11	PIRATES, Rickie Lee Jones, Warner Bros.
15	12	MAKING WAVES, Nolans, Epic
16	14	LONG DISTANCE VOYAGER, Moody Blues, Decca
17	15	FREEDOM OF CHOICE, Devo, Warner Bros.
18	NEW	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
19	13	BAD HABITS, Billy Field, WEA
20	16	MISTAKEN IDENTITY, Kim Carnes, EMI America

SWEDEN

(Courtesy GLF)
As of 9/8/81
SINGLES

This Week	Last Week	
1	1	JAG VILL HA DIG, Freestyle, SOS
2	2	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polstar
3	5	GOING BACK TO MY ROOTS, Odyssey, RCA
4	3	VI RYMMER BARA DU OCH LAG, Noice, Sonet
5	9	HANDS UP, Ottawan, Carrere
6	6	BETTE DAVIS EYES, Kim Carnes, EMI America
7	4	SENSUELLA ISABELLA, Tomas Ledin, Polar
8	NEW	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
9	8	KIDS IN AMERICA, Kim Wilde, Rak
10	7	STARS ON 45, Stars On 45, CNR

ALBUMS

1	2	FANTASY, Freestyle, SOS
2	1	TIME, Electric Light Orchestra, Jet
3	NEW	TATTOO YOU, Rolling Stones, Rolling Stones
4	3	KIM WILDE, Kim Wilde, Rak
5	4	FOER VAENTAN, Eva Dahlgren, CBS

6	NEW	DEAD RINGER, Meat Loaf, Cleveland Int'l/Epic
7	NEW	SAXPARTY 8, Ingmar Nordstroms, Frituna
8	NEW	SHOT OF LOVE, Bob Dylan, CBS
9	5	MISTAKEN IDENTITY, Kim Carnes, EMI America
10	8	THE RIVER, Bruce Springsteen, CBS

HOLLAND

(Courtesy Stichting Nederlandse)
As of 9/26/81
SINGLES

This Week	Last Week	
1	2	WHY TELL ME WHY, Anita Meyer, Ariola
2	1	FOR YOUR EYES ONLY, Sheena Easton, EMI
3	NEW	I'M SO GLAD TO BE A WOMAN, Love Unlimited, Unlimited Gold
4	4	THE OLD CALAHAN, BZN, Mercury
5	5	GREEN DOOR, Shakin' Stevens, Epic
6	6	P.S., Dolly Dots, WEA
7	8	JUST FOR YOU, Spargo, I-Scream
8	7	JAPANESE BOY, Aneka, Hansa
9	9	START ME UP, Rolling Stones, Rolling Stones
10	3	HANDS UP, Ottawan, Carrere

ALBUMS

1	2	TATTOO YOU, Rolling Stones, Rolling Stones
2	1	TIME, Electric Light Orchestra, Jet
3	NEW	SHADES OF DESIRE, Anita Meyer, Ariola
4	5	LOVE ME TENDER, Various, Circle
5	7	THE LEGEND LIVES, Ray Charles, Arcade
6	3	LOVE ALBUM, Various, Commonwealth
7	NEW	GEWOON ANDRE, Andre Hazes, EMI
8	NEW	DE REGEN VOORBIJ, Rob De Nijs, EMI
9	4	THE BEST OF MICHAEL JACKSON, Motown
10	NEW	GO, Spargo, Inelco

ISRAEL

(Courtesy Reshet Gimme/IBA)
As of 9/18/81
SINGLES

This Week	Last Week	
1	2	HOLD ON TIGHT, Electric Light Orchestra, Jet
2	1	STARS ON 45 VOL. 1, Stars On 45, Mercury
3	3	HOOKED ON CLASSICS, Louis Clark & Royal Philharmonic Orchestra, RCA
4	6	CARIBBEAN DISCO SHOW, Lobo, Polydor
5	5	BEACH BOY GOLD, Gidea Park, Stone
6	4	HAPPY BIRTHDAY, Stevie Wonder, Motown
7	8	URGENT, Foreigner, Atlantic
8	7	BACK TO THE SIXTIES, Tight Fit, Jive
9	10	GIRLS ON FILM, Duran Duran, EMI
10	NEW	HEARTS, Marty Balin, Duran America

ALBUMS

**KOOL & THE GANG'S LAST TWO PLATINUM ALBUMS
WERE REALLY SOMETHING.**



SOMETHING SPECIAL

**KOOL
& the
GANG**



NOW COMES SOMETHING SPECIAL.

Kool & the Gang is out to surpass the successes of "Ladies' Night" and "Celebrate!" with "Something Special," their next hit album featuring their next hit single, "Take My Heart (You Can Have It If You Want It)." "Something Special." It really is.

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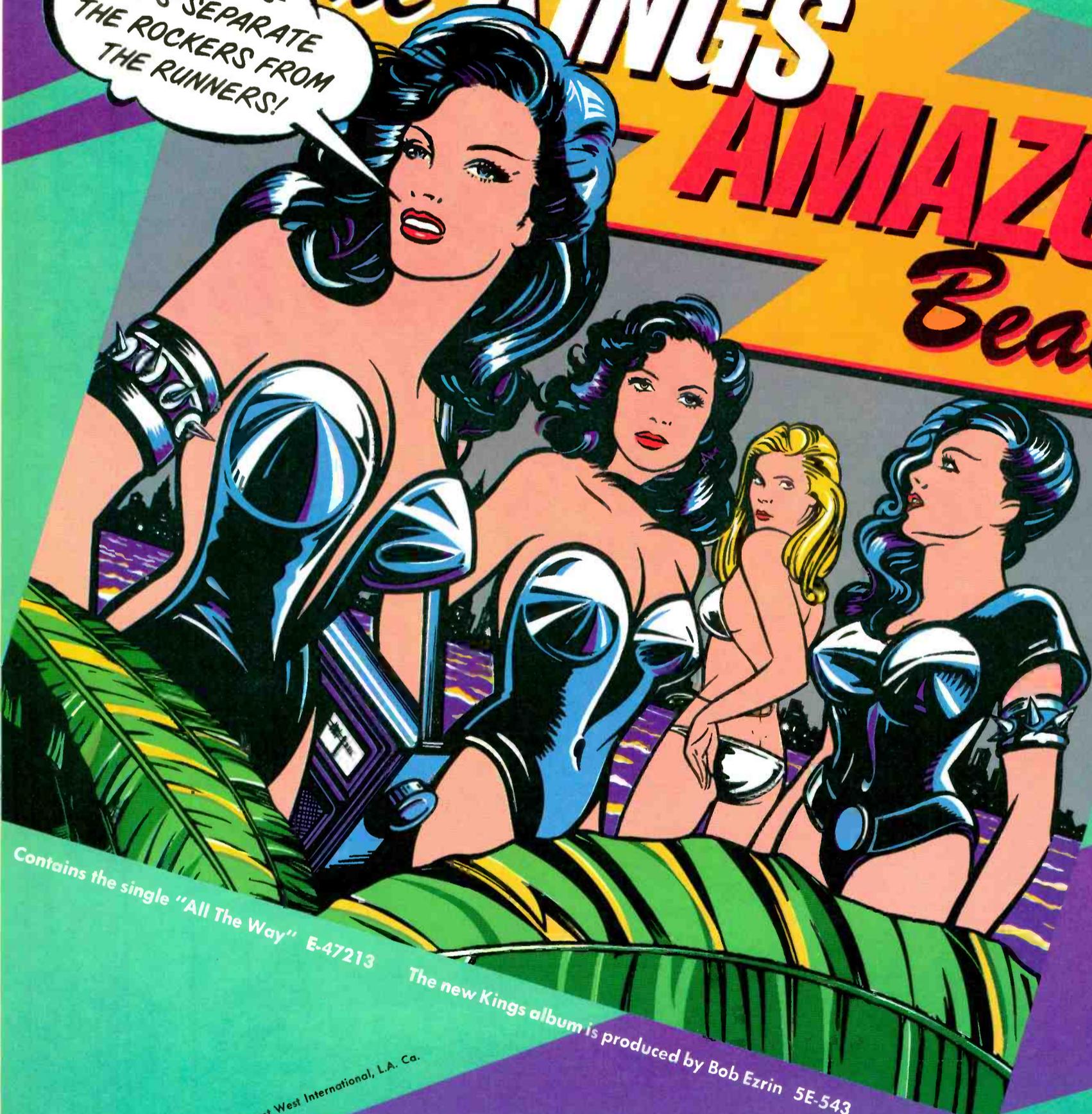
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The KINGS

AMAZON Beach

OK, GUYS.
LET'S SEPARATE
THE ROCKERS FROM
THE RUNNERS!



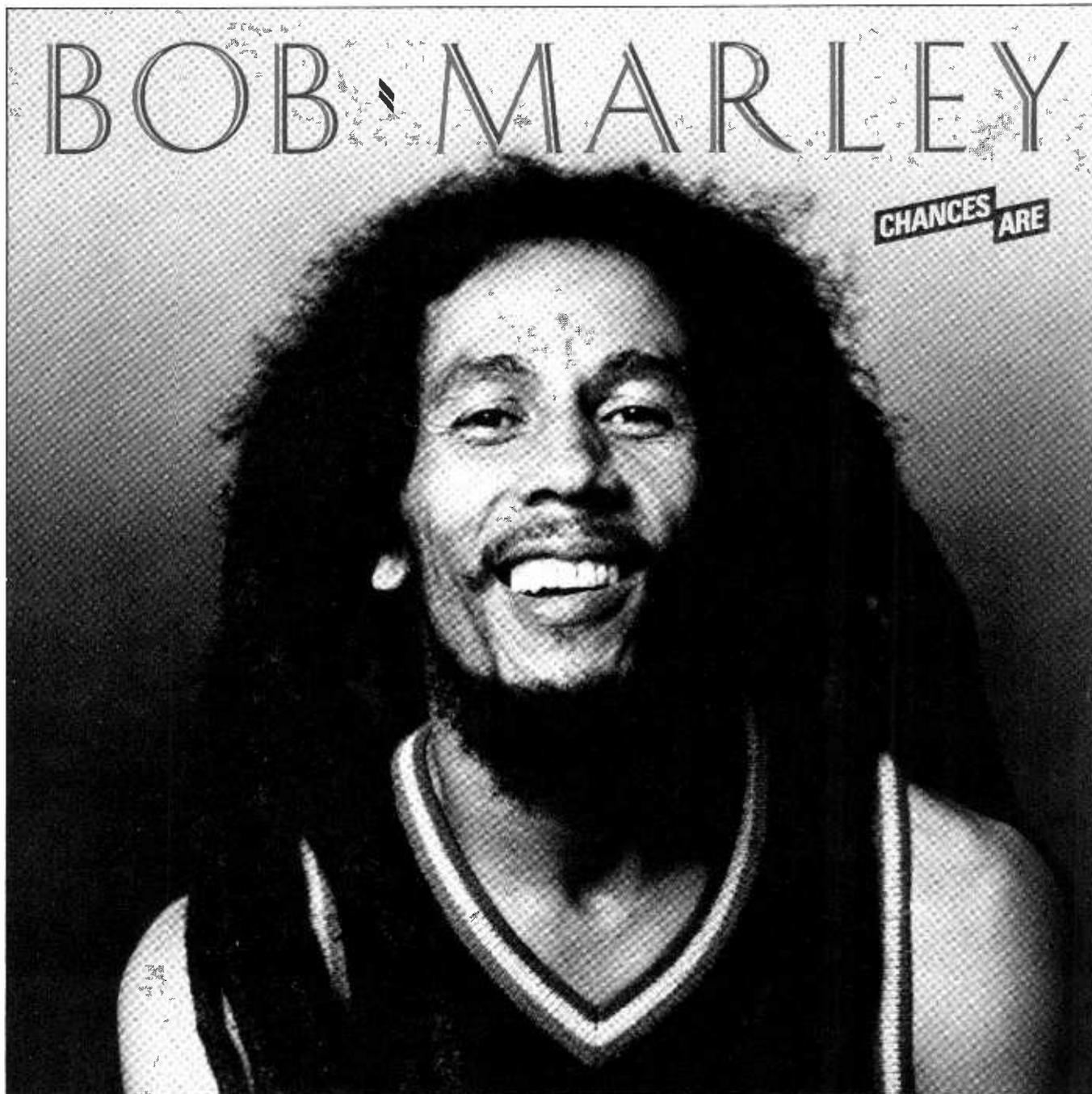
Contains the single "All The Way" E-47213

The new Kings album is produced by Bob Ezrin 5E-543

Representation by Randy Phillips Management West International, L.A. Ca.

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SI 5228

It is a rare artist who possesses the talent, vision and force to transcend the barriers of nations and culture. Reggae music was brought to the world by such an artist. Bob Marley.

An album, "Chances Are," has been assembled as a unique tribute to the incredible spirit and energy of Bob Marley. It is an important collection of recordings, produced from 1968–1972, a musical legacy that will always be cherished.

On Cotillion Records and Tapes.
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	
☆	1	4	THE ROLLING STONES Tattoo You Rolling Stones Records CDC 16052 (Atlantic)		8.98		36	40	6	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98		71	67	11	MILES DAVIS The Man With The Horn Columbia FC 36790				SLP 13
☆	4	11	FOREIGNER 4 Atlantic SD 16999	▲	8.98		37	41	9	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 3	72	60	11	RICHARD DIMPLES FIELDS Dimples Boardwalk NBI-33232		8.98		SLP 7
	3	3	JOURNEY Escape Columbia TC 37408	▲			38	47	3	LITTLE RIVER BAND Time Exposure Capitol ST 12163		8.98		73	73	26	GREG KINN Rockinroll Beserkley BZ 10069 (Elektra)		8.98		
	4	2	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)		8.98		39	43	9	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98		74	74	51	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98		CLP 18
	5	5	RICKIE LEE JONES Pirates Warner Bros. BSK 3432		8.98		40	56	3	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			CLP 22	75	66	9	LARRY GRAHAM Just Be My Lady Warner Bros. BSK 3554		8.98		SLP 8
☆	19	2	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182		12.98		41	45	6	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 41	76	79	27	QUINCY JONES The Dude A&M SP-3721	●	8.98		SLP 30
☆	20	4	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393				42	25	6	DEBBIE HARRY KooKoo Chrysalis CHR 1347		8.98		77	77	5	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb 5E-535		8.98		CLP 7
	8	6	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		43	54	5	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98		78	78	14	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156		9.98		SLP 14
	9	9	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.98	SLP 9	44	69	3	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 19	79	NEW ENTRY		ROGER The Many Facets Of Roger Warner Bros. BSK 3594		8.98		SLP 35
☆	11	7	AL JARREAU Breakin' Away Warner Bros. BSK 3576		8.98	SLP 2	45	28	28	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 3	80	89	9	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98		
	11	12	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		46	30	17	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98		81	81	10	MICHAEL STANLEY BAND Northcoast EMI-America SW 17056		8.98		
☆	13	9	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98		47	34	36	STYX Paradise Theatre A&M SP 3719	▲	8.98		82	80	47	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		
	13	8	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 1	48	32	14	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 15	83	83	18	KRAFTWERK Computer World Warner Bros. HS 3549		8.98		SLP 48
	14	7	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		49	NEW ENTRY		TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 37	84	72	10	JOE JACKSON Jumpin' Jive A&M SP-4871		8.98		
	15	10	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98		50	37	30	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		85	76	10	PHYLLIS HYMAN Can't We Fall In Love Again Arista AL 9544		8.98		SLP 11
	16	16	E.L.O. Time Jet FZ 37371 (Epic)				51	62	3	MEAT LOAF Dead Ringer Epic/Cleveland International FE 36007				86	82	11	ICEHOUSE Icehouse Chrysalis CHR 1350		8.98		
	17	17	Z Z TOP El Loco Warner Bros. BSK 3593		8.98		52	53	17	TEENA MARIE It Must Be Magic Gordy G8-1004M1 (Motown)		8.98	SLP 4	87	75	18	MARTY BALIN Balin EMI-America SD 17054		8.98		
☆	22	4	THE KINKS Give The People What They Want Arista AL 9567		8.98		53	48	15	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 20	88	90	59	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		
	19	15	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	●	7.98		54	39	7	LITTLE FEAT Hoy-Hoy Warner Bros. 2BSK 3538		15.98		89	99	5	BRICK Summer Heat Bang FZ 37471 (Epic)		8.98		
	20	14	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			55	55	20	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98		90	105	4	THE TIME The Time Warner Bros. BSK 3598		8.98		
	21	18	POINTER SISTERS Black & White Planet P-18 (Elektra)	●	8.98	SLP 18	56	46	31	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		91	102	5	BARBARA MANDRELL Live MCA MCA 5243		8.98		CLP 10
☆	NEW ENTRY		BILLY JOEL Songs In The Attic Columbia TC 37461				57	85	3	TRIUMPH Allied Forces RCA AFL1 3902		8.98		92	92	27	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048				SLP 24
	23	23	THE COMMODORES In The Pocket Motown M8-955M1	●	8.98	SLP 17	58	68	4	BOB JAMES Sign Of The Times Columbia/Tappan Zee PC 37495			SLP 40	93	91	33	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	●	7.98		
☆	27	7	EDDIE RABBITT Step By Step Elektra 5E-532		8.98	CLP 1	59	44	7	THE ALLMAN BROTHERS BAND Brothers Of The Road Arista AL 9564		8.98		94	94	12	MICK FLEETWOOD The Visitor RCA AFL1-4080		8.98		
	25	26	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 8	60	51	11	EVELYN KING I'm In Love RCA AFL1-3962		8.98	SLP 6	95	95	19	VAN HALEN Fair Warning Warner Bros. HS 3540	●	8.98		
☆	38	2	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028		8.98		61	71	4	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 10	96	106	3	MICHAEL HENDERSON Slingshot Buddah BDS 6002 (Arista)				SLP 25
	27	24	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389				62	63	6	IAN HUNTER Short Back 'N' Sides Chrysalis CHR 1326		8.98		97	96	16	PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1-1190 (Warner Bros.)		8.98		
	28	21	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98		63	57	25	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		98	101	11	SOUNDTRACK For Your Eyes Only Liberty L00-1109		8.98		
	29	29	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 5	64	65	25	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		99	123	3	CRYSTAL GAYLE Hollywood, Tennessee Columbia FC 37438				CLP 25
☆	36	10	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		65	50	25	SANTANA Zebop Columbia FC 37158	●			100	97	25	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)	●	8.98		
	31	31	AIR SUPPLY The One That You Love Arista AL 9551	●	8.98		66	64	17	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 4	101	84	11	STACY LATTISAW With You Cotillion SD 16049 (Atlantic)		8.98		SLP 20
☆	49	3	GRATEFUL DEAD Dead Set Arista AZL 8606		11.98		67	52	19	SQUEEZE East Side Story A&M SP-4854		7.98		102	103	5	THE DIRT BAND Jealousy Liberty LW 1106		8.98		
	33	33	BOB DYLAN Shot Of Love Columbia TC 37496				68	70	60	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		103	107	49	THE DOORS Greatest Hits Elektra 5E-515	▲	8.98		
	34	35	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		69	59	12	PABLO CRUISE Reflector A&M SP-3726		8.98		104	98	15	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98		
☆	42	5	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	CLP 2	70	61	7	HERB ALPERT Magic Man A&M SP-3728		8.98	SLP 59								

★ 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.)

OCTOBER 3, 1981, BILLBOARD

Closeup

DAN FOGELBERG—*The Innocent Age*; Full Moon/Epic KE237393. Produced by Dan Fogelberg with Marty Lewis.

The stark white album border framing a china doll draped against a gravestone signals immediately that this is not going to be a typical Fogelberg offering laden with pretty ballads. Yet, despite the absence of his signature countenance on the cover, this two-record conceptual LP is certainly Fogelberg's most mature and introspective work.

Fogelberg has sent out some previous signs that he can stretch beyond the stance of a well-polished folk/pop stylist given at times to philosophical flights of fancy. After all, the fact that "Phoenix" contained the no-nukes tune "Face The Fire" almost compensated for the inclusion of the muzak-marked "Longer."

That one rarely appreciates the golden aura of youth until it is locked in the past is not a new theme, but Fogelberg's treatment is not as jaded as Steely Dan's "Reeling In The Years." Despite the central message, each tune is crafted with strong enough lyrics and arrangements to stand on its own merit.

From the African-flavored opener "Nexus," which carries Joni Mitchell's vocals on the descant to the dramatic closing number "Ghosts," which features members of the UCLA choir, most of the tunes deal specifically with questions of time and destiny. Chief among these is the title cut, an easy paced number

which serves as an ironic footnote to "To The Morning," a more optimistic selection from the almost decade old "Home Free" LP.

Several of the tunes relate directly to childhood. The most poignant among them is a filial tribute entitled "Leader Of The Band," which carries the lyrics "The leader of the band is tired/ And his eyes are growing old/ But his blood runs through my instrument/ And His song is in my soul." Sparked by a brass quintet, the song ends with strains from a John Philip Sousa march. There's also an interesting analogy between growing up and the Kentucky Derby called "Run For The Roses."

Several selections are devoted to love, including the rock-edged "Stolen Moments." Emmylou Harris duets on a soft ballad entitled "Only The Heart May Know." And Glenn Frey kicks in vocals on Fogelberg's current sax-etched single, "Hard To Say."

Although the album is primarily stripped of lush orchestrated accoutrements that marked earlier outings like "Nether Lands," one song on which strings are particularly effective is "Same Old Lang Syne," which hit top 10 on the pop chart earlier this year. Here, such instrumentation enhances the tune's conversational cadence.

With some rock-edged numbers and an undercurrent of vibrancy in his tone, this is a cogent offering that portends a more sophisticated and diverse Fogelberg. **ROBYN WELLS**

Rock 'n' Rolling

• Continued from page 10
right of free expression."

The judge noted that there are a number of ways of discouraging drug use at concerts, including "searches of patrons, cameras and the stationing of uniformed and undercover police officers inside the concert facility." The judge also noted that a nuisance proceeding cannot be brought against a promoter and facility owner unless they are somehow responsible for the nuisance, and in this case, "it is clear to the court that the rock concerts conducted on the defendants' property have not been haphazard, ill-conceived affairs. . . .

"It appears that great thought and effort have been effectively expended to provide to the fans of this type of entertainment an enjoyable and safe event. Moreover . . . there is no duty imposed under the statutes or the common law that obliges the defendants, at their expense, to provide authorized personnel for enforcing the drug laws of this state," he ruled.

Al Aronowitz, who was the "pop scene" columnist for the New York Post in the early '70s, but who disappeared from public view after being fired for alleged conflict of interest because he was also managing bands on the side, is back with "The Blacklisted Masterpieces Of Al Aronowitz."

The tome is a boxed, numbered, and signed photoprocessed edition that Aronowitz is selling directly for \$100 each (Box 306, Bearsville, N.Y. 12409-0306).

But why be interested in Al Aronowitz? "John Lennon once credited Al as the man who turned him on to marijuana. Bob Dylan

once joked that Al was the only man who could save the world. . . . Al was one of the influences who pressed Dylan to go electric, who encouraged Carole King to sing her own songs, who talked Miles Davis into playing the Fillmore, who gave Dolly Parton her New York debut, who discovered Lou Reed and the Velvet Underground and put them together with Nico," reads the biographical preface to the book.

Sis Kaplan On Ownership

• Continued from page 3

the government prohibits cross-ownership."

Turning to the Fairness Doctrine, which requires broadcasters to air both sides of an issue, she said, "We submit that the Fairness Doctrine should be repealed as an unjustified incursion into the First Amendment rights of broadcasters and the public. Congress can rely on the fact that 'fairness' can and will be enforced by the marketplace. It is our belief that rather than aiding the public awareness of all points of view, the Fairness Doctrine limits the information which members of the listening public receive."

She said this was so because "the average broadcaster has neither the background nor the ability to deal with the fine points which have developed in the interpretation of the doctrine. Accordingly, in many situations, a broadcaster will opt for safe and non-controversial programming rather than risk any possible censure by the FCC."

General News Capitol Sets TV Campaign

• Continued from page 4

Gift of Music logo.

Point-of-purchase display materials will also include standard posters, 3x3 posters, banners, 1x1's, die-cuts and wedges stressing individual albums. There will also be a display contest, per White.

The ad push bolsters Capitol's fall restocking program which begins Monday (28) and runs through Nov. 3. Back orders will be taken through Nov. 13; all returns will be credited at program prices through Jan. 31, 1982. There is a 5% invoice discount and December-January dating.

The fall program encompasses 28 Capitol acts and 13 on EMI America/Liberty. The Beatles are the top act involved, with 24 titles, followed by Kenny Rogers with 10; Ronnie Laws, the Little River Band and Bob Seger, each with six and the (Nitty Gritty) Dirt Band with five.

Acts with four LPs in the program: the Beach Boys, John Lennon, Steve Miller, Anne Murray, Pink Floyd and Dottie West.

White also came up with the theme for Capitol's year-long push on breaking new artists, "We Do It Once A Month."

The campaign's most notable successes are Juice Newton and Billy Squier, though since January Capitol has also broken or re-established the Tubes, April Wine, A Taste of Honey and Delbert McClinton. As a result, Capitol was cited for "greatest contribution to artist career development by a label" at Billboard's recent Talent Forum at New York's Sheraton Centre Hotel.

Bubbling Under The HOT 100

- 101—NEVER TOO MUCH, Luther Vandross, Epic 14-02409
- 102—MEMPHIS, Fred Knoblick, Scotti Bros. 5-02434 (Epic)
- 103—I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, P.I.R. 5-02246 (Epic)
- 104—FANCY FREE, Oak Ridge Boys, MCA 51169
- 105—THE CLOSER YOU GET, Rita Coolidge, A&M 2361
- 106—BLUE MOON, Meco, Casablanca 2339 (Polygram)
- 107—MONEY MONEY, Billy Idol, Chrysalis 2543
- 108—HEART AND SOUL, Exile, Warner Bros. 49794
- 109—THE GIRL MOST LIKELY, Greg Kihn, Beserkley 47206 (Elektra)
- 110—ALL I NEED, Dan Hartman, Blue Sky 14-0621 (Epic)

Bubbling Under The Top LPs

- 201—TOM VERLAINE, Dream Time, Warner Bros. BSK 3539
- 202—NOVO COMBO, Novo Combo, Polydor PD-1-6331 (Polygram)
- 203—KARLA DEVITO, Is This A Cool World Or What?, Epic NFE 37014
- 204—MOTORHEAD, No Sleep Til Hammer Smith, Mercury SRM-1-4023 (Polygram)
- 205—NEIL DIAMOND, Love Songs, MCA MCA-5239
- 206—SURVIVOR, Premonition, Scotti Bros. ARZ 37549 (Epic)
- 207—BARRY WHITE, Beware, Unlimited Gold FZ 37176 (Epic)
- 208—WHITFORD/ST. HOLMES, Whitford/St. Holmes, Columbia NFC 37365
- 209—ARETHA FRANKLIN, The Legendary Queen Of Soul, Columbia C2-37377
- 210—ROSE ROYCE, Jump Street, Whitfield WHK 3620 (Warner Bros.)

Lifelines

Births

Girl, Leah Beth, to Elaine and Michael Macaluso, Sept. 3, in Los Angeles. Father is a customer service representative at WEA's L.A. branch.

★ ★ ★

Boy, Joshua Wayne, to Anita and Steve Bertram, Sept. 2, in Danville, Ky. Father is sales manager for Boyle Broadcasting Inc.

★ ★ ★

Girl, Nicole, to Nina and Bobby Porrello, Sept. 8, in Cleveland, Ohio. Father is vice president and general manager for Our Gang Entertainment, Inc.

★ ★ ★

Boy, Jason Matthew, to Karen and Doug Phillips, Aug. 24, in Cleveland. Father is accounting manager at WEA, Cleveland.

★ ★ ★

Boy, Marshall, to Roz and Herb Spooner, Aug. 13, in Miami. Mother is executive vice president of Spec's, the 13-store retail chain. Grandfather is Martin Spector Sr., the chain's founder.

Monterey

• Continued from page 49

line of tenor and alto saxophones, played, respectively, by Arnold Baruch and Ylonda Nickell. That lineup, unusual by its lack of a brass instrument, was further fortified by Richie Cole, who joined the group for one selection.

Billy Eckstine, last heard here seven years ago, offered a pleasant set. His voice remains deeply resonant and his attractive vibrato was neatly lent to a set that encompassed contemporary tunes as well as his old hits.

He later came out to join Sarah Vaughan for a pair of duet numbers which harkened back 35 years ago when she sang in his band.

Vaughan's set, which came after another display of the all-stars' chops in yet another pre-set jam session, offered further evidence of her reigning supreme in the world of jazz vocals.

Drawing from a mixed bag set of standards and tunes from her many recent albums, Vaughan delivered a flawless set supported by her trio of pianist George Gaffney, bassist Andy Simpkins and drummer Harold Jones. Her closing "Send In The Clowns" was the perfect end to a perfect set.

Not many bands would care to be put in the unenviable position of having to close a festival or follow Vaughan, but the Toshiko Akiyoshi-Lew Tabackin Big Band handled the simultaneous chores with ease.

The 16-piece band worked its way through an exciting and stimulating brace of Akiyoshi's compositions, most of which featured Tabackin's masterful tenor sax and flute solos set against her lush-textured backdrops.

The Monterey Festival has become a major venue of jazz expression in the course of its 24-year history. The setting is ideal and the facilities accommodating to both the people and the music.

But it needs to be looked at carefully by its producers as it approaches its silver anniversary. With such a captive audience—one obviously so willing to accept whatever music is presented—Jimmy Lyons would serve jazz better by including in his concerts a wider variety of jazz forms and styles.

Marriages

Michael Lang, buyer at School Kids Records, to Patricia Palen, Aug. 14, in Ann Arbor, Mich.

★ ★ ★

Christopher Maduri, vice president, promotion, Belkin-Maduri in Cleveland, to Valerie Bielen, Sept. 5, in Cleveland, Ohio.

★ ★ ★

Tim Rogers, equipment manager for Kenny Rogers, to Jennifer Ann Cimo, Sept. 15, in Canoga Park, Calif. The groom is Kenny Rogers' nephew.

★ ★ ★

David Jay Wills, singer with RCA's Stonebolt band, to model Robyn Elston Sept. 26 in Vancouver, B.C.

★ ★ ★

Mike Love, of the Beach Boys, to model Catherine Martinez Sept. 17 in Santa Barbara, Calif. Services were conducted by Wolfman Jack, who was ordained the same week.

★ ★ ★

Kenneth Cayre, president of Salsoul Records, to Lillian Mamiye Sept. 3 in Deal, N.J.

Deaths

Helen Humes, 68, who won prominence singing with Count Basie's orchestra 1938-1942 and later worked as a single, of cancer, Sept. 13, in Santa Monica, Calif. A Kentuckian, she recorded with Harry James as well as Basie and had appeared at jazz festivals on three continents.

★ ★ ★

Harry Warren, 87, composer, Sept. 22 at Cedars-Sinai Hospital, Los Angeles. See separate story, page 32.

★ ★ ★

Rafael Mendez, 75, renowned trumpeter and composer, Sept. 17 of heart disease at his home in Encino, Calif. His recording career spanned 30 years. Born in Mexico, he was a child bugler for Pancho Villa, then moved north to play in the orchestras of Russ Morgan, David Ross and others. Mendez is survived by his widow, Amor, and two sons, Rafael and Robert.

★ ★ ★

John Howard McClain, 39, Houston KENR-AM deejay, in the crash of his airplane Sept. 19 at Kerrville, Tex.

★ ★ ★

Jerry Seelen, 69, whose lyrics were popularized by "C'est Si Bon" and in the Broadway musicals "Star And Garter" and "Ziegfeld Follies," Sept. 12 in La Jolla, Calif. He had been a member of ASCAP since 1943.

★ ★ ★

Walter "Furry" Lewis, 88, Sept. 14 in Memphis of heart failure. A blues composer and guitarist, Lewis began his recording career in the late 1920's. Lewis was hospitalized Aug. 14 following burns received from a fire in his home. He suffered a heart attack Sept. 9, lapsed into a coma, and never regained consciousness.

★ ★ ★

C. Colket Wilson III, 61, whose efforts resulted in the founding in 1962 of the Philadelphia Folk Song Society which sponsors the annual Philadelphia Folk Festival in that city, and in 1963 the founding of the Pennsylvania Ballet, Sept. 3, in Paoli, Penn. Memorial hospital.

ASCAP, BMI, SESAC

Rights Groups Team On Cable \$\$ Share

By TIM WALTER

WASHINGTON, D.C.—Apparently holding hands before the Copyright Royalty Tribunal for the first time ASCAP, BMI and SESAC made a joint bid Friday (18) for 9% of the 1979 cable television royalties, double the allotment given them under the 1978 distribution plan.

Attorney I. Fred Koenigsberg, representing ASCAP, said that he believed it was the only time the performing rights societies have joined forces at CRT "except for a voluntary agreement on jukeboxes in 1978 and that wasn't really a matter of going before the Tribunal." He added that "music has to fight off a lot of other claimants, so we're going together this year."

The co-operative venture extends only through Phase I of the cable distribution hearings, which determines the royalty split between sports, public and commercial tv and radio, Canadian claims and music. Litigation dates for Phase II have yet to be set; claims within categories will be cleared then. One spokesman observed "when we get into Phase II, we (ASCAP and BMI) will be at each others throats again."

ASCAP is still fighting the 1978 settlement, hoping to increase the 4.5% music share to 7.4% and contesting a 43% slice of that pie for BMI. One of the BMI attorneys, Joel Winnik, said "it was more than ASCAP wanted us to get and a real victory." BMI had requested 50%. ASCAP wanted 61%, but in the yet to be concluded plan, received 54% with the other 3% going to SESAC. ASCAP's appeal will be heard in U.S. District Court Oct. 30.

Witnesses for the performing rights societies based their claim for the 9% share on value and pricing in the marketplace, abandoning BMI's 1978 proposal based on measured usage.

Explaining that it may have been his recommendation that brought BMI and ASCAP together this year, Dr. David Black, associate chairman of economics at the Univ. of Delaware and a witness for BMI, told the Tribunal rates should be similar to formulas used with broadcasters. He presented FCC data giving royalties as a percentage of broadcast expenses, clarifying the variance in expense structure for cable as an unrelated factor. He said the determination should be the value of music to either programmer, which would be essentially equal. The only difference is "broadcasters are selling advertising to firms and the cable systems are selling the actual programs to viewers."

Black admitted that "in the absence of compulsory license, cable systems would be paying somewhat more for programming. One would infer that they would not carry as many stations," he observed. "The bottom line is, what is the programming worth in a distant market."

Chief Economist Dr. Paul Fagan, director of special projects for ASCAP, reinforced Black's position and highlighted the potential harm to individual copyright holders under the current compulsory license arrangement.

Rebuttal hearings for the proceedings will commence on Oct. 5.

Are you ready for \$10.98 suggested list? MCA Distributing chief Al Bergamo predicts that plateau for the future. It was part of an interview in which Bergamo was explaining why he turned down the new album, "Damaged," by Black Flag produced on Unicorn Records, which MCA distributes. The outspoken MCA sales boss feels uncomfortable with the music, which advocates rebellion against parents among other anarchic issues. Instead, the album will go through independent distribution.

The new direct-to-disk Tower of Power album on Sheffield Labs label marks the entry of Dean Markley Strings, Santa Clara, Calif., manufacturer of guitar strings, into recorded product distribution. Sheffield will proceed through its regular distribution channels in addition to the strings maker. Nat Friedland, former Billboard editorial staffer, helms the diversification for Markley.

Federal Bankruptcy Judge William Lasarow gave Tom Heiman another eight weeks helming the Peaches Records retail chain of 31 stores. He has set the next hearing for Nov. 16. Track would like to recommend the Country Music Assn. spearhead a bash to celebrate the 80th birthday on Feb. 14, 1982, of Harold W. "Pappy" Daily, sole remaining country a&r biggie from the epochal, embryonic days of the '40s. Daily is also founder of Daily Bros., Houston, and Big State Distributing, Dallas, both pioneer indie distribution points.

The American Bar Assn. recognizes "CATV And The New Technologies" Oct. 29-30 at the Beverly Hilton Hotel, Beverly Hills, Calif. The first day will see the conference mulling the "New Video Marketplace," while the next day "Cable TV Franchising Process" will be dissected. For details about the confab, write the ABA at 1155 E. 60th St., Chicago 60637. Stipend is \$200. Western Merchandisers' retail division, headed by John Marmaduke, has finalized the acquisition of the 34 John Cohen Disc Records' stores. Western now has 92 retail outlets. Five years ago, it boasted five stores. Is that a recent growth record!

The George Atkinson franchise concept, Video Station, has added 11 more stores. The video specialty chain is now in 47 states and the Dominion. PAID Records, the label bankrolled by a number of independent record distributors, has a single from a forthcoming country album coming this week. Deck is by Paul Williams yet. Remember the kingpin of Tennessee record retailing of yore, Louis Buckley? The onetime Nashville Buckley's chain owner is selling his remaining 78s and 45s, some of them dating back to 1929. He can be reached at his Ken-

tucky farm (502) 483-2182 or 483-2950. He was once the biggest radio mail-order record packager along with Gilbert Brown of Randy's, Gallatin, Tenn. via the all-night shows over WLAC-AM, Nashville. Whatever happened to DJs Gene Nobles, Hoss Allen and John R?

Is the William Morris Agency building an annex in Beverly Hills just to house the new offices of David Dowd, the outdoor booking biggie, who moves to the Coast from his longtime Nashville holdings? And the big high rise office building across the street from the WM office starts construction soon on the parking lot owned by the agency. . . . KLON-FM, the Public Broadcasting outlet in Long Beach, Calif., now going largely jazz and blues, with Ken Borgers, mornings; Dave Burchett, 8 to 10 p.m. and Bob Epstein from 10 p.m. till 1 a.m. Dan Jacobson is music director and they need more albums. Station's second annual blues bash pulled 1,500 at \$7.50 and \$10.00. Clifton Chenier, Albert Collins, Eddie Vinson, PeeWee Crayton, and Smokey Wilson among others did the show. emceed by Bernie Pearl, blues DJ for the station.

Magnetic Video held a hush-hush meeting with some of its key distributors in L.A. Thursday (17). They talked over rentals, Track hears. . . . And Tuesday (6) Noel Gimbel starts the second decade with a soiree at his new national HQ, 7000 N. Austin, Niles, Ill. 60048. His Sound Video Unlimited skein stretches from Portland, Ore. on down to Dallas, Miami and back to the Windy Burg. . . . Willard Alexander, dean of big band bookers, urged the first fall meet of the B'nai B'rith lodge meeting recently to watch the resurgence of big bands on tour. The lodge is going coed. Boardwalk's Beverly Weinstein likely is the first distaff member. Cellist/composer Kermit Moore presented a plaque to lawyer and "closet cellist" Maxwell T. Cohen, lodge member cited for his efforts to present black composers and musicians on classical recordings at the first gettogether.

Motown Records last week filed a complaint in Superior Court of Los Angeles charging Jeffery Bowen and Bonnie Pointer with not only threatening the life of Berry Gordy Jr., but also libeling the label, claiming Motown Records and some of its senior executives had defrauded the defendants of their royalties. Motown, in the suit, also wants out of its August, 1981 contracts with both defendants. Bowen claims his binder calls for Motown to sell him a home in Los Angeles and is claimed to have threatened to kill Gordy. Motown contends no such provision is included in a \$60,000 a year plus royalties pact. Motown seeks \$1 million general damages, \$5 million punitive. Edited by JOHN SIPPEL

OCTOBER 3, 1981, BILLBOARD

CBS May Cut Singles Price As 'Promotional' Incentive

• Continued from page 1

that CBS Records conducts every month or two.

These buyers listen to the radio 27 hours a week, while watching tv 20 hours a week. They also listen to records and tapes 17 hours a week. Most of these consumers are under 25.

Citing another study, Mansfield advised that listeners expect more from radio than they are now receiving. "Listeners expect radio to identify songs, artists, labels and even give biographical data. They would like radio to be a consumers' guide to new records. They want to hear new artists."

But Mansfield complained that record programmers "don't want to experiment. They add records late. It's hard to get a record started."

College radio was cited by Mansfield as being important to breaking records and new acts. He pointed to Adam and the Ants as an example.

Mansfield indicated that better research will lead CBS to more sophisticated plans on where to spend promotional money. "We're getting good figures on where our artists sell. Radio, of course, is the beginning of any marketing plan." But he did note that "television is giving more time to rock artists" and that "fragmentation is making it difficult to break a record. It used to be that you just had to get a record played on WABC-AM in New York."

Citing a CBS study of almost 10,000 consumers on blank tape, he characterized home taping as a threat to the record industry. He said \$700 to \$800 million is lost in sales to

home taping each year. However, he noted that "most tape from records they've bought."

He said the study showed 75% of home tapers do so to make their own customized music programs, 55% do it to save money, 25% do it to get better quality (than prerecorded tapes), 25% do it to save on record wear, 25% do it to make presents for friends and 20% do it as a hobby.

While taping off the air has been a major issue, the CBS study finds only 20% tape off the air, while 40% tape from their own LPs. Another 5% tape at live concerts and a like percent tape from tv. Taping borrowed records constitutes another 30%.

After noting that adult contemporary is the biggest and fastest growing format in radio, Mansfield was asked why more promotional dollars are put into AOR radio. He deferred to his promotion man, Ed Hynes, vice president of promotion. Hynes explained, "AOR radio has been historically cheaper and AOR listeners are more aggressive record buyers." Hynes backed up this statement by comparing the new Art Garfunkel record with the new Whitman St. Holmes album and said Whitman St. Holmes "is selling better at less cost."

Earlier at another session in the two-day seminar, Bob Kipperman, general manager of CBS Radio's new Radioradio Network, explained that the new service aimed at 18 to 34 year olds, has something special to offer because of all of the "artists under exclusive contract to CBS Records."

But Dick Brescia, general manager of CBS' old radio network, clarified that while CBS has "a leg up because of Columbia Records, it would be suicidal if we only used them. We're talking to other artists on other labels."

These talks center on the use of this talent in monthly rock concerts that will be carried on Radioradio as well as monthly interview shows on that network. Brescia said it would be mid-1983 before CBS could beam via satellite live such concerts as the recently staged Central Park

New York appearance of Simon and Garfunkel.

Later Mansfield cited that concert as selling a considerable amount of catalog. "Sam Goody bought 75,000 units of Simon and Garfunkel product and sold an awful lot of it," he said.

Mansfield noted that music is "getting softer—that's part of the movie to adult contemporary. Country is selling a lot of records" and disco won't return to popularity, "at least I hope not. That was a most boring time for radio."

IMIC '82 Set In Athens

• Continued from page 1

who will congregate for four days to discuss the most important issues facing them in the present economic climate.

If IMIC '81, held in West Berlin, was an indication of the topic trend, the key subjects will include the mushrooming importance of video (and the move to rental), returning a sluggish industry environment to a booming one, and the omnipresent battle to stem the tide of piracy in the music and video fields.

The IMIC '82 advisory committee is now being formed, and its members will be announced shortly. The committee will formulate the spe-

cific agenda for the popular annual meeting, and it will recommend possible moderators and panelists to head the various sessions.

Though this is the first IMIC to be held in Greece, previous IMICs have crisscrossed the globe. The Athens event has been preceded by past conclaves in Hawaii, London, Acapulco, Montreux, Amsterdam, Mallorca, Venice, Nassau, Monte Carlo, Washington, D.C., and West Berlin.

For registration information and additional details, contact Billboard's Conference Bureau, 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213-273-7040).

CSP, ATC In Two-Way Pact

NEW YORK—Some 3,000 masters will flow through the marketing system of Columbia Special Products in a global deal between the CBS Records' wing and the American Tape Corp.

In turn, says Gerry Gottlieb, president of the Ridgeway, N.J.-based firm, he will have access to a "similar number" of masters from CSP to market on his own new label, Trolley Car Records.

CSP rights to the ATC masters include many sessions in many musical styles, including classical recordings, that have been merchandised by ATC through the Radiant, Al-tone and Remington labels. These labels were previously operated by the late Don Gabor, who sold his company to Gottlieb in 1979.

ATC, also offering tape duplicating, is a division of Tape Visions Inc., which includes three Video-To-

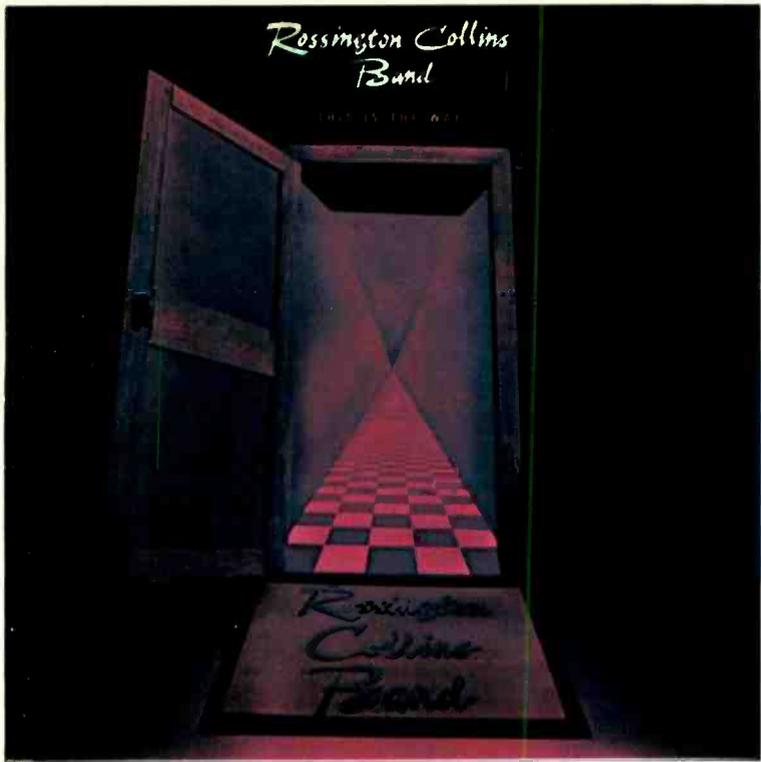
Go retail units in Manhattan.

In making the deal with Gottlieb, CSP vice president Al Shulman obtains performances by such artists as Al Hirt, Ray Charles, the Platters, Brook Benton, Judy Garland, Nina Simone, David Rose, Lena Horne, Vic Damone, Louis Prima, among others.

Joe Isgro Forms Management Arm

LOS ANGELES—Joe Isgro, president of Isgro Enterprises, Inc. has formed a management division, I.C.E. International Management.

Isgro's first signing is Carl Carlton whose "She's A Bad Mama Jama" is an r&b chart topper and pop crossover. Isgro says the firm will stress the development of fresh talent. Additional signings are expected shortly.



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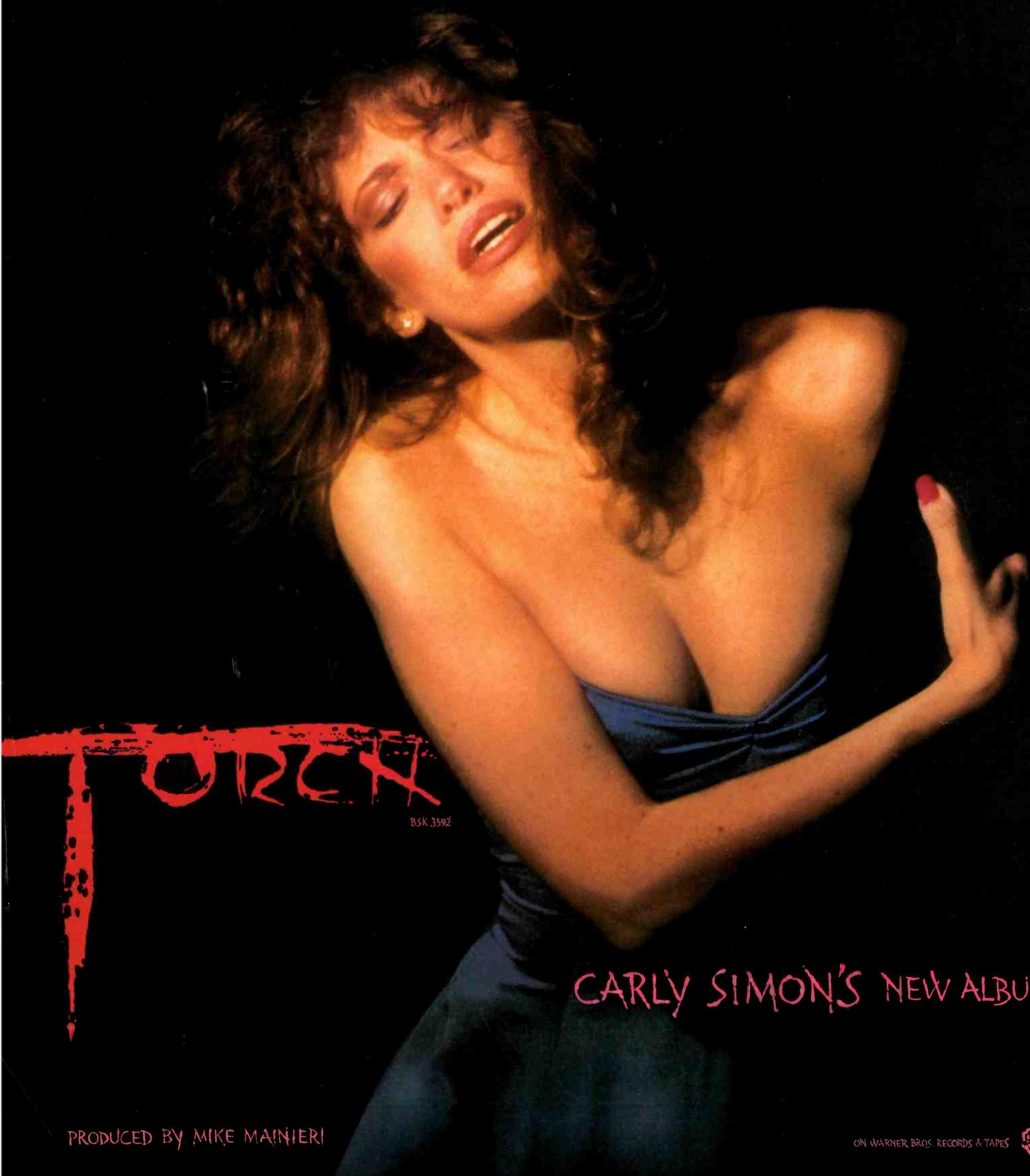
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