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## U.S. Counterfeiting Dips But Bootleggers Taking Up Slack—RIAA

By IS HOROWITZ

NEW YORK—Counterfeit sound recordings, in a near runaway growth pattern until little more than a year ago when annual volume in the U.S. topped \$400 million, have dipped a bit over the last 12 months.

But the slack has been more than picked up by bootleggers, now said to be racking in loot at a rate of "well over" \$150 million a year. Eighteen months ago, the bootleg take was placed at about \$100 million.

These estimates come from Jules Yarnell, antipiracy counsel for the RIAA, who notes

that plain, old-fashioned piracy, which lifts and repackages legitimately recorded product, still remains a factor in the phony firmament at a \$100 million annual pace, although it's down dramatically from a peak of some \$500 million in the mid '70s.

While counterfeiting remains the priority target as the industry's "most pernicious" evil, Yarnell says increasing attention is being focused on bootlegging. Unauthorized taping and marketing of concert performances are figuring more prominently in the illicit product mix, as erstwhile counterfeiters seek opportunities less prone to detection and punishment.

Yarnell contends that heavy sentences against violators, the highly publicized Goody trial, and a more careful scrutiny by dealers of offered bargains have combined to slow the advance of counterfeiting.

He points particularly to heavy sentences meted out to convicted counterfeiters in Jacksonville, Fla., this past spring when jail terms of as much as 10 years were imposed. In all, during cases stemming from the FBI's "Operation Turntable," 78 convictions in federal and state courts were handed down, punishing illegal operatives in five states.

With law enforcement agencies concentrating on counterfeiting, bootlegging has gained new converts. While still a crime, it is not

(Continued on page 10)

## Vid Piracy 'Out Of Control,' Says GEMA In Germany

By JIM SAMPSON

MUNICH—Despite dozens of convictions over the past few months, video piracy in West Germany is growing increasingly out of control.

According to industry investigators, inadequate laws and penalties plus inconsistent support from the authorities have made video piracy a lucrative field for organized crime.

A lawyer for GEMA, who insists on remaining anonymous following threats made against piracy investigators, says: "Up to 70-80% (of piracy here) is in the hands of underworld people who make their money through prosti-

(Continued on page 56)

1,800 EXPECTED IN CHICAGO

## NAB Eyes Satellite Programming Impact

By DOUGLAS E. HALL

CHICAGO—A record number (1,800) of radio programmers gather here this week for the fourth annual National Assn. of Broadcasters Radio Programming Conference, many of them worried that technological developments of centralized satellite-distributed programming will abolish their jobs.

Much of this concern is focused on a Monday workshop entitled, "The Wonderful World Of 24-Hour Satellite Programming."

Indeed, Kent Burkhart, whose firm Burkhart/Abrams/Michaels/Douglas & Assoc. is involved in a joint venture to form two such networks, touted the plan last spring as an opportunity for stations to save up to \$150,000 a year "by eliminating the program director, five announcers, copy director, etc."

But Burkhart is here to tell this gathering that his Satellite Music Network, which hopes to initiate two music services complete with live jocks via satellite by the end of the month, will mean "more jobs in radio, not less."

Burkhart will tell details of his Country Coast To Coast and adult contemporary Star-Stations formats, which he expects to put on 25 stations each when the satellite uplink switch is pulled.

He will do this in the context of a 10-year

technological projection that includes a prediction of 500 to 600 stations on the system within three years.

That projection includes Bonneville Broadcast Consultants, which will piggyback on the SMN system, which uses United Video's Chicago facility. United Video is another partner with Burkhart's firm in the joint venture.

Bonneville expects to go on satellite with 100 stations the end of this month, too. Bonneville will be distributing its beautiful music format, which until now has been mailed to client stations on tape in the traditional syndication method.

Bonneville president Marlin Taylor will also be on the satellite panel to discuss his company's plans.

ABC Radio's vice president of programming Rick Sklar will be on hand to moderate the session. Sklar, whose principal assignment these days is to get ABC's two new full-service formats off the ground, will also discuss his company's plans.

Sklar takes credit for the inclusion of this session. "It was a last minute addition. I went to them (the NAB) and told them of its importance."

(Continued on page 17)



Travel at the speed of light with flutist TIM WEISBERG as he rocks out on his newest album for MCA Records, "TRAVELIN' LIGHT" (mca-5245). It was produced by John Hug. Weisberg, who has changed the definition of rock'n'roll with this album, is featured on the first single from the album, an update of the '60s classic "SLEEPWALK". (Advertisement)

## Vid Trade Group Proposed At NARM

By JIM McCULLAUGH

NEW YORK—A new video trade association—speculatively called Video Software Specialists—was proposed to the industry by Arthur Morowitz during a keynote address at NARM's first video retail convention here last week.

Morowitz, president of the six-store Manhattan Video Shack chain who also helms A&H Distributing, has emerged as one of the most successful video entrepreneurs in the industry.

He views the new association as consisting of those companies who "derive their primary income from prerecorded videotapes and disks."

It would exclude blank tape and video hardware makers, however, because

(Continued on page 35)

## Digital To L.A. For Films, Video?

By ALAN PENCHANSKY

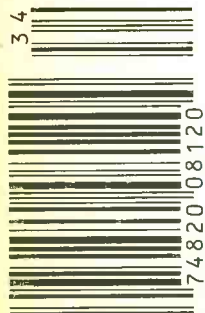
CHICAGO—Soundstream Inc. will establish a West Coast digital editing facility on the Paramount Pictures lot in Hollywood next month. This significant move signals a joint effort by Soundstream and Paramount to explore applications of digital audio for film and video.

The new editing facility—Soundstream's third large disk computer editing operation but its first West Coast base—is set to open Sept. 21. The facility will be established as part of Paramount's new Technology Division.

(Continued on page 10)



CHILLIWACK IS BACK! During their two-year hiatus, they have developed an awesome debut album for Millennium Records, "Wanna Be A Star." For the details see Page 59. (Advertisement)



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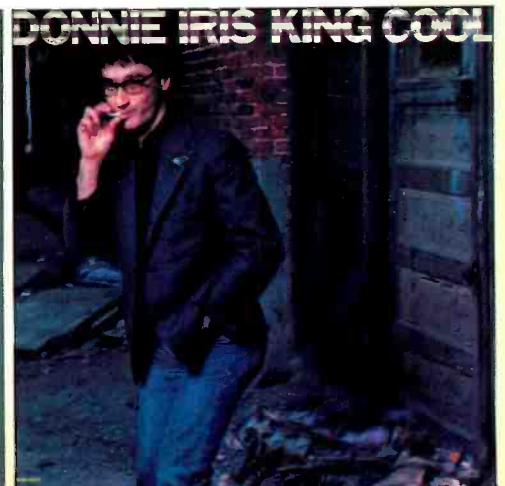
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## RCA Admits Rep In U.K. Tried To Fix Charts

By PETER JONES

LONDON—RCA Records here has accepted findings of the British Phonographic Industry (BPI) that one of its field promotion representatives has been involved in chart manipulation. The label has agreed to pay approximately \$9,000 as costs of the investigation.

According to BPI, extensive international investigation by RCA led to agreement with BPI allegations of chart fixing.

Investigation teams working for the BPI and the British Market Research Bureau, which produces the U.K. charts, conducted an undercover operation. They were assisted by one particular retail outlet that contributed returns to the national charts.

It was also discovered that an RCA field promotion representative, Toni Vasili, attempted to influence entries for RCA product in the chart diary of the shops.

What she'd done, according to BPI, was offer the store free albums and singles in return for false entries in the sales diary. In addition, says BPI: "The representative had on at least one occasion put false entries into the diary herself."

Both actions contravene the BPI code of conduct, which was introduced at the start of this year to safeguard the accuracy of the charts. But BMRB had been alerted to the false entries in the diaries of the as-yet unnamed shop, which has been excluded from chart compilation.

Disciplinary action is to be taken against the representative and the payments of investigation costs has been ordered and agreed.

Meanwhile, John Deacon, BPI Director-General, says: "I can only insist again that we'll not tolerate this kind of action by individuals that bring not only their own company into disrepute but also the" *(Continued on page 8)*

## Motown Signs To RCA U.K.

LONDON—After 18 years with EMI as licensee in the U.K., Motown Records has switched to RCA in what is seen as a major surprise decision.

Peter Prince, international vice president of Motown Records, based in London, says the old deal with EMI helped establish the label as one of the biggest independents in the business.

But he adds: "We're looking forward to a new partnership with RCA and we've certainly been impressed with the way that company has come" *(Continued on page 68)*

## 7 Labels Sign Up For BIN

NEW YORK—BIN, Billboard's new Information Network that permits clients to access chart and radio airplay information via on-line computer terminals, has signed up seven record labels for the service. Five others indicate they will sign.

The sales were made after a six-week series of demonstrations at record company headquarters in New York, Los Angeles and Nashville. "There's been no turn down from any company," says BIN sales director Sally Stanton.



Billboard photo by Chuck Pulin  
Video Lecture: Dr. Theodore Levitt, Harvard Graduate School Of Business, ponders the facts of video life for NARM video conference attendees.

## Rentals Sparking Debate; Viable Or Self-Defeating?

By LAURA FOTI

NEW YORK — Video software dealers agreed to disagree last week at the NARM Video Retailers Convention panel discussion entitled "Rental and Sale: Dual Opportunities." Views conflicted as to whether rental should exist at all and, if so, what form it should take and what part manufacturers should play.

### NARM Video

Policies ran the gamut, from sale only (New York's Video To Go), to exchange program only (Video Corner, St. Petersburg, Fla.), to those stores with rental plans and clubs (Video Station of Los Angeles and Chicago's Columbia Video Systems), to the largest of them all,

Fotomat. Fotomat has a phone reservation system for its \$2-a-day rental in more than 4,000 outlets.

Three of the five panelists obviously see rental as viable, but the other two argued that rental in the long run would be self-defeating. Rental's foes pointed out that many pro-rental dealers hurt the industry by their shaky financial condition and practices of repackaging and selling as new tapes that have been rented out.

"Many of the smaller dealers who rent do so because they don't have the resources to sell," said Bob Skidmore, president of Video Corner. "Also, many use a rental plan—and" *(Continued on page 35)*

## Probate Court Orders Suit vs. Col. Parker

By ROSE CLAYTON

MEMPHIS—Finding that "the compensation received by Col. Thomas A. Parker is excessive and shocks the conscience of this court," Shelby County Probate Judge Joseph Evans has instructed the executors of Elvis Presley's estate to file suit against Presley's manager while current agreements between the estate and Parker are held in abeyance.

The ruling follows a report by the court appointed "Guardian ad Litem," Blanchard E. Tual, who accuses Parker and RCA of "collusion, conspiracy, fraud, misrepresentation, bad faith, and overreaching" in their dealings with Elvis (Billboard, Aug. 15, 1981).

In a statement to the court, Jack Magids, attorney for Parker, said, "Col. Parker emphatically denies all allegations of any improprieties in his dealings with Elvis and Vernon Presley while they were alive and with their coexecutors and attor-

neys."

In his ruling Friday (14), Judge Evans said that pending orders from the court, the Presley estate should not enter into any further agreements with Parker. Rather, they are "instructed and directed to institute litigation against Col. Parker within 45 days of this order for recovery of such funds as shall be determined owing to the estate by Col. Parker."

The court also directed that no further payments be made to Col.

## PRICING SEEN CRITICAL

# Presidents' Parley Explores Vid Future

By LAURA FOTI

NEW YORK—Billed as a "summit meeting" of video software heavyweights, the NARM 1981 Video Retailers Convention "President's Panel" actually was an interesting discussion regarding the industry's future.

### NARM Video

A wide range of topics was covered, including release dates, rental programs, piracy, pricing, the video-disk and original programming. Panel members were presidents Al Bergamo of MCA Distribution, Jim Jimirro of Walt Disney Telecommunications, Mel Harris of Paramount Video, Cy Leslie of CBS Video Enterprises and Nick Draklick of Nostalgia Merchant.

Original programming will play a large part in the activities of all the studios in attendance, as soon as the population of video hardware owners increases. Paramount Video plans to introduce its first original programming this fall, and others will follow suit. CBS, for example, has produced "Purlie," an REO Speedwagon concert and a show on Edith Piaf for cable that are destined to appear on the home video market in the future. REO Speedwagon will be released on disk when there is a stereo CED player on the market. (Cy Leslie pointed out, however, that he would prefer those releases be reversed.)

"It's a matter of arithmetic," said Disney's Jimirro. "When the machine population doubles, original

programming will be viable." But Paramount's Harris said, "It's not a question of the machine population; it's more a question of interest."

Harris added that he "believes strongly" in the future of original programming, and sees audio development as the next quantum leap for the industry. Paramount will have stereo cassettes this fall, because the company sees stereo as a future necessity.

Original programming, pointed out Harris, can be targeted to a narrow segment of the audience, meaning that, "For the first time, you'll be able to carve out a niche and market to a select group." In the music category, CBS will be carving niches with its recording artists. The company is bullish on the future of video music.

Pricing was a controversial topic. Some panelists expressed dissatisfaction with Magnetic Video's price reduction on Beta tapes. CBS's Leslie said, "Reducing prices does not mean a corresponding increase in sales," and MCA's Bergamo agreed. He, in fact, felt that miniaturization would be the single most important factor leading to price reductions. Most panelists see prices dropping when the player population enlarges. The disk was included in this assessment.

"People who feel a decrease in prices will encourage people who don't want to own things to own them are wrong," said Jimirro, raising the issue of rental. "If you don't want to collect movies, you won't, regardless of what they're selling for. We were wrong in thinking videocassettes were a sale business."

The panelists gave their views on piracy, mentioning plans to prose-

*(Continued on page 10)*

## Artists, Labels, B'casters Meeting At Talent Forum

NEW YORK—The lineup of major industry executives and artists slated to participate in Billboard's International Talent Forum VII continues to grow.

Joining panelists and speakers already announced (Billboard, Aug. 15, 1981) are: Rick Sklar of ABC Radio; Percy Sutton, Innerscity Broadcasting; KRTH-FM's Bob Hamilton; Peter Kauff, D.I.R. Broadcasting; Island Records U.S. chief Ron Goldstein; Applause Records co-founder Artie Mogull; Warner Bros. recording artist Ry Cooder and Ralph Mann, chairman of the board of ICM.

Also, for the first time, the Talent Forum will offer a platform for interchange between the live talent, music and broadcasting industries. "This is one of the things that has always been missing at the different industry conventions—a chance for those who appear to be adversaries

Parker from the Elvis estate. Judge Evans ordered the coexecutors to obtain a full and complete "accounting and/or audit" from Chappell Music and Factors Inc., Presley's publishing and merchandising companies.

In the case of RCA and other companies (Management III and Hilton Hotels) which had dealings with Elvis and Parker, the court asked for a further study, with another report due in 90 days.

to come together to discuss and possibly iron out some differences, or at least have a better understanding of what the other is doing," says Dave Sholin of the Gavin Report, chairman of the session "Radio's Role In The Music Industry: Leader Or Follower." *(Continued on page 70)*

## Video Outlets For Musicland

LOS ANGELES—The Musicland Group, which has 105 of the Musicland and Sam Goody retail outlets in video software, is testing the waters of the video specialty store.

Jack Eugster, president of the largest industry retail chain in the U.S., confirmed that by October there will be Vidiom stores in four" *(Continued on page 12)*

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## Tape Boost In Britain; Chrome On The Rise

By NICK ROBERTSHAW

This is the second in a series of special reports on the European prerecorded tape market.

LONDON — 1981 in the U.K. looks like the year of the cassette. On the one hand, there has been an extraordinary burst of activity from the recession-hit record companies, who belatedly seem to have recognized in the more energetic marketing of prerecorded tape a possible salvation.

And on the other hand, with the government's Green Paper as the focus, arguments for and against a blank tape levy as compensation for home copying have reached a crescendo, with the British Phonographic industry lined up against the Tape Manufacturers' Group, each convinced of the justice of its case, both armed to the teeth with supporting statistics.

The prerecorded tape market is particularly attractive to the record industry at the moment, because sales in that format offer the only signs of hope in the BPI's quarterly surveys, which otherwise make gloomy reading. In the year to March, 1979, album deliveries totaled 85.5 million. The following year, they were down to 72.3 million, and in the year to March, 1981 they slumped still further, to 65.2 million. But over the same three years, deliveries of prerecorded tapes crept slowly upward in the teeth of the slump, from 22.3 million to 23.4 million, and last year to 26 million.

Clearly, the popularity of tape with the public is on the increase, not just in the traditionally strong areas of MOR and car stereo product, but across the board. This has happened despite high prices and low quality, despite uncoordinated release strategies and an almost total absence of generic promotion for the configuration. If prerecorded cassettes are given a little attention and effort, runs the new record company thinking, then the potential must be enormous.

Hence the recent spate of special offers and tape campaigns. CBS, for instance, has been running a "Great Cleanup" campaign featuring 100 titles. Free head-cleaners are being offered and the company is linked to

(Continued on page 53)



**DRUMMER VIC**—Vic Faraci, former working drummer and now executive vice president at Elektra/Asylum, trades paradiddles with fellow drummer and fellow Italian Joe Vitale, right. Faraci and Vitale met to discuss ways the label can drum up support for Vitale's new "Plantation Harbor" LP.

## E/A Diversifies, Growing After 'Aberration' In '79

By PAUL GREIN

LOS ANGELES—Few would have thought, two years ago, that by 1981 Elektra/Asylum would be able to lure Bruce Lundvall away from the presidency of CBS and secure

distribution rights for up-and-coming Solar Records.

"1979 was the aberration," says Joe Smith, E/A's chairman. "I never doubted the strength of the company. There was no reason to believe we all of a sudden became stupid and the artists all suddenly fell out of favor. In '80, when I could feel the strength of this company evidencing itself again, I decided to go for it."

"It's coincidental that both deals happened within a few months of each other, but it is part of a plan here to make this a stronger, more diversified company."

"One of the problems I foresaw when (David) Geffen moved on and I came in here was if we didn't start to expand we were going to be in serious trouble. You can't zero in on a handful of artists. You become prisoner to their schedules, their whims, their wanting to renegotiate contracts. You need to spread it out."

"This year, with no studio albums from the Eagles, Queen, Jackson Browne or Joni Mitchell, we will still have a wonderful year. It may not be as good as last year, but that was the best year we ever had."

"If we depended on that group of

(Continued on page 15)

## 'Stars'-Like Covers Charting In Europe

By PETER JONES

LONDON—The success of "Stars On 45" has spawned a bonanza of similar segue covers of hits with strong dance tempos here, with six medley singles now charted and more in the wings.

And the fad is producing variations on the medley formula.

For instance, in some cases, the impersonators are being replaced by the original artists splicing together old hits in non-stop dance medley singles. In another case, so far the biggest U.K. chart success, the Royal Philharmonic has applied disco tempos to snatches of Tchaikovsky and Mozart in "Hooked On Classics" for RCA Records.

More than 20 segue medley singles are already in the marketplace and more are planned.

In the current top 30 singles here,

(Continued on page 53)

## Signings

The Kendalls to Polygram/Mercury for recordings. . . . **Rahmlee Michael Davis**, trumpeter/vocalist for Earth, Wind & Fire, to Headfirst Records for a solo album, "Rise Of The Phoenix." Also to the label is Australian jazz-rock act **Crossfire**, with "East Of Where" album. . . . **The Moondogs**, a trio from North Ireland, with first album, "That's What Friends Are For," produced by Todd Rundgren, slated for September release. . . . **Oasis**, a two-man pop band from Skokie, Ill., to Out Of Key productions for a two-year recording/production contract.

**Judy Morejo** to Boardwalk Records. The single, "All Girls Want It," will be followed by an album in September. . . . 16-year-old **Kippia Brandon** to MCA Records. . . . **Karen Brooks** and **Judy Taylor** to Warner Bros. Records. . . . Vocalist **Stevie Woods** to Cotillion Records. A single, "Steal The Night," was released this week. . . . Country/MOR act **Alan Franklin** to Aladdin Records, with single "Come Home Baby."

Manila-born pianist **Cecile Licad** to CBS Masterworks. Also to the label is violinist **Cho-Liang Lin**. . . .

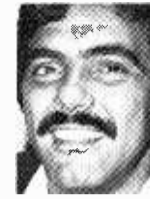
Bandleader and saxophonist **Larry Elgart** to RCA. His self-produced album, "Flight Of The Condor," will be released later this month. . . . **Don Latarski** to Inner City Records.

Fusion composer/performer **Yutaka Yokokura** re-signed to Alfa Records, America, and its parent label, Alfa in Japan. Artist is now recording his second U.S. release for the company with Oscar Castro-Neves. . . . Los Angeles based singer/songwriter **Sheree Brown** to Capitol. . . . New group, **Curves**, to EMI America/Liberty, with product to be released on Liberty. . . . **Juice Newton** and songwriting partner and band member **Otha Young** to Stage Right Ltd., newly-formed management firm in Los Angeles. . . . **Helen Cornelius** to Elektra/Asylum. . . . **Peter Noone** (Epic) to Padell, Bradshaw & Thomas for business management.

## Executive Turntable

### Record Companies

**Vince Pellegrino** moves up from PolyGram Records' director of national promotion to its vice president of promotion. . . . Also at PolyGram, **Rick Bleiweiss** is upped to vice president of marketing and product development, **Rob Singer** to director of merchandising, **Randy Roberts** to national singles sales director and **Herb Green** to national singles sales manager. Bleiweiss was vice



Pellegrino

president of product development for PolyGram Distribution; Singer was national album manager; Roberts was in the national promotion department; and Green was national singles coordinator.

**Ira Sherman** has been promoted from a member of the product management department to director of product management, CBS Records. . . . **Phil Cussen** is jumped from manager of accounting at CBS Records to director of contract administration in the company's royalty department. . . . **Barbara Shelley** moves up to director of national publicity for Arista Records from associate director. . . . **Howard Rosen** and **David Urso** have each been elevated to vice president of promotion posts at Warner Bros. Records. Most recently, Rosen was vice president and general manager of Bearsville Records, while Urso lately served as vice president and general manager of Planet Records.

**Virgil Roberts** has been named executive vice president and general counsel for the Los Angeles-based Dick Griffey group of companies, including Solar Records, Griffey's Spectrum VII (ASCAP) and Hip Trip (BMI) publishing arms, Griff-Co Management, Griff-Ways Films and the Dick Griffey Productions concert division. Roberts was most recently partner in Manning & Roberts, Century City law firm. . . . **Ben Edmonds** is upped to director of talent acquisitions and a&r for EMI America/Liberty Records in Los Angeles. Most recently a&r manager for the label, he held similar posts for the company in London, joining there after heading Arista's London a&r effort. Edmonds is also a former editor at Creem and Record World.



Sherman

. . . **Steve Hershfield** is promoted to director of financial reporting and **John Avila** moves up to the post of director of internal accounting at Capitol Records, both in Los Angeles. Hershfield was most recently manager of internal reporting, and Avila was manager of accounting systems.

**Lewis Newman** has been named a field representative for Chrysalis Records and will handle the San Diego, Phoenix and Los Angeles markets. He was earlier head of west coast AOR for Capitol Records and national promotion director for Janus Records. . . . **Bob Davis** has been appointed president and member of the board of directors for Riva Records. He was formerly vice president of business affairs and vice president of artist acquisition and development at MCA Records. . . . **Murray Elias** has been named vice president of U.S. operations for Joe Gibbs Records, a reggae label. Earlier, Elias worked for Mango Records, Record People and Record Haven.

**Brenda Johnson** becomes West Coast regional promotion manager of black product for MCA Records after more than three years in promotion at A&M Records, most recently as West Coast regional promotion manager. . . . **Chuck Thomas** has been named a&r director and producer at Chicago's Angelaco Records. Thomas is also executive producer for MasterSource Productions, a commercial and industrial music production house there.

. . . **Janice Mitchell** joins the Los Angeles-based Total Experience combine as a promotion representative. A former radio engineer and announcer at WEA-FM, Baltimore, Mitchell most recently was with Gorov & Kaplan Assocs., an independent promotion firm.



Cussen

. . . **John Grandoni** is elevated to vice president in charge of record and tape purchasing for Buffalo Enterprises, parent firm of Cavages in Buffalo. Grandoni also assumes the post of director of advertising for its 13-store chain, its Alice's One-Stop arm and all leased departments serviced by Cavages. . . . Officers newly promoted at Alpha Distributing include **John E. Cassetta**, president; **Murray Viscoso**, executive vice president for purchasing; and **Mick Campanella**, executive vice president for marketing.

. . . **John P. Meehan** is named senior vice president of finance and controller of Twentieth Century-Fox Film Corp. He was previously vice president and controller there. . . . **Denis Wratten** is named vice president of international marketing for IKC, joint venture consumer electronics firm in which EAD and Kyoto Ceramics are partnered. Wratten was involved with both Infinity speakers (as vice president of marketing) and KLH (as president), both product lines now being handled through IKC. He will be based in London. . . . Former RIAA investigator **M.L. "Bud" Richardson** is named director of the newly formed Assn. of Latin-American Record Manufacturers (ALARM), based in Los Angeles (see separate story).

**Phillip I. Myers** has been appointed public relations director for Magnetic Video, a producer and distributor of prerecorded videotapes and disks. Myers was formerly director of corporate communications for Twentieth Century-

### Marketing

**John Grandoni** is elevated to vice president in charge of record and tape purchasing for Buffalo Enterprises, parent firm of Cavages in Buffalo. Grandoni also assumes the post of director of advertising for its 13-store chain, its Alice's One-Stop arm and all leased departments serviced by Cavages. . . . Officers newly promoted at Alpha Distributing include **John E. Cassetta**, president; **Murray Viscoso**, executive vice president for purchasing; and **Mick Campanella**, executive vice president for marketing.

### Publishing

**Tom Sturges** and **Gary Mittman** are named professional managers at Arista/Interworld Music in Los Angeles. Sturges was an administrative assistant there, while Mittman was a trainee with Arista Records.

### Related Fields

**John P. Meehan** is named senior vice president of finance and controller of Twentieth Century-Fox Film Corp. He was previously vice president and controller there. . . . **Denis Wratten** is named vice president of international marketing for IKC, joint venture consumer electronics firm in which EAD and Kyoto Ceramics are partnered. Wratten was involved with both Infinity speakers (as vice president of marketing) and KLH (as president), both product lines now being handled through IKC. He will be based in London. . . . Former RIAA investigator **M.L. "Bud" Richardson** is named director of the newly formed Assn. of Latin-American Record Manufacturers (ALARM), based in Los Angeles (see separate story).

**Phillip I. Myers** has been appointed public relations director for Magnetic Video, a producer and distributor of prerecorded videotapes and disks. Myers was formerly director of corporate communications for Twentieth Century-

(Continued on page 63)

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**Meat Loaf** The single, "I'm Gonna Love Her For Both Of Us," ships to radio. 8/18/81. The album, "Dead Ringer," ships to stores. 8/27/81. On Epic - Cleveland International<sup>TM</sup> Records and Tapes.

14-0249C

FE 36007

# Chartbeat

## John's Got Elvis Covered: Nicks Zooms Into Top 10

By PAUL GREIN

LOS ANGELES—John Schneider's "It's Now Or Never" (Scotti Bros.) holds tight at number 14 this week, becoming one of the three highest-charting remakes of a song originally popularized by Elvis Presley.

"Don't Be Cruel," Presley's 1956 smash, hit number 11 four years later for Bill Black's Combo; "Are You Lonesome Tonight," a Presley hit from '60, made number 14 in 1974 for Donny Osmond.

"Lonesome" was a chart hit in the '50s for Blue Barron and Jaye P. Morgan, but it's Presley's No. 1 version of the song that's best remembered.

The fact that so few remakes of Presley hits have done well is probably the ultimate compliment to the singer, who died four years ago this past Sunday (16). His versions remain definitive and programmers and the public are vaguely suspicious of imitations.

Only three other remakes of Presley classics have made Billboard's top 45 and they're all updates of the same song—"Love Me Tender." The song hit number 21 for Richard Chamberlain in 1962, number 40 for Percy Sledge in '67 and number 44 for Henri Rene in '56, soon after Presley's version made No. 1.

Presley's first pop hit, "Heart-break Hotel," has also inspired three charted cover versions. Frijid Pink took it to number 72 in '70, Stan Freberg to number 79 in '56 and Roger Miller to number 84 in '66.

Other charted cover versions of No. 1 Presley hits include Suzi Quatro's "All Shook Up," which hit number 85 in 1974, Barbara Lynn's "Don't Be Cruel," which made 93 in 1963 and Dee Dee Warwick's "Suspicious Minds," which topped out at 80 in 1971.

It shouldn't be surprising that numerous black artists have made the chart with remakes of Presley hits. Ray Charles and Little Milton both charted with "I Feel So Bad," a top five Presley hit from 1961. Charles' version peaked at 68 in 1971; Little Milton's made 91 in 1967.

Candi Staton hit number 48 in 1972 with a remake of Presley's 1969 smash "In The Ghetto;" New Birth hit 97 in 1973 with a version of "Until It's Time For You To Go," which Presley took to number 40 the previous year. (Neil Diamond charted with the tune in 1970, but only reached number 53.)

The biggest star to chart with a Presley remake is Bob Dylan, who reached number 55 in 1974 with Presley's 1959 hit "A Fool Such As I."

Several acts in the easy listening spectrum made the chart with Presley tunes, topped by the Lettermen, who hit number 47 in 1970 with "Memories," a Presley hit from the year before. Also in '70, both Al Martino and Andy Williams charted with versions of "Can't Help Falling

(Continued on page 52)

## Studio 54 Sets Reopening In N.Y. Under New Owner

By RADCLIFFE JOE

NEW YORK—Studio 54, the New York City discotheque that played a significant role in helping to boost disco's popularity in the mid '70s, will reopen on a full-time basis Sept. 18, 1981.

However, contrary to popular rumor, the club will not be run by Steve Rubell and Ian Schrager, the original owners who later were



PLANT LIFE—Singer Razy Bailey signs autographs for a crush of employees at RCA's new automated and computerized Indianapolis pressing plant.

## Gospel Workshop Stresses Growth Through Seminars

By JEAN WILLIAMS

LOS ANGELES—Stressing its 1981 theme, "Preparation For A New Day," the Gospel Music Workshop Of America says it will become more seminar oriented to elevate the professionalism of those involved in

gospel music, thereby drawing more secular persons into the field while garnering a larger slice of the economic pie.

This message was emphasized throughout the Workshop's 14th annual convention held at the Hilton Hotel here Aug. 7-Friday (14).

Nearly 15,000 of the singer/musician organization's more than 20,000 membership body participated in the 15 to 22 daily events.

While the Gospel Music Workshop of America, founded and presided over by the Rev. James Cleveland, comprises many auxiliaries and guilds, the Gospel Announcers Guild was clearly the convention's most popular. This, however, relates only to business sessions. It appeared that most were on hand to

(Continued on page 70)

jailed for skimming profits from the multi-million dollar operation.

Confirmation of Rubell and Schrager's non-involvement comes from Mark Fleischman, Studio 54's new owner, Commissioner Lawrence Gedda of the N.Y. State Liquor Authority, and from Rubell's office.

In fact, Gedda discloses that a license to dispense liquor in the club was granted to Fleischman on the condition that Rubell and Schrager have nothing to do with the running of the operation. He also vows that if it is ever ascertained that Rubell and Schrager are in any way involved with the business end of the revitalized operation, Fleischman's license will be promptly lifted. Such a move could also jeopardize Fleischman's other operations (he is in the restaurant business) that also rely on liquor sales to boost their profits.

The liquor license of Schrager and Rubell was voided following their conviction for tax evasion. Under N.Y. State law, a person convicted of a federal crime is automatically disqualified from holding a liquor license.

In early 1980, Fleischman negotiated a reported \$5 million agreement with the then imprisoned Rubell and Schrager for ownership of

(Continued on page 47)

## Motown Revives 12-Inch Singles

LOS ANGELES—Motown Records has reactivated the 12-inch single format via two new single releases, listing them at a higher price than was associated with that category in its heyday.

Singles by Teena Marie and Rick James were recently shipped to retailers at a \$5.98 list price. Selections are Marie's "Square Biz" and James' "Super Freak."

## Top Billing New Wing: TV Spots For Radio

By KIP KIRBY

NASHVILLE — Country radio stations saddled with extended 12-week Arbitron ratings periods and limited advertising budgets now have a new option for utilizing television in their promotion.

Media Marketing Services, a recently-inaugurated division of Top Billing International, is specializing in producing creative, network-quality tv commercials made affordable for radio stations through syndication.

Media Marketing Services is headed by Lance E. Simpson, a former Atlanta marketing executive with Lever Bros. and Sylvania, who found himself "bored with corporate life" and increasingly intrigued by the needs of the radio industry.

Prior to forming Media Marketing in partnership with Top Billing president Tandy Rice, Simpson traveled around the country, interviewing program directors at multi-format stations to determine what they view as their main problem areas. (Answer: longer Arbitron periods and reduced ad budgets for station promotion.)

Simpson then took the accumulated information as a "pulse gauge" for stations striving to compete in an increasingly high-powered game of ratings, and developed a concept campaign designed to create excitement and awareness through tv airing.

The first campaign is geared specifically for country radio and centers on the slogan, "Your Kind Of Country." It consists of two separate-but-interwoven spots, each filmed in 35mm on location.

One spot, shot in Montana, shows a cowboy riding a horse across a lonely prairie, setting up camp, then

(Continued on page 44)

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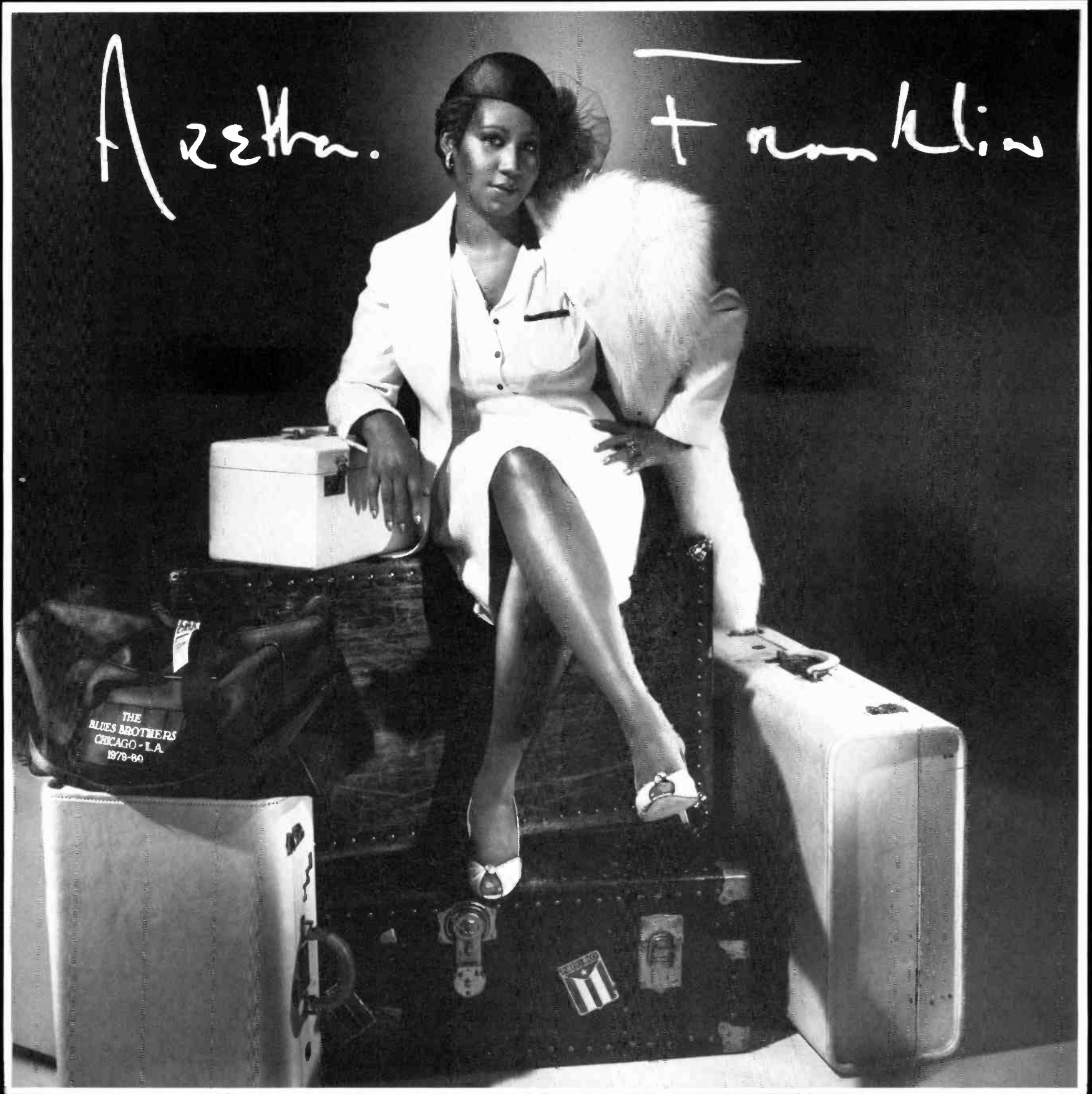
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# Jobete: New Projects After Spurning Entertainment Co.

By PAUL GREIN

LOS ANGELES—Jobete Music is looking to increased film, television and stage involvements now that negotiations for its sale to the Enter-

tainment Company have fallen through.

"We were in discussions for a couple of years," allows Jay Lowy, vice president and general manager

of the publishing firm, "but that's over and we are not going to sell. Copyrights are too important today.

"Cash today is also important," Lowy notes, explaining why Mo-

town ever considered selling off its song catalog. "There are a lot of things you can do with cash you can't do with credit. If the sale had gone through, hopefully they would

have done something else creative with that money."

Lowy says Motown never intended to get out of publishing. "We started new companies, Jazzy Autumn and Boots Bay, so we were staying in the publishing business. All new copyrights which we had developed after Jan. 1, 1980 (the cut-off date on the proposed catalog sale) went into the new companies. Now we'll be merging them back into Jobete."

Lowy declines to say on which points the negotiations broke down. But he does note that Jobete "greatly reduced" its stable of songwriters in the past couple of years, while the discussions with the Entertainment Company were going on.

Jobete now has a total of 15 artist/writers and staffwriters, down from a high of 60 two years ago. The current list includes Stevie Wonder, Rick James and the Commodores, Jobete's only writers to have copublishing deals, plus such other artist/writers as Teena Marie and Switch.

Lowy suggests that one reason for the paring of the writing staff to its most productive and prolific members is the rise of the self-contained act. "You don't have as many places to go with songs today," he says, "so you have to make sure the material is that much stronger. You can't go after album cuts or B sides anymore. The only thing anybody needs from a publisher is a hit song."

Jobete is in the midst of a campaign on Holland-Dozier-Holland. It has mailed several thousand copies of a handsomely-packaged three-record set dubbed "Yesterday, Today & Forever" to producers, ad agencies, record companies, artists and managers. The album was pro-

(Continued on page 68)

## RCA's U.K. Rep Tried Chart Fix

• Continued from page 3

whole industry. There's only so much a company can do to ensure that it is adhering to the code, and individual representatives have the same responsibility."

RCA U.K. is, in fact, going through a big sales upturn, having doubled its share of the singles business in a chart analysis of the second quarter of this year. That's due mainly to local acts Kate Robbins and Bucks Fizz, plus Odyssey, that raised the label's percentage from 6.6% to just over 12%.

This is the second substantial payment by a U.S. major toward BPI investigation costs in chart-hyping cases inside four months.

WEA, in April, agreed to pay approximately \$18,000 for the joint BPI/BMRB bill when a freelance promotion man was alleged to have participated in over 700 false entries. Three shops were suspended from the BMRB chart panel as a result of the cast.

The findings, said BPI at the time, were "so conclusive that WEA completely accepted the evidence."

This, in turn, was the second time that WEA had been implicated in a chart hyping scandal in a period of nine months, the earlier one alleged in a major television program here.

Following the second case, in April, Charles Levison, new managing director of WEA U.K., said he would pull out from the company's financial commitment to the BMRB chart, said to be around \$50,000 a year. That decision nonetheless was rescinded until October in a recent statement of company policy.

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# MCA Records' Income Still Rises Quadruples In First Half Though Revenues Actually Fall

LOS ANGELES—The continuing financial turnaround for MCA Records is highlighted in the second quarter and first six months financial summary for MCA, Inc., released here last week by the Universal City, Calif., entertainment combine.

In contrast to late '70s corporate tallies in which its recording and music publishing activities detracted from overall performance, MCA's highest second quarter and first half year revenues in its history, and highest second quarter and second highest first half year income (ex-

cluding extraordinary income) to date, show the MCA Records group in a much improved light.

Although the division's first six months' revenues for fiscal '81 dipped from \$81,414,000 from the same period a year ago to a current figure of \$80,962,000, income more than quadrupled, jumping from \$2,456,000 a year ago to \$11,125,000 in the past two quarters.

Second quarter figures likewise showed a decline in total division revenue from \$40,138,000 during that period in '80 to \$38,125,000 for the quarter just ended, while operating income nearly doubled. Income for the second quarter of 1981 was \$4,314,000 compared with \$2,179,000 for the same period last year.

Overall, the corporation's revenues for the six month period ended June 30 this year were \$669,450,000, compared with \$627,237,000 a year ago. Income before extraordinary income dipped marginally, from \$55,230,000 or \$2.35 per share in 1980 to \$55,091,000 or \$2.31 for the same six month period in 1981.

Net income for the first six months was \$55,091,000 or \$2.31 per share in 1981, compared to net income of \$67,505,000 or \$2.87 per share including extraordinary income of \$12,275,000 or \$.52 per share for the same period a year ago.

Second quarter figures showed corporate revenues at \$329,560,000 and income before extraordinary income of \$30,905,000 or \$1.30, as compared to revenues for the same quarter last year of \$304,477,000 and income before extraordinary income of \$29,591,000 or \$1.26 per share. Net income for that quarter in fiscal '81 was \$30,905,000 or \$1.30 per share, compared to \$41,866,000 or \$1.78 per share a year ago. Latter figures include extraordinary income in that period in 1980 accounting for \$14,275,000 or \$.52 per share.

# Market Quotations

As of closing, August 13, 1981

| Annual High | Low    | NAME                    | P-E | (Sales 100s) | High   | Low    | Close  | Change  |
|-------------|--------|-------------------------|-----|--------------|--------|--------|--------|---------|
| 1 1/4       | %      | Altec Corporation       | —   | 12           | 15/16  | 15/16  | 15/16  | — 1/16  |
| 36          | 26%    | ABC                     | 6   | 1461         | 29%    | 29     | 29%    | — 1/4   |
| 45 1/4      | 28%    | American Can            | 9   | 358          | 36%    | 36 1/2 | 36 1/2 | — 1/4   |
| 4%          | 2%     | Automatic Radio         | 3   | 18           | 4%     | 4      | 4%     | Unch.   |
| 61 1/4      | 46%    | CBS                     | 7   | 68           | 52 1/4 | 51 1/4 | 51 1/4 | — 1     |
| 45%         | 34%    | Columbia Pictures       | 8   | 18           | 37 1/2 | 37 1/4 | 37 1/2 | + 1/4   |
| 7 1/4       | 4%     | Craig Corporation       | —   | 27           | 7%     | 7      | 7%     | — 1/4   |
| 67 1/4      | 49%    | Disney, Walt            | 13  | 279          | 53     | 52 1/2 | 52 1/2 | — 3/4   |
| 8%          | 3%     | Electrosound Group      | 25  | 112          | 4%     | 3%     | 4%     | + 3/4   |
| 9           | 5%     | Filmways, Inc.          | —   | 832          | 7%     | 7%     | 7%     | — 1/2   |
| 22 1/4      | 14%    | Gulf + Western          | 4   | 338          | 18%    | 18%    | 18 1/2 | + 1/4   |
| 19%         | 11%    | Handleman               | 9   | 26           | 15%    | 15%    | 15%    | — 1/4   |
| 15%         | 10%    | K-tel                   | 6   | 44           | 11     | 10%    | 11     | + 3/4   |
| 82 1/2      | 39     | Matsushita Electronics  | 16  | 175          | 80 1/2 | 80     | 80 1/2 | — 1 1/4 |
| 59          | 42 1/2 | MCA                     | 9   | 57           | 49 1/4 | 48 1/4 | 48 1/4 | + 3/4   |
| 14 1/4      | 8%     | Memorex                 | —   | 119          | 12%    | 12%    | 12%    | Unch.   |
| 65          | 50%    | 3M                      | 9   | 2105         | 53%    | 52%    | 52%    | — 1/4   |
| 90 1/2      | 56%    | Motorola                | 11  | 218          | 69     | 67%    | 68 1/2 | + 3/4   |
| 59%         | 36%    | North American Phillips | 6   | 17           | 47     | 46%    | 47     | + 1/2   |
| 20          | 6%     | Orrox Corporation       | 91  | 107          | 11%    | 11%    | 11%    | — 3/4   |
| 39 1/4      | 23%    | Pioneer Electronics     | 21  | 14           | 36 1/4 | 36     | 36     | — 1/2   |
| 32 1/4      | 20%    | RCA                     | 8   | 1144         | 21 1/2 | 21 1/2 | 21 1/2 | — 1/4   |
| 26%         | 14%    | Sony                    | 15  | 1467         | 21 1/2 | 21     | 21     | — 3/4   |
| 43          | 28%    | Storer Broadcasting     | 20  | 248          | 33%    | 33%    | 33%    | Unch.   |
| 6%          | 3%     | Superscope              | —   | 42           | 4%     | 4%     | 4%     | Unch.   |
| 32 1/4      | 24%    | Taft Broadcasting       | 10  | 51           | 31%    | 31     | 31 1/2 | Unch.   |
| 26 1/4      | 17%    | Transamerica            | 7   | 264          | 23%    | 22%    | 23     | + 1/4   |
| 58 1/2      | 33%    | Warner Communications   | 17  | 798          | 51%    | 50%    | 50%    | + 1/4   |

# New Black Distributorship Launched In Philadelphia

By JEAN WILLIAMS

LOS ANGELES—Two of Philadelphia's more prominent retail record dealers and a producer/one-stop singles buyer have joined forces for what is believed to be the area's first black-owned distributorship, Triangle Distributors.

James Cephas, owner of the King James retail record chain, Bruce Webb, head of Webb's Department Store, Inc., and David Brown of Norman Cooper's One-stop opened shop Aug. 2, with two accounts, TSOB Records and Qit Records, both of New York.

The firm, which will initially focus on dance music disks, has lined up 60 dealers, discos and record pools for servicing, says Cephas.

Triangle will service the Delaware Valley area, including all of Philadelphia, parts of South New Jersey including Atlantic City and parts of Delaware.

Although there are a number of record distributors in the area, "We're not concerned with competition here because our prices are competitive and we're handling

some small labels some distributors don't want to bother with."

As for the structure of the West Philadelphia-based operation, Webb handles the promotion end, while Cephas takes over the warehouse and accounting and Brown does the tracking.

Cephas acknowledges many record dealers avoid the distribution end of the business because of what they term "too many headaches." "But who is more qualified to be a distributor than someone who has been at the retail end? David has been buying singles and practically running Norman Cooper's warehouse, and Bruce and I have many years in the business.

"On the other hand, the reason I decided to do this at this time is because I saw a dire need. I recently went to two conventions, the Black Music Assn. in L.A. and Black Radio Exclusive in Houston. While I was at both, a lot of people gave me records that were on labels I had never heard of. They had no way of getting their product distributed.

"When I returned home, I listened to the product and a lot of it was real good. There was no distribution so I didn't know what to do with the records. I called Bruce (Webb) and David."  
(Continued on page 63)

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# 20th Century Going Strong Despite Rumor Of Demise

By SAM SUTHERLAND

LOS ANGELES—To paraphrase one pundit's reaction upon seeing his own obituary, reports of 20th Century-Fox Records' demise are greatly exaggerated: after weathering inevitable speculation on its fate following takeover of its parent corporation by entrepreneur Marvin Davis, along with a substantial personnel cutback, the RCA-distributed label is very much intact.

Strong chart singles for three acts, a summer schedule of related live concert activity, a fall release lineup as busy as any in the past year and an artist roster virtually unaffected by those twin hurdles all underline label president Neil Portnow's assertion that the Fox label is staying in business.

"It was a real problem for awhile, convincing people we weren't going under," confides Portnow of that spring fever of rumors triggered by Davis' acquisition of 20th Century-Fox and amplified further by label staff cutbacks that coincided with the buyout, both in late May.

Nothing can allay such epitaphs like activity on current product, however. "What happened was that we succeeded bringing Jim Photoglo into the top 30 on the singles chart, we had a record from Stephanie (Mills), and now we're having a huge record in Carl Carlton's single."

With seven-inch and 12-inch

# VIP Records Founder Files Chapter VII Bankruptcy

AUGUST 22, 1981, BILLBOARD

LOS ANGELES—The founder of the onetime VIP Records chain and major black music one-stop operator here, Cletus R. Anderson, and his wife, Helen, have petitioned voluntarily under Chapter VII of the Bankruptcy Act for liquidation.

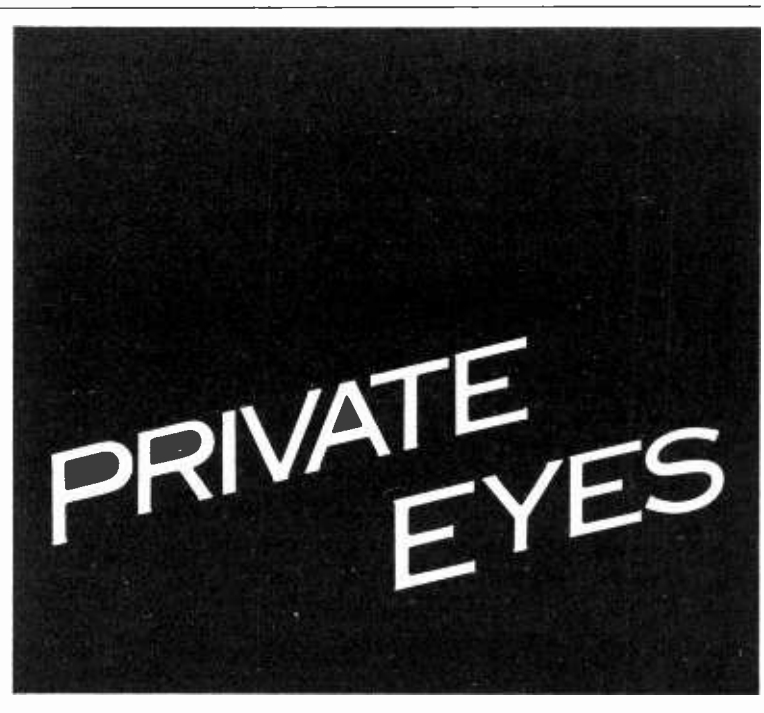
They list \$491,000 in debts and \$5,000 in assets, composed of wearing apparel and furniture, in their petition. Anderson did business as

Robot Music and Freewax Records until February 1981, operations begun in October 1977 according to the court dossier.

The list of unsecured creditors includes: ASM Records, Newark, N.J., RCA and City 1-Stop and Sound Music, both local operations, \$30,000 each; WEA, \$56,000; California Music and the defunct Record Merchandisers, \$50,000 each; ABC Records, now part of MCA, \$35,000; GRT, a defunct entity, \$7,000; CBS, \$40,000; PolyGram, \$10,000; Ivy Hill, \$5,000; MCA, \$4,000 and Word, Inc., \$3,000. There are no secured creditors.

Obligations taxwise to federal, state and local agencies are not available, nor are wage and contribution responsibilities in the first document filed late in July.

The filing also notes that \$30,000 in shrinkage occurred in record and tape inventories in the last year of operation.



## General News

# Ochs Archives: Trash=Treasure

## Old Photos, Disks Earn Value As Props, Memorabilia

By SAM SUTHERLAND

LOS ANGELES—Yesterday's trash has become today's bottom line for the Michael Ochs Archives, a unique multiple service combine that functions as research facility, historical consultant and prop supplier to a growing clientele of motion picture, television and music companies.

For founder and sole employee Ochs, much of the material routinely supplied to programmers, journalists, retailers and theater owners is anything but disposable, even if it often winds up in waste baskets at its original destinations: publicity glossies, artist biographies, movie house lobby cards, posters and displays have become among his most valuable resources as ongoing interest in rock and pop continues to spawn dramatic and documentary film and video projects that require period detail.

Add Ochs' private collection of disks, comprising more than 40,000 LPs and 60,000 singles representing rock, jazz, r&b, ethnic music and more esoteric genres from the '30s up to the present, and the combined array of material is arguably the most extensive stockpile of pop memorabilia currently available to commercial clients.

"I don't throw anything away, since you never really know what you might have," chuckles Ochs, a former writer and publicist whose full-time involvement with the archives is as much an indictment of industry indifference to systematic documentation as it is an outgrowth of Ochs' own decades as a fan.

"It started when I tried to find a record I'd loved as a kid," recalls Ochs, whose Venice, Calif., house is literally packed to the rafters with his files, records, memorabilia and such added treasures as antique broadcast and recording gear. "That was back in '68, and I soon realized that I'd have to start searching hard for anything in that vein that I wanted."

He started by trying to reconstruct his own original collection of records before first expanding to a more broad-based archive. "While I was at Columbia Records in 1969, I saw the label throwing away old files, and I realized that if they continued there and at other labels, even common publicity shots would soon become rare," he says.

By the mid '70s, Ochs was regularly supplying magazines and book publishers with vintage '50s and '60s photos, both candid and institutional, while still working as a publicist for ABC Records. Naming his collection on the spur of the moment to supply a photo credit, he eventually decided to market his services as a consultant as well as use of the collection itself, taking the Bettman Archives as a basic model.

To his collection of photos, posters and other visuals, which he says is the largest in the U.S., Ochs has added the resources of an international listing of collectors of other related props. As a result, in recent years he's found himself in demand from film producers.

Ochs has thus provided set decoration and background research, coordinated legal clearances and overseen soundtrack development on various period pictures with a musical theme. Among the projects he's been associated with are "Animal House," "The Rose," "American Hot Wax," and unreleased productions such as Francis Coppola's "Photoplay," and "Radioland Murders," produced by Lucasfilm.

More recently, he was tapped to act as a consultant for "Fire On The Mountain," developed from a legend that yielded the Charlie Daniels song of that title and being produced by Arthur Gorson, another music industry veteran, and completed his first full assignment as musical director for "Liar's Moon," an independent film now being shipped to distributors.

Buttressing that portfolio is Ochs' involvement with tv projects such as ABC's highly regarded "Heroes Of Rock And Roll," Dick Clark's "Rock & Roll Years," American International's syndicated "Comeback"

series and the German production, "The Little Richard Story." His archive is also on retainer for Casey Kasem's "Top Ten" television series.

Ochs, brother and one-time manager of the late Phil Ochs, now sees a key goal as further exploration of his connections with other collectors. "What I'm trying to do is organize collectors in all different phases of show business to create a centralized archive," he says.

"I don't care about owning everything myself—but I'd like to be able to know just where it is for future use."

## Paramount, Soundstream Slate L.A. Digital Facility

• Continued from page 1

According to Dr. Thomas Stockham, head of Soundstream, work on motion picture digital audio remains in its experimental stages. Soundstream will continue to service record industry clients from the West Coast base, he notes.

"Basically, Soundstream will pursue its ongoing recording business," Stockham explains. "But the fact is we will also be engaged in research and development into the applications of digital sound recording and editing to motion pictures and television."

"The picture and video industry face a much more complicated editing task than conventionally encountered in recording of music for records," adds Stockham. "We can't go into it without working out special methods of editing."

Offices, maintenance facility, computer center and editing suite will be a part of the new 2,000-square-foot center.

Soundstream claims there will be heavy use of the center from the be-

ginning, with a "substantial" amount of time already booked by one major entertainment industry firm believed by digital audio industry sources to be Walt Disney.

Soundstream hopes to lure users of competing digital recording systems to the center. The company claims its newly introduced advanced editing method is several times more efficient than competing methods.

Jim Wolvington, senior Soundstream editor, was named to head up the new facility, which will be the base for all West Coast Soundstream activity.

Stockham admitted the center was opening more than one month behind schedule, adding that Paramount gave the company a "neutral" base from which to operate in L.A. in terms of record label and recording studio affiliations.

Soundstream also negotiated with existing L.A. studios as possible sites for the promised facility. Soundstream is a subsidiary of Digital Recording Corp.

## Bootlegging Rises In U.S.

• Continued from page 1

thought as serious a violation by many and bootleg product is much more likely to penetrate the retail mainstream.

The RIAA's antipiracy wing will be devoting more time to combatting bootlegging, Yarnell says. This

effort will also make itself felt in the area of videocassettes, where the RIAA has staked a claim and where bootlegging is rampant. In the general field of video piracy, Yarnell's forces are increasingly coordinating their campaigns with motion picture groups.

## Presidents Talk: Policies, Likes

• Continued from page 3

cute pirates and soliciting dealer support. "We are active in the prosecution of those who steal our product," stated Bergamo, who added that MCA is considering a reward plan for consumers such as that run by the MPAA. "We have to protect our product," he said, "both for you and for us."

Another security problem involves returns. "We sometimes get duplicates of our tapes back. They're in our boxes, and have been re-shrink-wrapped." CBS/MGM also finds attempts to exchange or return used product, and Leslie says his company is looking at a security program by Polaroid that would put an irreplaceable tab on each tape box. If the tab has been broken, the tape is considered used.

The other panelists said they were considering taking similar action, and none of them believed in returns. "This industry couldn't have unlimited returns," claimed Leslie. "Retailers and consumers just have

the obligation to be cautious in their buying and dynamic in their merchandising policies."

On advertising, the manufacturers were somewhat divided. Harris said the market was too small to spend money advertising, and added that Paramount was not planning a widespread campaign. Nostalgia Merchant advertises in specialty magazines, but has no co-op program, and neither does MCA, which feels the \$5 million it spends promoting a film originally is sufficient.

Supporters of co-op were CBS/MGM and Disney. Jimirro remarked that local advertising was the most effective because of the small hardware owner population nationwide. "With a national campaign, we're not reaching a substantial percentage of our potential customers," he said. "Many people don't go into stores or read the vertical magazines. It's just not feasible to do national advertising, so the next step is co-op, to bring people into the stores."



**SPOOKED OUT**—David Lindley reacts with good-natured alarm after his recent show at the Roxy in L.A. Singer Rosemary Butler smiles nonchalantly, accustomed to these outbursts.

## After Demonstration, Disk Cutters Still Leery Of CX

LOS ANGELES—CBS Records and professional disk cutters here remain at a standoff over the manufacturing giant's CX-encoded disk program, despite a Tuesday (11) studio demonstration designed to allay studio owners and operators' fears about the new technology.

Sponsored by the Society of Professional Audio Recording Studios (SPARS) and held at Motown Records' Hitville Studios on Romaine St. in Hollywood, the luncheon meeting brought top executives from CBS Technology Center, developers of the CX "compansion" process, and CBS Records, now manufacturing CX-encoded LPs, face to face with engineers from most of the city's major studios.

Also on hand were reps from major consumer and professional hardware producers including Yamaha, Pioneer and Sony from the former camp, and Ampex, Neve, 3M, Otari and UREI from the latter.

But while attendees were quietly attentive during the hour-long presentation and system demonstration given by Lou Abbagnaro of CBS Technology Center, subsequent floor commentary echoed the studio community's earlier objections to the new noise reduction system (Billboard, June 27, 1981).

Triggering most of the engineers' more pointed questions was an added phase of the basic comparative demonstration of encoded and unencoded disk playback, ironically added for the SPARS meet to underline CBS' willingness to help studios better understand CX's operation.

After demonstrating the effect of the CX system on conventional disks, Abbagnaro then showed the basic professional CX unit's effect on a 15 i.p.s. Dolby-processed tape copy of the digitally recorded master to Stevie Wonder's "Hotter Than July" album.

(Continued on page 12)

AUGUST 22, 1981, BILLBOARD

memo

To: **Record Labels**

From: **Steve Gravano**

Re: **Trade Ads**

"I'd like to see trade ads with more info on available merchandising aids... posters and displays —my selling tools!"

Steve Gravano  
Merchandising Mgr.  
Record World  
Westbury, N.Y.

Billboard ads move records!

She's written hits  
for a dazzling array of superstars.  
Now she's writing them  
for herself.



PHOTO: HARRY LANGDON

## C A R O L E B A Y E R S A G E R

### "Easy To Love Again" (NB7-11-118)

The new single

From the Boardwalk album

### Sometimes Late At Night (NB1 33237)

Produced by Burt Bacharach & Brooks Arthur

Featuring

the lyrics of Carole Bayer Sager,  
the music of Burt Bacharach

and superb performances by  
Burt Bacharach, Lee Ritenour,  
Lee Sklar, Jeff Porcaro, Steve  
Lukather and David Foster.

Millions of fans have already  
seen Carole perform "Easy To  
Love Again" when she co-hosted  
the Mike Douglas Show and  
guested on The Merv Griffin  
Show and Solid Gold.



# Rock'n'Rolling

## Warner Amex MTV: Debuting New Music

By ROMAN KOZAK

NEW YORK—At the recent New Music Seminar (Billboard, July 25, 1981), Dave Robinson, the founder of Stiff Records, predicted in his keynote speech that the new Warner Amex MTV cable system should be a great boost for new music.

After being on the air for a couple of weeks (Billboard, Aug. 15, 1981), do the folks at MTV see it that way?

"Yes, you should have a format, and yes, you should play known music, but just because you have that, you should not exclude new music," says Bob Pittman, vice president of programming for MTV. "I think there should be a balance, and our balance is that every other song should be familiar to the consumer. But that gives you room to turn them on to the new music."

"What we are already seeing, is people saying, 'gee, I've never heard of these people, but the music is very good.' And we have the jocks saying, 'there is a new group, you may have never heard of, but wait until you see them, when they come on later today.' So there is a thrust. One of the acts we play most often is the Pretenders. That is certainly a function of how much video they have produced," he adds, noting that new music artists have been the most active in this field.

"In the early days of album radio you didn't play someone so much out of popularity, but you played who was making albums. So we are playing the people who made a lot of video. That is why the Pretenders are all over the channel. Absolutely, new music. I think a guy like Dave (Robinson) with some of the people on his label, will not make it by just being heard. They are a visual experience, and there is no way you can pack two million people in the clubs. But they can be seen on video. I think, also, that the new music is a lot fresher. Now some of the big established artists can change with the times. Like the Who. They are right on top of it. Video is here, and guess what, they got great video."

MTV, which comes in stereo via

about 225 cable systems to approximately 2 million homes 24 hours a day primarily uses record company promotional videos for the bulk of its programming. It also does weekly concerts with such acts as REO Speedwagon, Journey, Squeeze, Cheap Trick and ELO. In addition, the network schedules a rock-oriented film every Sunday night. Some titles include "Jimmy Plays Berkeley," "Tunnel Vision," "Mr. Rock'n'Roll" and "Royal Flash."

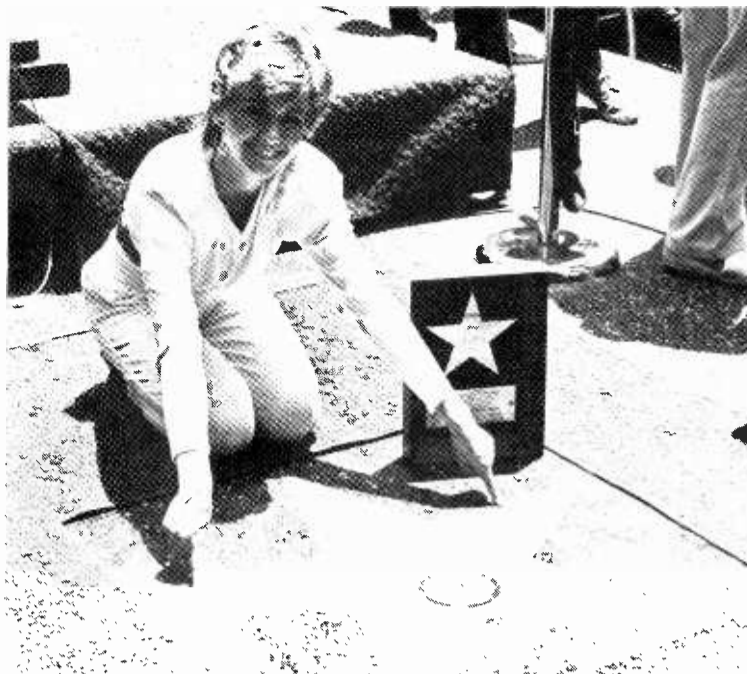
The "\$20 million" network is offered to cable operators around the country, who can either charge extra for it, or offer it free to subscribers. However, the cable operators are obliged to offer it in stereo, hooking up the tv to the home stereo system. An extra benefit is that all other channels will also be heard on the usually superior home sound system.

Pittman says that MTV spends up to \$1,000 per tape to run it through an image transformer, color correct it and take out any video noise. MTV also asks for the original audio tapes for each video clip, so as not to have to use third generation sound found on most video tapes. "If it is not in stereo, we make it stereo," says Pittman.

"You can't do a channel like this on the cheap," notes Pittman. He says it cost \$2.5 million to give MTV its "look." The VJ's (video jocks) who introduce the music, about six times an hour, spend altogether 14 hours a day at the video studio putting their shows together. There are also music news correspondents. Though no one is on the air live, the shows are as fresh "live on tape," as are Tom Snyder or Johnny Carson, says Pittman.

MTV has about 450 tapes in its library, most made after 1977, and Pittman says he will give virtually every new tape a shot. There is a rotation with the most popular tapes played about once every four hours, while others may be played once every three days. MTV pays for films and concerts, but refuses to pay for

(Continued on page 52)



LOVELY LIVVY—Olivia Newton-John proudly points to her star in the sidewalk in front of Mann's Chinese Theatre in Hollywood.

## George Clinton Sues WB Over Stipend, Artist Ties

LOS ANGELES—Funk producer George Clinton seeks \$50 million in compensatory and punitive damages from Warner Bros. Records in a local Federal District Court suit here. The father of Parliament/Funkadelic claims the defendant attempted to undermine his relationship with artists Zapp and Bootsy Collins and has failed to pay him his agreed-upon \$50,000 monthly stipend for June and July, 1981.

Clinton has provided Judge Marian R. Pfalzer with a copy of his April 1981 binder with the defendant, which provides \$50,000 monthly to Clinton for 18 months with three 18-month options, plus \$150,000 for each album he is to produce every four months. The \$150,000 album advance includes recording costs. Advances are recoupable against a 15% of 100% of retail royalty, which can graduate to 16% if certain provisions are met.

Judge Pfalzer has already turned down a Clinton request for a temporary restraining order against Warner Bros. Records using Clinton's name and likeness on any release and to enjoin the defendant from releasing a Clinton-produced package, "The Electric Spanking Of The War Babies" by Funkadelic.

Clinton charges that when the label failed to pay him his monthlies, he could not afford to do his usual promotion and advertising program,

crippling the potential of the album.

The complaint states Clinton also turned over his half interest in Rubber Band Music to William "Bootsy" Collins recently so that he could be assured of getting exclusive product from Zapp and Bootsy Collins. He claims the defendant prodded Collins to not provide the recordings to Clinton.

Clinton also asks the court to force Warner Bros. Records to return the (Continued on page 15)

## After Demonstration, Disk Cutters Still Leery Of CX

• Continued from page 10

Larry Emerine of Precision Lacquer, which mastered the LP for Motown, quickly detected what he felt were audible changes in the program, and CBS' assertions that these would be lost on the average consumer lacking a consumer decoder were to little avail.

"You're going to have a tremendous amount of resistance because the system is audible," charged Emerine. "I can't believe Stevie would ever buy it with the kind of transients that were on the original digital master."

Abbagnaro himself had acknowledged prior to the demonstration that his engineering audience would be able to detect program changes when listening to CX-encoded material played back without the decoding circuitry designed to complete the process started in the mastering room, where CX disks would undergo signal compression prior to master cutting.

But although his listeners withheld comment in the earlier portion of the audio demonstration, Emerine's objections to the Wonder demonstration brought assent from the floor.

"I think it's ludicrous," interjected another engineer. "You're adding another thing in the audio chain that can screw up. . . . It seems like it's being crammed down our throats."

CBS Records' Cal Roberts, senior vice president of manufacturing and operations for its Columbia Record Productions manufacturing arm, sought to deflect listeners' fears that CX would create new problems for the general market where the decoders are only now beginning to appear. "It's not to take the record and simply degrade it in an unencoded

## 'Right' Rock Propaganda In Britain

By PETER JONES

LONDON—Extremist right wing political groups are successfully recruiting new members among young rock fans here by using pop concerts to push racist propaganda, according to an independent survey just published here.

While racist slogans and leaflets are much in evidence at shows by bands like Madness and Bad Manners, who firmly disclaim any political affiliations, the right wing gangs deliberately disrupt performances by openly multiracial groups like the Specials.

These are some of the key findings of the report "Rock On The Right," by the Center for Contemporary Studies. It says that organizations such as the National Front and the British Movement have switched their emphasis from football matches and school playgrounds to "launch a fight for the control of the hearts and minds of British youth on the rock concert floor."

This follows theorizing (Billboard, July 25, 1981) on whether music acts had helped incite the (Continued on page 53)

## Labels Take BIN

• Continued from page 3

BIN is being demonstrated to radio programmers during the National Assn. of Broadcasters Radio Programming Conference at the Hyatt Regency in Chicago Sunday (16) through Wednesday (19) at Billboard's suite and exhibit booth.

## Cheap Trick Files Pact Suit

LOS ANGELES—Rock group Cheap Trick seeks to void its recording deal with CBS Records and asks for \$28 million in total damages in a suit filed here in Superior Court.

Plaintiffs Rick Nielsen, Brad Carlson and Robin Zander, members of the group, and Cheap Trick, Inc., charge CBS and producer Tom Werman with breach of contract, interference with prospective business associates, improper accounting and inducement to breach in their complaint.

Meanwhile, the group has also answered charges made in an action filed by CBS in the Supreme Court in New York (Billboard, Aug. 8, 1981), denying key allegations in that complaint and demanding a trial.

In their action here, the group alleges numerous breaches of its obligations as outlined in their original Aug. 1, 1976 contract with CBS, in-

cluding failure to accurately account royalties and other compensation; failure to market their product to the group's own optimum benefit; wrongful payment to producer Werman of monies due the group; and manufacturing of inferior quality product on the group by CBS.

Arguing that CBS' actions have materially breached its contract with them, plaintiffs charge that their contract with the label, originally slated to expire after July 31, 1981, be terminated.

Damages sought include \$3 million claimed lost as a result of the defendants' breach, \$10 million deemed as resulting from "lost opportunities" via outside contract prospects, and \$15 million in punitive and exemplary payments.

In their response to CBS' suit, meanwhile, they petition transfer of the action from Supreme Court to U.S. District Court.

(Advertisement)

### MASTER TURNED DOWN? DON'T GIVE UP. . .

### NLDC IS YOUR ANSWER

PHILADELPHIA — NLDC (National Label Distributing Company) is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product. If you believe enough in your product to spend time and money on it and it is passed on by the majors, that doesn't mean it's a loser.

Many passed on masters have gone on to be hits. NLDC will get your label out there and afford you the opportunity to guide your own destiny in the record business.

Understanding the problems of the small indie we have structured a very fair, affordable fee to set your label up as a nationally distributed record company.

For further information call Steve Schulman at NLDC central headquarters 215 568-0500 or write to NLDC at 1529 Walnut Street, 6th Floor, Philadelphia, Pa. 19102.

## Video Outlets For Musicland

• Continued from page 3

California Bay Area malls. Already open is the first pilot store in Richmond, with stores to follow in Concord, San Jose and Hayward malls. All locations will be approximately 3,500 square feet.

Vidiom will be managed nationally by Bob Ponzetti, reporting directly to Eugster. Stores' product mix will include videotape recorders, video disk players, big and specialty screens, computers, video hardware accessories, blank videotape, prerecorded videocassettes and video disks.



# IAN HUNTER

## “SHORT BACK N’ SIDES” A CUT ABOVE THE REST

No one knows how to rock quite like Ian Hunter.  
A legend whose exuberant music refuses to be upstaged by anyone.  
Groomed for success, Ian’s new album has all the style you’d expect and the added excitement of Mick Ronson, Mick Jones, Ellen Foley and Todd Rundgren.

### *Short back n’ sides*

It’s good old rock n’ roll restyled for right now.

Includes the single  
“I Need Your Love.”



**Chrysalis**  
Records and Tapes™

The album CHR 1326 The single CHS 2542  
Produced by Mick Ronson & Mick Jones  
Management: The Cleveland Entertainment Company



Watch for Ian Hunter on tour.

# BALANCE IS "BREAKING AWAY"!

The single, "Breaking Away," broke out of nowhere to become the summer's hottest contender and immediately established Balance as one of the year's major debut acts.

36°BB, 40°CB, 47°RW!

Thanks to these stations:

|      |      |      |
|------|------|------|
| WIFI | WTIX | WAKY |
| WICC | KVOL | KMNS |
| WKBW | WZUU | KRBE |
| WBEN | KIOA | KSRR |
| WCAO | WGCL | KCPX |
| WFBR | WZZP | KYSN |
| WROX | WCCK | KIOO |
| 94Q  | 96KX | KIIS |
| WAXY | WKWR | KOPA |
| Q105 | WXIL | KZZP |
| KLAZ | WFBG | KYYX |
| 92Q  | WNCI | WOOS |
| WDUZ | KBOZ | WSGF |
| KRXL | KCBN | KRLA |
| WIVY | WICC | KEZR |
| WFOX | WCSC | KPLZ |
| WBSB | Q102 | KTAC |
| KVIL | KERN | KRTH |

and about 70 more nationwide.

Meanwhile, album radio is calling Balance an "American Dream." That's their key track but they're also discovering that more great tracks hang in the "Balance" on:

|      |      |      |
|------|------|------|
| WEBN | M105 | WLAV |
| WMMS | WCCC | WLWQ |
| KTXQ | WPLR | WLRS |
| KDKB | WQDR | KBPI |
| WMMR | WDVE | KSHE |
| WIOQ | WNEW | KGB  |
| WYSP | WLIR | WRNO |

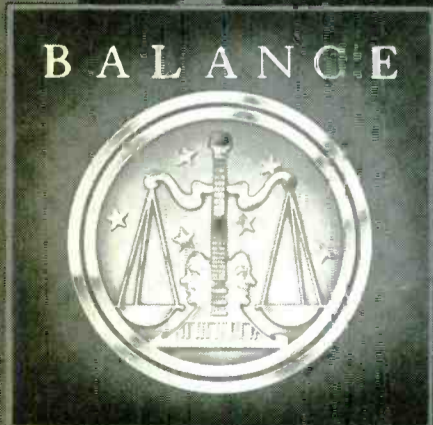
and about 80 more coast to coast.

"BALANCE" FR 37357

Their debut album featuring

"Breaking Away." 24-02177

On Portrait® Records and Tapes.



# E/A No Longer Boutique Label

## Label Diversifies, Growing After 'Aberration' In '79

• Continued from page 4

artists to make records, I'd be speaking to you from a storefront on Sunset Blvd. with the eight people who work for us. Jackson Browne owes us nine more albums, but at his rate of production, he'll be here when our grandchildren are involved in the company."

Surely Smith's grandest coup has been wooing Lundvall away from CBS. "I always thought that Bruce was superior management in an industry that's not blessed with an abundance of superior management," Smith states.

"It was difficult to interest the president of our main competitor to join us in a role less than the presidency, but the opportunities it gave Bruce to express himself with a small label and spend almost all his time dealing with talent made the difference.

"I'd been having talks with Bruce since the end of '79. It was a miracle that (the rumor) never got out. There was a whisper here and there, but nobody had any hard evidence.

"Bruce wasn't reared in the WEA organization, so he has an outsider's view. He can tell us how we're perceived out there by CBS and anything CBS did in terms of marketing that could be of value to us."

"I also want him to go to Europe and cover us in the East. E/A has had no presence in the U.K. Warners has had Sire and Bob Krasnow jumping over there, Atlantic has had Phil Carson there, CBS has made periodic raids, A&M and Chrysalis have had very good people there."

Smith says that Lundvall's primary responsibilities are as senior vice president of E/A; that the executive's own, still-unnamed label constitutes a "a very small part of his arrangement here.

"There is funding for a label," Smith says, "very minimal funding, the price of one record album in the rock'n'roll world. Bruce can search through the archives and pick up some old albums and sign artists on very minimal deals. If he signs a Grover Washington, it's for E/A.

"This label won't require the efforts of our promotion staff or great amounts of advertising dollars. We want it to pay for itself. Bruce is very anxious that it not lose money. If it's successful we'll just pour the money back in there. We're not looking to make great profits.

"And somewhere down the line Bruce is looking to acquire the label and we've made provisions for that too. It might be something that Bruce is thinking about six or seven years from now: rather than stay in the mainstream record business he'd have a label that's nice and small and he can make a living from it.

"We would continue to have distribution rights for the label," Smith states, likening it to Nonesuch, E/A's classical line. "It's of great value to this company," he says, "not monetarily, but for what it represents. If you have a classic line or a jazz line, it brings nothing but credit to your company."

Smith says now his team is in place. "We have extraordinary depth and consistency in management," he boasts. "That's what a record company's all about. Artists come into popularity and move out; the people who are running the company stay on. It's not an accident that the same companies are successful almost every year.

"It's self-serving to say we've got a great company, but I didn't say that two years ago. I say it now. We have people who are able to do their jobs

without Daddy interfering. I feel very confident now about going away or pursuing a deal. I wasn't as confident before that our stature at WEA vis-a-vis the other two companies was a strong one or that we were as powerful out in the street as we might be."

Smith says he came close to signing distribution deals with both Motown and Philadelphia International before finally pacting with Solar a few months ago.

"There was an intent on both sides for us to distribute Motown," Smith says, "but that became difficult to work out logistically. It was a much more complex arrangement than the Solar deal, involving catalogs and returns and inventory, none of which we faced with Solar.

"We had lost millions of dollars trying to get into the black music business. It was hard starting from scratch, doing it artist by artist."

From now on, though, Smith is looking to individual artist acquisitions rather than custom label deals. "Solar was different," he says. "Solar filled an enormous void for us and came with four established acts: that's pretty hard to find.

"I don't want to make a lot of custom deals. We're not a large enough company to absorb it and there's always a built-in danger of setting up adversarial relationships—yours and ours."

Smith recently pared down E/A's distribution arrangements with Planet and Beserkely, retaining rights to the most profitable artists in

each case, the Pointer Sisters and Greg Kihn.

Smith says that a major emphasis at E/A now is on finding ways to sell records through other than the normal channels. The company is using Warner Communications research and has also retained its own outside consultants.

"We just made a deal with Conway Twitty," Smith explains. "He plays in rural areas and sells out. But there aren't record stores out there. Maybe we can develop a system to bring records to them—the old mobile one-stop idea of carrying the top 50 country albums and singles.

"Our customer base is shrinking. When Peaches gets in trouble and Korvettes disappears, you know you need some other avenues to sell records. Finding them is more of a challenge to us right now than getting into video.

"We have a department to make videos when they're needed, but it's still peripheral. We'd swap it all for picks at the 10 top radio stations around the country.

Does Smith still enjoy the record business as much as he used to? "I don't think so," he replies. "There were periods when the business was expanding 20% a year and we were on the cutting edge sociologically.

"Now I'm involved in reading figures and having financial meetings and that's not as much fun as spending a lot of time in the studio and talking about projects."



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

### Song Immortalizes Rail Commuters

NEW YORK—The performer/writer of a song, "The Commuter," has been going directly to his audience to drum up interest in his own disk performance.

Seth Greenky has been passing out copies of the disk, on his Green

Key Records, to riders of the ailing Long Island Railroad at Penn station here. The song takes a wry look at the travails of the commuter.

### Clinton Sues

• Continued from page 12

master tapes for Funkadelic's "War Babies" release to him.

The contract between Clinton and Warner Bros. also provided for a \$200,000 loan to Thang Inc. and Rubber Band Music at the time the pact was completed.

### Springsteen Plans Viet Vet Concert

NEW YORK—Bruce Springsteen, Pat Benatar and the Charlie Daniels Band are among the artists who plan to perform in benefit concerts for the Vietnam Veterans of America.

All proceeds from the Aug. 20 Springsteen concert at the Sports Arena in Los Angeles will be used for the VVA.

### CX Show Fails To Still Disk Cutters Fears

• Continued from page 12

tial CX installation in its mastering room.

If the mood among the SPARS members was openly skeptical, the session's overtime length likely buffered some of the resistance. By the time Abbagnaro's demonstration had concluded and the furor began heating up, a significant number of attendees had left.


A note of mediating caution was also struck by Guy Costa, director of the Hitsville facility, who sought a middle ground by noting, "I think we've lost focus here. We're making records for consumers, and if they were willing to spend \$10,000 for tape machines, you can bet the hardware manufacturers would be happy to sell to them.

"But they aren't. They're listening to our records over AM and FM."

That said, however, Costa himself confessed he had problems with the system's impact on program material prior to decoding, and its ramifications for his artist clients. "I'm not defending the system," said Costa. "I can hear the changes and, personally, I don't want my own system here going through it."

A conclusive verdict from studio interests likely remains in the future, however, since one of CBS' goals in its presence here last week was to encourage individual facilities to sign up for on-site demonstrations. At least three studios, among them the Record Plant and Sound City, were already confirmed at the SPARS session.

Other studios represented included Chateau Recorders, A&M, Sunset Sound, United Western, Wally Heider Recording, Elektra and IAM. **SAM SUTHERLAND**



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Vol. 93 No. 33

# Agent & Promoter In Concert

By ALEX HODGES

Every year, we hear and read about the state of the music industry, i.e. are record prices too high, are concert tickets too high, what's in vogue or out, etc. This surface dialog appears to be just that. Even with forums, there is little true in-depth dialog. Nobody really tries to correct the problems that seemingly exist. From agents, to managers, to promoters—everyone talks about these problems, but nobody offers any solutions.

When industry people talk about what's in or what's out, they tend to regionalize music (e.g. "southern rock," "L.A. sound," "New York sound," etc.). But good music is not regional.

I have found in my business that real talent, when it is backed by consistent effort, has and will continue to rise to the top. If you look back into the '60s, you see that even enormously successful artists like the Rolling Stones, Jefferson Airplane/Starship or Eric Clapton have had their share of plateaus and valleys, as well as peaks.

I contend that, when these peaks happen, it is sheer poppycock for record companies to see the success in terms of a national acceptance of a regional form. We've seen that type of "signing syndrome" at a record company level several times. There was a time in the mid '70s when record companies would sign just about any band south of the Mason-Dixon Line that wore blue jeans and cowboy hats. If the LP didn't sell, they'd attribute it to wanting acceptance or a regional style of music. Again, sheer poppycock.

Here is what people buy: quality. They buy new and different songs which are well-delivered and well-performed. The public doesn't buy mediocrity or copycats. When all is said and done, the public is smarter than most people give them credit.

If a record company hears six songs from a new band and sees something there, though it may not yet be fully developed, they should put pressure on the band to write more songs. This is not a rejection of the group. Nobody wants a band that has only one album in them. If I were in the manager's position, I'd be more than willing to have the group go back and write more songs.

## 'We have to stick with the people that we sign'

I don't think any of us can afford to sign groups and throw them out to see what sticks. Each project has its own time. We have to be thick-skinned enough to stick with the people we sign. We have to be able to stick to our convictions.

If we have good judgment and stick with our projects, we'll come up a winner. We must work hard and learn by our mistakes. We can't run our offices by waiting for the next phone call to dictate our lives. We must set our goals and follow through.

Just as a songwriter can't write his songs based on what he's heard on the radio, our contributions depend on whether we set our own course, or just follow.

I think the music business has grown and matured within the context of the word "business." In some ways, it has become more sophisticated, but that sophistication comes in the form of contracts, technology, language, communication and mathematical formulas. When it comes to the song and the performance, it always will be an emotional experience. What makes it a financial success is the chemistry and mix of the emotional experience and business expertise.

As an agent, I see promoters who buy talent, produce and promote shows. When we actually sell an act to a promoter who puts tickets on sale, we've made a step from dialog to the real world.

In today's market, a good majority of promoters cannot project and predict as they once could. There are two basic reasons for this. First, the marketplace itself is in a great state of flux. This is due to a scarcity of dollars, saturation of music event alternatives, and shifts in age demographics. Secondly, many promoters are scurrying around trying to expand into new markets or new cities, and are not doing their homework in their primary markets.

I recently talked to a promoter who lamented, "I've done so well since 1977 that I can't believe I'm losing money in 1981." As if four years of success is any great measure.

On the other hand, a number of major promoters this year

have gone from doing 50 shows in six months to doing less than 20 in the same period. What this means is that while some promoters are complaining about losses in volume, the smart ones are cutting back on their numbers, doing their homework, picking and choosing, and getting back to basics.

Successful promoters are the ones showing creativity and good packaging. A notable example was the "Round-Up" show in Philadelphia at J.F.K. Stadium, promoted by Electric Factory Concerts. This show headlined the Allman Brothers Band, the Marshall Tucker Band, Outlaws, and guested Molly Hatchet and .38 Special.

While skeptics predicted a half-house, Larry Magid espoused the confidence that it would sell out all 90,000 tickets at \$15 each. Larry was right. The show sold out in advance, grossing \$1,350,000.

None of these bands had current hit product and all had appeared in that market within the last 6 to 10 months. But Larry understood and created a once-in-a-lifetime combination package. He created an event, and proved that in packaging, the sum is greater than the parts.

On the other side of the coin is the promoter who decides to promote outside his primary markets, spending his time on airplanes trying to expand into unfamiliar and distant cities.

This promoter will get on the phone between flights and solicit agents for a headline attraction in some city. Once he outbids the local promoter and has been granted a contract to promote the headliner, he fails to follow through on packaging the support attraction.

Suddenly he awakens, but it's too little, too late. The result is a cancelled or poorly attended show, a financial loss for the promoter, tears of woe and embarrassment for everyone.

When a promoter calls an agent to look for a special guest band for his concert, he shouldn't just ask, "Is anybody available?" or "Who is available?" He should pursue the support band he wants with vigor. He should create interest and demand answers to his offers. Also he must be ready to pay the bill of fare.

No longer is an unknown band with a new and unheard album a real support band. Such a band is not a ticket seller. Also, it's not true that a formerly unknown band will sell tickets because of a hit single. A single, without more, isn't enough to add meaning to a show.

In today's market, when it costs so much to advertise and put on a show, it's foolish for a promoter to sell tickets on the basis of a headliner plus TBA. Routinely, many promoters are simply buying a formula number of radio spots and hoping that the people will buy tickets.

To me, one of the worst lines I could possibly hear is: "I bought my spots, so I know the fans were informed." This promoter is one who has either forgotten how to promote or was just plain lucky in the past.

If promoters will stay on top of things, they'll come through with more successes than failures. Where there's a gain there's a risk; if a person calls himself a promoter, he'd better promote to the hilt.

## 'In packaging, the sum is greater than the parts'

Likewise, agents must wake up to the reality that promoters don't have an endless stream of revenue. It's wrong for agents to "sell" a promoter a losing show and not expect the promoter to exercise his right to cancel or just plain pass.

Agents who book a band too often in the same market, or in two markets which compete with each other, will feel the result of oversaturation. To fight for your own band's financial well-being and career is proper, but over-saturation and "milking" a band are destructive.

The results of bad tour booking will be felt by both promoter and band, and ultimately by the agent as well.

Alex Hodges is president of Empire Agency Inc., a booking agency based in the Atlanta area, whose clients include the Allman Bros. Band, Atlanta Rhythm Section and the Charlie Daniels Band.

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.



# Radio Programming



**HAPPY INTERVIEW**—WLS jock Steve Dahl jokes with Elektra/Asylum recording artist Joe Walsh as Walsh stopped by the station to promote his new album "There Goes The Neighborhood."

## AND 'TO EAT CROW'

# U.S. Prepares For Regional 9 kHz Meet

WASHINGTON—The facts were the same but the conclusions changed when the Federal Communications Commission voted to retain 10 kHz AM channel spacing Aug. 4 (Billboard, Aug. 15, 1981). When the U.S. team takes this reversed position to Brazil for the second session of the Region II conference in November, "we're going to have to eat a little crow," expects Art Kosatka of National Telecommunications Information Administration (NTIA).

At the State Dept., Gordon Huffkutt anticipates "more difficult problems" resolving international interference issues at Region II with the U.S. supporting 10 kHz spacing. Only Canada, the U.S. and Argentina are clearly for 10 kHz, Huffkutt says. Mexico is on the fence and most Caribbean and Latin American nations support a switch to 9 kHz.

"Switching to 9 kHz is the obvious way to resolve interference problems," Huffkutt says, "because it simply gives you more channels to work with." But FCC Broadcast Bureau Chief Dick Shiben insists that interference problems will be complicated whether it's 9 kHz or 10 kHz, particularly in the case of the expanded Cuban inventory. Shiben and Huffkutt both anticipate that the AM channel spacing issue will be one of the first items addressed on the November Region II agenda.

The Panel of Experts study, which came out of the first session of Region II meetings in Geneva earlier this year, did not provide the clear analysis U.S. officials hoped for because of computer problems. The study report was inconclusive, suggesting that either 10 kHz or 9 kHz spacing would work equally well depending on other engineering techniques used to increase services.

The National Assn. of Broadcasters, which has always opposed a switch to 9 kHz because of conversion costs to broadcasters, was elated over the FCC decision. "The only

use for 9 kHz was appeasing the Cubans. That's why the U.S. position switched," says NAB's Jim Popham.

FCC Commissioners Anne Jones and Joseph Fogarty, the two dissenting votes Aug. 4, believe that a switch to 9 kHz may have had a separate value by creating more channel space for minority broadcasters, public stations and daytimers. "In an era in which the Commission is ostensibly moving toward deregulation," Jones and Fogarty said in a joint statement, "it is disquieting to see a majority balk at the prospect of lowering entry barriers and providing opportunities for additional competition in broadcasting."

Daytimers are predictably upset with the decision to retain 10 kHz channel spacing; however, NTIA filed a petition with the FCC Wednesday (12) suggesting that daytimers' hours be extended 30 minutes in the morning and in the evening, and that daytimers be allowed to apply for more powerful signal authorizations. That proposal holds out some hope but daytimers' enthusiasm for the NTIA plan is limited.

# AOR SuperStars Big In Medium Markets

NEW YORK—Burkhardt Abrams' AOR SuperStars format is booming across the country in medium size markets, the latest flood of Arbitron reports discloses. SuperStars has moved into first place on stations in Columbus, Ohio, and Atlanta and has doubled its audience share in the Albany-Schenectady-Troy market.

The format has also registered substantial gains on stations in Oklahoma City and Jacksonville. This is part of a healthy AOR picture that also includes WKDF-FM moving into market leadership in Nashville.

These latest reports also pinpoint some new formats and new call letters with success stories from such stations as adult contemporary

## NAB EXPECTS 1,800 TO ATTEND

# Programmers Gather in Chicago With 24-Hour Satellites In Mind

• Continued from page 1

Sklar reasons, "Since it's a whole new idea, we've got to get people (radio station personnel) as comfortable as possible with the idea. We call it franchising. We supply the hamburgers, but the station's got to cook them."

Dwight Case, another panel member, who is president of Sunbelt Broadcasting Group, which is offering a 24-hour Tristar service, will emphasize that the service is a "working tool for program directors. The key is for programmers to understand how it functions and not fight it."

Case plans to get his system operational around Oct. 15. He says "We are in the process of going after people and affiliates." E. Karl, former national program director for Scripps-Howard and Nationwide, has been hired as senior vice president and program director.

## WLIR HANGS IN THERE

WASHINGTON — The WLIR-FM cliff-hanger continues. The Garden City, N.Y. AOR station remains on the air despite an FCC ruling that they shutdown by August 4.

The station has filed for reconsideration, a process which General Manager Elton Spitzer estimates could take "six weeks to six months." The original FCC complaint, filed over an incident which took place in 1972, alleged that licensee Stereo Broadcasters, Inc. had made an illegal transfer of control through a leasing agreement.

Spitzer said one reason for the lengthy delay in resolution was a competing application for the license. One of the principals in that application, since withdrawn, was severely injured and petitioned for several delays.

WMYX-FM Milwaukee, Hot 100-formatted KZZP-FM Phoenix, jazz formatted WYBC-FM in the New Haven-West Haven market and KKKQ-AM Phoenix with a wild mix of r&b and rock.

Also covered are Arbitron results from Indianapolis, Louisville, Providence-Warwick-Pawtucket, Salt Lake City-Ogden and Chico, Calif.

MILWAUKEE—Adult contemporary WMYX-FM, with a new format (it used to be beautiful music) and new call letters (it used to be WNUW) has doubled its audience from the fall and a year ago to a 3.6 share. In the fall, the station had a 1.5 and a year ago it had a 1.3.

MOR giants WISN-AM and WTMJ-AM continue to battle for first place with WTMJ holding a slight edge. WTMJ has a 10.7 share, down from 12.3 in the fall and 15.0 a year ago. WISN has a 10.1, down from 11.0 in the fall and 10.3 a year ago.

Adult contemporary WQFM-FM has apparently not been hurt by the gains of WMYX. The station is up to a 6.0 share, from 4.3 in the fall and 3.7 a year ago. Both Hot 100-formatted WOKY-AM and WZUU-FM

Although Case hates to put a label on the format (he prefers to say it is aimed at 25-to-34-year-olds) it is best described as adult contemporary.

Also on the panel will be Craig Hodgson of Continental Radio of Portsmouth, Va., which hopes to begin satellite distribution Sept. 15 of an adult contemporary format that will include 25% contemporary Christian music by such artists as B.J. Thomas and Dion.

Station relations rep F. Richard

Lee predicts success for this format because "people are tired of smut and dirt on tv and hard rock'n'roll on the radio." Lee does not have any figures available on stations that might use this service, but he adds, "We're talking to a number of stations."

In addition to the record attendance, this year's radio conference features 76 exhibit booths, a sell-out of available space in the Hyatt Regency and up from 52 last year, and 60 suites, up from 48 in 1980.

## Tomorrow's Super DJs?

CHICAGO—The following is a rundown on a select group of DJs, who might be radio's super personalities of tomorrow. They are the select few that have been thus far named to air shifts on the new full-service satellite networks.

For Satellite Music Network's Country Coast to Coast:

**Gary Semro**, 5 to 9 a.m., former DJ at KGA-AM Spokane, KCKN-AM-FM Kansas City, winner of Billboard's Country Personality of the Year award in 1974 and 1975.

**Jon Anthony**, format program director and 9 a.m. to noon, former p.d. and operations manager at WJEZ-FM Chicago, winner of Billboard's Country Program Director and Personality of the Year award in 1979.

**Don Bishop**, noon to 4 p.m., former DJ at WCLR-AM Chicago, WRQX-FM Washington.

**Jim Morgan**, 4 to 8 p.m., former DJ at KCKN-AM-FM Kansas City, KOIL-AM Omaha.

**Larry Watts**, 8 p.m. to midnight, former DJ at KOSI-AM (now KEZW) Denver, KLAQ-AM Denver.

**Barb Wunder**, midnight to 5 a.m., former DJ at WSUN-AM St. Peters-

burg, Fla., WJEZ-FM and WJJD-AM Chicago.

For Satellite Music Network's adult contemporary StarStations:

**Bob Leonard**, 5 to 9 a.m., WEFM-FM and WLS-AM Chicago.

**Robert Hall**, format program director and 9 a.m. to noon, former DJ at CKGM-AM Montreal.

**Paul Trembley**, noon to 4 p.m., former DJ at WHAM-AM Rochester, WELI-AM New Haven.

**Ron Britton**, 4 to 8 p.m., former DJ at WCFL-AM Chicago and voice of Chickenman.

**John Calhoun**, 8 p.m. to midnight, former DJ at WEFM-FM Chicago, KBEQ-FM Kansas City.

**Susan Reynolds**, midnight to 5 p.m., former DJ and personality on WKBN-AM-FM-TV Youngstown, Ohio.

For Continental's adult contemporary:

**Tom Dooley**, morning drive, former production director at WFIL-AM Philadelphia, DJ at KHJ-AM Los Angeles.

**Jon Rivers**, afternoon drive, host of own syndicated Christian Rock Show, former DJ at KNUS-FM Dallas.

**Tom Kent**, evenings, former DJ at WLS-AM Chicago.

carries the AOR SuperStars format here, has shot to first place in the market with a 10.7 share. This is up from 6.6 in the fall and 8.8 a year ago. Close behind is Hot 100 formatted WZGC-FM (Z-93) with a 10.6, up from 10.4 in the fall and 10.5 a year ago.

Plough's former disco outlet, WVEE-FM is making a comeback with an urban contemporary banner. The station has a 8.9 share, up from 8.0 in the fall, but down from 11.9 a year ago. Sister station country formatted WPLO-AM is up to a 6.5 share from 5.1 in the fall and 4.5 a year ago.

The growth of WKLS has apparently hurt similarly formatted WQXI-FM, which is down to 8.9 from 10.2 in the fall. But the station is ahead of last year's share of 8.2. Black WAOK-AM is down to 2.2 from 3.7 in the fall and 3.6 a year ago.

INDIANAPOLIS—AOR SuperStars-formatted WFBQ-FM has jumped to a 10.3 share from 7.4 in the fall and 6.7 a year ago. This move eases the station past similarly formatted WNAP, which is also up to 10.0 from 9.9 in the fall and 7.1 a year ago. (Continued on page 25)

## Out Of The Box

LAS VEGAS—ELO's "Twilight" from the group's new Jet album "Time" is the top pick by Jesse Summers for his AOR KENO-FM.

In fact, it's the only add Summers has made this week or last, but another prime candidate is "Jealousy" by the **Dirt Band** from their new Liberty album. Summers is also looking at the new MCA Sniff'n' the Tears album and the new Elektra Riot release.

But he's most enthusiastic about ELO, which he says has produced "one of their finest albums in a long time." This is a return to the mainstream. "The whole album is good AOR," he adds, noting that such cuts as "Hold Tight" will also work well on Hot 100 formats.

Billboard Singles Radio Action
Playlist Prime Movers
Playlist Top Add Ons
Breakouts

Based on station playlists through Tuesday (8/11/81)

PRIME MOVERS-NATIONAL

ROSS & RICHIE-Endless Love (Motown)
STEVIE NICKS-Stop Draggin' My Heart Around (Modern)
JOURNEY-Who's Crying Now (Columbia)

TOP ADD ONS -NATIONAL

REO SPEEDWAGON-In Your Letter (Epic)
CHRISTOPHER CROSS-Arthur's Theme (WB)
KIM CARNES-Draw Of The Cards (EMI)

BREAKOUTS-NATIONAL

ROLLING STONES-Start Me Up (Rolling Stones)
LITTLE RIVER BAND-Night Owls (Capitol)
QUINCY JONES-Just Once (A&M)

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 \*\*.

Pacific Southwest Region

- PRIME MOVERS
ROSS & RICHIE-Endless Love (Motown)
RICK JAMES-Super Freak (Motown)
GO GO'S-Our Lips Are Sealed (IRS)
TOP ADD ONS
CHRISTOPHER CROSS-Arthur's Theme (WB)
PAT BENATAR-Fire & Ice (Chrysalis)
ALABAMA-Feels So Right (RCA)
BREAKOUTS
ROLLING STONES-Start Me Up (Rolling Stones)
LITTLE RIVER BAND-Night Owls (Capitol)
MIKE POST-Theme From Hill Street Blues (Elektra)

- KFI-Los Angeles (Roger Collins-MD)
RICK JAMES-Super Freak 28-23
DIANA ROSS/LIONEL RICHIE-Endless Love 11-3
PAT BENATAR-Fire & Ice 22-18
ELO-Hold On Tight 21-17
COMMODORES-Lady 18-15
LITTLE RIVER BAND-The Night Owls
MIKE POST-Theme From Hill Street Blues
KIM CARNES-Draw Of The Cards-X
ALABAMA-Feels So Right-X
FRED KNOBLOCK-Memphis-X
EDDIE RABBITT-Step By Step-D-29
ALLMAN BROTHERS BAND-Straight From The Heart
JOURNEY-Who's Crying Now-D-25
CARL CARLTON-She's A Bad Mama Jama
ERIC HINES-Not Fade Away-X

- KRLA-Los Angeles (Rick Stancatto-MD)
TEENA MARIE-Square Biz 20-5
STEVIE NICKS-Stop Draggin' My Heart Around 23-17
MANHATTAN TRANSFER-Boy From New York City 20-18
GARY WRIGHT-Really Wanna Know You 28-26
THE GO-GO'S-Our Lips Are Sealed 15-13
HERB ALPERT-Magic Man
REO SPEEDWAGON-In Your Letter
JOHN SCHNEIDER-It's Now Or Never-X
RONNIE MILSAP-No Gettin' Over Me-X
ALLMAN BROTHERS BAND-Straight From The Heart-X
EVELYN KING-I'm In Love-D-22
ELO-Hold On Tight-D-28
REX SMITH/RACHEL SWEET-Everlasting Love
KIM CARNES-Draw Of The Cards-X
BALANCE-Breaking Away
QUINCY JONES-Just Once-X
FOUR TOPS-When She Was My Girl
GREG KIHNS-Band-The Breakup Song-19

- KRTH (K-EARTH)-Los Angeles (B. Hamilton-PD)
THE GO GO'S-Our Lips Are Sealed 17-13
RICK JAMES-Super Freak 8-4
JOURNEY-Who's Crying Now 22-16
BEACH BOYS-Medley 20-15
STEVIE NICKS-Stop Draggin' My Heart Around 16-12
PAT BENATAR-Fire & Ice
ROLLING STONES-Start Me Up
PABLO CRUISE-Cool Love-D-24
BALANCE-Breaking Away-X
SHEENA EASTON-For Your Eyes Only-D-22
REO SPEEDWAGON-In Your Letter-X
GARY WRIGHT-Really Wanna Know You-D-25
ALLMAN BROTHERS BAND-Straight From The Heart
MOODY BLUES-The Voice-D-29
CHRISTOPHER CROSS-Arthur's Theme-X

- KFMB-FM (B-100)-San Diego (Glen McCartney-MD)
JUICE NEWTON-Queen Of Hearts 5-4
DIANA ROSS/LIONEL RICHIE-Endless Love 2-1

- PABLO CRUISE-Cool Love 11-8
PHIL COLLINS-In The Air Tonight 13-9
LITTLE RIVER BAND-The Night Owls
CHRISTOPHER CROSS-Arthur's Theme
QUINCY JONES-Just Once
HARRY CHAPIN-Story Of A Life-X
SHEENA EASTON-For Your Eyes Only-D-24
REO SPEEDWAGON-In Your Letter-D-28
LULU-I Could Never Miss You-D-30

- KGB (13K)-San Diego (Jeff Lucifer-MD)
JUICE NEWTON-Queen Of Hearts 13-9
MARTY BALIN-Hearts 17-13
STEVIE NICKS-Stop Draggin' My Heart Around 22-15
GREG KIHNS-Band-The Breakup Song 21-18
FOREIGNER-Urgent 23-14
SILVER CONDOR-You Could Take My Heart Away
MOODY BLUES-The Voice
RICK JAMES-Super Freak
STACY LATTISAW-Love On A Two Way Street-D-24

- KERN-Bakersfield (Beau Reyes-MD)
DIANA ROSS/LIONEL RICHIE-Endless Love 9-2
FOREIGNER-Urgent 12-6
CARPENTERS-Touch Me When We're Dancing 19-15
PABLO CRUISE-Cool Love 31-26
RONNIE MILSAP-No Gettin' Over Me 18-9
ROLLING STONES-Start Me Up
LITTLE RIVER BAND-The Night Owls
FOUR TOPS-When She Was My Girl
SILVER CONDOR-You Could Take My Heart Away-X
SANTANA-The Sensitive Kind-X
JEFFERSON STARSHIP-Stranger-X
JOHN DENVER-Some Days Are Diamonds-X
POINT BLANK-Nicole-X
FOGHAT-Live Now Pay Later-X
LULU-I Could Never Miss You-D-33
AFTERNOON DELIGHTS-General Hospital-D-33
BLACKFOOT-Fly Away-X
ALABAMA-Feels So Right-X
MICHAEL STANLEY BAND-Falling In Love Again
REX SMITH/RACHEL SWEET-Everlasting Love-D-34
KIM CARNES-Draw Of The Cards
BERNADETTE PETERS-Dedicated To The One I Love-X
BLUE OYSTER CULT-Burnin' For You-X
DEBBIE HARRY-Backfired-X
ANDY GIBB/VICTORIA PRINCIPAL-All I Have To Do Is Dream-X

- KOPA-Phoenix (Craig Jackson-MD)
DIANA ROSS/LIONEL RICHIE-Endless Love 8-1
RAY PARKER JR. & RAYDIO-That Old Song 99-13
ROBBIE PATTON-Don't Give It Up 20-16
RONNIE MILSAP-No Gettin' Over Me 15-10
ELO-Hold On Tight 26-21
ALABAMA-Feels So Right
CHRISTOPHER CROSS-Arthur's Theme
LITTLE RIVER BAND-The Night Owls
QUINCY JONES-Just Once
SILVER CONDOR-You Could Take My Heart Away-X
GARY WRIGHT-Really Wanna Know You-X
LULU-I Could Never Miss You-X

- KRQQ (KRQ94)-Tucson (Dan McCoy-MD)
ELO-Hold On Tight 17-10
JOURNEY-Who's Crying Now 21-12
MOODY BLUES-The Voice 24-20
SHEENA EASTON-For Your Eyes Only 29-24
DIANA ROSS/LIONEL RICHIE-Endless Love 5-1
QUINCY JONES-Just Once
LULU-I Could Never Miss You
KIM CARNES-Draw Of The Cards-D-29
CHRISTOPHER CROSS-Arthur's Theme-D-30

- KTKT-Tucson (Ed Alexander-MD)
BEACH BOYS-Medley D-23
DIANA ROSS/LIONEL RICHIE-Endless Love 8-1
RAY PARKER JR. & RAYDIO-That Old Song 22-15
PABLO CRUISE-Cool Love 18-13
ELTON JOHN-Chloe-D-30
SHEENA EASTON-For Your Eyes Only-D-29
EDDIE RABBITT-Step By Step-D-27
SANTANA-The Sensitive Kind-X

- KENO-Las Vegas (Bill Alexander-MD)
RONNIE MILSAP-No Gettin' Over Me 12-9
DIANA ROSS/LIONEL RICHIE-Endless Love 10-6
COMMODORES-Lady 50-12
RAY PARKER JR. & RAYDIO-That Old Song-19
EDDIE RABBITT-Step By Step-20

- KLUC-Las Vegas (Randy Lundquist-MD)
STEVIE NICKS-Stop Draggin' My Heart Around 25-15
EDDIE RABBITT-Step By Step 22-18
PAT BENATAR-Fire & Ice 9-6
PABLO CRUISE-Cool Love 3-1
JOURNEY-Who's Crying Now 11-9
ROLLING STONES-Start Me Up
CHRISTOPHER CROSS-Arthur's Theme

- KFXM-San Bernardino (Jason McQueen-MD)
JOURNEY-Who's Crying Now 23-13
PAT BENATAR-Fire & Ice 21-17
STEVIE NICKS-Stop Draggin' My Heart Around 14-8
PONTER SISTERS-Slow Hand 5-1
ROLLING STONES-Start Me Up
LITTLE RIVER BAND-The Night Owls
BRUCE BAUM-Marty Feldman Eyes-D-28
JODY MOREING-All Girls Want It-X
DEBBIE HARRY-Backfired-X
PABLO CRUISE-Cool Love-D-30
DIANA ROSS/LIONEL RICHIE-Endless Love-D-15
AFTERNOON DELIGHTS-General Hospital-D-29
DON FELDER-Heavy Metal-X
REO SPEEDWAGON-In Your Letter-D-26
HERB ALPERT-Magic Man-X
ALLMAN BROTHERS BAND-Straight From The Heart-X
SQUEEZE-Tempted-X
BEACH BOYS-Medley-X
CHRISTOPHER CROSS-Arthur's Theme

Pacific Northwest Region

- PRIME MOVERS
STEVIE NICKS-Stop Draggin' My Heart Around (Modern)
ROSS & RICHIE-Endless Love (Motown)
CARPENTERS-Touch Me When We're Dancing (A&M)
TOP ADD ONS
AL JARREAU-We're In This Love Together (WB)
SHEENA EASTON-For Your Eyes Only (Liberty)
JOHN DENVER-Some Days Are Diamonds (RCA)
BREAKOUTS
QUINCY JONES-Just Once (A&M)
LITTLE RIVER BAND-Night Owls (Capitol)
ROLLING STONES-Start Me Up (Rolling Stones)

- KFRC-San Francisco (J. Peterson-PD)
RICK JAMES-Super Freak 15-7
DIANA ROSS/LIONEL RICHIE-Endless Love 10-2
CARL CARLTON-She's A Bad Mama Jama 33-26
ELO-Hold On Tight 28-18
EVELYN KING-I'm In Love 31-23
STEVIE NICKS-Stop Draggin' My Heart Around-35
ROLLING STONES-Start Me Up-29
DEBBIE HARRY-Backfired-D-33
TEENA MARIE-Square Biz-37
SANTANA-The Sensitive Kind-X
FRANKE & THE KNOCKOUTS-You're My Girl-D-40

- KIOY (K104)-Fresno (Tom Saville-PD)
JOURNEY-Who's Crying Now 14-10
RONNIE MILSAP-No Gettin' Over Me 4-1
PABLO CRUISE-Cool Love 9-6
BEACH BOYS-Medley 25-21
DIANA ROSS/LIONEL RICHIE-Endless Love 17-13
LITTLE RIVER BAND-The Night Owls-28
AL JARREAU-We're In This Love Together-30
RICK SPRINGFIELD-I've Done Everything For You
NIELSEN/PEARSON-The Sun Ain't Gonna Shine Anymore
ELTON JOHN-Chloe-D-27

- KGW-Portland (Janis Wojniak-MD)
PONTER SISTERS-Slow Hand 5-2
JUICE NEWTON-Queen Of Hearts 6-3
JOURNEY-Who's Crying Now 15-11

- PABLO CRUISE-Cool Love 12-9
DIANA ROSS/LIONEL RICHIE-Endless Love 7-4
SHEENA EASTON-For Your Eyes Only-24
KMKJ-Portland (C. Kelly-MD)
No List
KJR-Seattle (Tracy Mitchell-MD)
STEVIE NICKS-Stop Draggin' My Heart Around 21-16
CARPENTERS-Touch Me When We're Dancing 11-8
FOREIGNER-Urgent 13-9
JOEY SCARBURY-Theme From Greatest American Hero 1-1
DIANA ROSS/LIONEL RICHIE-Endless Love 3-2
QUINCY JONES-Just Once
AL JARREAU-We're In This Love Together-22
ROLLING STONES-Start Me Up
SHEENA EASTON-For Your Eyes Only-D-19
LULU-I Could Never Miss You-D-21
REO SPEEDWAGON-In Your Letter-D-20

- KYYY-Seattle (Sean Lynch-MD)
DIANA ROSS/LIONEL RICHIE-Endless Love 4-2
JOURNEY-Who's Crying Now 15-7
PABLO CRUISE-Cool Love 8-6
GARY WRIGHT-Really Wanna Know You 17-8
ELO-Hold On Tight 19-14
FOUR TOPS-When She Was My Girl
CHRISTOPHER CROSS-Arthur's Theme
LITTLE RIVER BAND-The Night Owls
ROLLING STONES-Start Me Up
QUINCY JONES-Just Once-X
RICK SPRINGFIELD-I've Done Everything For You
SILVER CONDOR-You Could Take My Heart Away-D-28
MOODY BLUES-The Voice-D-25
NIELSEN/PEARSON-The Sun Ain't Gonna Shine Anymore-X
DEBBIE HARRY-Backfired-X
BALANCE-Breaking Away-X
REO SPEEDWAGON-In Your Letter-D-26
JOHN DENVER-Some Days Are Diamonds-X
ALLMAN BROTHERS BAND-Straight From The Heart-X
LULU-I Could Never Miss You-D-23
DON FELDER-Heavy Metal-X
AFTERNOON DELIGHTS-General Hospital-X
SHEENA EASTON-For Your Eyes Only-D-27
ALABAMA-Feels So Right-D-30
KIM CARNES-Draw Of The Cards-X
ELTON JOHN-Chloe

- KJRB-Spokane (Brian Gregory-MD)
JOURNEY-Who's Crying Now 14-6
BEACH BOYS-Medley 19-7
MOODY BLUES-The Voice 18-11
TUBES-Don't Want To Wait Anymore 16-10
ELO-Hold On Tight 20-12
QUINCY JONES-Just Once
LITTLE RIVER BAND-The Night Owls
ROLLING STONES-Start Me Up
RICK SPRINGFIELD-I've Done Everything I Can
CHRISTOPHER CROSS-Arthur's Theme-D-25
RAY PARKER JR. & RAYDIO-That Old Song-D-30
SQUEEZE-Tempted-D-28
LULU-I Could Never Miss You-D-31

- KTAC-Tacoma (Sean Carter-MD)
COMMODORES-Lady 8-4
PONTER SISTERS-Slow Hand 6-3
DIANA ROSS/LIONEL RICHIE-Endless Love 16-9
STACY LATTISAW-Love On A Two Way Street 15-12
DEBBIE HARRY-Backfired
CHRISTOPHER CROSS-Arthur's Theme
BERNADETTE PETERS-Dedicated To The One I Love
SHEENA EASTON-For Your Eyes Only-X
LULU-I Could Never Miss You-D-29
REO SPEEDWAGON-In Your Letter-X
GINO VANNELLINI-Nightwalker-X
AL JARREAU-We're In This Love Together-D-30
MOODY BLUES-The Voice-X
NIELSEN/PEARSON-The Sun Ain't Gonna Shine Anymore-X

- RAY PARKER JR. & RAYDIO-That Old Song-D-29
KCBN-Reno (Larry Irons-MD)
JOURNEY-Who's Crying Now 6-2
ELO-Hold On Tight 36-29
FOREIGNER-Urgent 14-9
SHEENA EASTON-For Your Eyes Only 24-17
DIANA ROSS/LIONEL RICHIE-Endless Love 10-3
DEBBIE HARRY-Backfired
LITTLE RIVER BAND-The Night Owls
BALANCE-Breaking Away
REO SPEEDWAGON-In Your Letter-D-39
SQUEEZE-Tempted-X
NIELSEN/PEARSON-The Sun Ain't Gonna Shine Anymore-X
ICEHOUSE-We Can Get Together-D-35
CHRISTOPHER CROSS-Arthur's Theme
BRUCE BAUM-Marty Feldman Eyes-D-32

- KCPX-Salt Lake (Gary Waldron-MD)
ALABAMA-Feels So Right 12-7
SHEENA EASTON-For Your Eyes Only 23-15
GARY WRIGHT-Really Wanna Know You 19-14
STEVIE NICKS-Stop Draggin' My Heart Around 25-20
JOURNEY-Who's Crying Now 14-9
QUINCY JONES-Just Once
LITTLE RIVER BAND-The Night Owls
ROGER VOUDOURIS-First Love-D-39
CHRISTOPHER CROSS-Arthur's Theme-D-30
NIELSEN/PEARSON-The Sun Ain't Gonna Shine Anymore-D-29
SANTANA-The Sensitive Kind-D-35
MIKE POST-Theme From Hill Street Blues
BILLY & THE BEATERS-At This Moment
VAN STEPHENSON-You've Got A Good Love Comin'-X
EVELYN KING-I'm In Love-X
TEMPTATIONS-Aiming At Your Heart
ANDY GIBB/VICTORIA PRINCIPAL-All I Have To Do Is Dream-D-34
DEBBIE HARRY-Backfired-D-38
BLUE OYSTER CULT-Burnin' For You-D-40
REO SPEEDWAGON-In Your Letter
DENICCE WILLIAMS-Silly

- KRSP-Salt Lake (Lorraine Windgar-MD)
STEVIE NICKS-Stop Draggin' My Heart Around 13-8
ELO-Hold On Tight 12-5
KIM CARNES-Draw Of The Cards 27-21
PABLO CRUISE-Cool Love 15-13
MOODY BLUES-The Voice 20-12
ROLLING STONES-Start Me Up
REO SPEEDWAGON-In Your Letter-D-27
JEFFERSON STARSHIP-Stranger-X

- KIMN-Denver (Doug Ericson-MD)
STEVIE NICKS-Stop Draggin' My Heart Around 23-15
PAT BENATAR-Fire & Ice 19-16
ELO-Hold On Tight 28-25
EDDIE RABBITT-Step By Step 24-19
JOURNEY-Who's Crying Now 16-12
RAY PARKER JR. & RAYDIO-That Old Song
JOHN DENVER-Some Days Are Diamonds
ROBBIE PATTON-Don't Give It Up-D-30
KIM CARNES-Draw Of The Cards
LULU-I Could Never Miss You-D-29
REO SPEEDWAGON-In Your Letter
MOODY BLUES-The Voice
ROLLING STONES-Start Me Up

North Central Region

- PRIME MOVERS
STEVIE NICKS-Stop Draggin' My Heart Around (Modern)
ROSS & RICHIE-Endless Love (Motown)
BEACH BOYS-Medley (Capitol)
TOP ADD ONS
REO SPEEDWAGON-In Your Letter (Epic)
KIM CARNES-Draw Of The Cards (EMI)
RAY PARKER JR. & RAYDIO-That Old Song (Arista)
BREAKOUTS
ROLLING STONES-Start Me Up (Rolling Stones)
RICK SPRINGFIELD-I've Done Everything For You (RCA)
EDDIE RABBITT-Step By Step (Elektra)

- CKLW-Detroit (R. Trombley-MD)
STEVIE NICKS-Stop Draggin' My Heart Around 13-8
GREG KIHNS-Band-The Breakup Song 12-7
FOREIGNER-Urgent 15-11

- WDRQ-Detroit (Steve Summers-MD)
BEACH BOYS-Medley D-16
FOREIGNER-Urgent D-15
MOODY BLUES-The Voice .6-13
GREG KIHNS-Band-The Breakup Song 11-7
MANHATTAN TRANSFER-Boy From New York City 7-3
FOUR TOPS-When She Was My Girl-21
WKJJ (KJ 100)-Louisville (Bobby Hatfield-MD)

- No List
WGCL-Cleveland (D. Collins-MD)
STEVIE NICKS-Stop Draggin' My Heart Around 9-4
DIANA ROSS/LIONEL RICHIE-Endless Love 5-3
JOURNEY-Who's Crying Now 17-9
MICHAEL STANLEY BAND-Falling In Love Again 20-16
REX SMITH/RACHEL SWEET-Everlasting Love 21-17
KIM CARNES-Draw Of The Cards-30
REO SPEEDWAGON-In Your Letter-29
ELO-Hold On Tight-D-19
ALLMAN BROTHERS BAND-Straight From The Heart
SILVER CONDOR-You Could Take My Heart Away
RICK SPRINGFIELD-I've Done Everything For You

- WKRQ (Q102)-Cincinnati (Tony Galluzzo-MD)
PAT BENATAR-Fire & Ice 18-14
JOEY SCARBURY-Theme From Greatest American Hero 2-1
JOURNEY-Who's Crying Now 21-16
FOREIGNER-Urgent 6-4
DIANA ROSS/LIONEL RICHIE-Endless Love 17-15
ROLLING STONES-Start Me Up-33
SHEENA EASTON-For Your Eyes Only-34
BALANCE-Breaking Away-35

- WNCI-Columbus (Steve Edwards-MD)
ROBBIE PATTON-Don't Give It Up 23-19
ALABAMA-Feels So Right 25-21
LULU-I Could Never Miss You X 28
SILVER CONDOR-You Could Take My Heart Away 28-24
FOREIGNER-Urgent 11-8
ROLLING STONES-Start Me Up-30
SHEENA EASTON-For Your Eyes Only-29
MICHAEL STANLEY BAND-Falling In Love Again
CHRISTOPHER CROSS-Arthur's Theme

- WXGT (92-X)-Columbus (Terry Nutter-MD)
RONNIE MILSAP-No Gettin' Over Me 19-14
STEVIE NICKS-Stop Draggin' My Heart Around 20-15
JUICE NEWTON-Queen Of Hearts 15-10
PAT BENATAR-Fire & Ice 13-8
GREG KIHNS-Band-The Breakup Song 24-20
RAY PARKER JR. & RAYDIO-That Old Song-25
EDDIE RABBITT-Step By Step-24
GARY WRIGHT-Really Wanna Know You-D-23
ALLMAN BROTHERS BAND-Straight From The Heart
RICK SPRINGFIELD-I've Done Everything For You
ROLLING STONES-Start Me Up

(Continued on page 22)

AUGUST 22, 1981, BILLBOARD

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**ANNOUNCING  
A SOUND MOVE  
BY CBS.**

# RADIO

RADIORADIO is a new network service designed to fit the tone of your sound and to amplify and differentiate your station. Listen in on this conversation and you'll hear about some of the things we're doing.

**“HEY,** what's that great new sound? Have you got a new station tuned in?”

*“No, it was one of my regulars...but now it's my only one. What's different is all the new things this station has to offer. It's something called RADIORADIO.”*

“RADIORADIO? What in the world is RADIORADIO?”

*“It's all the things I've been missing. Now I don't have to keep twisting the dial to get 'em. I can tune in and listen here all day.”*

“Really? Things like what?”

*“Like their news service. It's news from CBS, and that's the best. It gives me just enough of what's happening all over the world. And I get it all in less than two minutes. It's in a style I like too. You know, easy on the ears.”*

**RADIORADIO DELIVERS ITS NEWS SERVICE AT TWENTY MINUTES AFTER THE HOUR, AROUND THE CLOCK. THIS SERVICE PRESENTS TWO MINUTES OF WORLD NEWS IN AN UP-BEAT AND CONTEMPORARY FORMAT. OUR NEWS IS DESIGNED TO APPEAL TO YOUNG ADULTS. IT FITS THE TEXTURE AND TONE OF YOUR CURRENT PROGRAMMING FLOW.**

“Definitely my kind of news. So what else does this RADIORADIO do for my ears?”

*“Oh, now they've got fantastic music specials that nobody else has. Like concerts. I mean, they've got some of the hottest names around.”*

**RADIORADIO'S CONCERTS ARE EXCLUSIVE PERFORMANCES, AND THEY WILL BE AIRED THROUGHOUT THE YEAR. THESE ARE MAJOR MUSICAL EVENTS WITH GREAT LISTENER AND**



# RADIO



**ADVERTISER APPEAL, AND THE FORMAT IS DESIGNED TO PROVIDE MANY LOCAL SELLING OPPORTUNITIES.**

*“Alright! Love those concerts, love to know what’s happening.”*

*“There are other music specials too, like programs that tell me more about my favorite recording artists. And RADIORADIO has other super features, too. They fill you in on all sorts of things and they do it all in a minute and a half.”*

**RADIORADIO’S LIFESTYLE FEATURES ADDRESS THE SPECIFIC INTERESTS OF YOUNG ADULTS. PROGRAMS ARE 90 SECONDS LONG AND ARE CAREFULLY DESIGNED TO SUIT YOUR STATION’S SOUND. THEY ARE ALSO CONCISE AND TO THE POINT. ONE MORE REASON WHY YOUR AUDIENCE WILL WANT TO TUNE-IN AND KEEP LISTENING.**

*“Fantastic! No wonder the old station sounds better.”*

*“Mm-hmm. That RADIORADIO really does make a difference. It’s great music and a lot more. And that’s my favorite kind of radio.”*

**RADIORADIO IS A NEW CBS RADIO SERVICE. STATIONS CARRYING RADIORADIO CAN COUNT ON THE EXPERTISE, THE QUALITY, AND THE CREDIBILITY OF CBS ITSELF. AND RADIORADIO’S NEWS SERVICE IS PREPARED BY CBS NEWS, THE MOST RESPECTED BROADCAST JOURNALISM ORGANIZATION IN THE WORLD. RADIORADIO CAN GIVE YOUR STATION THE ADDED DIMENSIONS IT NEEDS.**

**RADIORADIO IS A NEW NETWORK SERVICE DESIGNED TO DIFFERENTIATE RADIO STATIONS. IT IS A REAL OPPORTUNITY TO POSITION YOUR STATION IN TODAY’S COMPETITIVE RADIO MARKETPLACE. IT CAN MAKE ALL THE DIFFERENCE FOR **YOU.**”**



# NAB Lists Chicago Confab's Exhibitors

CHICAGO—The following is a list of music-related exhibitors at the National Assn. of Broadcasters Radio Programming Conference:

Ampex Corporation, Radio City, Calif., manufacturers of audio accessories, Booth 315.

Audio & Design Recording, Inc., Bremerton, Wash., audio processing manufacturer, Booth 121.

Billboard Information Network, New York, on-line chart information, Booth 202.

Bonneville Broadcast Consultants, Tenafly, N.J., syndicators, Booths 104, 106.

Gert Bunchez and Associates, St. Louis, syndicators of various programs, Booths 313.

Chicago Progressive Research, Northbrook, Ill., audience measurement, Booth 307.

Continental Radio, Portsmouth, Va., satellite network programming, Booth 306.

Continental Recordings, Inc., Boston, Mass., music library services, Booth 204.

David Green Broadcast Consultants, Leesburg, Va., Booths 304, 306.

The Harris Corp., Quincy, Ill., audio manufacturers, Booths 109, 111, 112, 208, 210, 212.

Live Sound Inc., Hollywood, Calif., recording services, Booth 132.

McCurdy Radio, Elk Grove Village, Pa., studio equipment, Booths 114, 116.

MCI, Fort Lauderdale, Fla., automated programming systems, Booths 513, 515.

Media Service Concepts, Chicago, Ill., computerized programming systems, Booths 503, 505.

Music Directors Programming Services, Indian Orchard, Mass., Booth 130.

Nightingale Conant, Chicago, Ill., syndicator of various programs, Booth 300.

Noble Broadcast Consultants, San Diego, Booth 112.

Norman Vincent Peale, New York, radio programming, Booth 124.

Otis Conner Productions, Inc., Dallas, commercial jingles, Booth 101.

Pacific Recorders and Engineering Corporation, San Diego, studio equipment, Booth 408, 410.

Peters Productions Inc., San Diego, jingles, syndicated programs, Booth 414.

Radio Works, a California Corporation, Los Angeles, Booth 110.

Sono-Mag Corporation, Normal, Ill., studio equipment, Booth 308.

TM Companies, Dallas, program syndicator and jingles, booth 103, 105.

Toby Arnold & Associates, Dallas, program syndicator, Booth 412.

U.S. Tape and Label Corp., St. Louis, promotion material, Booth 107.

Thomas J. Valentino Inc., New York, music library services, Booth 416.

## Mike Harrison

### Is It Jazz Or Jazzz In The '80s?

LOS ANGELES—Judging by the amount and variety of responses to my comments last week about “unhip jazz for unhip listeners,” perhaps a few more words on the subject (this time, with tongue out of cheek) are in order.

Let's face it. Jazz has never really been considered by broadcasters to be the kind of music that could attract big ratings. On the contrary, jazz has always had a reputation for being on the esoteric side, hardly the music of the masses — the kind of music that requires “work” and knowledge to appreciate. As a result, the jazz community—including musicians, record people, programmers, club owners and fans has long occupied its own niche off to the fringe of the mainstream of pop culture and commercial sensibilities (or, as I'm sure many a purist would argue—lack of sensibilities).



But now, time and circumstances are creating a new environment in which much of that is changing, albeit slowly. A perusal of Arbitron results from around the nation shows that stations which play jazz in a variety of ways are beginning to become commercially competitive and there is growing evidence to support the belief that jazzz is going to emerge as one of the most popular musical mainstays of the '80s.

(Note: the reason I choose to spell jazz with the extra z—pronounced “triple-z-jazzz”—is to emphasize the point that among the new breed of commercial jazz musicians and broadcasters there is an emerging broad-minded attitude about the music, its expanded boundaries, and new potential for being competitively marketable. Not surprisingly, the purist jazz community is resentful and resistive of this growing movement to “bastardize” and “sell-out” jazz. Hence, the 3rd z clearly separates the philosophies and avoids the long-standing and obvious pitfalls of becoming caught up in the “what is the definition of true jazz” syndrome.)

The reasons for the giant increase in jazzz's potential overlap . . .

First, there's the massive shift in the demographic composition of the nation. The post war babies are into their thirties and, quite rightly, programmers are at the drawing boards designing a number of new “adult contemporary” format approaches to continue to attract this massive generation weaned on radio, records and gold old rock'n'roll. Jazzz, no doubt, is a contemporary adult form (or rather, forms) of music.

During the past three years, in 18 separate Goodphone market studies of major and medium cities across the nation (including Los Angeles, Seattle, San Diego, San Francisco, San Jose, San Antonio, Dallas, New York, Boston, Atlanta, Portland and Minneapolis) a significantly large percentage of 18-49 men and women answered “jazzz” among their favorite “types of music—certainly as much as and, in many cases, more than country and disco and in some areas even rivaling rock.

Also, when asked who their favorite musical artists are, a number of contemporary jazz names (Pat Metheny, Grover Washington Jr., Spyro Gyra, Weather Report, Manhattan Transfer, Al DiMeola, the

Crusaders, etc.) were mentioned among the biggies.

Quite obviously, as programmers scramble to carve out niches and positioning in what promise to be the great adult contemporary rating wars of the eighties, jazzz will provide a number of varied contributions to already existent genres, namely hard and soft rock (jazzz especially picks up on soft rock radio where folk left off), urban contemporary, adult contemporary and yes, even beautiful music (that's right, one of the great, unexplored formats sure to emerge in the '80s will be beautiful music stations comprised mostly of jazzz).

Needless to say, the spectrum of jazzz runs the length and breadth of contemporary music. Also, in favor of jazzz is the overwhelming dominance of it as a musical form on the nation's campus stations, always an indicator of future trends.

The second major overlapping reason for jazzz's emergence into the mainstream (not to be confused with “mainstream jazzz”) is the very exist-

ence of a growing musical community dedicated to making it.

A study of contemporary culture consistently indicates that the trends go where the talent lies. There's a growing breed of musicians in their twenties and thirties who were raised on rock but want to express themselves in more mature and abstract musical terms. They are turning to jazz . . . but are uninhibited to break from early-day jazz traditions, relying upon a more modern base for their musical roots. This marks a major turn-around from musicians of the early rock era who were raised on and influenced by jazz and, hence, is creating a whole new school of rock/soul/pop fusion music. Quite simply, there's no denying the music is there. (Have you listened to the musical themes of many major TV series and commercials lately?)

And the third major reason for jazzz gaining prominence is the color issue. At a time when both the radio and music industries find

(Continued on page 29)

## Goodphone Commentaries

### Chart Deception Hurts

By MICHAEL R. LEE, Ph.D.

DENVER—Radio's fourth estate, with increasing frequency and urgency, has admonished radio stations to report on records with a higher regard for verite. It seems that a substantial minority of radio programmers and music directors have taken to the idea of reporting “adds” and chart positions on records that they are not indeed playing.

It is a deception that rankles those who attempt to compile legitimate charts because it impairs their own credibility. Self-interest in this case had led radio's press to the correct conclusion for the wrong reasons. The deceptive reports are not the disease, but are instead a symptom.

Falsifying music reports to the trades is nothing new for radio. It began in the '60s when playlists dwindled in number, and is burgeoning as those playlists further contract. The phenomenon has touched every music format with the possible exception of classical (immune, it seems, by virtue of the fact that it is difficult to churn out new classical material, and almost no one is trying to do so).

The constricted playlist has more ramifications for the music process than the false reporting of records. Record companies have become “more selective” in signing artists and more fervent in their desire to see their artists succeed—financially. Most artists and songwriters take this as their cue to behave more responsibly—fiscally and creatively. This, in turn, leads radio programmers and music directors to complain that “there is no exciting new music,” a highly questionable assumption.

Ultimately, each component of the cycle is made to suffer—radio, the public, the music industry and artists. Artists usually blame the music industry; the music industry lays it at radio's feet; radio points an accusing finger at artists and record companies while defending itself with the shield of the public. The public responds with increasing musical and radio apathy.

To return to the matter at hand, one reason radio personnel lie about playing certain records is because they feel guilty about not airing meritorious records and see this as a way of helping the cause without taking a risk. As tumors go, it is unfortunate, but benign.

However, more often than not, the tumor is malignant, a symptom of underlying incompetence and corruption. Though the offenders will claim innocence by saying that they are “helping out a friend who needs it” or plead guilty to the lesser charge of currying favor with a certain record company for political reasons, both are easily identified as shams. “Friends” would neither ask for nor except such “favors.” No worthwhile record company can be bought off by a radio station's deceit of the trade publications.

In this classic morality play, radio is losing its virtue, but not to any single source. The deceivers are in every format—men and women, rich and poor, black and white, successes and failures. They range from radio's legends to the new kid on the block. Some are being manipulated by record company personnel while others in radio are the manipulators.

This behavior manifests extreme disrespect for radio as a profession. Bearing every critical similarity to payola, such deceit serves as a vivid reminder that radio has not come a long way since disk jockeys and others were handed envelopes containing cash by some record sharpies. Mindless research and a slavish devotion to “randomly selected samples” analyzed by dispassionate computers were supposed to end all taints of scandal.

But malignant cancers are not removed by computers. The disease calls for harsher treatment. Let's identify the patients and hope they are not inoperable.

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



On Camera: An ABC-TV cameraman takes aim at WABC-AM New York morning drive team Ross and Wilson as the two do their morning show in a simulcast segment that was carried by both WABC and the ABC-TV network on “Good Morning, America.”

## WABC-AM Gets TV Boost

NEW YORK—In a bit of programming that will no doubt help boost WABC-AM's new morning team, Ross and Wilson, ABC-TV rolled its cameras into the ABC's AM flagship studios Monday (10) for a four-minute live simulcast segment with “Good Morning America” host David Hartman.

With their usual clowning, Ross Brittain and a Brian Wilson told Hartman how they came to WABC in March from DJ stints in Atlanta and Baton Rouge.

The segment was the first of a week-long series that saw “Good Morning America” interviews with morning man Jack Bogut at KDKA-AM Pittsburgh on Tuesday (11), morning jock Carl Mayfield at WKDS-FM Nashville on Wednesday (12), morning DJ Wally Phillips at WGN-AM Chicago on Thursday

(13) and talk personalities Ken Minyard and Bob Arthur at KABC-AM Los Angeles.

Wilson set the tone of the interview responding to Hartman played before becoming host of ABC's morning tv show.

Wilson said the primary thing he and Ross must do is to “reassure people that the world is still there” and then play familiar music and avoid abrasiveness.” He then quipped, “We're just about to play Andy Williams singing the love theme from “The Chain Saw Massacre.”

After Wilson suggested that “we have an opportunity to do more sophisticated humor in New York,” Ross added that listeners “are better informed here. They read newspapers on the subways.”







# Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/11/81)

Continued from page 24

- CHRISTOPHER CROSS—Arthur's Theme—31
- QUINCY JONES—Just Once—33

WSGF—Savannah  
(Craig Stevens—MD)

- ★ SILVER CONDOR—You Could Take My Heart Away D-27
- ★ BEACH BOYS—Medley 30-22
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 20-15
- ★ RAY PARKER JR. & RAYDIO—That Old Song 18-14
- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 26-20
- QUINCY JONES—Just Once
- BALANCE—Breaking Away
- ROBBIE PATTON—Don't Give It Up—D-30
- SHEENA EASTON—For Your Eyes Only—D-28
- REO SPEEDWAGON—In Your Letter—D-26
- RICK JAMES—Super Freak—D-29
- ROLLING STONES—Start Me Up
- ROBBIE DUPREE—Are You Ready For Love

WAYS—Charlotte  
(Lou Simon—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 5-1
- ★ AFTERNOON DELIGHTS—General Hospital 13-7
- ★ SHEENA EASTON—For Your Eyes Only 27-20
- ★ MOODY BLUES—The Voice 20-14
- ★ BEACH BOYS—Medley 21-13
- FRANKIE & THE KNOCKOUTS—You're My Girl—29
- CHRISTOPHER CROSS—Arthur's Theme—30
- QUINCY JONES—Just Once—HB
- LITTLE RIVER BAND—The Night Owls—HB
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore—X
- LULU—I Could Never Miss You—X

WFLB—Fayetteville  
(Larry Cannon—MD)

- ★ EDDIE RABBITT—Step By Step 15-9
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 5-2
- ★ SHEENA EASTON—For Your Eyes Only 20-14
- ★ ELO—Hold On Tight 27-22
- ★ SILVER CONDOR—You Could Take My Heart Away 26-21
- LITTLE RIVER BAND—The Night Owls
- ART GARFUNKEL—A Heart In New York
- TEMPTATIONS—Aiming At Your Heart
- DEBBIE HARRY—Backfired—D-34
- PABLO CRUISE—Cool Love—D-31
- MICHAEL STANLEY BAND—Falling In Love Again—X
- DENICIE WILLIAMS—Silly
- JOHN DENVER—Some Days Are Diamonds
- ROGER VOUDOURIS—First Love
- CHRISTOPHER CROSS—Arthur's Theme—D-33
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-32
- JOEY SCARBURY—Theme From Greatest American Hero

WISE—Asheville  
(John Stevens/Ray Williams—MDs)

- ★ GREG KINN BAND—The Breakup Song 14-7
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 27-10
- ★ ALABAMA—Feels So Right 10-4
- ★ ELO—Hold On Tight 20-15
- ★ RONNIE MILSAP—No Gettin' Over Me 11-6
- ROLLING STONES—Start Me Up
- LITTLE RIVER BAND—The Night Owls
- QUINCY JONES—Just Once

- RICK SPRINGFIELD—I've Done Everything For You
- CHRISTOPHER CROSS—Arthur's Theme

WSEZ—Winston-Salem  
(Bob Siegler—MD)

- ★ SHEENA EASTON—For Your Eyes Only 13-6
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 9-1
- ★ COMMODORES—Lady 8-4
- ★ STACY LATTISAW—Love On A Two Way Street 12-9
- ★ JUICE NEWTON—Queen Of Hearts 5-2
- ★ LULU—I Could Never Miss You—D-32
- ★ REO SPEEDWAGON—In Your Letter—D-33
- RICK JAMES—Super Freak—D-30

WANS—Anderson  
(Sam Church—MD)

- ★ FOREIGNER—Urgent 14-9
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 9-1
- ★ PABLO CRUISE—Cool Love 16-13
- ★ COMMODORES—Lady 21-14
- ★ JOURNEY—Who's Crying Now 23-18
- QUINCY JONES—Just Once
- REO SPEEDWAGON—In Your Letter
- DEBBIE HARRY—Backfired—X
- BALANCE—Breaking Away—X
- KIM CARNES—Draw Of The Cards—X
- SHEENA EASTON—For Your Eyes Only—D-28
- LULU—I Could Never Miss You—D-30
- ALLMAN BROTHERS BAND—Straight From The Heart—D-27
- SQUEEZE—Tempted—X
- RAY PARKER JR. & RAYDIO—That Old Song—D-29
- CHRISTOPHER CROSS—Arthur's Theme—X
- ROLLING STONES—Start Me Up
- LITTLE RIVER BAND—The Night Owls

KLAZ-FM (298)—Little Rock  
(Rhonda Kurtis—MD)

- ★ JOURNEY—Who's Crying Now 16-8
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-1
- ★ PABLO CRUISE—Cool Love 14-10
- ★ ELO—Hold On Tight 24-19
- ★ EDDIE RABBITT—Step By Step 25-20
- ALLMAN BROTHERS BAND—Straight From The Heart
- LITTLE RIVER BAND—The Night Owls
- ALABAMA—Feels So Right—D-40
- REO SPEEDWAGON—In Your Letter—D-38
- JOHN DENVER—Some Days Are Diamonds
- MICKEY GILLEY—You Don't Know Me
- CHRISTOPHER CROSS—Arthur's Theme—D-39
- QUINCY JONES—Just Once—D-37
- FOUR TOPS—When She Was My Girl

WWX (KX104)—Nashville  
(John Anthony—MD)

- ★ JOURNEY—Who's Crying Now 13-7
- ★ SHEENA EASTON—For Your Eyes Only 30-22
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 23-14
- ★ RONNIE MILSAP—No Gettin' Over Me 9-3
- ★ PABLO CRUISE—Cool Love 20-13
- DEBBIE HARRY—Backfired
- ROLLING STONES—Start Me Up
- ELTON JOHN—Chloe
- REX SMITH/RACHEL SWEET—Everlasting Love
- LULU—I Could Never Miss You—D-29
- ALLMAN BROTHERS BAND—Straight From The Heart—D-30
- RICK JAMES—Super Freak—D-27
- MOODY BLUES—The Voice—D-28
- CHRISTOPHER CROSS—Arthur's Theme—X
- QUINCY JONES—Just Once—X

WHBQ—Memphis  
(C. Duvall—PD)

- ★ JOURNEY—Who's Crying Now 9-4
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-1
- ★ JUICE NEWTON—Queen Of Hearts 7-3
- ★ COMMODORES—Lady 11-8
- ★ POINTER SISTERS—Slow Hand 4-2
- BEACH BOYS—Medley—11
- CHRISTOPHER CROSS—Arthur's Theme
- MOODY BLUES—The Voice
- LULU—I Could Never Miss You
- REO SPEEDWAGON—In Your Letter—D-13
- EDDIE RABBITT—Step By Step—X

WNOX—Knoxville  
(Bill Evans—MD)

- ★ COMMODORES—Lady 19-14
- ★ EDDIE RABBITT—Step By Step 14-10
- ★ ELTON JOHN—Chloe 23-19
- ★ JOURNEY—Who's Crying Now 26-22
- ★ AL JARREAU—We're In The Love Together 30-26
- ROBBIE DUPREE—Are You Ready For Love
- CHRISTOPHER CROSS—Arthur's Theme
- MOODY BLUES—The Voice—D-28
- GINO VANNELLI—Nightwalker—D-29
- KIM CARNES—Draw Of The Cards—X
- AFTERNOON DELIGHTS—General Hospital—X
- LULU—I Could Never Miss You

WRJZ—Knoxville  
(Fred Story—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-5
- ★ PAT BENATAR—Fire & Ice 13-10
- ★ SHEENA EASTON—For Your Eyes Only 1-11
- ★ GARY WRIGHT—Really Wanna Know You 9-8
- ★ JOURNEY—Who's Crying Now 20-14
- CHRISTOPHER CROSS—Arthur's Theme
- DEBBIE HARRY—Backfired
- KIM CARNES—Draw Of The Cards
- AFTERNOON DELIGHTS—General Hospital—D-26
- ELO—Hold On Tight—D-24
- JOHN DENVER—Some Days Are Diamonds
- ALLMAN BROTHERS BAND—Straight From The Heart—D-30
- FOUR TOPS—When She Was My Girl
- LITTLE RIVER BAND—The Night Owls
- QUINCY JONES—Just Once
- SILVER CONDOR—You Could Take My Heart Away

WVSN—Birmingham  
(Walt Brian—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 5-1
- ★ JOURNEY—Who's Crying Now 20-10
- ★ RAY PARKER JR. & RAYDIO—That Old Song 22-17
- ★ SHEENA EASTON—For Your Eyes Only 27-22
- ★ ELTON JOHN—Chloe 23-19
- QUINCY JONES—Just Once
- DAVID GUTHRIE—Safe In The Harbor With You
- AFTERNOON DELIGHTS—General Hospital—X
- CHRISTOPHER CROSS—Arthur's Theme
- FOUR TOPS—When She Was My Girl—D-28

WAAY—Huntsville  
(Jim Kendrick—MD)

- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 26-22
- ★ RAY PARKER JR. & RAYDIO—That Old Song 27-23
- ★ ELO—Hold On Tight 22-17
- ★ JOHN DENVER—Some Days Are Diamonds 30-25
- ★ EDDIE RABBITT—Step By Step 23-18
- BLUE OYSTER CULT—Burnin' For You
- ROLLING STONES—Start Me Up

WERC—Birmingham  
(Al Karrh—MD)

- ★ STEVIE NICKS—Stop Draggin' My Heart Around 24-17
- ★ BEACH BOYS—Medley 23-14
- ★ JOURNEY—Who's Crying Now 27-20
- ★ ELTON JOHN—Chloe 28-23
- ★ EDDIE RABBITT—Step By Step 21-16
- DAVID GUTHRIE—Safe In The Harbor With You
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- REX SMITH/RACHEL SWEET—Everlasting Love—D-26
- REO SPEEDWAGON—In Your Letter—D-29
- MOODY BLUES—The Voice—D-28
- CHRISTOPHER CROSS—Arthur's Theme—D-27

WKXX (KXX-106)—Birmingham  
(Mark Thompson—MD)

- ★ PAT BENATAR—Fire & Ice 21-14
- ★ RAY PARKER JR. & RAYDIO—That Old Song 20-15
- ★ JOURNEY—Who's Crying Now 8-4
- ★ ELO—Hold On Tight 18-13
- ★ ELTON JOHN—Chloe 26-21
- ROLLING STONES—Start Me Up—30
- RICK SPRINGFIELD—I've Done Everything For You
- FOUR TOPS—When She Was My Girl—X
- CHRISTOPHER CROSS—Arthur's Theme—D-28
- SILVER CONDOR—You Could Take My Heart Away—X
- ICEHOUSE—We Can Get Together
- SQUEEZE—Tempted
- DAVID GUTHRIE—Safe In The Harbor
- DEBBIE HARRY—Backfired—X
- BLUE OYSTER CULT—Burnin' For You
- KIM CARNES—Draw Of The Cards—X
- MICHAEL STANLEY BAND—Falling In Love Again—X
- AFTERNOON DELIGHTS—General Hospital—D-17
- DON FELDER—Heavy Metal—X
- LULU—I Could Never Miss You—X
- ALLMAN BROTHERS BAND—Straight From The Heart—X
- SAD CAFE—La Di-Da—X
- REO SPEEDWAGON—In Your Letter—D-29

WVSN—Birmingham  
(Walt Brian—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 5-1
- ★ JOURNEY—Who's Crying Now 20-10
- ★ RAY PARKER JR. & RAYDIO—That Old Song 22-17
- ★ SHEENA EASTON—For Your Eyes Only 27-22
- ★ ELTON JOHN—Chloe 23-19
- QUINCY JONES—Just Once
- DAVID GUTHRIE—Safe In The Harbor With You
- AFTERNOON DELIGHTS—General Hospital—X
- CHRISTOPHER CROSS—Arthur's Theme
- FOUR TOPS—When She Was My Girl—D-28

WAAY—Huntsville  
(Jim Kendrick—MD)

- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 26-22
- ★ RAY PARKER JR. & RAYDIO—That Old Song 27-23
- ★ ELO—Hold On Tight 22-17
- ★ JOHN DENVER—Some Days Are Diamonds 30-25
- ★ EDDIE RABBITT—Step By Step 23-18
- BLUE OYSTER CULT—Burnin' For You
- ROLLING STONES—Start Me Up

- CHRISTOPHER CROSS—Arthur's Theme
- QUINCY JONES—Just Once
- LITTLE RIVER BAND—The Night Owls
- FOUR TOPS—When She Was My Girl

WHYY—Montgomery  
(Bill Horton—MD)

- ★ FOREIGNER—Urgent 13-10
- ★ JOURNEY—Who's Crying Now 18-12
- ★ ALABAMA—Feels So Right 11-9
- ★ PABLO CRUISE—Cool Love 10-7
- ★ RONNIE MILSAP—No Gettin' Over Me 4-3
- ELTON JOHN—Chloe
- QUINCY JONES—Just Once
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore—X
- MOODY BLUES—The Voice—D-30
- CHRISTOPHER CROSS—Arthur's Theme—X

WJDK—Jackson  
(S. Kimbro—MD)

No List  
WBJW (BJ105)—Orlando  
(T. Long—MD)

No List

WRBQ (Q-105)—Tampa  
(Pat McKay—MD)

- ★ AFTERNOON DELIGHTS—General Hospital—15-9
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 12-7
- ★ JUICE NEWTON—Queen Of Hearts 20-15
- ★ DENICIE WILLIAMS—Silly 14-10
- ★ JOURNEY—Who's Crying Now 16-13
- ROLLING STONES—Start Me Up—25
- LITTLE RIVER BAND—The Night Owls—26

WLCY—Tampa  
(M. Weber—MD)

No List

WVY (Y-103)—Jacksonville  
(Dave Scott—MD)

- ★ STEVIE NICKS—Stop Draggin' My Heart Around 28-20
- ★ SHEENA EASTON—For Your Eyes Only 30-17
- ★ GARY WRIGHT—Really Wanna Know You 19-14
- ★ RONNIE MILSAP—No Gettin' Over Me 13-7
- ★ MOODY BLUES—The Voice 36-30
- ALABAMA—Feels So Right—36
- BEACH BOYS—Medley—37
- BALANCE—Breaking Away
- AFTERNOON DELIGHTS—General Hospital—38
- REO SPEEDWAGON—In Your Letter—38

WKXY—Sarasota  
(Tony William—MD)

- ★ RICK JAMES—Super Freak 26-21
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 3-1
- ★ JUICE NEWTON—Queen Of Hearts 2-2
- ★ COMMODORES—Lady 4-3
- ★ BALANCE—Breaking Away 25-20
- ROLLING STONES—Start Me Up—30
- SILVER CONDOR—You Could Take My Heart Away—X

WAXY—Ft. Lauderdale  
(R. Shaw—PD)

- ★ PHIL COLLINS—In The Air Tonight 16-7
- ★ SHEENA EASTON—For Your Eyes Only 12-3
- ★ REX SMITH/RACHEL SWEET—Everlasting Love 27-16
- ★ PABLO CRUISE—Cool Love 21-18
- ★ BEACH BOYS—Medley 28-22
- THE GO GO'S—Our Lips Are Sealed

- LITTLE RIVER BAND—The Night Owls
- BALANCE—Breaking Away—X
- KIM CARNES—Draw Of The Cards—D-25
- ALABAMA—Feels So Right—D-30
- GARY WRIGHT—Really Wanna Know You—X
- ALLMAN BROTHERS BAND—Straight From The Heart—X
- AL JARREAU—We're In This Love Together
- CHRISTOPHER CROSS—Arthur's Theme—X
- PETER FRAMPTON—You Kill Me

WZGC (Z-93)—Atlanta  
(Tom Prestigiacamo—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-1
- ★ FOREIGNER—Urgent 12-7
- ★ JOURNEY—Who's Crying Now 18-13
- ★ JUICE NEWTON—Queen Of Hearts 9-6
- ★ PHIL COLLINS—In The Air Tonight 23-17
- JIM STEINMAN—Rock'n'roll Dreams Come Through
- LULU—I Could Never Miss You
- KIM CARNES—Draw Of The Cards—X
- ALABAMA—Feels So Right—D-30
- GARY WRIGHT—Really Wanna Know You—X
- ALLMAN BROTHERS BAND—Straight From The Heart—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- MOODY BLUES—The Voice
- BEACH BOYS—Medley—X

WMC-FM (FM-100)—Memphis  
(Mark Williams—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 10-6
- ★ ALABAMA—Feels So Right 16-13
- ★ PAT BENATAR—Fire & Ice 15-11
- ★ CARPENTERS—Touch Me When We're Dancing 12-8
- GARY WRIGHT—Really Wanna Know You
- ROBBIE PATTON—Don't Give It Up—25
- STEVIE NICKS—Stop Draggin' My Heart Around—X
- MOODY BLUES—The Voice—X
- RAY PARKER JR. & RAYDIO—That Old Song

WBQY (92Q)—Nashville  
(Scooter Davis—MD)

- BEACH BOYS—Medley
- MERI WILSON—Peter The Meter Reader
- PABLO CRUISE—Cool Love—D-27
- ELO—Hold On Tight—D-28
- STEVIE NICKS—Stop Draggin' My Heart Around—D-29

WHYI (Y-100)—Miami  
(Mark Shands—MD)

- ★ DENICIE WILLIAMS—Silly 9-4
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ AFTERNOON DELIGHTS—General Hospital—12-10
- ★ FOREIGNER—Urgent 20-14
- ★ RICK JAMES—Super Freak 22-16
- DEBBIE HARRY—Backfired—32
- EVELYN KING—I'm In Love—X
- MERI WILSON—Peter The Meter Reader—X
- BEACH BOYS—Medley—D-33
- BRUCE BAUM—Marty Feldman Eyes—X
- L.A.—The Reaper—31

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## WWW-FM 'Runs At 100 M.P.H.' To Win Country Race In Detroit

By CONNIE CRUMP

DETROIT—Dene Hallam, program director at WWW-FM Country 106 "always goes about 100 miles an hour," he says. That was just about fast enough to earn WWW a 4.4 share in the latest Arbitron report, up from an invisible share, following a surprise format switch to country in January, 1981.

Hallam sees his station's upset over WCXI-AM, an established country station, as more significant than just an upstart beating the competition at its own game. "I think 'adult 25 to 54' more than 'country' in programming the station. We've actually increased the country share of the market, rather than just take listeners away from CXI," Hallam claims.

"The country share of the Detroit market has traditionally hovered around 5.0. Now country stations have about an 8.4 share of the Motown market. When CXI came on the scene, it devoured WDEE (now a religious station). We not only beat CXI, we expanded the market share."

The strategy appears to be working, since WWW rated no. 2 overall in Detroit among adults 25-54, beaten only by giant WJR-AM.

Workaholic is Hallam's secret method to rocket to the top of the ratings. It's not unusual for him to work 12-hour days, and he hopes the rest of the staff keeps up. He visits Nashville periodically, calling on artists, publishers, record companies

and media reps. Locally, Hallam pays calls on retailers, scoping out the country singles sections, talking to customers, seeing what sells.

"Country never sold that well in Detroit. Now it's starting to sell. The other country stations have been basically MOR personality stations. My big question is 'Can I induce my audience to buy?' That's what we're here for," Hallam says.

He claims he always has the bottom line in mind when he's programming the station, and "it's producing results for clients already." Good thing, too, since WWW lost almost all of its advertisers in the format switch.

Some critics cite the lack of com-

(Continued on page 27)

## Vox Jox

NEW YORK—Clark Smidt, formerly director of programming and promotion a WEEI-FM Boston, will be heading up a new division of Wallace & Washburn, the Boston-based marketing firm. Smidt, vice president of broadcast operations, will specialize in media packaging. He has been involved in programming FM and AM plus tv for more than 15 years, including the successful start-ups of Boston stations WCOZ-FM and WBZ-FM.

Mutual Broadcasting has promoted Connie Kiernan, director of advertising and promotion, and Ron Werth, director of research, to vice president. . . . A "live" dramatization of "The Shadow" over KFJZ-FM Ft. Worth, complete with authentic sound effects, marked the opening of the Texas Broadcast Museum, which chronicles 100 years of broad-

cast-related history. The Museum staff has plans to develop the "live broadcast" concept into a weekly series.

Tom Eshbaugh has been named advertising and promotion manager of WCFL-AM Chicago. Eshbaugh comes to WCFL from a similar position with KSFY-FM San Francisco. . . . The Maryland Chapter of the Fan Club Assn. has selected WPOC-FM Baltimore's Todd Grimsted as its "DJ of the Year-1981." . . . KINK-FM Portland, Ore. has appointed mid-day jock Alan Lawson as music director. . . . Gary R. Truitt is the new p.d. at WITY-AM Danville, Ill. Truitt comes from WCSJ-AM-FM Morris, Ill. where he was also p.d.

In Wheeling, West Va., WWVA-AM's All Night show will be exceed (Continued on page 31)



**NASHVILLE SOUND**—Epic artist Don King chats with host Julie Conyer on "Sound News From Nashville," a new syndicated country radio program. The program consists of six three-minute segments per week featuring interviews, artist profiles and news reports.

## New Blood, Format Sparks Ga.'s WDAK

By ROBYN WELLS

NASHVILLE—Armed with a smooth contemporary country sound and steady promotions, country comer WDAK-AM Columbus, Ga. is setting its sights on being tops in the market.

A rocker for 21 years, WDAK converted to country in January. The station considers itself to be primarily "contemporary country with a traditional flavor," says music director Chuck "Doc" Holiday.

About 54 songs spin on K-Country's current playlist. Soon to be implemented are approximately one album cut per hour. Some 1,200 oldies, mostly circa '70s, are on carts. A regular feature is ABC's "Silver Eagle" program. An added attrac-

tion is a weekly NASCAR racing segment.

WDAK does not program much of what Holiday considers old country crossover music. "A couple of years ago, a lot of the crossover songs were from pop artists coming over to the country playlists," he says, citing Linda Ronstadt as an example. "Now, it's the other way around."

To build a strong country base, WDAK brought in some new blood. New program director is Larry James, most recently the all-night man at WBT-AM, Charlotte, N.C., and the 1978 recipient of the Country Music Assn.'s disk jockey of the year award. New station manager is

(Continued on page 44)

## WPLJ P.D. Leads As AOR Programmer

By LEO SACKS

NEW YORK—"I take my job very seriously," says Larry Berger, program director for WPLJ-FM. "I'm a student of the media. I make no assumptions about the direction or future course music will take. I'm a follower rather than a leader in that respect. We don't try and educate people about music. We wait for our listeners to tell us what they want to hear."

Berger may perceive of himself as a follower, but to his peers he's a leader when it comes to programming album-oriented rock. "People seem to forget that WPLJ has been the top-rated FM rock station in the New York market since the spring of 1975," he says, noting that the station's 4.5 spring rating was its best ever.

The executive, who points to WABC-AM and WNBC-AM as his most formidable competition, declines to predict how the station will fare in the next Arbitron sweep. "I never make predictions—that's a gambler's game and I'm not a gambler. But I am encouraged by our 7.2 share in the July Mediatrend."

Berger, who joined the station in 1974 after two years in a similar capacity at WRIF-FM Detroit, says the station "keeps its head above water" by actively researching its listeners' tastes. "We rely on our jocks to interact with our listeners whenever they make appearances, and we also learn a lot from focus groups. You can't be responsive if you don't maintain that on-going dialogue with your listeners. After all, three of

our six full-timers have been here longer than me."

He adds: "Right now, we're in a mode of very narrow programming. Demographically and psychographically, you must be absolutely sure of your audience, which is neither good nor bad. In the past, you tried to be all things for all people. Now you have to be all things to a very small group of people."

The 40-year-old program director describes himself as a "pretty conservative person, shy, a homebody. I don't go for flash." He listens to classical music at home, but he also likes to listen to the station, where Led Zeppelin, Pink Floyd, Bruce Springsteen, the Who, the Stones, the Doors and the Beatles dominate the airwaves. "And even though we don't play Dolly Parton, Chic and Olivia Newton-John, I still like these artists," he admits.

The station's objective, he notes, is to keep pace with the times. "Two years ago, our music was radically different in terms of the artists we played, such as Harold Melvin," says Berger. "Other times we've played pop-rock and even mellow-rock. So I wouldn't exactly say that hard rock is timeless."

He doesn't have a contract, but Berger says that management pays him "appropriately." "My main concern is to stay successful, to hold on to what we've got. And the only way to do that is to stay in touch. It's a constant challenge when you're on top."

## WWWW-FM 'Runs At 100 M.P.H.' To Win Country Race In Detroit

• Continued from page 26

mercials as one reason WWWW trampled the competition in the ratings this time out. "Our commercial load was light," Hallam admits. "But the music we play keeps people listening. Some critics say country is doing well because it's on FM. I feel that it's a hindrance rather than an advantage. In the north, in New York, Chicago, L.A., Cleveland, AM bested FM in country. FM started to beat AM in the South two or three years ago."

Subtle differences give a station the edge over competition, Hallam's convinced. Updating spots, making them sound immediate, encouraging DJs to talk conversationally, and convincing listeners that the station



Billboard photo by Connie Crump  
**Dene Hallam: Keeping the bottom line in mind.**

has a family orientation are some of the things that give him that edge.

Hallam feels the evolution of a new artist should be through small and medium stations, with little or no competition. "In a big city station, you've got competition. People would rather hear Kenny Rogers than Joe Blow. We play the hits. We make hits, too. Because WWWW played it, Joe Dolce's 'Shaddup You Face' sold over 400 copies at one Harmony House outlet. We watch smaller markets, sales, make call outs. Sylvia, Charly McClain, Eddie Raven were added because they were doing well wherever they played."

Promotion, both on the air and (Continued on page 43)

P.D. 11-YEAR VETERAN

## Building Small Mart Continuity

By JACK RAYMOND

Program Director of WEIM-AM Fitchburg, Mass.

The following is another series of articles by program directors on their philosophies about running a radio station.

FITCHBURG, Mass.—As a regional market programmer, I've got some unique problems. Not only must I find new potential talent, but also mold them into polished pros within a reasonable amount of time. So many smaller market programmers fail to give their talent proper direction and it really shows on the air. There are proper ways of coming out of a record, running a stop set and maintaining music balance.

This is a learned profession for the most part and with average intelligence and voice anyone can go as far as they desire. I require meetings with on-air talent and it sometimes involves a critique, but not always.

I look at what areas personalities should be moving with an ear towards improvement. Because part of my job involves an on-air shift, the job is a little more difficult. I have to maintain a program, keep in touch with problems on all other dayparts and at the same time handle department head programming decisions with our sales manager.

One of the ways the job is made easier for me is keeping our seasoned people and picking up some pros with five or more years on the air. It really makes life easier and we're able to avoid those day-to-day crises so common in smaller markets.

Mondays are spent ironing out programming features for the week and usually include a mini-meeting with the sales manager or general manager. Sponsor-related promotions are a by-word in our market and the constant communication is essential to smooth execution. We've got some great programming promotions going and have really kept some good on-air people by providing good smaller market wages, working conditions and state-of-the-art equipment.

My philosophy regarding programming requires personality on every shift. All of our people have their own style within the confines of contemporary programming. Far too many stations say personality should end at 9 or 10 a.m. since tv and FM "good music" takes over in many markets.

We may lose audience at that hour, but I'm certainly not going to give them reason to leave us because music is not a factor anymore. We've got all the same libraries available. In other words, we're not a cue card station. I do allow people to do bits, take calls on the air and play 1960s music.

The key to our success is community-oriented promotions and proper packaging of our personalities. Each year three weeks prior to Christmas, our afternoon drive personality Chuck Morgan does his show from various shopping centers in the primary service area anchoring our "Toys For Togetherness" campaign. We collect toys for the needy in our market.

We also do a live broadcast each year from the local military installation in our station trailer. In-house contests are run during every music shift and most of the time hourly. We are now giving consolation prizes to all contestants so no one loses. Boston Red Sox car stickers also provide us with a promotional prize for our sports audience.

Our personalities are the second key to WEIM's success. We are by far the most personality-oriented radio station in the market place. I discourage time and tem-

perature people. The concept is built around long-running personalities such as our morning man, Ray Chalifoux, who's been with the station since 1967. All our personalities can communicate with the audience because no one has to read anything exactly as it appears on paper. Most of the daytime people are working with prep sheets and spend time on their own polishing what they will say.

Chalifoux is from Fitchburg and that really builds a good image in a local community. I've built a strong package around him, good local co-anchored newscasts, a morning drive sports reporter with local focus, weather reports twice an hour live from a weather center in Worcester. We also give Ray lots of good music to play. Incidentally, more than 90% of our music is pre-determined through our golden library. In short, morning drive priorities are in this order: information, personality and music.

At 9 a.m. when I go on the air, the information becomes the number three priority and entertainment in the form of music and comedy take the spotlight.

Comedy, used effectively, can be as entertaining as music, which is offered up and down the AM and FM dial in any market. I use about five bits an hour, which I produce in-house. It comes easy since I turn out about 30 pages of bits and one liners for my humor service, "The Funny Business."

Middays our host Jeff Marley really focuses in on music with up to 15 records an hour being featured during music sweeps. Jeff came to us with major market experience and has a real feel for adult contemporary programming. He uses some humor, but certainly a lot less in mid-morning.

Afternoon drive is the most unique programming offered on WEIM. Chuck Morgan's oldies afternoons, with the music from the 1950s to the '70s, are targeted for the 35 plus listener, but also have a lot of teen appeal. He also has a good news support package. I've placed the '50s oldies there because these records cannot be heard on the AM dial these days.

Like all good adult contemporary radio, we daypart not only our music, but our programming. Thus, at 6 p.m. weeknights we feature sports telephone talk or programming directed at the sports fan such as Red Sox baseball or local sporting events. Evenings are rounded out with music and our newest personality Sue Butler, who features almost hourly contest winners.

Morgan is also our music director. He goes by the trades, but also breaks a lot of music. Our current list runs about 35 records. We run about 30% gold during the week and 50% oldies every weekend. Our playlist is large for an adult contemporary, but being in a smaller market, the music burns out much faster. That's why I'm always changing our gold.

Lots of people have asked why I've remained here so long. I really like the company, stability in my life and I know a lot of people in the market. Eleven years in one place in this business is a while, but the company has been good to me.

I've got some outside business interests that keep me busy, one of which is writing comedy. I've written gags for some nationally known comedians and I service radio personalities around the world with my "Funny Business" humor service.

# Billboard

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### The Winners Of Its Annual Radio Competition

|                            |                    |
|----------------------------|--------------------|
| WCOZ Boston, Mass.         | Jay Johnson        |
| WMAD Madison, Wisc.        | Michael Alexander  |
| KFRC San Francisco, Calif. | Howard Stern       |
| WDIF Marion, Ohio          | Big Mike Fiss      |
| WHN New York               | Gabe Baptiste      |
| KRAK Sacramento, Calif.    | Bob Chrysler       |
| KRKT Albany, Oregon        | "Grease Man"       |
| WCLV Cleveland, Ohio       | Mike Collins       |
| WDST Woodstock, N.Y.       | Deano Day          |
| WKYS Washington, D.C.      | Ed Russ            |
| WTLC Indianapolis, Ind.    | Don Perry          |
| WJSS Lynchburg, Va.        | Dr. Jennifer James |
| John Sabastian             | Bob Scott          |
| Barry Grant                | Chris Barry        |
| Ron Reynolds               | Mutual Radio       |
| Greg Flower                | Rob Jones          |
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## Radio Programming

### AOR SuperStars Big In Medium Markets

• Continued from page 25

year ago when the station was Hot 100 formatted

★ ★ ★

ALBANY—AOR SuperStars-formatted WPYX-FM, which used to be known as WSHH, has more than doubled its audience in the past year to a 10.7 share. The station had a 6.2 in the fall and a 5.2 a year ago.

This gain has apparently cut into the audience of AOR WQBK-FM, which has a 2.8, up from 2.4 in the fall, but down from 4.7 a year ago. Adult contemporary WGY-AM continues as the market leader with a 16.4 share, but the station is down from fall's 16.7 and last year's 19.6.

WWOM-FM, which has run mellow and disco formats in recent years, is finding its stride with an adult contemporary format that has moved the station to a 4.5 share, up from 3.9 in the fall and 3.1 a year ago. Adult contemporary WGF-FM continues to decline. The station has had four down books and now stands at 3.6, compared to 3.8 in the fall, 4.1 a year ago and 5.1 two years ago.

Country WOKO-AM is up to 2.4 from 1.5 in the fall and 0.8 a year ago. Hot 100 formatted WTRY-AM is holding at 8.3, almost unchanged from 8.4 in the fall, but up from 6.8 a year ago.

★ ★ ★

NASHVILLE—Thanks to the departure of WKQB-FM from the AOR field, WKDF-FM is now the market leader with its AOR format and an 11.9 share, up from 7.3 in the fall and 5.2 a year ago.

WKQB is now WJYN and is running the syndicated Schulke II format, a spinoff of Schulke's beautiful music with an emphasis on vocals. For all of its trouble, WJYN has a 2.0 share, down from the AOR days of a 5.0 in the fall and a 5.8 a year ago.

WSM-AM changed from MOR to country and fell to 6.3 from 8.5 in the fall and 7.8 a year ago while sister station, WSM-FM, gained to 9.4 with AOR from 6.5 in the fall and 6.0 a year ago when the station was adult contemporary.

Adult contemporary WBYQ-FM has been renamed WMAK-FM to work in combination with similarly formatted WMAK-AM. The result is the FM has a 5.1, up from 3.7 in the fall, but below the 5.6 it had a year ago. The AM side, changed from disco to adult contemporary, is up to 1.9 from 1.5 a year ago but down from 5.0 two years ago.

Hot 100 formatted WWKX-FM is almost unchanged from fall with an 8.2, but up from 6.0 a year ago. Black WVOL-AM is down to 7.8 from 9.0 in the fall and 10.6 a year ago.

★ ★ ★

PROVIDENCE—Adult contemporary WHJJ-AM, which used to be WJAR, has rebounded to a 4.4 share after dropping to 2.6 in the fall. A year ago the station had a 4.7. Hot 100 formatted WPJB-FM is down to 6.1 from 7.7 in the fall and 9.4 a year ago. Country WHIM-AM has a 2.5, up from 2.2 in the fall, but down to 4.4 a year ago. Progressive WBRU-FM has leveled off at 1.6 from 1.5 it had in the fall and 2.4 it had a year ago.

★ ★ ★

OKLAHOMA CITY—Country KEBC-FM is the new market leader here with a 12.8 share, up from 12.2 in the fall and 10.9 a year ago. Passed by are beautiful KKNG-FM and MOR KTOK-AM, which had been vying in the 13 share range last

fall. These stations now have 11.5 and 11.0 shares respectively.

KZUE-FM gave up adult contemporary and its call letters to become KJYO and run the syndicated Schulke II format. It also gave up almost half its audience in the past year. It is down to 3.0 from 3.2 in the fall and 5.5 a year ago.

Country KKLR-FM is up to 3.9 from 2.6 in the fall and 2.9 a year ago. AOR SuperStars KXXY-FM has rebounded to 8.5 from 6.2 in the fall, but this is below the 9.0 the station had a year ago. Adult Contemporary KLTE-FM is down to 5.2 from 6.0 in the fall and 6.1 a year ago.

★ ★ ★

SALT LAKE CITY—MOR KSL-AM is the market leader holding with an 11.1 share, unchanged from the fall, but up from 8.5 a year ago. Similarly formatted KALL-AM has rebounded to 6.8 from 4.5 in the fall. A year ago the station had a 7.7 share. Its FM sister station with the same format and call letters is down to a 2.0 from 4.3 in the fall and 6.1 a year ago.

Adult contemporary combination KCPX-AM-FM has a combined share of 12.7, but this is lower than the fall because the AM has slipped to 6.4 from 8.1. A year ago the two stations had a combined share of 14.3. Country KGRO-AM is up to 5.8 from 3.6 in the fall and 4.4 a year ago.

★ ★ ★

JACKSONVILLE—WFYF-FM, running an AOR SuperStars format, has jumped to an 11.7 share from 7.0 in the fall and 5.9 a year ago. This would have put it nipping at the heels of WIVY-FM, but the adult contemporary market leader has been gaining audience too. It is up to a 14.3 share, which although below fall's 14.7, is ahead of last year's 12.2.

Country WQIK-FM has a 12.2 share, down from 12.8 in the fall, but up from 11.0 a year ago. Country WVOJ-AM is apparently losing some listeners to WQIK. It is down to 4.0 from 6.9 in the fall and 6.6 a year ago. WJAX-FM is up to 4.6 with a Hot 100 format from 2.1 in the fall and 3.1 a year ago.

★ ★ ★

CHICO—Country KHSL-AM is up to 10.8 from 8.0 a year ago, while adult contemporary KNVR-FM leads the market with a 13.4 share, up from 11.2 a year ago. Adult contemporary WPAY-AM has fallen to 5.9 from 13.8 a year ago.

### OOPS! WDST WINNER, TOO

NEW YORK—WDST-FM Woodstock is the winner as Station of the Year for small markets in the miscellaneous category in the 1980 Billboard radio competition.

The station, which has a format it calls TAP. (Total Audience Programming) plays rock, jazz, classics, country, western, folk and r&b in different dayparts.

The station has demonstrated its community involvement by raising \$10,000 for the Rotary Club's jaws-of-life machine, \$12,000 for the Hudson Valley Philharmonic and staged the first live debate in the last New York senatorial race three months after the station went on the air.

The station began broadcasting April 29, 1980. The announcement of WDST's winning was wrongly omitted from a listing of other winners in Billboard, Aug. 1.

## New On The Charts



**JAMES INGRAM**  
"Just Once"—★

The story line is familiar: Big-time producer gets sent a demo by a publisher. Producer likes the song and decides to cut it. Only in this case,

the producer likes the anonymous singer on the demo too, and invites him to sing the song on the producer's next album.

That's what happened when Quincy Jones heard James Ingram's interpretation of the Barry Mann-Cynthia Weil song "Just Once" while Jones was preparing material for his album "The Dude." As a result of "Just Once," Ingram also sang lead on two of the other cuts on "The Dude, and was recently signed to Jones' QWest label.

Production will soon begin on Ingram's first album for QWest, with the release set for early 1982. A duet with Patti Austin, "Baby Come To Me," will appear on Austin's forthcoming QWest LP.

Ingram considers himself primarily a keyboard player, and has toured both playing and singing for Ray Charles and the Coasters.

All inquiries concerning Ingram should be directed to QWest Records, 7250 Beverly Blvd., Suite 207, Los Angeles, CA (213)-934-4711.

## Mike Harrison

• Continued from page 23

themselves painfully and destructively segregated along meaningless, unnecessary color lines, jazz appears as the ray of hope to bridge the gap. Jazz music is literally being played by white and black musicians for white and black listeners. (I hope the audio arts industries wake up quickly and take a lead from major league baseball in the '50s, whose situation then in this regard was not unlike our field's situation now.)

At present, jazz is, by its nebulous nature, being programmed as one of the elements in a variety of formats ranging from AOR to black, from Hot 100 to adult contemporary . . . but is very difficult to program as an exclusive genre all its own. Pressure from the purist community makes programming jazz for ratings a lonely endeavor. That's the major obstacle facing competitive jazz programmers today. When you use the word "jazz" people over-react in a number of negative ways. Yet, not to use it is to deny the truth! The other complaint I'm constantly hearing is that the major record companies don't support the jazz scene as much as they should (considering they have the most to directly gain by its successful exploitation).

Unfortunately, many record companies have their jazz divisions locked into their black departments, thus eliminating the effort that should be made in its promotion on those many AOR and adult contemporary stations that are receptive to it. In the meantime, at these same companies, the album promotion departments don't give jazz as much effort as it deserves because their priority is hard rock (or whatever the AOR buzzword of the minute might happen to be.) And whenever a jazz tune makes the Hot 100 singles, it ceases being "jazz" and automatically is labeled "pop." So, jazz is constantly getting lost in the shuffle.

We are at the dawn of fractionalized cultural interests spanning a media-induced widening mainstream. Smart programmers and music executives are exploring creative ways of reapportioning the changing generic boundaries that make up this scene in order to extract new vital marketplaces.

Just because one genre becomes

popular within this new environment doesn't automatically mean that all others are "dead." We are entering the era of concurrent mainstreams. (Disco is not dead, contrary to popular, shallow industry opinion.) Jazz is a veritable fountain about to be tapped. Time may prove it to be a real gusher.

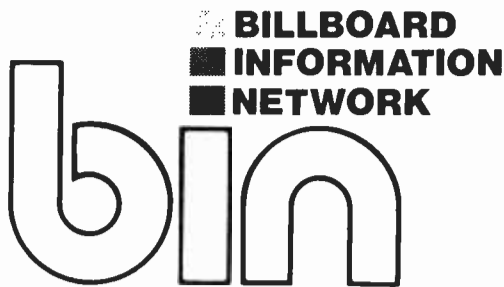
But who knows, maybe it'll take a John Travolta movie musical to really kick it off.

★ ★ ★

*Answers to radio awareness test:* I received an extremely provocative response to my recent column in which I presented a multiple choice "pop quiz" to the radio community. It comes from WCHV-AM Charlottesville, Va., program director, Tom Evans and music director Thomas H. Twine. They claim that none of the multiple choice answers I listed were correct and offered what they consider to be the right ones, from the perspective of a small market. . . .

1) Who owns the airwaves? A: The clients; 2) Who has the last word in programming a station? A: The sales manager, who has just sold a nifty daily 15-minute book report feature, which you are required to run for 52 weeks; 3) Who is the chief engineer? A: Whoever is in the studio when something breaks, because odds are he'll have to fix it; 4) What does a consultant do? A: Clean house to bring his buddies in; 5) Why are record promoters nice to you? A: Because they can't pay your music director directly and lunch these days always costs over \$25; 6) What is obscene? A: The smallness of your paycheck; 7) What is the purpose of request lines? A: In summer, to report lost dogs. In winter, for little kids to call in and ask if school is closed on snowy days; 8) Why should radio programmers do research? A: To justify the expense of the brand-new computer system your company has tied into, because traffic doesn't have any spots for it to log; 9) Why run syndication? A: As a training ground for new part-timers. After all, Casey Kasem won't say something dumb; 10) Who should programmers program to? A: The general manager's wife.

Thanks for setting me straight, guys. I needed that!



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# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

| This Week | Last Week | Weeks On Chart | ARTIST—Title, Label   | This Week | Last Week | Weeks On Chart | ARTIST—Title, Label  |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1         | 2         | 6              | <b>FOREIGNER</b> —4, Atlantic   | 1         | 3         | 8              | <b>BLUE OYSTER CULT</b> —Burning For You, Columbia                           |
| 2         | 3         | 6              | <b>PAT BENATAR</b> —Precious Time, Chrysalis                            | 2         | 1         | 6              | <b>FOREIGNER</b> —Urgent, Atlantic   |
| 3         | 7         | 4              | <b>STEVIE NICKS</b> —Bella Donna, Modern Records                        | 3         | 2         | 6              | <b>PAT BENATAR</b> —Fire and Ice, Chrysalis                                  |
| 4         | 4         | 12             | <b>THE MOODY BLUES</b> —Long Distance Voyager, Threshold                | 4         | 4         | 4              | <b>JOURNEY</b> —Who's Crying Now, Columbia                                   |
| 5         | 1         | 4              | <b>JOURNEY</b> —Escape, Columbia  | 5         | 6         | 4              | <b>STEVIE NICKS/TOP PETTY</b> —Stop Draggin' My Heart Around, Modern Records |
| 6         | 9         | 4              | <b>ZZ TOP</b> —El Loco, Warner Bros.                                    | 6         | 5         | 12             | <b>THE MOODY BLUES</b> —The Voice, Threshold                                 |
| 7         | 6         | 17             | <b>BILLY SQUIER</b> —Don't Say No, Capitol                              | 7         | 12        | 4              | <b>DON FELDER</b> —Heavy Metal, Full Moon/Asylum                             |
| 8         | 8         | 9              | <b>BLUE OYSTER CULT</b> —Fire Of Unknown Origin, Columbia               | 8         | 7         | 3              | <b>ZZ TOP</b> —Tubesnake Boogie, Warner Bros.                                |
| 9         | 5         | 15             | <b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Hard Promises, Backstreet/MCA | 9         | 9         | 15             | <b>TOM PETTY &amp; THE HEARTBREAKERS</b> —A Woman In Love, Backstreet/MCA    |
| 10        | 11        | 21             | <b>THE GREG KIHN BAND</b> —Rockinroll, Beserkley                        | 10        | 8         | 17             | <b>THE GREG KIHN BAND</b> —The Break Up Song, Beserkley                      |
| 11        | 10        | 3              | <b>HEAVY METAL</b> —Soundtrack, Full Moon/Asylum                        | 11        | 26        | 2              | <b>THE ALLMAN BROTHERS</b> —Straight From the Heart, Arista                  |
| 12        | 33        | 2              | <b>ELECTRIC LIGHT ORCHESTRA</b> —Time, Jet                              | 12        | NEW ENTRY |                | <b>ROLLING STONES</b> —Start Me Up, Rolling Stones Records                   |
| 13        | 12        | 14             | <b>SQUEEZE</b> —Eastside Story, A&M                                     | 13        | 13        | 5              | <b>FOREIGNER</b> —Juke Box Hero, Atlantic                                    |
| 14        | 14        | 7              | <b>BLACKFOOT</b> —Marauder, Atco  | 14        | 11        | 15             | <b>BILLY SQUIER</b> —The Stroke, Capitol                                     |
| 15        | 17        | 4              | <b>THE MICHAEL STANLEY BAND</b> —Northcoast, EMI/America                | 15        | 14        | 7              | <b>BLACKFOOT</b> —Fly Away, Atco   |
| 16        | 15        | 23             | <b>REO SPEEDWAGON</b> —Hi Infidelity, Epic                              | 16        | 18        | 2              | <b>ELECTRIC LIGHT ORCHESTRA</b> —Hold On Tight, Jet                          |
| 17        | 26        | 8              | <b>ICEHOUSE</b> —Icehouse, Chrysalis                                    | 17        | 10        | 10             | <b>SQUEEZE</b> —Tempted, A&M   |
| 18        | 22        | 19             | <b>JEFFERSON STARSHIP</b> —Modern Times, RCA/Grunt                      | 18        | 20        | 17             | <b>BILLY SQUIER</b> —In The Dark, Capitol                                    |
| 19        | 20        | 6              | <b>GARY WRIGHT</b> —The Right Place, Warner Bros.                       | 19        | 28        | 4              | <b>THE MICHAEL STANLEY BAND</b> —Heartland, EMI/America                      |
| 20        | 28        | 17             | <b>OZZY OSBORNE</b> —Blizzard Of Ozz, Jet                               | 20        | 16        | 4              | <b>JOURNEY</b> —Stone In Love, Columbia                                      |
| 21        | NEW ENTRY |                | <b>RICKIE LEE JONES</b> —Pirates, Warner Bros.                          | 21        | 27        | 10             | <b>THE A'S</b> —A Woman's Got the Power, Arista                              |
| 22        | 16        | 14             | <b>VAN HALEN</b> —Fair Warning, Warner Bros.                            | 22        | 60        | 10             | <b>POINT BLANK</b> —Nicole, MCA  |
| 23        | NEW ENTRY |                | <b>LITTLE FEAT</b> —Hoy-Hoy, Warner Bros.                               | 23        | 29        | 4              | <b>FOREIGNER</b> —Night Life, Atlantic                                       |
| 24        | 25        | 23             | <b>PHIL COLLINS</b> —Face Value, Atlantic                               | 24        | 23        | 5              | <b>PAT BENATAR</b> —Promises In The Dark, Chrysalis                          |
| 25        | 40        | 19             | <b>POINT BLANK</b> —American Excess, MCA                                | 25        | 22        | 6              | <b>FOGHAT</b> —Live Now Pay Later, Bearsville                                |
| 26        | 13        | 15             | <b>JOE WALSH</b> —There Goes The Neighborhood, Asylum                   | 26        | 40        | 17             | <b>JEFFERSON STARSHIP</b> —Stranger, Grunt/RCA                               |
| 27        | 18        | 13             | <b>THE TUBES</b> —The Completion Backward Principle, Capitol            | 27        | 15        | 22             | <b>PHIL COLLINS</b> —In The Air Tonight, Atlantic                            |
| 28        | 30        | 10             | <b>THE A'S</b> —A Woman's Got The Power, Arista                         | 28        | 37        | 6              | <b>DIESEL</b> —Sausalito Summer Night, Regency                               |
| 29        | 48        | 2              | <b>DEF LEPPARD</b> —High 'n' Dry, Mercury                               | 29        | 21        | 3              | <b>STEVIE NICKS</b> —Edge Of Seventeen, Modern Records                       |
| 30        | NEW ENTRY |                | <b>PRETENDERS</b> —Pretenders II, Sire                                  | 30        | 19        | 12             | <b>THE MOODY BLUES</b> —Gemini Dream, Threshold                              |
| 31        | NEW ENTRY |                | <b>DEBBIE HARRY</b> —KooKoo, Chrysalis                                  | 31        | 44        | 3              | <b>RICKIE LEE JONES</b> —Woody & Dutch, Warner Bros.                         |
| 32        | 27        | 4              | <b>PABLO CRUISE</b> —Reflector, A&M                                     | 32        | NEW ENTRY |                | <b>THE PRETENDERS</b> —The Adulteress, Sire                                  |
| 33        | 21        | 12             | <b>PETER FRAMPTON</b> —Breaking All The Rules, A&M                      | 33        | NEW ENTRY |                | <b>JON AND VANGELIS</b> —Friends Of Mr. Cairo, Polydor                       |
| 34        | 34        | 23             | <b>RICK SPRINGFIELD</b> —Working Class Dog, RCA                         | 34        | NEW ENTRY |                | <b>DEF LEPPARD</b> —Let It Go, Mercury                                       |
| 35        | 46        | 2              | <b>GARY O'</b> —Gary O', Capitol  | 35        | 49        | 4              | <b>ICEHOUSE</b> —Icehouse, Chrysalis   |
| 36        | 36        | 8              | <b>DIESEL</b> —Watts In A Tank, Regency                                 | 36        | 41        | 9              | <b>DANNY JOE BROWN</b> —Edge Of Sundown, Epic                                |
| 37        | 38        | 2              | <b>THE ALLMAN BROTHERS</b> —Brothers of the Road, Arista                | 37        | NEW ENTRY |                | <b>THE KINKS</b> —Better Things, Arista                                      |
| 38        | 32        | 23             | <b>STYX</b> —Paradise Theatre, A&M                                      | 38        | 46        | 2              | <b>ZZ TOP</b> —Pearl Necklace, Warner Bros.                                  |
| 39        | 41        | 7              | <b>THE JOE PERRY PROJECT</b> —I've Got The Rock'n'Rolls Again, Columbia | 39        | 39        | 2              | <b>JOURNEY</b> —Don't Stop Believing, Columbia                               |
| 40        | NEW ENTRY |                | <b>THE DIRT BAND</b> —Jealousy, Liberty                                 | 40        | 56        | 2              | <b>THE GO-GO'S</b> —Our Lips Are Sealed, IRS                                 |
| 41        | 29        | 19             | <b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic                     | 41        | 32        | 5              | <b>PAT BENATAR</b> —Take It Any Way You Want It, Chrysalis                   |
| 42        | NEW ENTRY |                | <b>TIM CURRY</b> —Simplicity, A&M                                       | 42        | 34        | 6              | <b>PAT BENATAR</b> —Just Like Me, Chrysalis                                  |
| 43        | 47        | 23             | <b>.38 SPECIAL</b> —Wild Eyed Southern Boys, A&M                        | 43        | NEW ENTRY |                | <b>MOODY BLUES</b> —Meanwhile, Threshold                                     |
| 44        | 35        | 3              | <b>JOE VITALE</b> —Plantation Harbor, Asylum                            | 44        | NEW ENTRY |                | <b>RICKIE LEE JONES</b> —Pirates, Warner Bros.                               |
| 45        | NEW ENTRY |                | <b>IAN HUNTER</b> —Short Back 'N' Sides, Chrysalis                      | 45        | NEW ENTRY |                | <b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Nightwatchman, Backstreet (MCA)    |
| 46        | NEW ENTRY |                | <b>THE ROCKETS</b> —Back Talk, Elektra                                  | 46        | 45        | 11             | <b>PETER FRAMPTON</b> —Breaking All The Rules, A&M                           |
| 47        | NEW ENTRY |                | <b>WHITFORD/ST. HOLMES</b> —Columbia                                    | 47        | 30        | 5              | <b>PABLO CRUISE</b> —Cool Love, A&M  |
| 48        | 43        | 8              | <b>JIM MESSINA</b> —Messina, Warner Bros.                               | 48        | NEW ENTRY |                | <b>LITTLE FEAT</b> —Rock 'N' Roll Doctor, Warner Bros.                       |
| 49        | NEW ENTRY |                | <b>SAD CAFE</b> —Sad Cafe, Swan Song                                    | 49        | NEW ENTRY |                | <b>THE ROCKETS</b> —I Can't Get Satisfied, Elektra                           |
| 50        | 23        | 10             | <b>JIM STEINMAN</b> —Bad For Good, Epic/Cleveland International         | 50        | 50        | 3              | <b>BLUE OYSTER CULT</b> —Joan Crawford, Columbia                             |

## Top Adds

|    |   |    |    |   |   |
|----|---|----|----|---|---|
| 1  | <b>THE DIRT BAND</b> —Jealousy, Liberty                   | 53 | 47 | 5 | <b>POCO</b> —Widowmaker, MCA                                |
| 2  | <b>THE ALLMAN BROTHERS</b> —Brothers Of The Road, Arista  | 54 | 35 | 3 | <b>THE TUBES</b> —I Don't Want To Wait Anymore, Capitol     |
| 3  | <b>THE PRETENDERS</b> —Pretenders II, Sire                | 55 | 36 | 3 | <b>BILLY SQUIER</b> —Lonely Is The Night, Capitol           |
| 4  | <b>ELECTRIC LIGHT ORCHESTRA</b> —Time, Jet                | 56 | 58 | 4 | <b>JOE VITALE</b> —Lady On The Rock, Elektra                |
| 5  | <b>ANY TROUBLE</b> —Wheels In Motion, Stiff               | 57 | 48 | 4 | <b>UNION</b> —Main Street U.S.A., Portrait                  |
| 6  | <b>DEBBIE HARRY</b> —KooKoo, Chrysalis                    | 58 | 53 | 3 | <b>DEVO</b> —Working In A Coal Mine, Full Moon/Asylum       |
| 7  | <b>SMIFF AND THE TEARS</b> —Love Action, MCA              | 59 | 43 | 6 | <b>MICK FLEETWOOD</b> —Rattlesnake Shake, RCA               |
| 8  | <b>IAN HUNTER</b> —Short Back 'N' Sides, Chrysalis        | 60 | 25 | 6 | <b>GARY WRIGHT</b> —I Really Want To Know You, Warner Bros. |
| 9  | <b>DEF LEPPARD</b> —High & Dry, Mercury                   |    |    |   |   |
| 10 | <b>WHITFORD/ST. HOLMES</b> —Whitford/St. Holmes, Columbia |    |    |   |   |

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

## Radio Specials

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

Aug. 21-23, **Ted Nugent**, NBC Source, two hours.

Aug. 21-23, **Box Car Willie**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 22-23, **Hall & Oates**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 23, **Tubes**, King Biscuit Flower Hour, ABC, FM, one hour.

Aug. 23, **Ian Hunter, Mark Hamill** in interviews; **Hilly Michaels** in performance, Robert Klein Show, Forben Enterprises, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Vox Jox

• Continued from page 26

by **Scott Miller**, former mid-day personality. . . . The Laugh Machine comedy show will debut this fall for the Progressive Radio Network. . . . WONO-FM Syracuse has become WRRB-FM carrying TM's Great American Country. It was squeezed out of the beautiful music market by two other stations, and is now jousting with country WSEN-FM Baldwinsville. . . . WWLE-AM Cornwall-on-Hudson has become WCRR-AM. The station has also changed ownership, and is "evolving" towards an adult contemporary format with a selection of rock oldies.

**Thomas A. DeLong** is producing and hosting a 13-week spin off of his prize-winning "Mighty Music Box," for WVOF-FM Fairfield, Conn. . . . WLAD AM-FM Danbury is sponsoring its second annual Drinkathon weekend Sept. 4. Personality **Vinnie James** will be drinking a shot of scotch every 20 minutes, from 4 p.m. until he cannot talk to his listeners. Station announcers will be reminding listeners to stay off the roads when drinking.

**Diane Cohen** goes to WSGO-AM-FM Oswego, N.Y., from WKFM-FM Fulton and will handle the afternoon shift. . . . **Sue Mink** is the new late night weekend jock at KNAC-FM Long Beach. . . . **Don Walton** is resigning as music director of KFDI-AM-FM Wichita, where he has been for 17 years. He is planning to devote full time to his new production and management company. . . . WSTU-AM Stuart, Fla.'s afternoon drive DJ, **Gary Miller**, suffered a broken leg and three broken ribs in a car accident. He will be out of action for at least three months.

**Mark Lipsky** has been appointed to the newly created position of promotion manager at WPEN-AM/WMGK-FM Philadelphia. He's been associate director of creative services at the stations for the past two years.

**Alison Steele**, the night bird out of the WNEW-AM jock lineup after a 15-year perch on WNEW-AM-FM, is exploring television options. She has been succeeded by **Ray Otis**, who used to pull air shifts at WDJZ-AM Bridgeport and WTFM-FM New York. . . . **Bruce Bradley** abandons WBZ-AM in Boston to do morning drive on WYNY-FM New York. . . . **Gary Craig** has assumed morning hosting chores at Hartford's WTIC-FM. The 10-year broadcast veteran moved to the Connecticut station from WBT-AM Charlotte. . . . **Phil Parr**, the morning

personality at KIPR-FM Diboll, Texas, has assumed the director position as well.

**Tom Dawson**, vice president, division services at CBS radio, has been appointed to the newly created post of vice president, market development. . . . **William L. Dalton** has moved to WXTR-AM-FM Alexandria, Va., as president and general manager. **Paul Robinson** will assume responsibility as p.d. there. . . . **Mark Lipsky** has been appointed promotion manager for WPEN-AM WMGK-FM Philadelphia.

To mark the celebration of Bahamian Independent Day, Miami station WVCG-AM broadcast the afternoon drive-time show live from Nassau in the Bahamas.

**DeWayne Dancer** is promoted from program director to operations manager at KNOK-AM-FM Dallas/Ft. Worth. Dancer will continue to program KNOK-FM.

**Rick Hansen**, formerly manager of station operations at KTAC-AM Tacoma and marketing director at KJR-AM Seattle has organized Champion Broadcasting Services in Seattle. Champion has just agreed to purchase KMED-AM Medford, Ore., from Northstar Broadcasting of California. In addition to purchasing radio stations, Champion is a program and sales consultant firm providing management and financial advice to new or troubled radio properties.

### Bubbling Under The HOT 100

- 101—OUR LIPS ARE SEALED, The Go-Go's, I.R.S. 9901 (A&M)
- 102—TEARDROPS, George Harrison, Dark Horse 49785 (Warner Bros.)
- 103—JUST BE MY LADY, Larry Graham, Warner Bros. 49774
- 104—LIVE NOW PAY LATER, Foghat, Bearsville 49792 (Warner Bros.)
- 105—AIMING AT YOUR HEART, The Temptations, Gordy 7208 (Motown)
- 106—MEMPHIS, Fred Knoblock, Scotti Brothers 5-02434 (Epic)
- 107—HEAVEN, Carl Wilson, Caribou 6-02136 (Epic)
- 108—WHAT HE'S GOT, The Producers, Portrait 24-02445 (Epic)
- 109—DANCIN' THE NIGHT AWAY, Voggue, Atlantic 3847
- 110—MAMA LIED, Phil Gentili, Portrait 24-02400 (Epic)

### Bubbling Under The Top LPs

- 201—THE STRIKERS, The Strikers, Prelude PRL 14100
- 202—MILLIE JACKSON, Just A Lil' Bit Country, Spring SP-1-6732 (Polygram)
- 203—BALANCE, Balance, Portrait NFR 37537 (Epic)
- 204—YELLOWJACKETS, Yellowjackets, Warner Bros. BSK 3573
- 205—BOBBY BROOM, Clean Sweep, Arista/GRP GRP-5504
- 206—FRANK MARINO, The Power Of Rock And Roll, Columbia FC 37099
- 207—KITTYHAWK, Race For The Oasis, EMI-America ST-17053
- 208—SUE ANN, Sue Ann, Warner Bros. BSK 3562
- 209—VARIOUS ARTISTS, Seize The Beat, Island IL 9667 (Warner Bros.)
- 210—EDDIE KENDRICKS, Love Keys, Atlantic SD 19294

# Billboard® Adult Contemporary

Survey For Week Ending 8/22/81

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| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)   |
|-----------|-----------|----------------|---|
| ☆         | 2         | 9              | TOUCH ME WHEN WE'RE DANCING<br>Carpenters, A&M 2344 (Welk, BMI)   |
| ☆         | 4         | 11             | QUEEN OF HEARTS<br>Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)   |
| ☆         | 5         | 7              | ENDLESS LOVE<br>Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)                                 |
| ☆         | 1         | 11             | I DON'T NEED YOU ●<br>Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)   |
| ☆         | 6         | 12             | IT'S NOW OR NEVER<br>John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP)   |
| ☆         | 11        | 4              | STEP BY STEP<br>Eddie Rabbitt, Elektra 47174 (Briarpatch/DebDave, BMI)  |
| ☆         | 7         | 8              | NO GETTIN' OVER ME<br>Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)   |
| ☆         | 8         | 10             | SLOW HAND<br>Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)         |
| ☆         | 9         | 3              | 14 THE ONE THAT YOU LOVE<br>Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)                                       |
| ☆         | 10        | 10             | 12 TIME<br>The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI)   |
| ☆         | 11        | 9              | 11 HEARTS<br>Marty Balin, EMI-America 8084 (Mercury Shoes/Great Pyramid, BMI)   |
| ☆         | 14        | 10             | FEELS SO RIGHT<br>Alabama, RCA 12246 (Maypop, BMI)  |
| ☆         | 13        | 13             | 13 THEME FROM "GREATEST AMERICAN HERO"<br>Joey Scarbury, Elektra 47147 (Not Listed)                                       |
| ☆         | 16        | 9              | SOME DAYS ARE DIAMONDS<br>John Denver, RCA 12246 (Tree, BMI)  |
| ☆         | 20        | 5              | THAT OLD SONG<br>Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)   |
| ☆         | 18        | 7              | COOL LOVE<br>Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)  |
| ☆         | 17        | 12             | 13 BOY FROM NEW YORK CITY<br>Manhattan Transfer, Atlantic 3816 (Trio, BMI)  |
| ☆         | 18        | 15             | 13 ELVIRA<br>The Oak Ridge Boys, MCA 51084 (Acuff-Rose, BMI)  |
| ☆         | 19        | 19             | 7 LADY YOU BRING ME UP<br>Commodores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP)                                |
| ☆         | 23        | 4              | IT'S JUST THE SUN<br>Don McClean, Millennium 11809 (RCA) (Benny Brd, BMI)   |
| ☆         | 21        | 21             | 6 LOVE ON A TWO WAY STREET<br>Stacy Lattisaw, Cotillion 46015 (Atlantic) (Gambi, BMI)                                     |
| ☆         | 24        | 5              | FOR YOUR EYES ONLY<br>Sheena Easton, Liberty 1418 (United Artists, ASCAP)   |
| ☆         | 25        | 5              | YOU DON'T KNOW ME<br>Mickey Gilley, Epic 14-02172 (Rightsong, BMI)  |
| ☆         | 34        | 3              | A HEART IN NEW YORK<br>Art Garfunkel, Columbia 18-02307 (Irving, BMI)   |
| ☆         | 28        | 4              | MAGIC MAN<br>Herb Alpert, A&M 2356 (Almo, ASCAP/Irving, BMI)  |
| ☆         | 33        | 3              | THE BEACH BOYS MEDLEY<br>The Beach Boys, Capitol 5030 (Not Listed)  |
| ☆         | 29        | 4              | FOX<br>George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)  |
| ☆         | 30        | 4              | SUMMER'S HERE<br>James Taylor, Columbia 11-02093 (Country Road, BMI)  |
| ☆         | 31        | 4              | CHLOE<br>Elton John, Geffen 49788 (Warner Bros.) (Intersong, ASCAP)   |
| ☆         | 35        | 2              | WE'RE IN THIS LOVE TOGETHER<br>Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)                               |
| ☆         | NEW ENTRY | NEW ENTRY      | ARTHUR'S THEME<br>Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)  |
| ☆         | 32        | 4              | REALLY WANNA KNOW YOU<br>Gary Wright, Warner Bros. 49769 (Almo/Canada/High Wave, ASCAP)                                   |
| ☆         | 37        | 2              | I COULD NEVER MISS YOU<br>Lulu, Alfa 7006 (Abesongs, BMI)   |
| ☆         | 38        | 2              | WHO'S CRYING NOW<br>Journey, Columbia 18-02241 (Weed High Nightmare, BMI)   |
| ☆         | 35        | 17             | 14 ALL THOSE YEARS AGO<br>George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)                              |
| ☆         | 40        | 2              | MIRACLES<br>Don Williams, MCA 51134 (Dick James, BMI)   |
| ☆         | NEW ENTRY | NEW ENTRY      | THE VOICE<br>The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)  |
| ☆         | 38        | 9              | WE DON'T HAVE TO HOLD OUT<br>Anne Murray, Capitol 5013 (Balmur, CAPAC)  |
| ☆         | NEW ENTRY | NEW ENTRY      | ALL I HAVE TO DO IS DREAM<br>Andy Gibb And Victoria Principal, RSO 1065 (Polygram) (House Of Bryant, BMI)                 |
| ☆         | 40        | 22             | 15 PROMISES<br>Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell, BMI)  |
| ☆         | 41        | 45             | 2 DON'T GIVE IT UP<br>Robbie Patton, Liberty 1420 (Adel, ASCAP)   |
| ☆         | 42        | 27             | 12 MODERN GIRL<br>Sheena Easton, EMI-America 8080 (Pendulum/Sea Shanty/Unichappell, BMI)                                  |
| ☆         | 43        | 43             | 6 EVERLASTING LOVE<br>Rex Smith/Rachel Sweet, Columbia 18-02169 (Rising Sons, BMI)  |
| ☆         | 44        | 36             | 13 SWEET BABY<br>Stanley Clarke & George Duke, Epic 19-01052 (Mycenae, ASCAP)   |
| ☆         | 45        | 41             | 15 SEVEN YEAR ACHE<br>Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)   |
| ☆         | 46        | 26             | 14 STRONGER THAN BEFORE<br>Carole Bayer Sager, Boardwalk 8 02054 (Unichappell/Begonia Melodies/Fedora, BMI/Valley, ASCAP) |
| ☆         | 47        | 42             | 17 AMERICA<br>Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)   |
| ☆         | 48        | 44             | 9 HEAVEN<br>Carl Wilson, Caribou 6-02136 (Epic) (Murray Gage/Schilling, ASCAP)  |
| ☆         | 49        | 47             | 10 SOME CHANGES ARE FOR GOOD<br>Dionne Warwick, Arista 0602 (Prince Street, ASCAP, Unichappell/Begonia Melodies, BMI)     |
| ☆         | 50        | 49             | 20 WHAT ARE WE DOIN' IN LOVE<br>Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)                                     |

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

## Breaking All Over!

# "FOXY"

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# Sound Business

## Japan's Denon Label 10-Year Digital Veteran

(Editor's Note: The Denon division of Japan's Nippon Columbia is playing a significant role in the history of digital recording. Alan Penschansky, Billboard's classical editor and audiophile authority, was recently at the firm's Tokyo headquarters. This is his report.)

TOKYO — Digital recording's commercial history can be traced back to 1970 in this prosperous and vital capital city. On Sept. 14th of that year, American saxophonist Steve Marcus and a group of Japanese rock musicians gathered at a session for Nippon Columbia, Japan's oldest record company. The pop/jazz/rock amalgam record, issued in Japan the following year,

and vulnerable move, and a strong and committed individual is needed to lead the way. Nippon Columbia's pioneering digital development was spearheaded by recording engineer Takeaki Anazawa, who remains in charge of the Denon recording program's technical side.

As with other labels experimenting with sound quality, Denon's move to digital began with direct-disk activity.

Explains Anazawa, "In 1969 we made six direct-to-disk records. The result was very good. We were very satisfied but it was very difficult to make classical music because it was not possible to edit."

The experiments convinced De-

By ALAN PENCHANSKY

first 14-bit digital system was in embryo. According to Anazawa, dissatisfaction with quad software quality was a signpost pointing to digital.

"It was the time of quadraphony, but the sound was very poor. We knew this kind of direction was not the future."

The proper route to four-channel sound, Anazawa believes, is through the DAD, and virtually all Denon digital master tapes have been recorded with two extra channels of ambient sound.

"I have never given up on quad," Anazawa adds. "It's very easy to make quad for DAD or three-channel. The important thing is more information, as much as possible."

Original Denon digital equipment was bulky and required two-inch video recording machines for data storage. Continual refinements in the equipment have brought a new slim-line digital processor design in addition to use of 1/4-inch videocassette data storage. Until Denon's new computer editing room is completed, however, tapes must be transferred to the large open reel video format and edited by razor blade splicing.

Denon's second digital album, featuring classical avant-garde percussionist Stomu Yamashta, was taped Jan. 11, 1971. It was issued within four months and also has been deleted. According to Denon, modifications to the experimental machine prevent either of the original digital albums to be remastered—making them rare collector's items.

Digital recorders manufactured by Denon first were used at sessions in March and April of 1972—a pop record followed by a live recording of the Smetana String Quartet in Tokyo. The latter is the earliest digital album still in the catalog.

Sales of digital machines are not being promoted by Nippon Columbia, says Anazawa, because of the high cost of the equipment. Anazawa also believes digital standardization is premature, as he expects improvements in information density capacity permitting greater tape economy. Through its professional audio division, however, Nippon Columbia has produced a two-track open reel digital recorder, made to specifications put forth by NHK. The unit was shown at the Spring AES in L.A.

One reason for the open reel design is the discomfort of many audio engineers with video recorders, explains Anazawa.

"In my own opinion helican scan digital recording is better than stationary head," the engineer says. "But sound engineers don't like the helican scan."

Denon readily admits its digital recordings have undergone a marked change in quality since 1972; not all the early recordings are of fidelity comparable to what has been achieved more recently. Areas in which strides were made include improvement of high frequency reproduction, elimination of distortion at low signal levels, and removal of some "graininess" from the sound on early machines.

One critical refinement, notes Anazawa, came when integrated circuits used in analog-to-digital and digital-to-analog conversion, began to be carefully measured for audio quality. Anazawa claims more than 70% of these components, which are purchased from U.S. manufacturers, are rejected.

"The most important part of digi-



Billboard photos by Alan Penschansky

Efficient Edits—Digital editing on large disc computer—similar to Soundstream—speeds work by 50%, according to Denon. Here, a computer programmer sets up the new system, expected to be ready in September.

tal—to get good quality—is the interface between the analog stage and the digital stage," says Anazawa. "We have to take care of both fields, not only digital, to get good quality."

"Most recording companies now are only interested in the name digital. If they get the name they are happy, but it's not sufficient."

"We have to have good digital equipment, the name itself is not so important."

"Actually," Anazawa continues, "I have not been satisfied entirely with digital equipment, even our own. It's very far from perfect and every day I have to spend time to close the gap."

"But I think within three or four years we can get good recording equipment easy," he adds.

In speaking with Japanese recording and electronics companies today there is no need to translate the English terms "DAD" and "Compact Disc." This new all-digital playback technology is a development that promises the Japanese increased international leverage, and all levels of the industry are keen on its arrival. Perhaps a dozen hardware companies, including Nippon Columbia's Denon high fidelity division, are expected to show DAD players at the big audio fair in Tokyo in October. Nippon Columbia also will have samples of the first Denon DAD records, both rock and classi-

cal, drawn from the large PCM master library.

Only a few companies around the world are likely to develop Compact Disc manufacture capability, says Anazawa. At Denon's manufacturing plant in Kawasaki, south of the capital, development of the manufacturing process is taking place under wraps.

"The DAD production plant is very, very expensive," says Anazawa. "We have to spend a lot of money and there will be quite a few record companies who cannot spend that much. There will be 10, 12 or less than 15 companies that have DAD pressing plants in the world."

Anazawa looks to DAD as a giant boost for Denon, which can release a flood of digital master recordings from the start.

"We can use all the masters we have made, we can easily transfer them to DAD," he comments. "At the time of starting DAD we can prepare 200 or 400 titles, even quadraphony."

The Kawasaki plant is one of three or four DAD test manufacture sites in Japan. "At the end of next year we will change from a test plant to a real plant. We have to be very careful about this matter because we have to see the market condition," says Anazawa.

Manufacturing conditions similar  
(Continued on page 34)



Digital Patch—The spacious Studio A at Nippon Columbia's headquarters in Akasaka, Tokyo, one of four new rooms opened in 1980 at a reported \$5 million cost. Digital equipment, centrally located in the building, is connected by patch.

quietly disappeared but not before securing a place in the history books.

With that first album cut from a digital master tape, Nippon Columbia launched a digital recording program that formally celebrates its 10th anniversary in 1982. More than 350 Denon-label digital albums later, the company is continuing its heavy involvement in the new technology. This fall, Nippon Columbia will open a disc computer editing facility for digital audio and will be among the first Japanese companies bringing out Compact Disc digital audio hardware and software.

The changeover to digital is conceivably the biggest technological shift in record business history. At Nippon Columbia, which specializes in classical and jazz recordings rather than Western pop, the transition has come in a carefully researched series of distinct improvements made in audible quality, economy and simplicity of operation.

A change from tried and true business methods can be a difficult

non engineers that severe restrictions existed in analog equipment and the next year, in conjunction with NHK broadcasting, prototype digital recording machines took shape.

Quadraphonic sound was the fad during the period in which Denon's



Audio Antique—New Denon digital processors are approximately one quarter the size of this early model, now retired from active duty.

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Digital Developer—Recording engineer Takeaki Anazawa leads Denon's decade-old thrust into digital audio, seeking continual improvement in equipment quality.

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## Studio Track

Record Plant action: **Rod Stewart** continues working on material; **Jack Douglas** producing the **Knack** and employing **Chicago's** horn section for one track; **Martin Birch** producing **Black Sabbath** for Warner Bros.; **Eddie Delena** assisting; **John Boylan** producing **Seafood Mama**; **Paul Grupp** engineering; **Phil Jamtas** assisting; and the Plant's remote wing taped **Dave Mason** recently at Perkins' Palace in Pasadena.

At **Wally Heider**: **Lindsey Buckingham** working on his solo Elektra LP; **Richard Dashut** engineering; **Bill House** and **Jim Seiter** co-producing **Rocky Burnette**; **Biff Dawes** engineering; **Gene Paize** producing **Lenny Williams** for MCA; **Michael Carnevale** assisting; **Derek Lawrence** producing the **Machieval Band** for EMI Belgium; and **Dino Fekaris** producing **Curtis Mayfield**; **Don Schrotta** engineering.

**Sound Labs** sees: **Dixon House** mixing a project with producer **Mike Flicker**; **Stewart White** assisting; **Bob Gaudio** producing **Chris Christian** for Boardwalk; **Anthony D'Amico** engineering, assisted by **Patrick von Wiegandt**; **Roger Young** engineering the **Carpenters**; **Stewart Whitmore** assisting; and **Gary Klein** producing tracks with **Rita Coolidge**; **John Arrias** engineering; **Chip Orlando** assisting.

**Karla Bonoff** working on a new LP called "Wild Heart Of The Young" at **Wildier Brothers Studios**; **Kenny Edwards** producing.

**Lindsey Buckingham** continuing work on his

solo Elektra LP at **Larrabee**; **Richard Dashut** at the console with assistance from **David Brown**; **Dennis Mays** and **Judy Clapp**. **Fleetwood Mac** also there working on a new Warner Bros. LP; **Ken Callait** and **Richard Dashut** co-producing with assistance from **Carla Fredericks** and **Sabrina Buchanek**.

**Jimmy Biondolillo** producing **Bernie Shanahan** for Expo Productions at **Media Sound**, Manhattan.

**Clive Hunt** and **Earl Chin** of **Roots Man Tru Blu Production** producing an album with **Bobby Keys** at **Dynamic Studios**, Kingston, Jamaica.

**Rory Gallagher** cutting a new LP at **Dierks Studios**, Pulheim, Germany; **Jurgen Kramer** engineering.

**Jimmy Johnson** and **Barry Beckett** co-producing **Levon Helm's** debut LP on **MSS Records/Capitol** at **Muscle Shoals Sound Studios**, Sheffield, Ala.; **Gregg Hamm** at the board; **Mary Beth McLemore** and **Pete Greene** assisting. Also there: **Beckett** completing production on **Bonnie Bramlett's** **MSS/Capitol LP**; **Hamm** engineering; **Greene** assisting; **Glenn Frey** working on overdubs, vocals and mixing on his co-production effort with **Jerry Wexler** on **Lou Ann Barton**; **Steve Melton** engineering; **Mary Beth McLemore** assisting; and **Ron Haffkine** producing **Dr. Hook** for **PolyGram International**; **Steve Melton** engineering.

## IGNORES VIDEO

# Chicago Studio Bucking Trend

By ALAN PENCHANSKY

CHICAGO—The tide toward video diversification is strong in the recording studio business, but one Chicago company is bucking the trend.

Two-year old **Studio Supply/Chicago** intends to maintain its audio specialization, believing that undiluted acoustical design expertise is its best foundation for the future.

"A lot of people are branching into video; some are even installing alarms," says **George Zraick**, **Studio Supply/Chicago** president. "I figure we'll be the only people in the country for studio design in a few years."

Zraick's company is affiliated with **Nashville's Studio Supply**, one of the best-known design and installation companies. This year Zraick expects to complete two new 24-track studios for **Chicago area clients**.

According to Zraick, many equipment firms now push video to expand their sales base. However, the decision to add video can lead to complications.

Zraick says space requirements are a major concern as is the necessary complete redesign of lighting. Zraick also notes that existing air conditioning systems often aren't designed for the extra burden the hot lights create.

Zraick's first 24-track design/installation recently was completed for **Red Productions of Chicago**. Reportedly, it is the Midwest's first **Harrison/Studer 24-track** equipped facility.

Studio and control room design were handled by **Tom Irby**, head of **Nashville's Studio Supply**. A screening room with 35mm and 16mm film and video equipment also is part of the installation.

"We got a carte blanche deal on

the construction and they allowed me to do everything I wanted to do," Zraick says. Price tag for the facility is about \$300,000.

Zraick, who emphasizes "total involvement in the client's projects," not just equipment sales, says he has turned down some work because the client was not seeking a total solution to the design problem.

One example is the **Playboy Resort** in **Lake Geneva, Wis.**, which wants a replacement public address system for its convention center. Zraick has recommended acoustical treatment for the room, noting that new equipment without redesign will only bring a marginal improvement in audio quality.

"A lot of times clients don't listen to us, and there's business we have to turn down," notes Zraick.

**Sound Factory studios**, for **Merrillville, Ind.'s Erect Records**, is Zraick's second major project. The **Irby-designed 24-track facility**, with a price tag of about \$500,000, is expected to open in **November**, according to Zraick.

Before opening **Studio Supply**, Zraick was the sales manager for **Streeterville Studios** here. Zraick, says the **Chicago studio scene** is in relatively good health today, compared to the proliferation of "for sale" signs posted in **Los Angeles**.

However, he notes, several smaller studios recently closed their doors.

## West German Audio Firm Plans Early '82 U.S. Bow

NEW YORK—A West German audio firm, **Schneider Rundfunkwerke**, will enter the U.S. market early next year. **Phil Welch**, formerly U.S. Pioneer's director of marketing, will serve as president of **Schneider North America, Ltd.**

Schneider presently supplies high fidelity systems and music centers to the **European Common Market**. The same products will be brought into this country, to "see how they shake out" here, according to **Bernard Schneider**, co-chairman of the board

of **Schneider Rundfunkwerke**.

**Phil Welch** was involved in the introduction of **Pioneer's Syscom** product line and so seems a logical choice to help launch a new line of one-brand systems. "We will approach the market from a slightly different angle than other companies," Welch explains, "in that we will deliberately go after the family and female demographics."

**Schneider North America** will be located in **central New Jersey**. Staffing will begin in **September**.

## JUST THE FACTS...

San Francisco Chronicle  
Aug. 9, 1981

## LIVELY ARTS

By Joel Selvin

MORE ROCK comes down when the Market Street City comes a New Wave... begins on September 4 with The J.R.K. Sisters... The current top three records on KFRC — "Sweet Baby" by George Duke and Stanley Clarke, "The Breakup Song" by the Greg Kihn Band and "Who's Crying Now" by Journey — were all recorded at Fantasy Records' Studio D in Berkeley, open barely one year... Randy Hansen joined Cinema... his music have appeared... V.A. has play next Wednesday... during the former band's... appears... house band behind "Rock Justice" for an hour's worth of jamming on his trademark... last Sunday at The... and sang a couple songs like the Ray Charles... Don't... Me...

**Congratulations and thanks to Stanley Clarke, George Duke, The Greg Kihn Band, and Journey.**

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## Digital Denon

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to those found in production of large scale integrated circuits will exist, **Anazawa** says.

"Quality control is exactly the same as in the integrated circuit manufacturing plant," he explains. "We have to prepare the clean room, very, very clean, the same conditions as in **Silicon Valley** in **California**."

**Anazawa** says plating of the metal used in manufacture is the biggest technical challenge. "Pressing is easy, the plating is difficult for **DAD**; it takes a longer time," he explains.

Two methods are being explored. In one a photo sensitive glass plate is etched by laser. **Anazawa** says laser etching directly onto metal also is a possibility.

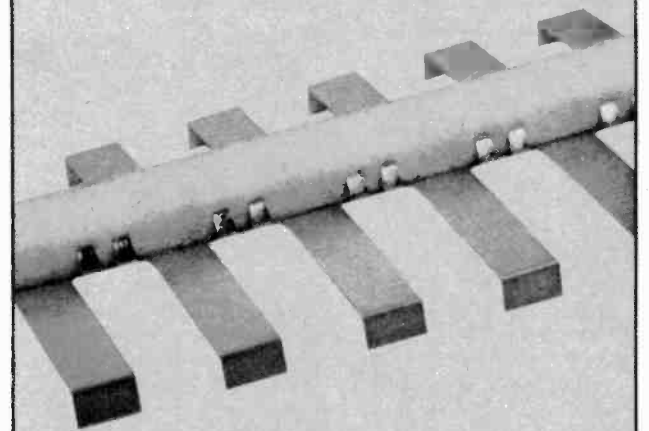
He adds, "This plant is only for audio records so it's not possible for there to be many plants in the world. Just a few companies will produce all the records."

With all Japanese companies supporting the **Philips DAD system**—in contrast to the compatibility wars in quad, video and pro digital gear—manufacturers are excited about market prospects. But at **Denon** the successor to the **Philips disk** is being thought of already.

According to **Anazawa**, the next generation **DAD** will eliminate all mechanical functions such as the **Philips system's** rotating turntable.

"Within less than 15 years there will be another **DAD** without the mechanical things," says the engineer. "It has to be."

## PRODUCTION.



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## EVENTUALLY SELF-DEFEATING?

# Rentals Sparking Controversy

• Continued from page 3

even tape sales—as a loss leader. It gets to the point that everything is a loss leader. Don't feel that you have to give everything away."

Skidmore operates a "Prime Time Club" for software exchange. After paying a one-time \$75 fee, a customer can exchange any tape for a \$10 charge. (Disney tapes are excluded from this offer.) Club members also receive discounts on various items and special offers, such as a free three-day loan of a Pioneer videodisk player.

The most intriguing Prime Time Club offer is the result of a deal worked out with RCA. A letter went out to the chain's 1,000 members informing them they could call in and make an appointment to receive the RCA disk player and two disks for five days, with no obligation to buy. According to Skidmore, "If the customer isn't interested in buying, RCA pays us \$10. If a sale is made, RCA pays the salesman \$25, and we give the customer a free disk." Skidmore added that he was excited about the plan, but that it was too early to tell what kind of response it would receive.

Discussion of the disk in general sparked a great deal of conflicting discussion. Skidmore and Gene Kahn of Columbia Video were optimistic about the disk's chances for success, but Paul Eisele, director of marketing and programming for Fotomat's Video Division, said his firm was waiting to see which format would emerge victorious before stocking videodisks. And Video To Go President Jack Freedman says disks are slow sellers.

George Atkinson, president of the Video Station chain, was the most outspoken against videodisks. After he expressed his opinion, panel moderator Gene Silverman, president of the Michigan-based distributor Video Trend, said a few words on behalf of the play-back only systems. "You can't have a negative jury before a trial," he pointed out.

"The real trial is in the next year or two. You can't judge a product's potential in 90 days."

Another debate centered around the sale of used videocassettes. Fotomat's Eisele stated that there is a rental "window" of 12 or 15 weeks, when a new tape has been released and interest is high. "You have to overbuy at first to satisfy the demand," he said. Fotomat runs quarterly sales of rental product after demand has decreased. As an example, he pointed out that 80% of the rental volume of "10" came within the first three months of the film's release.

Video Station, by comparison, does not discount used tapes, but prefers to keep them in inventory. "Why get rid of them," asked Atkin-

son, "unless you want to raise capital to buy new releases? As the pipeline widens, there are new people every day who haven't seen the tape. He also said that rentals often work to boost sales. Sometimes people rent a tape to "preview" it, then decide they want to buy. The rental charge in that case is deducted from the purchase price. "This doesn't happen often, though," he conceded.

Columbia Video takes tapes that have been rented, puts a special sleeve on them to distinguish them from new product, and shrink-wraps them. Video Corner runs a 20%-off sale twice a year and also offers used tapes for sale at \$15, \$25 and \$30, depending on their condition.

## New Videocassette Titles Unveiled At NARM Meet

NEW YORK—"Tess," "History Of The World, Vol. 1," "Legend Of The Lone Ranger," and "Clash Of The Titans" are some of the newer videocassette movie titles software dealers can expect from major suppliers this fall.

Additionally, a videocassette of the recent wedding of England's Prince Charles to the Lady Diana Spencer will be marketed in the U.S. later this year.

Major suppliers revealed new titles at a special "New Products Presentations" at NARM's video convention last week here.

A breakdown includes:

- Columbia Home Pictures: "Tess," "Seems Like Old Times," "Wholly Moses," "Used Cars," "Hot Stuff," "And Justice For All" and "When A Stranger Calls."

- Nostalgia Merchant: "The Quiet Man," "The Fighting Seabees," "The Bohemian Girl," "Flight To Mars," "Invaders From Mars," "Destination Moon" and "Space Control."

- Walt Disney Home Video: "The Apple Dumpling Gang Rides Again," "Gus," "Dumbo," "Davey Crockett & The River Pirates," "The One And Only Original Family Band," "The Absent Minded Professor" and "The Many Adventures Of Winnie The Pooh."

- EVI: "The Royal Wedding," "Massacre At Central High," "The Castle Of Fu Manchu" and "Sinai Commandos."

- Magnetic Video: "History Of The World, Vol. 1," "Casablanca," "Legend Of The Lone Ranger," "The Dogs Of War" and "The Great Muppet Caper."

- MGM/CBS: "Clash Of The Titans," "On The Town," "Guys & Dolls," "Bells Are Ringing," "A Day At The Races," "Captains Courageous," "Tarzan The Ape Man," "Lolita," and "Live Infidelity" (REO Speedwagon Concert).

- VCI: "Kingdom Of The Spiders," "The Night Visitor," "Beckett" and "Quacker Fortune Has a Cousin In The Bronx."

Karl Video expects to market four new self-improvement cassettes covering self-defense, home repair, how to stop smoking and photography.

JIM McCULLAUGH

## FOR SOFTWARE SPECIALISTS:

# Retail Trade Group Proposed

• Continued from page 1

Morowitz believes prerecorded video programming to be a "unique" sector of the emerging home video industry.

Additionally, Morowitz officially invited NARM to handle the administration of the new association and formally invited interested parties to contact him. NARM's Pat Gorlick or Noel Gimbel, president of Sound/Video Unlimited.

Morowitz, who does not see any existing trade group or association able to address itself properly to the needs of video software specialists, sees group activities as consisting of the writing and distribution of a newsletter, lobbying efforts and the beginning of real "grass roots effort" to fight video piracy and bootlegging.

He, maybe idealistically, also sees a very egalitarian group where each member is equal with one vote and one that would not have an ineffective bureaucratic structure.

The group would be governed by "openness, honesty and co-operation."

Four board meetings per year would be targeted, two in tandem with the January and June CES con-

ventions, one in conjunction with NARM's yearly convention, and another separate meet.

Morowitz also used the keynote podium as a vehicle to reaffirm his belief that the home video business is more viable and profitable as a sales—not rental—business.

Earlier, featured speaker Dr. Theodore Levitt, Harvard Graduate School of Business, suggested that studies thus far on the still young video industry clearly indicate that consumers prefer to rent.

Even if prerecorded titles drop from \$60 to \$30 next year, likely, Levitt contended that rental would still be preferable because of the sale/rental price differential.

## U.K. Society Chief Lauds Stance

LONDON—Government recognition that penalties for piracy are presently "far too low," as underlined in its recent Green Paper on copyright reform (Billboard, July 25, 1981) is welcomed with "delight" by the Video Copyright Protection Society Ltd. here.

Says chief executive Peter Lord:

"We further suggested that the industry would be better off if a generally accepted rental plan could be devised by motion picture studios which would interface at retail with a "black box" computer-linked gadget which would not only record the transactions, allow the studios to participate in rental dollars, but also give suppliers, distributors and retailers invaluable market data information.

Retailers would be linked to distributors, he suggested, by telephone lines."

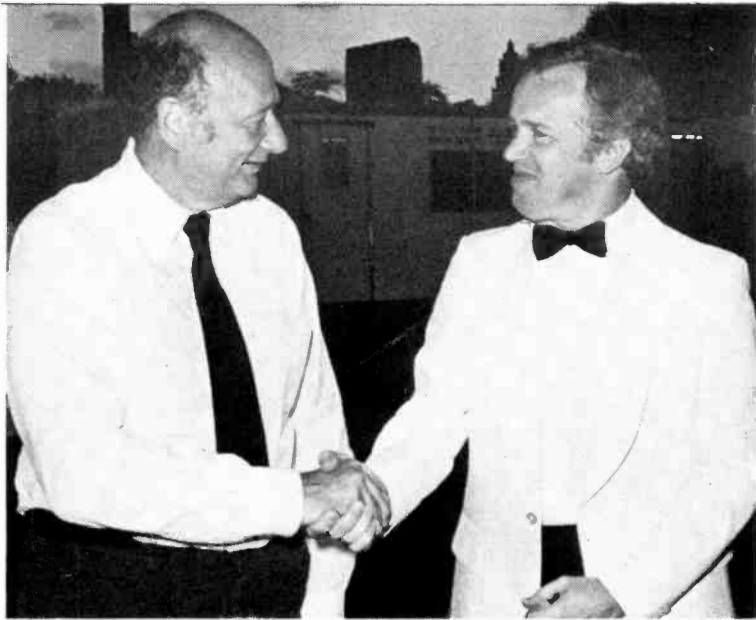
"That kind of electronic gadgetry will be in your stores anyway in two to three years. It already exists in certain operations."

# Videocassette Top 40

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| This Week | Last Position | Weeks on Chart | TITLE<br>Copyright Owner, Distributor, Catalog Number                                       |
|-----------|---------------|----------------|---|
| 1         | 1             | 11             | <b>ORDINARY PEOPLE</b><br>Paramount Pictures, Paramount Home Video 8964                     |
| 2         | 3             | 28             | <b>AIRPLANE (ITA)</b><br>Paramount Pictures, Paramount Home Video 1305                      |
| 3         | 6             | 5              | <b>THE GREAT SANTINI</b><br>Warner Bros. Inc., Warner Home Video OR 22010                   |
| 4         | 2             | 23             | <b>9 TO 5 (ITA)</b><br>20th Century-Fox Films, Magnetic Video 1099                          |
| 5         | 9             | 15             | <b>SUPERMAN ▲ (ITA)</b><br>D.C. Comics, Warner Home Video WB-1013                           |
| 6         | 4             | 11             | <b>ELEPHANT MAN (ITA)</b><br>Paramount Pictures, Paramount Home Video 1347                  |
| 7         | 15            | 5              | <b>AND JUSTICE FOR ALL</b><br>Columbia Pictures 10015                                       |
| 8         | 5             | 27             | <b>CADDYSHACK (ITA)</b><br>Warner Bros. Inc., Warner Home Video OR 2005                     |
| 9         | 7             | 11             | <b>POPEYE (ITA)</b><br>Paramount Pictures, Paramount Home Video 1171                        |
| 10        | 13            | 4              | <b>THE INCREDIBLE SHRINKING WOMAN</b><br>MCA 66027  |
| 11        | 11            | 6              | <b>BLACK STALLION (ITA)</b><br>United Artists, Magnetic Video 4503                          |
| 12        | 22            | 3              | <b>LAST TANGO IN PARIS</b><br>United Artists, Magnetic Video 4507                           |
| 13        | 23            | 2              | <b>CASABLANCA</b><br>United Artists, Magnetic Video 4514                                    |
| 14        | 17            | 6              | <b>LA CAGE AUX FOLLES</b><br>United Artists, Magnetic Video 4506                            |
| 15        | 14            | 17             | <b>SOMEWHERE IN TIME</b><br>Universal City Studios Inc., MCA Distributing Corporation 66024 |
| 16        | 12            | 28             | <b>BEING THERE</b><br>MGM/CBS Home Video 60026  |
| 17        | 29            | 2              | <b>WEST SIDE STORY</b><br>United Artists, Magnetic Video 4519                               |
| 18        | 8             | 9              | <b>YOUNG FRANKENSTEIN (ITA)</b><br>20th Century-Fox Films, Magnetic Video 1103              |
| 19        | 16            | 6              | <b>HIGH ANXIETY</b><br>20th Century Fox, Magnetic Video 1107                                |
| 20        | 10            | 25             | <b>FAME (ITA)</b><br>MGM/CBS Home Video M70027  |
| 21        | 24            | 58             | <b>ALIEN ▲ (ITA)</b><br>20th Century-Fox Films, Magnetic Video 1090                         |
| 22        | 32            | 23             | <b>FLASH GORDON</b><br>Universal City Studios Inc., MCA Distributing Corporation 66022      |
| 23        | 27            | 4              | <b>LET IT BE</b><br>United Artists, Magnetic Video 4508                                     |
| 24        | 31            | 11             | <b>A CHANGE OF SEASONS</b><br>20th Century-Fox Films, Magnetic Video 1104                   |
| 25        | 25            | 4              | <b>MELVIN &amp; HOWARD</b><br>MCA 66026   |
| 26        | 18            | 38             | <b>STAR TREK (ITA)</b><br>Paramount Pictures, Paramount Home Video 8858                     |
| 27        | 21            | 9              | <b>HOP SCOTCH</b><br>20th Century-Fox Films, Magnetic Video 4072                            |
| 28        | 19            | 6              | <b>PINK PANTHER (ITA)</b><br>United Artists, Magnetic Video 4509                            |
| 29        | NEW ENTRY     |                | <b>WHEN A STRANGER CALLS</b><br>Columbia Pictures 10560                                     |
| 30        | NEW ENTRY     |                | <b>M*A*S*H (ITA)</b><br>20th Century Fox, Magnetic Video 1038                               |
| 31        | 20            | 5              | <b>WINNIE THE POOH</b><br>Walt Disney Films 25  |
| 32        | 33            | 2              | <b>FRIDAY THE 13TH</b><br>Paramount Pictures 1395   |
| 33        | 40            | 15             | <b>CABARET</b><br>MGM/CBS Home Video 70035  |
| 34        | NEW ENTRY     |                | <b>BAREFOOT CONTESSA</b><br>United Artists, Magnetic Video 4505                             |
| 35        | 39            | 9              | <b>2001: A SPACE ODYSSEY (ITA)</b><br>CBS/MGM M 700002                                      |
| 36        | 34            | 5              | <b>THE FIENDISH PLOT OF DR. FU MAN CHU</b><br>Warner Bros. Inc., Warner Home Video OR 22014 |
| 37        | 38            | 9              | <b>INSIDE MOVES</b><br>20th Century-Fox Films, Magnetic Video 9011                          |
| 38        | 37            | 4              | <b>JOHN LENNON: PORTRAIT OF A LEGEND</b><br>KVC 030   |
| 39        | 36            | 4              | <b>I SPIT ON YOUR GRAVE</b><br>Wizard Video 9209  |
| 40        | 35            | 2              | <b>THE QUIET MAN</b><br>Nostalgia Merchants 0303  |

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**GREATS GREET**—New York Mayor Ed Koch and conductor Edo de Waart exchange greetings before the opening New York Philharmonic 1981 Parks Concert. De Waart conducted Barber's "School For Scandal" Overture, Berlioz "Symphonie Fantastique" and Tchaikovsky's "1812 Overture."

IN 1ST U.S. CONTEST

## Double Basses Due Cincy Duel

CHICAGO—Jazz and classical double bass players will have the opportunity to exhibit their talents at a new international solo competition.

The Zimmermann-Mingus Double Bass Competition will be held for the first time Nov. 19-22 in Cincinnati. The competition is a joint project of the International Society of Bassists and the Univ. of Cincinnati College-Conservatory of Music.

The competition will offer a \$1,000 first prize in the jazz and classical categories. Top winners also will take part in a concert with bassists Francois Rabbath and Eddie Gomez, slated to be recorded.

According to sponsors, the Zimmermann-Mingus Competition is the first double bass solo contest ever held in the U.S. The competition

also will include workshops and exhibits by double bass manufacturers.

Scheduled to serve as judges and clinicians are many of the world's celebrated bassists, including Ray Brown, Red Calender, Ron Carter, Lucas Drew, Paul Ellison, David Freisen, Robert Gladstone, Eddie Gomez, Barry Green, Murray Grodner, Milton Hinton, Michael Moore, Eldon Obrecht, Frank Proto, Francois Rabbath, Rufus Reid, Roger Ruggeri, Stuart Sanket, Bertram Turetzky, Miroslav Vitous and David Walter.

The competition is named to honor two legendary double bassists, jazz immortal Charles Mingus and revered classical teacher Frederick Zimmermann.

Competition and workshop registrants also will attend Cincinnati Symphony concerts Nov. 20 and 21 featuring the world premiere of Concerto for Double Bass and Orchestra No. 2 by Frank Proto, with Francois Rabbath as soloist. For information: International Society of Bassists, Univ. of Cincinnati College-Conservatory of Music, Cincinnati, Ohio 45221.

## 'Napoleon' Track LP Scheduled By CBS

CHICAGO—CBS Records will issue a recording of music created for the revival of "Napoleon," the 1927 Abel Gance silent film.

The 4½-hour motion picture, long thought to be lost, is being shown with a live symphony orchestra in major U.S. cities. Responsible for the reconstruction of the film is director Francis Ford Coppola. Composer Carmine Coppola, the director's father, penned several original pieces in addition to arranging 19th century classical works for the revival.

According to CBS, Coppola's original music was recorded by the Milan Symphony Orchestra led by the composer. The record is being

prepared by CBS's Masterworks division, although it will be part of a special FM prefix series for classical albums with broad commercial potential. The label says release plans may include issuance of "Josephine's Theme," the love melody, as a single.

According to CBS, theatrical showing of the picture with the recorded soundtrack will begin in 1982.

Cities in which upcoming showings are slated include Minneapolis, Providence, R.I., New York, San Francisco, Detroit, Boston, Miami and Oakland. The recording was produced by Michael Bernicker and Carmine Coppola.

## Irish Claddagh Records John Field's 7 Concertos

DUBLIN — Claddagh Records here has completed what it claims is its biggest-ever project, the recording of John Field's seven concertos in preparation for the composer's bicentennial next year.

Recorded in Maynooth, the package features pianist John O'Connor and is produced by James Mallinson.

Gareth Browne, Claddagh chairman, says: "In fact, this is one of the most ambitious ventures in the Irish music business. It's the first time all seven concertos have been recorded as a set, and four of them have never been recorded before."

"We need sales of 2,000 sets to break even, but we're now looking into sponsorship ideas and advance subscriptions."

RTE television here is making a major series of seven musical documentaries about Field's life and music, the first including his Concerto No. 1.

Field was born in Dublin, 1782, son of a music teacher. At 11, he went to Bath, then London, where he apprenticed to the noted pianist and teacher, Clementi. He later spent many years in Russia, where he was known as "Russian Field." He died in Moscow in 1837.

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## Classical Notes

What's special at Deutsche Grammophon these days? A new \$6.98 series designed to attract novice classical buyers is special—it's called Special. Six album/cassette titles set to be issued this month are "The Magic Of The Waltz," "Für Elise," "Moonlight Sonata," "Great Bach Organ Works," "Enchantment" and "Peer Gynt Suite." A romantic full color photograph will grace the cover of each light classical program, and performances—pulled from earlier issues—feature top names such as Karajan, Kubelik, Ozawa, Karl Richter, Kempf, Gilels and Vasary. It's DG's first shot at the introductory buyer—a market segment some believe to be large and largely unexplored—and the label is promising releases several times per year. . . . Britain's Chandos Records has proven with several excellent digital recordings that it is a force on the international audiophile scene. Now Chandos offers a two-record set of Tchaikovsky orchestral music said to be "rare and unknown." The digitally recorded set features 34-year-old Australian conductor Geoffrey Simon leading the London Symphony in premiere recordings of "Romeo And Juliet" in its original

version and the complete "Hamlet" incidental music. Rounding out the collection are "Festival Overture On The Danish National Anthem," two Entr'actes from "Mazeppa," "Battle Of Poltava" and "Cossack Dance." Brilly Imports is promising shipment by early fall. ALAN PENCHANSKY

## NPR To Bow Baroque Series

CHICAGO—"Cathedral, Court And Countryside," an exploration of music from the Middle Ages through the early Baroque, will debut on National Public Radio stations in October.

The 13-part series, produced by NPR, will feature commentary by critic and musicologist Nicholas Kenyon. Ensembles to be heard include the Boston Camerata, the Folger Consort, the Deller Consort and Les Menestriers.

# Publishing

## Composer Guild: National Hopes New President Warren Seeks To Expand Membership

By PAUL GREIN

LOS ANGELES—The Composers & Lyricists Guild of America is seeking to expand its membership under newly elected president Richard Warren.

The guild, which represents most of the composers and lyricists who write for television and film, is now going after more songwriters. It's also aiming to expand its membership base beyond the L.A. composing community, which according to Warren comprises 85% to 90% of its membership at the moment.

"I'm trying to make it a national organization," Warren explains. "I'm having negotiations with groups in New York, Chicago, Nashville, Dallas and Atlanta so we can line up an affiliation of all the

organizations. It will add to the strength of our group and give them the visibility they need.

"There are some jingles groups in Chicago, record organizations in Nashville and symphonic and classical composers groups in New York that we may link up with. And already we're forming liaisons with other organizations in town, such as Women In Film, whose goals we feel are similar to ours.

"We're also in the process of getting some sort of certification again. In 1960, the guild was certified as a labor union by the National Labor Relations Board.

"In 1968, the guild began negotiations which later turned into the litigation of Bernstein et al vs. Para-

mount and Universal. Screen composers were trying to regain the copyright to all their music. For eight years, from 1971 to '79, this litigation took precedence over everything else. Now I'm hoping to put the guild back to active work again for its members."

This isn't the first time the concept of the guild has been expanded. "The association was started in the late '40s," Warren says, "and was originally called the Screen Composers Assn. Only later did it open up to lyricists who work in film. Now we're trying to expand that enormously."

Warren, 29, who's active in tv series scoring and as musical direc-

(Continued on page 61)



**FORMATIVE TALK**—Composer and ASCAP board member Morton Gould, left, and Ainslee Cox, music director of the Guggenheim Concert Band, point to an exhibit of John Philip Sousa memorabilia at New York's Lincoln Center. Gould lectured on "(Victor) Herbert and Sousa and the Formation of the American Society of Composers, Authors and Publishers" recently at Lincoln Center.

### HITS TOP 10 ON 3 CHARTS

## Lyricist John Bettis Revels In Versatility

By ROB HOERBURGER

NEW YORK—The Pointer Sisters' sinuous smash "Slow Hand" stands almost at the opposite end of the pop spectrum from the Carpenters' breezy "Top Of The World." But John Bettis, the lyricist of both, thrives on the versatility needed to craft such different kinds of pop songs.

"Slow Hand" moves into the top 10 on the soul chart this week, making Bettis one of the few songwriters to achieve top 10 success on the pop, soul and country charts. Yet for years he was known only as Richard Carpenter's lyricist, through a number of what Bettis calls "autobiographical" songs, including "Goodbye To Love" and "Yesterday Once More." Bettis only began to establish a separate identity when he worked with Jackie DeShannon on her "New Arrangement" LP in 1975.

"Jackie has a great ear for when you're telling the truth," Bettis says. "She would say 'John, you're lying again.' The technical side of songwriting always came easily to me. Jackie helped give me a tone of voice."

After his work on the DeShannon LP and the Carpenters' "A Kind Of Hush" (1976), Bettis left Los Angeles for Nashville. "I went to Nashville just as it exploded," he says. "I spent the first few months imitating Kris Kristofferson and Willie Nelson. Then I realized the day you stop mimicking and imitating, you begin writing songs." Bettis wrote several songs with R.C. Bannon, including "Only One Love In My Life," a No. 1 country song for Ronnie Milsap in 1978.

Through his activities in Nashville, Bettis hooked up with Michael Clark, Bettis' collaborator on "Slow Hand," which marked another change in style for him. Yet the change was not entirely deliberate.

"The Pointer Sisters were the furthest (act) from our minds," Bettis says. "Slow Hand" is a mainstream song with a sensual, danceable underbeat, and I tried to make the lyrics move with the track."

Although the r&b success of "Slow Hand" may have been "accidental," as Bettis calls it, he still has a certain approach in mind when he writes lyrics for r&b or any other kind of music. "With r&b, there's an energy that's spare and accurate. When we were writing 'Slow Hand,'

every time I got close to (being) cute, Michael would start to moan and groan."

"With country, you have to be in love with the music to do it well. With rock'n'roll there's such a fine line between good and corny. A lot of three-syllable words don't belong in a 1-4-5 progression."

Bettis also approached each of his collaborators from a different viewpoint. "With Carpenter, I'm awestruck by his melodic sense, and I just try to stay dealt into the same game," Bettis says. "Jackie won't let me out of her sight. She forces me to say what I feel. With Michael, it's a 'blood on the table' thing. We once built up enough hostility that we didn't talk to each other for a month."

But no matter who the collaborator, Bettis says he finds the lyricist is of the same species but not the same breed as the composer. "It is the music business, and many records are made without a word on them," Bettis says. "The lyricist is a vehicle to allow the human voice to become an instrument."

Bettis says he would like to "take the lyric direction further by building a song so that it is a video experience, with the added dimension of sets and performers." He says he hopes this experience will lead him to writing lyrics for a Broadway show.

But for now Bettis spends most of his time writing pop songs of all kinds. He expects to begin writing again with Carpenter in the fall for the Carpenters' next LP. A song he wrote with Clark will soon be recorded by Sister Sledge, and a song written with Barry Manilow will appear on Manilow's next LP.

### Southern Writers Administer Firm

NASHVILLE—Southern Writers Group USA will administer newly formed Kent Robbins Music, Inc. created by Robbins and Buzz Cason, president of Southern Writers Group.

Robbins, writer of such country hits as "She Just Started Liking Cheatin' Songs," "You're My Jamaica" and "I'm A Stand By My Woman Man," was previously a staff writer for Pi-Gem Music in Nashville.

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PHILIPS



# Forte's Forte: An Agency Like A 'Boutique'

By ROMAN KOZAK

NEW YORK—A desire to give his artists, especially the foreign ones who formed the bulk of his client list, more personalized attention is the reason Wayne Forte says he gave up his position as head of the East Coast music department of William Morris to start his own booking agency.

Last April, in partnership with Michael Farrell, another long-time William Morris agent, Forte formed International Talent Group, which now represents such artists as Genesis, Peter Gabriel, King Crimson, Angela Bofill, the Undertones, Duran Duran, Joe Jackson, Adam & The Ants, Icehouse and others.

"The needs of foreign clients are a bit different," says Forte. "As an

agent, you are not just booking dates. You are following up on details with the managers, keeping contact with the record companies, you are in constant touch with the promoters, and sometimes you also have to do the little extra things. I got a call the other day, and somebody wanted me to check up on an instrument rental firm in Chicago.

"So you get into a little bit more than an average agent would do," he continues. "And to make a long story short, we felt we needed to do that. A full service agency is wonder-

ful, that is one that is involved in publishing, motion pictures and television, but it doesn't fill the needs of our clients. We felt we could give them something more."

Most of the acts on the International Talent roster were represented by Forte and Farrell when they were with William Morris and the artists followed when the two agents set up shop on their own.

Most of the acts signed to the new agency are for a long term, although single tour arrangements are available. Forte says that his agency is

comprehensive enough in its scope that it relieves managers abroad of the problem of setting up their own offices here.

As an example of how his agency operates, Forte cites the recent Joe Jackson tour, where Jackson played all new and unfamiliar '40s material, eschewing all his hits for the duration of the tour.

"We got a call from the manager that Joe wanted to work. I said, 'great.' It was like a Christmas present. But, he was going to do 1940s music. They wanted some nice intimate places, more cabaret-oriented, not too many big places, no theatres. And Joe had a special way he wanted to work: three days on and then a day or two off because of his voice. Little things like that, which we had to take care of."

At the time the conversation was going on, there was still a question of whether there would be an album behind the tour, or if it would come out during or after the tour. Also promoters and fans had to be told.

"Mike and I talked about it and we really didn't know what to expect. But I had faith in Jackson. That's why I represented him. I had a commitment to him. As agents we have our commitments to our artists, just as they have a commitment to us. So we talked about it and I asked the manager to send us a press release, send us something in writing that I could get out. He sent us a telex the next day."

With that Forte hand picked the venues, selecting some of the smaller halls, such as the Paradise in Boston, where Jackson first played in the U.S. The cities were also picked to find the ones where Jackson had the fans who would come see him, no matter what he did.

"The next thing we did was send all the promoters a copy of the press release and a letter, and we followed up with a phone call saying that before we commit any dates to you, read the press release, understand what it says and realize that it is not the old music. It is all new, a new thing, and it has to be promoted that way. You have to get the press release out to all the local newspapers, before you even advertise the dates. I don't want a hint about any dates

until the kids have read about it.

"They did it, a couple of weeks later we set the dates and then they advertised," Forte continues. "Then the momentum started growing and there was a groundswell toward the end of the tour."

One problem that came up was that the promoters did not know how to advertise the Jackson dates on radio. Forte says he called the manager in London who prepared a special tape from the album which Forte edited into a long and short radio spot. A&M then made copies which were sent to the promoters.

Though there are only two agents and two assistants at International Talent Group, the agency handles 16 clients and can go up to 24 as the maximum number. Forte says he can handle so many and still keep the "boutique agency" feel he wants, because foreign acts tour the U.S. only once every year or two, and rarely are there more than three or four acts on the road at the same time.

Forte says that both because of his interest in the music, and because of his temperament as a "maverick" who backs the underdog, during his stay at William Morris he concentrated on new music. Subsequently many of the acts he represents now are new wave oriented.

Forte says it is not difficult to book new wave acts. What is difficult, he says, is building a career for these artists. In the U.S., he says, "the new wave connotation is still a deterrent."

Forte has also been an early supporter of the rock ballroom venues, and while not every town in the U.S. has its Ritz or Savoy, the situation is getting better, says Forte.

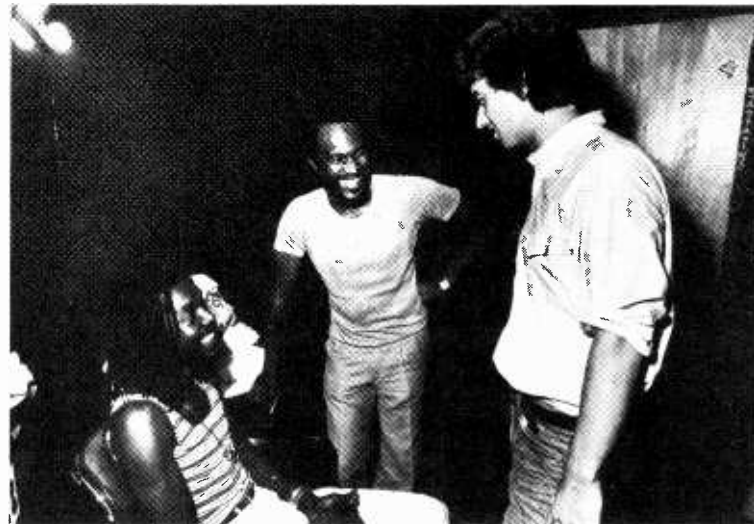
"It is now a matter of getting the real estate, and getting the people who want to get the real estate," says Forte. "One of the things we do as agents is get on the phone to tell promoters what's going on in other markets, what is successful. But you can't just have a piece of real estate if you do not constantly run it. With a ballroom, or a large club you have to create an atmosphere for the kids. They don't just want to see a band, they also want to hang out."

## Talent Pacted For Philly Fest

PHILADELPHIA — A potpourri of folk music, dancing and clogging will highlight the 20th annual Philadelphia Folk Festival slated for Aug. 26-30 at its suburban site at the Old Peels Farm in Upper Salford, Pa. The weekend events will highlight three major evening concerts, three afternoon concerts, workshops on Saturday and Sunday, folk dancing, craft demonstrations, campfire sings and special programs for children.

The opening Friday night concert will feature Pepe Castille and Estampa Criolla, Bo Diddley, David Mallet, Roger Sprung and the Progressive Bluegrassers, Dave Van Ronk, Buck White and the Down Home Folks, and Robin and Linda Williams. Appearing Saturday evening (Aug. 29) on the main stage will be Michael Cooney, De Danann, the Persuasions, the Red Clay Ramblers, Jim Ringer and Mary McCaslin, and Tom Rush.

The final concert on Sunday will have the Battlefield Band, Jonathan Edwards, Bill Harrell and the Virginians, the Jimmy Johnson Blues Band, the Polish American String Band, Rosalie Sorrels and Loudon Wainwright III. Some of the workshops will deal with the sounds of Philadelphia, sea faring songs, looney tunes, the accordion, folk dancing, tap dancing, clogging and square dancing. A special children's concert on Sunday at 11 a.m. will feature Michael Cooney, Rosalie Sorrels, Jackie Pack and Jim Albertson. Ticket prices range from \$45 for the three-day weekend, including camping, to \$9 for the daytime events. A new day and evening combination ticket will take \$17.50.



Billboard photo by Chuck Pulin

**SURPRISE VISIT**—Peter Tosh, left, and his manager Herbie Miller get a surprise visit from Robert F. Kennedy Jr. during Tosh's recent performance at the Ritz in New York.

## THIRD STRAIGHT WINNER

### '81 ChicagoFest Profit Estimated At \$400,000

By ALAN PENCHANSKY

CHICAGO—ChicagoFest, the city-sponsored entertainment festival at Navy Pier, has completed its third straight profitable year, producers report. Profits are estimated at \$400,000.

The outdoor music, food and beer festival had a 12-day run ending Aug. 9. Although some adverse publicity arose this year, the festival remains enormously popular here, continuing to enjoy heavy local print and broadcast media support, including direct participation from several radio stations and the powerful Chicago Tribune newspaper.

Criticism was aimed at the excessive rowdiness of this year's crowds, with more family-style entertainment being called for. Two festival-connected drownings and a rape also dampened enthusiasm, as have much-publicized charges that portable toilets were emptied directly into Lake Michigan—resulting in dramatically increased pollution costs.

Festivals, Inc., the private company hired to produce ChicagoFest, insists that responsibility for the increased pollution rests with private boats crowding around the pier. Festivals Inc. also was forced to crack down on illegal beer sales to minors at this year's festival.

According to Joe Pecor, Festivals Inc. marketing head, revenues totalled \$5.3 million. Pecor says expenses are expected to total \$4.9 million.

In its first year, ChicagoFest lost \$400,000 but has operated profitably since then. Pecor's

company has produced all four ChicagoFests, receiving a flat fee—believed to be \$500,000—in addition to 20% of profits.

According to Pecor, corporate sponsorship of festival performances contributed \$530,000 to this year's working capital. Companies such as Schlitz, Miller and Olympia beer pay to have their names used in connection with musical stages.

ChicagoFest's 15-day 1980 edition drew 900,000, still the attendance record. The 1981 edition drew 834,000, though a one million attendance was believed possible by Festivals Inc.

According to Pecor, \$800,000 went for musical talent. An additional \$200,000 was spent on fireworks, children's entertainment, comedy and other non-musical attractions.

According to Pecor, ChicagoFest will pay 1% of its musical talent outlay to BMI for musical performance rights. Pecor said ASCAP's bill was not yet received.

Profits from the festival go into the city's hotel-motel tax fund, which is used to fund events like ChicagoFest. Pecor says an additional \$500,000 will be added to the fund through a State of Illinois grant to the festival.

ChicagoFest headliners were Chaka Kahn, Teddy Pendergrass, John Prine/Steve Goodman, Chicago, Bobby Vinton/Lennon Sisters, Aretha Franklin/Four Tops, Air Supply, Cheap Trick, the Commodores, .38 Special/ARS/the Dregs and Crystal Gayle.

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**SOFTBALL GAME**—Tommy Dobeck of the Michael Stanley Band hits the deck at home during an unsuccessful attempt to tag out Wendy O. Williams of the Plasmatics at a charity softball game organized by WMMS-FM in Cleveland. Congratulating Wendy is teammate Fee Waybill of the Tubes. Wendy's and Fee's team, which also included several members of the Cleveland Indians, won the game 28-8.

## Talent

## Flexibility &amp; 'Creative' Booking Behind Pace Concerts, Growth

By ROBYN WELLS

NASHVILLE—Flexibility and "creative" booking are key factors behind the growth of six-year-old Pace Concerts.

Based in Houston, the firm is headed by Louis Messina. Recently, Messina racked up a cumulative gross of more than \$2 million on back-to-back arena shows. Staged at the Astrodome, the fourth annual Texas World Music Festival sold out 10 days in advance, drawing 62,000 paying customers and grossing \$1.07 million. The next day, 64,000 paid to see REO Speedwagon, Heart, Ted Nugent, Foghat and the Rockats at the third annual "Day Of Rock 'N' Roll" at the Superdome in New Orleans, a Pace-promoted show that grossed \$981,000.

"Thank God 1980 is over," says Messina. "From June to October

was disastrous. Then business turned around and we made a comeback." In fact, he plans to double his six-person staff soon, bringing it back to the size it was before 1980's slump forced personnel cutbacks.

Giving a boost to Pace Concerts is sister operation Pace Management. Formed in 1965, the firm is spearheaded by Allen Becker and Sidney Shlenker. Several years ago, Pace Management began delving into live music/theatre venues, now holding at least part ownership in Houston's Tower Theatre, New Orleans' Saenger Theatre and the Agora clubs in Dallas and Houston. In the wings is the opening of the Majestic in San Antonio, a 3,000-seat facility for concerts and theatre.

Messina admits that it is a plus for a promoter to have access to his own

venue. "Costs are getting prohibitive. It helps if the promoter has control of his own facility. There can be problems if you've made a huge commitment to a facility and the bookings and attendance aren't there."

An even mix of talent and dance music is a critical factor for the survival of clubs, Messina says. "You have to rely on local dance talent to support you," he says, citing Thursday through Saturday as being prime nights for dance crowds.

The overall slowdown of the industry has been felt by Pace. "We used to do about 200 large shows a year. Now, we're doing 120. And 30-35 of those are Willie Nelson dates. A lot of shows that were playing music halls in 1978 are now playing in clubs or small venues." About 300 days of the year, Pace is promoting at least one club show.

Continues Messina, "We used to promote about 70 shows a year in Houston alone. Now, it's about 45. But an additional 25 shows that would have been staged in a larger facility are now being done in clubs."

In many cases, acts can make more money playing clubs than taking the risk of playing to a half-empty house in a larger venue, Messina believes. "Unless an act can legitimately sell 6,000-plus tickets, he should be playing clubs. It's better to play a smaller place than spend \$6,000 on promotion trying to milk the market."

To illustrate his point, Messina cites recent Todd Rundgren sellouts at clubs in Houston and Dallas. Some 1,800 persons saw Rundgren in a two-day period. "People were turned away. It was a sellout—we created some excitement."

It is important for a promoter to be "full-service," working with diversified acts and venues, Messina feels. "We've relied so much on rock'n'roll acts to support us. But there's not as many rock acts touring now. It's time to spread our wings a little and move into MOR and country."

Proper packaging can make or break a promoter Messina notes. "There's more packaging involved, in country music especially in Texas, where you have to compete with clubs like Gilley's. To draw people, you have to use creative booking to put the right acts together for an arena show."



Billboard photo by Chuck Pulin

**DISK DISPLAY**—The three singer/dancers from the Tubes roll out the visual displays to remind the audience at the Palladium in New York that the band has a new LP, "The Completion Backward Principal," on Capitol Records.

## Bitterness Fading, Lynn Writes Again

By TIM WALTER

VIENNA, Va.—"I'm writing again," says Loretta Lynn. After concluding a 10-year legal battle with former managers Ted and Doyle Wilburn, Lynn says she'll start recording her own material again.

"For 10 years I've been bitter. All that money's been lost; I finally decided that it wasn't worth it," claims Lynn. "Now I'm writing again and I've written some good ones."

She is still under a lifetime contract to the Wilburn Brothers Sure-Fire Music Co. Inc. for anything she writes. She stopped writing in 1971 when they initiated a \$5 million breach of contract claim against her for changing management companies.

On an attorney's advice, Lynn says she walked away from her lifetime booking agreement with the Wilburns' Wil-Helm Agency when she claimed their personal problems and other business interests had led to the neglect of her career.

The Wilburn suit has dismissed in the Nashville Court of Appeals after a March 11, 1981 judgment that Lynn's damages exceeded those of the Wil-Helm agency.

Lynn continues to be booked through United Talent, the agency she co-owns with Conway Twitty that was established when she left Wil-Helm. She also has a lifetime recording contract with Decca (now

MCA), for which she has cut some 30 albums.

Lynn says she'll be going into the studio in mid-August, probably the RCA facility in Nashville owned by producer Owen Bradley.

"The last three sessions I had to cancel," says Lynn. "MCA says I'm too country. But everyone's doing country. In fact, they're more country than I am. I don't know just where I'm goin', but it's sure not where I've been."

"MCA wants me to change producers but it's not going to happen. Me and he (Owen Bradley) will be together 'til the end. They called my manager, David Skepner, and said 'we've got these religious songs and this great producer and I told David 'you know what you can do with their producer and those songs.' I need to do a religious LP and a Christmas album bad. And I will... with Owen."

"They've cut Owen. Some artists he's been doing 35 years and they just walked away from him like he was nothin'. I couldn't do that."

"Not that we don't fight. He fights for me (with the studio) and he fights with me. When I did 'Hundred Proof Heartache,' I had it as 'hunert proof heartache' and he argued with me about that, made me sing 'hundred,' but I don't think it has the same feel. He left the studio when I cut 'Blueberry Hill' because he didn't want me to do it."

## Attendance Up As Festival Diversifies

By HANFORD SEARL

JAMESTOWN, N.Y.—Continuing to book new, pop talent. Chautauqua Institutions 108th season, which also includes other forms of music, is enjoying major attendance increases.

Halfway through the eight-week calendar, attendance at the usually classical-heavy operation has jumped 57% for adult season gate passes, to 1,362 from 868, reports Dr. Robert R. Hesse, president.

"It's a delicate balance of all programs, trying to span the widest spectrum of good taste and universal appeal," says Dr. Hesse. "We're reaching the broadest possible audience."

Easy-listening to soft rock acts have appeared during the first four weeks, among them Cleo Laine with James Galway, Judy Collins and Melissa Manchester.

Chuck Mangione, Johnny Cash and the Four Freshmen are other scheduled pop acts while the Glenn Miller Orchestra, Guy Lombardo's band and a jazz series featuring Pete Fountain, Woody Herman and Gerry Mulligan also will appear as well.

About 60 miles southwest of Buffalo, the diverse bookings also feature other musical groups such as the Swingle Singers, Burl Ives and the Fred Waring Show at the 700-acre colony.

A 30-day, 90 mile radius contract clause still exists but is rarely enforced, forbidding acts to appear nearby to avoid over-saturation, says Hesse.

Similar groups are signed by promoters in Buffalo for Melody Fair, Memorial Auditorium and Shea's Buffalo Theatre while Artpark in Lewiston, N.Y., just north of Buffalo, also might duplicate bookings.

The Blossom Music Festival, the home of the Cleveland Orchestra, also features similar artists that Chautauqua spotlights.

Without a music director since 1972 when Walter Hendle left, the 74-member Chautauqua Symphony Orchestra is now led by Varujan Kojian, signed to a three-year contract.

Cynthia Auerbach has been signed as the new artistic director, guiding Chautauqua's Opera programs now limited to four-a-year from seven due to production, budget and higher price costs.

"We're operating on an annual \$4.5 million budget. About 72% of

our earned income is gate receipts. Grants, donors and government aid also help," says Hesse.

Inflation and escalating costs pushed ticket increases \$1 from \$6 and \$8 to \$7 and \$9. Season tickets raised from \$225 to \$300 with discounts hiked from \$210 to \$250.

Earned income compared to gift income is now 70%/30%. Last year it was 60%/40%. A \$10-15 million fund-raising, capital improvement program is underway with \$5.5 million netted so far.

About \$1.5 million alone has been earmarked for the 6,000-capacity amphitheatre. New sound, lighting, staging, roofing, landscaping and backstage improvements have been made.

Cable television is envisioned by Hesse for use at Chautauqua in the near future. About 45 National Public Radio outlets have aired symphonic concerts this season, originating with WQLN-FM Erie, Pa.

"We haven't defined which artists, what types, whether from recitals, pops or even masters classes and lectures will be on the tv side. We're working that out," says Hesse.

Also in the works for this multi-arts community, situated along the 17-mile Lake Chautauqua, is expanding into 260 more acres of undeveloped land nearby.

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Billboard photo by Chuck Pulin

**TAYLORS TOGETHER**—The singing Taylor clan, from left: Hugh, Livingstone, Kate, James and Alex, get together for a benefit concert at the South Street Seaport in New York.

## 5 Jazz Fests Slated For Calif. Bay Area

By JACK McDONOUGH

SAN FRANCISCO—In what might rightly be termed an embarrassment of riches, Northern California will enjoy five major jazz festivals between now and the end of October.

These include events at Concord (Aug. 14-15), Monterey (Sept. 18-20), Russian River (Sept. 26-27), Feather River (also Sept. 26-27) and the first International San Francisco Jazz Festival, to be sponsored by KJAZ-FM Oct. 29-Nov. 1.

The Feather River festival, scheduled for the new Riverfront Park in Marysville on a site where the Feather and Yuba Rivers join, is like the San Francisco Festival, a new entry in the sweepstakes.

These festivals are in addition to the well-established Berkeley Jazz Festival, which runs in May, and June's Oakland Kool Jazz/Soul Festival.

The new San Francisco festival, which will take place at various venues around San Francisco's Civic Center complex and which will also offer a film series and various workshops, promises to have some eye-opening events, although no formal announcements regarding schedules or talent were to be made until an Aug. 14 press conference, which Mayor Dianne Feinstein is expected to attend.

Predictably, there will be some crossover of talent, with Richie Cole, Cal Tjader, Tania Maria and Flora Purim & Airtio scheduled to appear at two of the four events for which talent has already been announced.

The Friday night opener at Concord has the Martha Young Trio,

Cal Tjader Quintet, Tania Maria and a 12-player "Monster Jam" with Woody Herman, Al Cohn, Scott Hamilton, Buddy Tate, Art Farmer and others. On Saturday, Concord will host a "Women In Jazz" program featuring Carmen McRae, Judy Carmichael, Emily Remler & Mary Park and Ann Patterson's Maiden Voyage Big Band. The Saturday evening program offers Woody Herman & the Thundering Herd with Al Cohn and Stan Getz; Rosemary Clooney with the Concord Jazz All-Stars; Billy Taylor with Joe Kennedy; and the 30-piece Keio Univ. Big Band from Tokyo.

This festival is held at Concord Pavilion, which on the following day will host the second annual Concord Great American Blues Festival and on the following weekend the 1981 Walnut Country & Bluegrass Festival.

The Monterey Festival (already sold out) will offer on Friday night the HiLos; the Philippine Jazz All-Stars (a band selected personally by festival director Jimmy Lyons); Bug Alley, a vocal group from Canada; Rob McConnell's Boss Brass Band, also from Canada; and the Monterey Jazz All-Stars, a 12-piece aggregation that will include John Lewis, Connie Kay, Mark Terry and Mundell Lowe.

The Saturday afternoon blues program at Monterey will feature the James Cotton Band, Etta James Band, Willie Dixon & the Chicago Blues All-Stars, John Lee Hooker & the Coast to Coast Band, Esther Marrow and the Mark Naftalin Rhythm and Blues Revue.

Saturday night at Monterey has been designated "Carnival Night" and will highlight Latin music, with Flora Purim & Airtio's 10-piece Brazilian band; Tito Puente & the Latin Percussion Sextet, Cal Tjader & Pancho Sanchez; Tania Maria, Richie Cole & Alto Madness and Batucaje, a samba group.

The Woodrow Wilson High School jazz band (from Long Beach), winners of Monterey's high school competition this year, will appear Sunday afternoon, along with a combo from Mills High School in Millbrae. They will perform with Rodney Franklin, Matt Catingub, Clark Terry and Ray Pizzi.

Sunday night at Monterey has a reunion between Sarah Vaughan and Billy Eckstine. The Akiyoshi-Tabackin Big Band is also scheduled.

The Russian River Festival, now in its fourth year at Johnson's Beach in Guerneville, will host Charles Lloyd, Bob Dorough, John Handy,

(Continued on page 46)

## Talent Talk

The **Police** will be playing two outdoor dates in North America this summer. On Saturday (22) the group will play Liberty Bell Park in Philadelphia, where it will headline a show with the **Specials**, the **Go Gos** and **Oingo Boingo**. The next day all these acts will travel to the Grove, near Toronto (air controllers permitting) for a Police Picnic which will also feature **Iggy Pop**, **Killing Joke**, **John Otway**, **Nash the Slash**, and the **Payolas**. **Ian Copeland**, head of Frontier Booking International, which books all these acts, says promoters for both shows have been those who have helped new music in the past through the clubs. In Toronto, **Gary Cormier** comes from the Edge, while in Philly **Bill Rogers** comes from Emerald City.

**Taj Mahal** to be a special guest on a U.K. tour by the **Desperados**, a 30-man steel band from Trinidad. ... **David Johansen** to be special guest on 50-city **Pat Benatar** tour. However, opening the show for Benatar (and stealing it said one critic) at the Dr. Pepper Festival in New York was **Billy Squier**. Squier is hosting a "Summer Christmas Party" in New York this week, where he will be recording his Christmas single, "Christmas Is The Time To Say I Love You."

**Meat Loaf** and **Cher** duet on the title song of the forthcoming "Dead Ringer" LP. ... Perception Records is releasing a 12-inch single, "Lament For The Lizard King," to mark the 10th anniversary of **Jim Morrison's** death. Half of the net monies is being donated to a youth-oriented charity. The problem is to find the right one. Three charities have already turned down the offer, says Perception.

**Peter Criss** to do a Budweiser commercial. ... Readers of the weekly Rennbahn Express in Austria have voted **Kiss** as their favorite group. **Gene Simmons** and **Elge Carr** flew to Vienna to accept the award. ... **Richard Avedon** doing the cover of the next **Teddy Pendergrass** LP, due in September.

The Buddy Holly Movie Week, part of the sixth annual Buddy Holly Week instigated by **Paul McCartney**, gets underway Sept. 7 in London's Electric Cinema. Through Sept. 11, the theatre is showing "Don't Knock The Rock," "Mister Rock'n'Roll," "Let The Good Times Roll," "Shake, Rattle And Rock," and "The Girl Can't Help It." With each film each night is the biography "The Buddy Holly Story."

Plasmatics' **Wendy O. Williams** has been voted "Ham Of The Month" by the Krakus Polish Ham Co. She qualified by sweeping the categories of "Camera Hog"; "Makes A Silk Purse Out Of A Sow's Ear" (for her costume of shaving cream); "Hog Calling" (for her reputation as a voice that is heard around the world); "Pig-in-a-Poke" (Williams is not known for being docile); and "Pig-Headed." In addition to a five pound ham, Williams will receive a T-shirt that says "The Meat To Beat." The previous month's winner was **Leon Spinks**.

Producers **Michael Butler** and **Robert H. Peitscher** will produce "Reggae Tribute," a documentary on the fourth international Reggae Sunsplash Festival recently held Aug. 4-8 at Montego Bay in Jamaica. Appearing were **Black Uhuru**, **Third World**, **Culture**, **Dennis Brown** and others. The entire festival was dedicated to **Bob Marley**.

ROMAN KOZAK

Survey For Week Ending 8/9/81

## Billboard Top Boxoffice

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| Rank   | ARTIST—Promoter, Facility, Dates<br>DENOTES SELLOUT PERFORMANCES   | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|--|--|--------------------|--------------------|----------------|
| <b>Stadiums &amp; Festivals (More Than 20,000)</b> |  |                    |                    |                |
| 1  | <b>HEART/TED NUGENT/LOVERBOY/BLUE OYSTER CULT/ROCKETS</b> —Isle Of Man Productions, Stadium, Edmonton, Canada, Aug. 8              | 28,730             | \$20-\$25          | \$621,290      |
| 2  | <b>RICK JAMES/TEENA MARIE/CAMEO/SUGAR HILL GANG</b> —Alan Haymon Presents/Turning Point, St. Fairgrounds, Birmingham, Ala., Aug. 8 | 27,000             | \$6.50-\$11        | \$228,000*     |
| <b>Arenas (6,000 To 20,000)</b>                    |  |                    |                    |                |
| 1  | <b>BRUCE SPRINGSTEEN</b> —Cellar Door Productions, Capitol Centre, Largo, Md., Aug. 4-7 (3)  | 55,926             | \$11-\$12.50       | \$671,112*     |
| 2  | <b>RICK JAMES/TEENA MARIE/CAMEO</b> —Alan Haymon Presents/Fred Jones, Colis., Memphis, Tenn., Aug. 6 & 7 (2)                       | 24,000             | \$8-\$9            | \$203,200*     |
| 3  | <b>PAT BENATAR/BILLY SQUIER</b> —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., Aug. 5 & 6 (2)                   | 22,622             | \$6-\$12.50        | \$184,383*     |
| 4  | <b>JACKSONS/STACY LATTISAW</b> —Concerts West/Tiger Flower & Co., Colis., Cincinnati, Oh., Aug. 8                                  | 15,898             | \$9.75-\$10.75     | \$166,038*     |
| 5  | <b>TOM PETTY/JOE ELY</b> —Don Law Co., Garden, Boston, Mass., Aug. 7   | 15,500             | \$9.50-\$10.50     | \$158,268*     |
| 6  | <b>JOHN DENVER</b> —Concerts West/Jerry Weintraub, Civic Center, Hartford, Ct., Aug. 7   | 13,685             | \$8.50-\$12.50     | \$152,161      |
| 7  | <b>UFO/IRON MAIDEN</b> —Avalon Attractions, Arena, Long Beach, Ca., Aug. 4   | 13,933             | \$8.75-\$10.75     | \$136,557*     |
| 8  | <b>MARSHALL TUCKER/FRANKE &amp; THE KNOCKOUTS</b> —Ruffino & Vaughn/Ron Delsener, Colis., Uniondale, N.Y., Aug. 8                  | 12,440             | \$10-\$11          | \$133,000*     |
| 9  | <b>REO SPEEDWAGON/707</b> —Schon Productions, Salt Palace, Salt Lake City, Ut., Aug. 8   | 12,791             | \$10               | \$127,910*     |
| 10   | <b>TOM PETTY/JOE ELY</b> —Ron Delsener/Ruffino & Vaughn, Colis., Uniondale, N.Y., Aug. 6   | 12,448             | \$9.50-\$10.50     | \$124,000*     |
| 11   | <b>APRIL WINE/HARLEQUIN/QUEEN CITY KIDS</b> —Perryscope Concert Productions, Colis., Edmonton, Canada, Aug. 5                      | 10,935             | \$10.50-\$11.50    | \$114,578      |
| 12   | <b>TOM PETTY/JOE ELY</b> —Don Law Co., Civic Center, Providence, R.I., Aug. 8  | 12,000             | \$8.50-\$9.50      | \$107,924      |
| 13   | <b>JACKSONS/STACY LATTISAW</b> —Barcol-Waylon Enterprises/Nelson P. Castellano, Civic Center, Lakeland, Fla., Aug. 5               | 10,000             | \$9.50-\$11.50     | \$107,000*     |
| 14   | <b>GEORGE THOROGOOD/JOHNNY LONG</b> —Feyline Presents, Red Rocks, Denver, Co., Aug. 8  | 8,500              | \$10-\$11          | \$93,526*      |
| 15   | <b>PETER, PAUL &amp; MARY</b> —Feyline Presents, Red Rocks, Denver, Co., Aug. 9  | 6,358              | \$12.50-\$13.50    | \$87,733       |
| 16   | <b>AL JARREAU/LEE RITENOUR</b> —Brass Ring Productions, Meadow Brook Music Festival, Rochester, Mich., Aug. 4                      | 7,194              | \$10-\$12.50       | \$77,935*      |
| 17   | <b>APRIL WINE/HARLEQUIN/QUEEN CITY KIDS</b> —Perryscope Concert Productions, Corral, Calgary, Canada, Aug. 4                       | 7,150              | \$10.50-\$11.50    | \$74,089*      |
| 18   | <b>AL JARREAU/LEE RITENOUR</b> —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., Aug. 5                            | 6,825              | \$6-\$12.50        | \$64,664       |
| 19   | <b>McLAUGHLIN/DI MEOLA/De LUCIA</b> —Bill Graham Presents, Greek Theatre, Berkeley, Ca., Aug. 8                                    | 6,860              | \$10.50-\$12       | \$62,714       |
| 20   | <b>FOGHAT/NEW ENGLAND</b> —Ruffino & Vaughn, Civic Center, Portland, Me., Aug. 6   | 6,384              | \$9-\$9.50         | \$57,267       |
| 21   | <b>SQUEEZE/GREG KINN</b> —Monarch Entertainment, S. Mtn. Music Fair, W. Orange, N.J., Aug. 5                                       | 6,938              | \$7.50-\$8.50      | \$53,885       |

### Auditoriums (Under 6,000)

|    |  |       |                 |           |
|----|--|-------|-----------------|-----------|
| 1  | <b>SHA NA NA</b> —Di Cesare-Engler Productions, Aladdin Theatre, Las Vegas, Nev., Aug. 7   | 5,470 | \$10            | \$54,700  |
| 2  | <b>SPLIT ENZ/WALTER ZWOL</b> —Perryscope Concert Productions, Jubilee Aud., Edmonton, Canada, Aug. 7 & 8 (2)                     | 5,206 | \$9.50-\$10.50  | \$53,591* |
| 3  | <b>TOM PETTY/JOE ELY</b> —Electric Factory Concerts, Stabler Arena, Bethlehem, Pa., Aug. 3                                       | 4,933 | \$8.50-\$10.50  | \$51,049  |
| 4  | <b>BLACKFOOT/MOTHER'S FINEST/DANNY JOE BROWN</b> —Sound Seventy Productions/Albert Promotions, Muni. Aud., Columbus, Ga., Aug. 4 | 4,342 | \$7.50-\$8.50   | \$35,431  |
| 5  | <b>AL JARREAU</b> —Contemporary Productions, Kiel Opera House, St. Louis, Mo., Aug. 9  | 3,517 | \$9.50-\$10.50  | \$35,035* |
| 6  | <b>MANHATTAN TRANSFER</b> —Radio City Music Hall Productions, Stanley Theatre, Pittsburgh, Pa., Aug. 7                           | 2,972 | \$10.50-\$12.50 | \$34,286  |
| 7  | <b>AID SUPPLY/TOM CHAPIN</b> —DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Aug. 8                              | 3,448 | \$9.75          | \$33,649* |
| 8  | <b>OZZY OSBOURNE/DEF LEPPARD</b> —Frank J. Russo, Music Mtn., S. Fallsburg, N.Y., Aug. 8   | 3,581 | \$8.50-\$9.50   | \$33,474  |
| 9  | <b>STEPHANIE MILLS</b> —Alan Haymon Presents, Berklee Performance Center, Boston, Ma., Aug. 8                                    | 2,400 | \$13.50         | \$31,000* |
| 10 | <b>OZZY OSBOURNE/DEF LEPPARD</b> —Frank J. Russo, Civic Center, Portland, Me., Aug. 5  | 3,484 | \$8.50-\$9.50   | \$30,280  |
| 11 | <b>OZZY OSBOURNE/DEF LEPPARD</b> —Frank J. Russo, Performing Arts Center, Providence, R.I., Aug. 7                               | 3,200 | \$7.50-\$8.50   | \$26,582* |
| 12 | <b>SPLIT ENZ/WALTER ZWOL</b> —Perryscope Concert Productions, Jubilee Aud., Calgary, Canada, Aug. 9                              | 2,519 | \$9-\$10.50     | \$25,910* |
| 13 | <b>FRANKIE VALLI &amp; THE FOUR SEASONS</b> —Perryscope Concert Productions, Queen Elizabeth Theatre, Vancouver, Canada, Aug. 5  | 2,213 | \$10.50-\$12.50 | \$25,849  |
| 14 | <b>ROBERTA FLACK/BOBBY JONES</b> —Sound Seventy Productions, Performing Arts Center, Nashville, Tenn., Aug. 7                    | 2,535 | \$8.50-\$10     | \$22,840  |

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## Talent In Action

**JOHN DENVER**

*Brendan Byrne Arena  
East Rutherford, N.J.*

*Admission: \$12.50, \$10.50*

Despite a slowdown in his recording career, John Denver proved Aug. 8 that he is still a wholesome family attraction and is likely to be for many seasons to come. The house was SRO for the Jerry Weintraub/Concerts West presentation, which started a half-hour late. The singer launched into a beautifully low key "Boy From The Country", which showed off Denver's steady baritone and incidentally, the excellent acoustics to be found in the new arena. It flowed right into the next number, "Rocky Mountain High," highlighted by Denver's yodeling, which popped up intermittently throughout the evening.

The song arrangements by the versatile nine-piece band were uncluttered and simple. The band's members proved to be enthusiastic, if corny, entertainers in their own right. It was a shame, however, that the band formed a protective circle around Denver on the square stage, because they became an unnecessary and distracting buffer between Denver and his devotees. The lighting was as unimaginative as the staging, and sub-par for an artist of Denver's caliber.

The show itself was a fairly adventurous one that proved surprising as much for its extensions into various music styles as for its deletions of many Denver standards. Love songs, folk, bluegrass, rock and country selections were all tackled by the band. Unfortunately, each style became an isolated entity, killing any momentum in the set, and exposing the similarities of Denver's self-penned ballads. The mispacing of the 30-song set would have been a disaster if Denver didn't have such a rich catalog. The luster of such chestnuts as "Annie's Song," "Rhymes And Reasons," "Thank God I'm A Country Boy" and even "Take Me Home, Country Roads" was almost lost in the shuffle.

Denver gives credit where credit is due, as he included compositions by Chuck Berry, Jesse Winchester, John Prine and Pete Seeger. However, his covers of their songs come off as inappropriate filler in the overlong 2½-hour show. The band proved ill-suited to rock Berry's "Memphis," turning it into an unpleasant, bluesy dirge. The band naturally straddles the middle ground between country and folk. The expansive country selections from Denver's new Larry Butler-produced LP, "Some Days Are Diamonds" did not mesh well with the rest of the program, though the selections were adequately rendered.

No matter how good the band got which wasn't very, Denver was at his best accompanying himself on guitar. Acknowledging his roots with the Chad Mitchell Trio, he performed a ringing version of "The Belle Of Ramey," "Home On The Range," which Denver apparently found out was one of three Western songs known in China, was given a stellar, sing-a-long performance. **PETER KRASILOVSKY**

**GEORGE JONES  
WENDEL ADKINS**

*Pee Wee's, Nashville*

*Admission: \$25/couple; \$15 each*

Harried by personal and managerial problems for years, George Jones has made more comebacks than a yo-yo. The present one was launched with a farewell-to-Nashville concert, July 29, that heralded the great stylist's return to his native Texas—there to labor under a new management deal with Ft. Worth nightclub nabob Billy Bob Barnett.

The three-hour show was magnificent. Jones wrings emotions from country lyrics with the same convincing ease that Gielgud illuminates a soliloquy.

Obviously elated by the packed house of hardcore fans and industry insiders, Jones kicked off his set with high-octane rendition of "Ragged But Right." Judging from the cheers, the crowd took it to be an autobiographical summation.

Although all 22 songs Jones performed were clamorously received, the responses were especially hearty for "If Drinkin' Don't Kill Me (Her Memory Will)," "Her Name Is," "Someday My Day Will Come" and last year's prize-sweeper, "He Stopped Loving Her Today."

Jones paced himself—and kept the audience hungry—by calling up guest after guest to perform through the show. Larry Gatlin (who intro-

duced Jones to the impatient assembly), Jan Howard, Vern Gosdin, Jeannie Seely, Hark Cochran, Vernon Oxford and Kelly Foxton were all nudged to take their turn on the boards. In what must have been a refreshing twist for a man who now and again forgets words while performing,

Jones stood in the wings and fed lines to songwriter Cochran, who had forgotten the lyrics to his own "Has Anybody Seen Me Lately."

The Jones Boys band gave its leader solid and enthusiastic backing. And Lori Morgan, in her first stint with the group as soloist and Jones'

duet partner, demonstrated her own infectious sultry style—even while singing Tammy Wynette's usually doleful parts.

Jones capped the concert with a medley of old hits that jolted the crowd to its feet to yell (in vain) for even more.

Waylonesque Wendel Adkins and his band opened for the Jones troupe and turned in a rousing half-hour of country rock. Adkins' treatment of "In Memory Of A Memory" gave some stiff competition to the Johnny Paycheck original. **EDWARD MORRIS**

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Billboard Hot Country Singles

Survey For Week Ending 8/22/81

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, WRITER, LABEL & NUMBER, (Dist. Label) (Publisher, Licensee)

\* 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.)

COUNTRY SINGLES A-Z (Producers)

Grid of producer names and their corresponding song titles and chart positions.

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## MARKET SHARE SOARS

## Epic Beginning To Cast Shadow Of Its Own For CBS/Nashville

By KIP KIRBY

NASHVILLE—In the corporate structure of CBS/Nashville, Epic Records has sometimes been viewed as a developing ground for new or breaking artists, traditionally taking a back seat to its sister label, Columbia, with its lion's share of established headliners. The past 12 months have seen Epic slipping out from Columbia's shadow, however, into its own spotlight.

Since January, Epic's Nashville division has charted two No. 1 singles—Charly McClain's "Who's Cheatin' Who" and Mickey Gilley's "A Headache Tonight Or A Heartache Tomorrow"—along with nine top 10 singles and five top 10 charted LPs. The initial six months of 1981 saw Epic's total market share up 350% over the same time period last year, according to CBS/Nashville's vice president and general manager Rick Blackburn, with its billings up 260%.

Until Epic's acquisition recently of Merle Haggard, its roster tended to contain a high percentage of developing artists and artists such as Mickey Gilley and George Jones, whose statures had been built by Epic during long-range marketing strategies.

"With the exception now of Merle Haggard, Epic has traditionally developed its roster from within," observes Blackburn. "The label wasn't known for going out and signing stars." (By comparison, Columbia—which already stables longtime proven draws like Willie Nelson, Johnny Cash and Marty Robbins—signed both Crystal Gayle and Larry Gatlin in superstar situations.)

## Harvest Jam Slated Oct. 10

NASHVILLE—Harvest Jam, an outdoor concert starring the Oak Ridge Boys, the Charlie Daniels Band, Alabama and Delbert McClinton, will be held near Brewton, Ala., Oct. 10. The event is being sponsored by William Lee Golden, of the Oak Ridge Boys, his Family Affairs Concerts and the Brewton Chamber of Commerce.

Golden announced plans for the jam at a press conference at his home here. Acknowledging the speculative nature of outdoor concerts, particularly during a year when so many have failed, Golden explained, "Brewton's my hometown, and I'm willing to take a gamble at it." Shelly Davis, the Oaks' office manager, estimates that it will take \$100,000 to bankroll the event. The official expectation of crowd size is set at "over 30,000."

According to Golden, the concert will take place on a 640-acre tract at the Brewton airport off Highway 41. The show will begin at noon and last for "five or six hours." Tickets are \$10.75, advance, and \$12.75, at the gate. Children under 12 will be admitted for \$6.75. Parking is free.

Information and ticket sales are available by phone at (205) 867-6261, or by mail from Harvest Jam, Brewton Chamber of Commerce, P.O. Box 1230, Brewton, Ala. 36427.

"If this one is successful," Golden adds, "we may hold the next one at the World Energy Conference, in 1982, at Oak Ridge, Tenn."

Blackburn explains that Haggard was added to the Epic side to provide balance and dimension for the label. "About a year ago, we decided we wanted to make a concentrated effort to give Epic a higher profile in the market." He adds that CBS/Nashville's a&r department is careful to avoid putting similar or competitive acts on the same roster: "We don't want clones, and we don't want any act suffering from lack of of proper attention."

Columbia and Epic in Nashville utilize a core marketing plan, with both sharing executive, a&r, artist development, publicity and art departments. Each label does have its own promotion staff and field force to work individual product, and each has its own product management supervisors.

The problems of handling artist development programs for a label with a roster as large—24 acts—and as diversified as Epic's are multifold. The situation is compounded by the addition of three new country affiliates: Cleveland International, Curb and Scotti.

Through Cleveland International, Epic acquired Slim Whitman and the Rovers; Curb gave the label the Burrito Brothers and Bobby Goldsboro; and Scotti has brought John Schneider and Doug Kershaw into the fold.

"It's an interesting situation," says Mary Ann McCready, director of artist development for CBS/Nashville. "You've got several upcoming acts such as Charly McClain, Ronnie McDowell and Don King in various stages of career progress. Then you've got Ricky Skaggs, also a newcomer whose music is very traditional in its appeal, and Slim Whitman, who had a big following in Europe but little identity in terms of the American retail market. And the Burrito Brothers were known primarily as a former rock'n'roll group with no country radio acceptance at the outset."

If Epic's extensive roster is ambitious, the label has managed within the past year to accomplish a number of major career goals for its acts. Both McClain and McDowell's careers have shown the positive effects of comprehensive and well thought-out marketing campaigns, with McClain snagging her first No. 1 single this year and McDowell's most recent two singles both hitting top-five status on the country charts, his highest to date.

Slim Whitman was launched at a large New York Epic-sponsored press and radio party, and then sent on a series of promotional appearances that included national tv shows such as "Tomorrow Coast-  
(Continued on page 45)



Artist Development: Epic artist Charly McClain is shown rehearsing material from her "Surround Me With Love" LP in preparation for a recent tour with Kenny Rogers.

## Owens Assembling Award Shows

NASHVILLE—Jim Owens Enterprises is compiling a two-hour special to be entitled, "A Country Galaxy of Stars," which will encompass the best of Owens' annual "Music City News Country Awards" shows.

Hosted by Mel Tillis and guest Sylvia, the show will begin syndication nationally in mid-September. Approximately 20 top-name artists will be featured in clips of particular interest, performing or receiving awards.

Among these will be Lynn Anderson, Janie Fricke, Larry Gatlin and the Gatlin Brothers, Terri Gibbs, Mickey Gilley, Loretta Lynn, Johnny Lee, the Oak Ridge Boys,

Marty Robbins, the Statler Brothers, Barbara Mandrell and Conway Twitty.

Multimedia Program Productions in Cincinnati will handle the syndication.

## Simulcast Of CMA Awards Set

NASHVILLE—The 1981 Country Music Assn. Awards show will be simulcast again this year over both television and radio Oct. 12. The program is aired live on CBS and may be carried by authorized radio stations wishing to participate in the simulcast.



Trading Punches: Muhammed Ali and T.G. Sheppard exchange playful blows at a Hollywood party sponsored by movie executive Robert Evans. The occasion kicked off a national "celebrities against drug abuse" campaign in which Sheppard will participate.

## SHEPPARD DRUG SPOTS

NASHVILLE — T.G. Sheppard has joined a list of celebrities who will be participating actively in a new anti-drug campaign called "Get High On Yourself."

The program consists of numerous 60-second tv spots, a two-minute spot to be shown in motion picture houses across the country, and different versions of the campaign's theme song, "Get High On Yourself," sung by various artists.

Currently signed to be featured in this anti-drug program are such celebrities as Muhammed Ali, Cathy Lee Crosby, John Davidson, Cheryl Ladd, John Schneider, Cheryl Tiegs and Paul Newman. T.G. Sheppard is the first country artist to join the campaign.

## Everette 'Hurricane' Continues

NASHVILLE—Leon Everette's current "Hurricane" tour continues its progress across the nation despite problems caused by the air controllers' strike that hampered, but did not deter, the promotion.

Since the FAA refused to accept filed flight plans, Everette, his manager Carroll Fulmer, and RCA regional promotion manager Carson Schreiber managed visual flights to various radio markets throughout California.

Following this were visits to stations in Oregon, Washington, Utah, Arizona, New Mexico, Colorado and Wyoming.

## WWWW-FM Wins In Detroit

• Continued from page 27

through concert tie-ins, is a big element in WWW's success. Hallam tries to get a guest DJ appearance any time somebody comes to town. "Last week we had Alabama, Charly McClain and Ronnie McDowell. I try to get 'em to sound like real DJs—so if people don't like a particular artist, they'll listen anyhow. The guest artists talk right up to the lyric, play music besides their own. We try to get a taped promo from everyone who's coming to town. I'll go to just about any length to get it, too. For Razy Bailey, we had to set up a three-way conference call at 3:30 in the morning. But we got it."

On the air promotions include ticket giveaways, contests, many tied in to Pine Knob and Meadowbrook concerts. "We try to think of the whole family," Hallam says. "We're in the middle of '106 Days of Summer' right now. If you win a pair of tickets in a giveaway, the DJ will ask if you've got kids. If you do, you don't have to hire a sitter... we'll

throw in the extra tickets so you can take them too."

"The twang's out of country. The western's out of country and western. There's no similarity between Eddie Rabbitt and Hank Williams—only an evolutionary tie. WWW doesn't play much music older than the '70s. Music wasn't that well recorded before then, and stereo makes it sound even worse."

"We try to play what people want. I don't kid myself that WWW is the only station our listeners tune in. I want to get more service on the air, increase our library, get out in the community more. Right now, I'm programming on totally gut feel. If the announcers can't execute, the ideas are wasted. The jock is the liaison between listeners and the program director. The jock's job is to entice people to listen a little bit more than they would left to themselves."

"I've never worked at any station that's adult targeted that's as busy with requests as WWW," Hallam claims. "We went on Joe Dolce's new single 'Ain't No UFO Gonna Catch My Diesel' right out of the box and the phone's burning up with requests."

"I change the rotation weekly, and rest a song when it comes off the playlist. The staff here is dedicated to going the extra yard. There are too many 9 to 5 program directors (and other people) in the world. The answer to our hard work is in the ratings."

## Firm's Tailored Promos Helping Radio Stations Utilize TV Ads

• Continued from page 6

pulling out his portable radio which immediately begins playing the subscribing station's air check. In the background, the mesas behind the cowboy gradually evolve into the skyline of the particular city where the spot is to run.

The second spot reverses the theme. The same cowboy is riding his horse through downtown Salt Lake City traffic to a fancy hotel, where he turns over the reins to a doorman and gets into a sporty Porsche. As soon as he switches on the car's radio, the tv listener hears the subscribing station's air check and I.D. And as the cowboy drives off into the sunset, the city skyline slowly fades into desert mesas instead of buildings.

The commercials emphasize the contemporary balance between country and urban lifestyles, explains Simpson: "With Reagan in office, a backlash from the urban cowboy craze and a bunch of new country stations flooding the market, we're trying to give established stations a means of reclaiming their ground. It's a way for them to re-

mind listeners. 'Hey, look, we're not new to this, we've been here with country a long time.'"

The syndicated package encompasses a total graphics program as well for allied media. Stations who subscribe for one year receive two individually-tailored tv spots with their logo and air check in the commercials, along with three print ads and a full-color billboard and bus-board, all with scenes from the tv promos. Simpson also hopes to have limited-edition numbered prints made up of the colorful storyboard artwork used for each spot; these would be given to stations as listener giveaways.

Participating stations also receive a five-minute video sales presentation compiled by Media Marketing Services. It utilizes the same themes from the coordinated campaign and drives home the effectiveness of radio as a sales tool. (The presentations are also customized for each market which purchases the program.)

Even before he had begun actual production, Simpson had sold the "Your Kind Of Country" promotion

to Plough Broadcasting in Memphis and the Great Empire Broadcasting chain in Wichita. "It's not easy for radio stations to come up with high-grade network tv advertising that allows them to compete with, say, Dr Pepper or MacDonald's for viewers' attention," he points out. "And because our spots are syndicated nationally, it costs a lot less for each station to buy the package than to do their own."

Currently, Simpson has placed the country campaign in 15 markets, including six of the top 25 survey markets. He anticipates that by the end of 1982, Media Marketing will be developing coordinated tv promotions for more than 150 stations.

He also anticipates that by the end of next year, his firm will have spots available for every kind of radio format, with separate video and graphics campaigns for both spring and fall ARBs.

Subscribing stations purchase the packages for one year on an exclusive ADI market basis. (Prices vary according to market size.) If they wish to re-subscribe to the same campaign, the price automatically drops to a residual rate of 30%.

Although Simpson initially has spent a great deal of his time on the road selling his concept, he has also produced a comprehensive 17-minute video demonstration package which he mails to markets he hasn't visited personally. The country demo reel features the same cowboy from "Your Kind Of Country" who talks about the "red hot value" of radio and then introduces Simpson and Rice to explain further Media Marketing Services.

"There certainly seems to be a real need for this personalized approach to providing radio with affordable network-quality tv advertising," speculates Simpson, adding that he recently left Nashville one Tuesday evening to fly to country stations in El Paso, Reno, Las Vegas and San Diego. "And I was back in the office bright and early Friday morning with two signed contracts for the campaign."

"In fact," he says, "our main problem right now is coming up with multi-format campaigns fast enough for stations who are expressing interest."

### Three Perform On 'Celebration'

NASHVILLE—Hank Snow, Stu Phillips and host Ronnie Prophet performed on a 60-minute tv special taped in Nashville for U.S. and Canadian broadcasting in the fall.

The show, titled "A Country Music Celebration," will also feature additional country artists for the American version. The program is projected as a salute to past and present country legends and was shot on different locations, including the Ryman Auditorium and Ernest Tubbs' Record Shop.

### Upchurch Touring To Promote Single

NASHVILLE—De De Upchurch is on a radio promotion tour to support her current Little Giant single, "I'm Leavin' Abilene Tonight." Upchurch will visit nearly 40 stations, as well as various distributors and one-stops.



**BAILEY FRIENDS**—Razzy Bailey is joined onstage by two friends and fellow RCA labelmates, Sylvia and Steve Wariner, during a concert at J.W. Cowboy in Anaheim, Calif. The occasion was a "Makin' Friends" party hosted by KHJ-AM in support of Bailey's West Coast promotional tour behind his latest LP, "Makin' Friends."

## Nashville Scene

By KIP KIRBY

Although it may not rival the legendary Shea Stadium Beatles concert two decades ago, the promoters for "A Day In The Country" are nonetheless expecting a very sizable turnout at the stadium this Saturday when they present a nine-hour marathon of country music. Larry Hagman will appear (with or without his alter ego, J.R. Ewing) to host the concert and introduce guest acts the Oak Ridge Boys, Tanya Tucker, Charlie Rich, the Bellamy Brothers, Con Hunley, Mel Tillis, Tammy Wynette and local group Fork In The Road. . . . This event is a Genesco Entertainment venture in association with Music, Harmony & Rhythm Ltd. Area country music fans may feel the effects of the pricing on their wallets, since to attend, they must purchase tickets tagged at \$25, \$20 or \$15.

In the "I Won't Bother You If You Won't Bother Me" Dept., T.G. Sheppard noticed a familiar face across the aisle from him during a recent flight from Dallas to Chicago. Although he recognized actor Patrick Duffy who plays Bobby Ewing on tv's "Dallas" and wanted to tell him how much he loves his work on the show, Sheppard hesitated to disturb Duffy. Then, as the plane neared touchdown in Chicago, the stewardess came over and said to T.G., "Excuse me, Mr. Duffy wants to know if you're who he thinks you are." "Who's that?" T.G. asked. "T.G. Sheppard, the country music singer," the stewardess replied. And that's when Duffy and Sheppard finally met and chatted as the plane taxied in. Ah, what price fame. . . .

Keith Stegall is sending out unusual art deco promotional folders to let programmers know about his newest single, "Won't You Be My Baby?" This single, by the way, marks his first with co-producers Tony Brown and Charlie Monk, and Capitol Records will be putting a push on to steam the release along.

Barbara Fairchild hosted an evening of country music at the Tenn. Performing Arts Center this past week to present some new talent. Guests included songwriter Steve Gibb ("She Believes In Me," "If I Ever Had To Say Goodbye To You"), Hilka, Cheryl Handy, Bandana, Stan Garland and Jack Quist. Sonny Shroyer, who portrays tv's "Enos," also appeared as special guest. The performances were video taped for later tv usage.

Anyone interested in participating in the Wrangler Starsearch for new country talent can obtain additional entry information by calling (713) 898-0812.

The advertising industry, never one to leave a national trend undiscovered, featured T.G. Sheppard as part of its entertainment program at the recent "Advertising Age Week" held in Chicago. Several hundred marketing, management and ad execs from around the U.S. and abroad heard presentations centering on today's obsession with "country-style" life patterns and ways to utilize country influences through advertising.

Don Williams has been in the studio again, but this time, it's not his own album he's producing, it's the debut MCA LP for his own four-piece touring group. (You've read about them in this column under the name they use when performing solo without Don—Danny Flowers & the Bus Riders.) Flowers, like Rodney Crowell, is one of the best of the new breed of songwriter stylists now making inroads in country and rock music.

Congratulations to Eddie Rabbitt and his wife Janine on the birth of their first "little Rabbitt," a baby daughter they named Demelza Anne. The timing is propitious, since Eddie's newest single, "Step By Step," is fairly rocketing up both the pop and country charts these days. No career worries in THIS family. . . .

The Minnesota Twins baseball team gave a set of four special uniforms to the Statler Brothers, who were delighted to receive them—but put them away in a box until the baseball strike was settled! (No strike-breaking going on here!)

With his next album well underway at Jack's Tracks, Liberty artist Richard Leigh found time to open for John Prine recently at Spanky's. Bookings like this one are keeping Spanky's drawing the local music industry crowd these days. . . . Riders In The Sky made its second appearance not long ago on the "John Davidson Show," singing a couple of numbers from the group's latest Rounder LP, "Cowboy Jubilee." The Riders, who keep gaining momentum with each new appearance, also performed at the Milwaukee Fest and Red Rocks Amphitheatre in Denver last month.

Oak Ridge Boys fans (and who isn't?) can enjoy an entire hour-long "Soundstage" telecast Aug. 28 over local PBS-TV stations and devoted solely to this group. The Oaks just keep getting hotter, and their concerts bigger. . . . Amazing what a few "Papa-Oom-Mau-Maus" can do for a career! . . . The guys will also guest on American Bandstand's 30th anniversary special to be taped Sept. 9 in L.A. (Omigosh, has it REALLY been 30 years since Dick Clark first began making Clearasil a household word for teenagers???) The Oaks join other guests Connie Francis, Barry Manilow, Kim Carnes and the Beach Boys.

Moe Bandy has been honored in an official resolution from the Texas legislature, commending his contribution to country music and recognizing him as the "king of honkytonk music." Bandy was born in Meridian, Miss., but moved to San Antonio when he was six and still resides there. Now the Texas Senate has made him officially a "favorite son."

B.J. Thomas becomes the 60th member of the Grand Ole Opry, making his first appearance as a regular on Aug. 7 (also his 39th birthday). The Opry has been doing a marvelous job in the past few months of taking stock of its profile and adding talented new members for fresh pizzazz. Not that the old-timers aren't valuable to the Opry, but the face of country music has undergone many changes in the past couple of years, and it's nice to know that the Opry isn't afraid to keep up with the times.

## Promos Pick Up At WDAK

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Ed Wein, who was with WDAK originally from 1960-1966. Owned by Allen Woodall Jr., the station is a division of Solar Broadcasting Co. Inc.

Situated near the army base at Ft. Benning, Ga., WDAK draws a considerable military listening audience. "One of our listeners at the base went to northern California and brought us back a six-pack of 'Bubble-Up,' that soft drink mentioned in the Merle Haggard song, 'Rainbow Stew,'" laughs Holiday.

An upcoming promotion tying in with the base is a national championship rodeo at Ft. Benning Friday through Sunday (21-23). WDAK is the official station for the event.

An ongoing promotion for the station is the "Pickup Club." To date, the station has purchased 38 pickup trucks, manufactured in or before 1956. The trucks, painted in the station's red and yellow colors and emblazoned with the WDAK logo, travel about town as moving billboards. Eventually, the station hopes to procure 100 trucks.

As a second part of the promotion, listeners who own pickup trucks pay a \$10 fee for membership into the club. They receive a card entitling them to certain discounts featured in a monthly newsletter, as well as a variety of promotional items such as T-shirts.

A new ploy used to call attention to the station is a World War II spotlight, which WDAK personnel take out at night while pursuing station activities. "We've had people come from 35 miles away to find out what the light is," says Holiday.

A unique sidelight to WDAK is its novel setting—a house on the national register for historic monuments. Also housed in the estate is an antique radio museum, featuring about 100 old, including some of the earliest, models. An old Wurlitzer jukebox that plays 78s is also on display.

Summing up WDAK's commitment to country, station manager Wein says, "We're turning things upside down here. We're aiming to be the best country station—not only in this market, but in the country."



**DOUBLE HEADER**—Rodney Crowell and Rosanne Cash share a quiet moment at a party hosted by Bonnie Rasmussen, director of publicity, Warner Bros., welcoming the husband-wife team back to Nashville. The event also was a listening party for Crowell's newest LP, due out this month.



**DOUBLE FESTIVITIES**—MCA's B.J. Thomas, right, joins Ray Stevens, left, and Larry and Rudy Gatlin onstage for some impromptu harmonizing at the Stockyards Restaurant in Nashville. It was Thomas' 39th birthday, and the evening also marked the singer's first appearance earlier as a regular member of the Grand Ole Opry.

## Cable Series Ready To Bow

NASHVILLE — "Nashville Alive," billed as the first live weekly cable television series to be broadcast from here, will debut Sept. 12. The hour-long show will be hosted by veteran air personality Ralph Emery.

A joint venture between Opryland Productions and WTBS-TV, the Atlanta-based "superstation," the series will be beamed by satellite to cable systems that carry WTBS.

Each segment of the variety series will feature five country music acts, with one serving as Emery's co-host. Jacky Ward will co-host the first show. Sound Factory, a group of Nashville studio musicians, will be house band for the series.

"Nashville Alive" has an initial run of 20 weeks, and the tv station has an option for six more. An estimated 17 million homes in 49 states, Puerto Rico and the Panama Canal area receive the station's broadcasts.

Elmer Alley is executive producer; Bayron Binkley, producer/director; Anne Boatman, co-producer; and Alan Nelson, writer.

## Chart Fax

By ROBYN WELLS

**Rerun:** For the second week in a row, Kenny Rogers' "I Don't Need You" cops the top spot. It is his sixth single as a soloist to occupy the No. 1 country position for more than one week. Rogers kicked off 1980 with a three-week run at the top with "Coward Of The County." In 1979, both "She Believes In Me" and "You Decorated My Life" stayed at the summit for two weeks, a record equalled by "The Gambler" in 1978. And starting the ball rolling in 1977 was the two-time chart-topper, "Lucille."

Ironically, Rogers' most successful song to date, "Lady," which simultaneously topped the country, pop and adult contemporary charts in 1980, only managed to hang on to the No. 1 country slot for one week. "Lady" reigned over popdom for six weeks, before being dethroned by John Lennon's "(Just Like) Starting Over." On the adult contemporary side, Christopher

Cross's "Never Be The Same" stopped "Lady's" top streak at four weeks.

**Crimson Tide:** On the album side, Rogers' "Share Your Love," now entering its seventh week of chart action, stalls at 2 with a lost star. This marks his most sluggish album progress since "Ten Years Of Gold" required 12 weeks to hit paydirt in 1978. "Gideon" and "Greatest Hits," both released in 1980, only needed a scant four weeks apiece to achieve No. 1 status. "The Gambler" topped the chart for the first of 23 weeks in early 1979 after a five week climb. And "Kenny," which ultimately sustained top billing for 24 weeks, required a seven-week gestation period.

What is impeding the progress of "Share Your Love" is Alabama's potent "Feels So Right," which is currently enjoying its 10th week at the top. This ties with the track record set earlier in

1980 by Dolly Parton's "9 To 5 And Odd Jobs." Aided by Ronnie Milsap's one week turn at the top with his "Greatest Hits" package, RCA has held the No. 1 spot on the country LP chart for 21 weeks so far this year, an impressive 64% of the time.

This is an impressive increase for RCA, which only saw the country LP summit for five years in 1980, 15 weeks in 1979 and 16 weeks in 1978. An additional 11 weeks of top LP action in 1978 was credited to a collaboration by an RCA artist, Waylon Jennings, and a member of the Columbia roster, Willie Nelson, for "Waylon & Willie," which was released on the RCA label.

For trivia fans, here's a list of all the RCA albums that have graced the top of the country album chart since 1978:

1. "Greatest Hits—Waylon," Waylon Jennings, 1979, 15 weeks.
2. "Waylon & Willie," Waylon Jennings & Willie Nelson, 1978, 11.
3. "Feels So Right," Alabama, 1981, 10.
4. "9 To 5 And Odd Jobs," Dolly Parton, 1981, 10.
5. "Heartbreaker," Dolly Parton, 1978, nine.
6. "I've Always Been Crazy," Waylon Jennings, 1978, seven.
7. "Music Man," Waylon Jennings, 1980, three.
8. "There's A Little Bit Of Hank In Me," Charley Pride, 1980, two.
9. "Greatest Hits," Ronnie Milsap, 1981, one.

**Also Ran:** Conway Twitty and Loretta Lynn's "I Still Believe In Waltzes" halts at two. Although the duo has not had a No. 1 tune since "Feelins'" in 1975, they have racked up more top 10 singles than any other duet over the past decade.

In a **Chart Fax two-for-the-price-of-one** special, here is the second list of the week, this time spotlighting the duets that have scored top 10 hits since 1972:

1. Conway Twitty and Loretta Lynn, MCA (10)
2. George Jones and Tammy Wynette, Epic (7)
3. Porter Wagoner and Dolly Parton, RCA (5)
4. Kenny Rogers and Dottie West, United Artists (4)
5. Moe Bandy and Joe Stampley, Columbia (3)
6. Bill Anderson and Mary Lou Turner, MCA (2)
7. Waylon Jennings and Willie Nelson, RCA (2)

A number of artists have collaborated for one top 10 single since 1972. Among these elite pairings are Moe Bandy/Judy Bailey; Clint Eastwood/Merle Haggard; Fred Knoblock/Susan Anton; David Frizzell/Shelly West; Willie Nelson/Leon Russell; Deborah Allen/Jim Reeves; David Houston/Barbara Mandrell; Kenny Rogers/Kim Carnes; Willie Nelson/Ray Price; Waylon Jennings/Jessi Colter; Willie Nelson/Mary Kay Place (as Loretta Haggars); Emmylou Harris/Roy Orbison; Johnny Cash/Waylon Jennings; Merle Haggard/Leona Williams; George Jones/Johnny Paycheck; and Charlie Rich/Janie Fricke.

## Billboard® Hot Country LPs™

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| This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)  | This Week | Last Week | Weeks on Chart  | TITLE<br>Artist, Label & Number<br>(Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|---|--|
| ★ 1       | 23        | 1              | FEELS SO RIGHT ●<br>Alabama, RCA AHL1 3930  | ★ 48      | 2         | GOOD TIME LOVIN' MAN<br>Ronnie McDowell, Epic FE 37399                              |  |
| 2         | 7         | 2              | SHARE YOUR LOVE<br>Kenny Rogers, Liberty L00 1108   | 41        | 31        | 47 GREATEST HITS ▲<br>Anne Murray, Capitol S00 12110                                |  |
| 3         | 11        | 3              | FANCY FREE<br>The Oak Ridge Boys, MCA 5209  | 42        | 42        | 26 EVANGELINE<br>Emmylou Harris,<br>Warner Bros. BSK 350                            |  |
| 4         | 22        | 4              | JUICE<br>Juice Newton, Capitol ST 12136   | 43        | 34        | 41 LOOKIN' FOR LOVE<br>Johnny Lee, Asylum 6E 309                                    |  |
| 5         | 22        | 5              | SEVEN YEAR ACHE<br>Rosanne Cash, Columbia JC 36965  | ★ 44      | NEW ENTRY | ENCORE<br>Tammy Wynette, Epic FE 37178  |  |
| 6         | 29        | 6              | ROWDY<br>Hank Williams Jr.,<br>Elektra/Curb 6E 330  | 45        | 50        | 4 ENCORE<br>George Jones, Epic FE 37346   |  |
| 7         | 47        | 7              | I AM WHAT I AM<br>George Jones, Epic JE 36586   | 46        | 38        | 23 SOMEWHERE OVER THE<br>RAINBOW ●<br>Willie Nelson, Columbia FC 36883              |  |
| 8         | 8         | 8              | NOW OR NEVER<br>John Schneider, Scotti Bros. FZ<br>37400 (CBS)                            | 47        | 46        | 16 ONE TO ONE<br>Ed Bruce, MCA 5188   |  |
| 9         | 6         | 9              | YEARS AGO<br>The Statler Brothers,<br>Mercury SRM 16002                                   | 48        | 49        | 53 I BELIEVE IN YOU ●<br>Don Williams, MCA 5133                                     |  |
| 10        | 13        | 10             | CARRYIN' ON THE FAMILY<br>NAMES<br>David Frizzell & Shelly West,<br>Warner Bros. BSK 3555 | 49        | 54        | 5 SHOULD I DO IT<br>Tanya Tucker, MCA 5228  |  |
| 11        | 5         | 11             | ESPECIALLY FOR YOU<br>Don Williams, MCA 5210  | 50        | 51        | 37 9 TO 5 AND<br>ODD JOBS ●<br>Dolly Parton, RCA AHL1 3852                          |  |
| 12        | 44        | 12             | GREATEST HITS ▲<br>Kenny Rogers, Liberty L00 1072   | 51        | 37        | 8 THE BARRON<br>Johnny Cash, Columbia FC 37179                                      |  |
| 13        | 18        | 13             | OUT WHERE THE BRIGHT<br>LIGHTS ARE GLOWING<br>Ronnie Milsap, RCA AAL1 3932                | ★ 52      | NEW ENTRY | YOU DON'T KNOW ME<br>Mickey Gilley, Epic FE 37416                                   |  |
| 14        | 6         | 14             | SOME DAYS ARE<br>DIAMONDS<br>John Denver, RCA AFL1 4055                                   | 53        | 56        | 5 ENCORE<br>Charly McClain, Epic FE 37347   |  |
| 15        | 13        | 15             | MAKIN' FRIENDS<br>Razzy Bailey, RCA AHL1 4021   | ★ 54      | NEW ENTRY | MORE GOOD 'UNS<br>Jerry Clower, MCA 5125  |  |
| ★ 25      | 23        | 16             | LEATHER AND LACE<br>Waylon Jennings & Jessi Colter,<br>RCA AAL1 3931                      | 55        | 63        | 29 SOMEBODY'S KNOCKIN'<br>Terri Gibbs, MCA 5173                                     |  |
| 17        | 58        | 17             | HORIZON ▲<br>Eddie Rabbit, Elektra 6E-276   | 56        | 44        | 4 I HAVE A DREAM<br>Cristy Lane, Liberty LT 1083                                    |  |
| 18        | 7         | 18             | MR. T<br>Conway Twitty, MCA 5204  | 57        | 55        | 42 BACK TO THE BARROOMS<br>Merle Haggard, MCA 5139                                  |  |
| 19        | 24        | 19             | WILD WEST<br>Dottie West, Liberty LT 1062   | 58        | 60        | 6 AS IS<br>Bobby Bare, Columbia FC 37157  |  |
| 20        | 13        | 20             | SURROUND ME WITH<br>LOVE<br>Charly McClain, Epic FE 37108                                 | ★ 59      | NEW ENTRY | THE NIGHT THE LIGHTS<br>WENT OUT IN GEORGIA<br>Soundtrack, Mirage WTG 16051         |  |
| 21        | 4         | 21             | RAINBOW STEW<br>Merle Haggard, MCA 5216   | 60        | 67        | 9 TAKE THIS JOB AND<br>SHOVE IT<br>Soundtrack, Epic SE 37177                        |  |
| 22        | 15        | 22             | WHERE DO YOU GO<br>WHEN YOU DREAM<br>Anne Murray, Capitol S00 12144                       | 61        | 61        | 26 BETWEEN THIS TIME AND<br>THE NEXT<br>Gene Watson, MCA 5170                       |  |
| 23        | 45        | 23             | GREATEST HITS ●<br>Ronnie Milsap, RCA AHL1 3772   | 62        | 57        | 39 ENCORE<br>Mickey Gilley, Epic JE 36851   |  |
| 24        | 29        | 24             | I'M COUNTRIFIED<br>Mel McDaniel, Capitol ST 12116   | 63        | 65        | 172 STARDUST ▲<br>Willie Nelson, Columbia JC 35305                                  |  |
| ★ 45      | 3         | 25             | TAKIN IT EASY<br>Lacy J. Dalton, Columbia FC 37327  | 64        | 53        | 48 THESE DAYS<br>Crystal Gayle, Columbia JC 36512                                   |  |
| 26        | 12        | 26             | DARLIN'<br>Tom Jones, Mercury SRM 14010   | 65        | 69        | 93 WHISKEY BENT AND<br>HELL BOUND<br>Hank Williams Jr.,<br>Elektra/Curb 6E-237      |  |
| 27        | 42        | 27             | GREATEST HITS ●<br>The Oak Ridge Boys, MCA 5150   | 66        | 68        | 58 THAT'S ALL THAT<br>MATTERS<br>Mickey Gilley, Epic JE 36492                       |  |
| 28        | 6         | 28             | URBAN CHIPMUNK<br>The Chipmunks, RCA AFL1 4027  | 67        | 47        | 16 JOHN ANDERSON 2<br>John Anderson,<br>Warner Bros. BSK 3547                       |  |
| 29        | 8         | 29             | WAITIN' FOR THE SUN<br>Ricky Skaggs, Epic FE 37193  | 68        | 58        | 22 HEY JOE, HEY MOE<br>Moe Bandy & Joe Stampley,<br>Columbia FC 37003               |  |
| 30        | 63        | 30             | MY HOME'S IN<br>ALABAMA ●<br>Alabama, RCA AHL1-3644                                       | 69        | 75        | 27 GUITAR MAN<br>Elvis Presley, RCA AHL1 3197                                       |  |
| 31        | 26        | 31             | BLUE PEARL<br>Earl Thomas Conley,<br>Sunbird ST 50105                                     | 70        | 52        | 51 HONEYSUCKLE ROSE ▲<br>Soundtrack<br>Columbia S236752                             |  |
| 32        | 4         | 32             | WITH LOVE<br>John Conlee, MCA   | 71        | 71        | 8 JUST LIKE ME<br>Terry Gregory,<br>Handshake HO 12196                              |  |
| 33        | 18        | 33             | I LOVE EM ALL<br>T.G. Sheppard,<br>Warner/Curb BSK 3528                                   | 72        | 74        | 13 OUTLAWS<br>Waylon Jennings, RCA AFL1 1321  |  |
| 34        | 121       | 34             | GREATEST HITS ▲<br>Waylon Jennings, RCA AHL1 3378   | 73        | 59        | 18 WASN'T THAT A PARTY<br>The Rovers,<br>Cleveland Int./Epic JE 37107               |  |
| 35        | 10        | 35             | PLEASURE<br>Dave Rowland & Sugar,<br>Elektra 5E 525                                       | 74        | 64        | 47 LOVE IS FAIR<br>Barbara Mandrell, MCA 5136                                       |  |
| 36        | 18        | 36             | DRIFTER<br>Sylvia, RCA AHL1 3982  | 75        | 66        | 30 GREATEST HITS<br>Larry Gatlin and the Gatlin<br>Brothers Band, Columbia JC 36488 |  |
| 37        | 16        | 37             | LIVE<br>Hoyt Axton, Jeremiah 5002   |           |           |   |  |
| 38        | 93        | 38             | THE BEST OF<br>EDDIE RABBITT ●<br>Elektra 6E 235  |           |           |   |  |
| 39        | 2         | 39             | MINSTREL MAN<br>Willie Nelson, RCA AHL1 4045  |           |           |   |  |

★ 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.)

## FOR CBS/NASHVILLE

### Epic Casting Own Shadow

• Continued from page 43

To-Coast." "Tonight Show" and "Midnight Special." As a result, says McCready, the label has substantially increased Whitman's strength at the retail level, along with his consumer exposure.

The Burrito Brothers have released three singles and an album since January through the Curb affiliation. Each single has shown increasing momentum, with "Does She Wish She Was Single Again" cracking the top 20 and "She Belongs To Everyone But Me" now at superstarred 43.

"Our game plan with the Burritos was to show strong label support for the group and to convince country radio that they were serious about their commitment to country music," McCready explains.

Through conjunctive efforts by Epic and Scotti Records, tv personality John Schneider's debut single, "It's Now Or Never," has already skyrocketed into the top 5 of the country charts. And newcomer Ricky Skaggs, whose music contains more than a touch of bluegrass moorings, earned out-of-the-box radio and press acceptance for his first Epic album, "Waiting For The Sun To Shine."

A major component in Epic's success story is George Jones, who has had his biggest year to date in terms

of record sales and radio airplay. Jones has been a mainstay in country music for three decades, yet until his album, "I Am What I Am," was recently certified by the RIAA, he had never won a gold album award. This past year also saw Jones honored (along with his recording of "He Stopped Loving Her Today") by every major accolade he was nominated for.

Blackburn singles out Mickey Gilley as an example of what intelligent long-range planning can achieve for an artist's career "Here was an act who had a string of No. 1 singles, yet was selling relatively few albums when he signed with us three years ago. Now Gilley is nationally known through film and tv exposure, and his LP sales have soared."

With the addition of Haggard to Epic, the label is starting to coordinate a support and development effort designed to capitalize on the singer's established appeal and songwriting identity.

With a roster that runs the gamut from Billy Swan to Johnny Paycheck, from Charlie Daniels to Slim Whitman, from Charly McClain to Tammy Wynette, Epic should have little difficulty fulfilling Blackburn's goals: "We want to encompass contemporary country," he says. "We want to satisfy the many different shades of today's country music."

# Jazz

## French Pianist Solal Sees Jazz As Truly Int'l Form

PARIS—Martial Solal, French-based top jazz pianist and composer, closed what had been a successful Antibes Jazz Festival, in the south of France, with the somewhat sour comment: "Jazz, despite its present comeback, is obviously by no means a music for the masses."

Fronting his big band, Solal nevertheless scored a triumph with an audience of jazz purists at the long-established event, once near and dear to the heart of local idol, the late Sidney Bechet.

But Solal later managed a certain amount of philosophical optimism about his kind of music. He said jazz would "eventually" emerge as a truly international music form. "The basic idea that jazz is black and that U.S. blacks alone are capable of playing it is already exploded in the U.S. Today black and white play together and have respect for each other."

However, he agreed that wasn't yet the case in France, where many people still were convinced that only black musicians could play "real" jazz. But he noted a few changes in recent years.

Among the causes for optimism, Solal said, was the way jazz clubs have been opening up again in France. He wasn't predicting a full return to the 1950s, when Paris was the undisputed European capital of jazz, the days when Bechet, Roy Eldridge and Don Byas held sway, appearing in clubs like the St. Germain, the Rose Rouge, the Vieux Colombier and the Trois Maillets.

Said Solal: "The clubs today aren't quite the same, but they are growing in stature. The free jazz forms are attracting many fine musicians, too, and there's a build-up in the urge for improvisation. Pop music is thankful for jazz, for much of it is jazz-inspired." **HENRY KAHN**

## Tyner Tops Spain Event

SAN SEBASTIAN, Spain—A set of dramatic intensity, including some ferociously energetic and fast-fingered piano work by the leader, made the McCoy Tyner Quintet one of the outstanding attractions of the 16th San Sebastian Jazz Festival held in the sports stadium here, July 15-19.

Although the opening evening of the festival, which featured the amateur jazz group contest, was marred by peer acoustics which produced a disconcerting delayed echo, the bigger crowds attending on the remaining nights proved an effective absorbent.

Chick Corea's All Stars—with tenorist Joe Henderson, bassist Gary Peacock and drummer Roy Haynes—produced extremely well-wrought pieces, sparked with charging rhythms, Henderson's abrasive tenor and Corea's commanding keyboard expertise, and the contemporary small group theme was continued on the third day by smoking sets from the Art Pepper Quartet and the Woody Shaw Quintet.

The final day of the Festival featured the seasoned mainstream of the Basie Alumni, with Clark Terry, Harry Edison, Joe Newman, Benny Powell, Frank Foster, Buddy Tate, Marshall Royal and Jimmy Witherspoon, and the exuberant gypsy jazz of the German group, La Romanderie.

Additional festival attractions were jazz lectures and film shows, a street concert and informal jam sessions.

Winners of the amateur group contest was the Michel Klotchkoff Trio from France, with West Germany's Werner Pusch Sextet runners-up. Voted best soloist was drummer Guido Panini from Switzerland's Jean-Luc Barbier Quartet. **MIKE HENNESSEY**

## 5 North California Fests

• Continued from page 40

the Heath Brothers and San Francisco group One Love on their Saturday opener, with Pharoah Sanders, Flora Purim & Airtio, Bob Dorough, Sonny Rollins and Bay's Best (Eddie Henderson, Eddie Moore and Vince Wallace) set for Sunday afternoon. The festival, sponsored by the Russian River Creative Arts Foundation, is being booked for the first time this year by Debbie O'Brien, who says they may also do a Friday night show if they are able to nail down the date with a major talent they are now talking with. This will also be the festival's first year offering advance tickets (one day \$15, two days \$25) through BASS.

The new Feather River Festival, under music director Bob Lucas (who previously booked the Russian River event) will go opening day with Richie Cole's Jazzerama, Monty Alexander Trio, Cal Tjader Sextet, Lorez Alexandria Trio, the Mills High Quintet, Adam Makowicz and Acapella Gold. Sunday's bill has the Shelly Manne All-Stars, Mose Allison Trio, Herbie Mann Quartet, Mavis Rivers, Richie Cole Quintet, Marian McPartland Trio and New Deal Rhythm Band. The

eight-man house band includes Eddie Duran, Benny Barth, Dean Reilly and Clive Hawthorne.

Lucas says Feather River emcees will be Jim Eason, Al Collins and Ron Heidicke, and that Acapella Gold will sing original introductions for each of the groups. Tickets, at \$17 for two days, are available at BASS and Ticketron (information Box 150, Marysville, Calif. 95901) and Lucas says the 200-acre park includes RV facilities and allows overnight camping.

## Coleman Heads N.Y. Latin Event

NEW YORK—Ornette Coleman and Prime Time have been tapped to headline the "Salute To New Music" program, part of the Latin American Jazz Festival.

The Aug. 28 evening show at the Beacon Theatre here is being underwritten by Sergio Valente, the garment firm. The festival itself is produced by Felipe Luciano of NBC and will be staged as a \$150,000 fundraiser for the New York City Mission Society, the oldest established charity in the city.

AUGUST 22, 1981, BILLBOARD

Survey For Week Ending 8/22/81

### Billboard® Best Selling Jazz LPs™

| This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)   | This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)                               |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| 1         | 5         | 1              | THE MAN WITH THE HORN<br>Miles Davis, Columbia FC 36790  | 26        | 27        | 18             | ZEBOP! ●<br>Santana, Columbia FC 37158   |
| 2         | 10        | 2              | AS FALLS WICHITA SO FALLS<br>WICHITA FALLS<br>Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.) | 27        | 29        | 9              | SOCIAL STUOIES<br>Carla Bley, ECM/W11 (Warner Bros.)                           |
| 3         | 19        | 3              | VOYEUR<br>David Sanborn, Warner Bros. BSK 3546   | 28        | 33        | 2              | INVOCATIONS THE MOTH AND THE FLAME<br>Keith Jarrett, ECM-D-1201 (Warner Bros.) |
| 4         | 40        | 4              | WINELIGHT ▲<br>Grover Washington Jr., Elektra 6E-305   | 29        | 32        | 3              | YELLOW JACKETS<br>Yellow Jackets, Warner Bros. BSK 3573                        |
| 5         | 15        | 5              | THE CLARKE/DUKE PROJECT<br>Stanley Clarke/George Duke, Epic FE 36918                             | 30        | 36        | 3              | CLEAN SWEEP<br>Bobby Broom, Arista/GRP GRP 5504                                |
| 6         | 16        | 6              | RIT<br>Lee Ritenour, Elektra 6E-331  | 31        | 30        | 9              | TIN CAN ALLEY<br>Jack De Johnette, ECM ECM 1189 (Warner Bros.)                 |
| 7         | 7         | 7              | APPLE JUICE<br>Tom Scott, Columbia FC 37419  | 32        | NEW ENTRY | 40             | BLUE TATTOO<br>Passport, Atlantic SD 19304                                     |
| 8         | 5         | 8              | MECCA FOR MODERNS<br>Manhattan Transfer, Atlantic SD 16036                                       | 33        | 40        | 2              | FUSE ONE<br>Fuse One, CTI CTI 9003   |
| 9         | 12        | 9              | HUSH<br>John Klemmer, Elektra 5E-527   | 34        | 18        | 20             | 'NARD<br>Bernard Wright, Arista/GRP GRP 5011                                   |
| 10        | 12        | 10             | FRIDAY NIGHT IN SAN FRANCISCO<br>John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152   | 35        | 31        | 35             | LATE NIGHT GUITAR<br>Earl Klugh, Liberty LT 1079                               |
| 11        | 4         | 11             | LIVE IN JAPAN<br>Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506                            | 36        | 37        | 3              | THIS TIME<br>Al Jarreau, Warner Bros. BSK 3434                                 |
| 12        | 5         | 12             | WORD OF MOUTH<br>Jaco Pastorius, Warner Bros. BSK 3535   | 37        | 39        | 27             | YOU MUST BELIEVE IN SPRING<br>Bill Evans, Warner Bros. HS 3504                 |
| 13        | 13        | 13             | LIVE<br>Stephanie Grapelli/David Grisman, Warner Bros. BSK 3550                                  | 38        | 38        | 3              | PAQUITO D'RIVERA<br>Paquito Blowin', Columbia FC 37374                         |
| 14        | 15        | 14             | THE DUDE ●<br>Quincy Jones, A&M SP-3721  | 39        | 41        | 14             | TARANTELLA<br>Chuck Mangione, A&M SP-6513                                      |
| 15        | 4         | 15             | MY ROAD OUR ROAD<br>Lee Oskar, Elektra 5E-526  | 40        | 28        | 78             | HIDEAWAY<br>David Sanborn, Warner Bros. BSK 3379                               |
| 16        | 10        | 16             | THREE PIECE SUITE<br>Ramsey Lewis, Columbia FC 37153   | 41        | 42        | 8              | WHAT CHA' GONNA DO FOR ME<br>Chaka Khan, Warner Bros. HS 3526                  |
| 17        | 19        | 17             | GALAXIAN<br>Jeff Lorber Fusion, Arista AL 9545   | 42        | 43        | 6              | CHATTAHOOCHE RED<br>Max Roach, Columbia FC 37176                               |
| 18        | 4         | 18             | PIED PIPER<br>Dave Valentine, Arista/GRP GRP 5505  | 43        | NEW ENTRY | 43             | KOLM CONCERT<br>Keith Jarrett, ECM ECM 1064 (Warner Bros.)                     |
| 19        | 13        | 19             | SECRET COMBINATION<br>Randy Crawford, Warner Bros. BSK 3541                                      | 44        | 46        | 43             | 80/81<br>Pat Metheny, ECM ECM-2-1180 (Warner Bros.)                            |
| 20        | 14        | 20             | EXPRESSIONS OF LIFE<br>Heath Brothers, Columbia FC 37126   | 45        | 45        | 2              | MELLOW<br>Herbie Mann, Atlantic SD 16046                                       |
| 21        | 6         | 21             | THREE QUARTETS<br>Chick Corea, Warner Bros. BSK 3552   | 46        | NEW ENTRY | 46             | DAYDREAM<br>Terumasa Hino, Inner City IC 6069                                  |
| 22        | 15        | 22             | RAIN FOREST<br>Jay Hoggard, Contemporary 14007   | 47        | 48        | 29             | VOICES IN THE RAIN<br>Joe Sample, MCA MCA-5172                                 |
| 23        | 24        | 23             | MOUNTAIN DANCE<br>Dave Grusin, Arista/GRP 5010   | 48        | 49        | 15             | LOVE LIGHT<br>Yutaka, Alfa AAA 1004  |
| 24        | 22        | 24             | DIRECTIONS<br>Miles Davis, Columbia KC2-36472  | 49        | 47        | 7              | MY DEAR LIFE<br>Sadao Watanabe, Inner City IC 6063                             |
| 25        | 13        | 25             | LET ME BE THE ONE<br>Webster Lewis, Epic FE 36878  | 50        | 44        | 8              | RE: PERSON I KNEW<br>Bill Evans, Fantasy F 9608                                |

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## Temple Ups Curriculum

PHILADELPHIA—The bachelor of music degree at the College of Music at Temple Univ. here has been expanded to include a four-year major in jazz and commercial music. The program, which begins this fall, will provide music students with the kind of performing, arranging or composition skills necessary for a career in the commercial music field.

Courses offered in the program include ones covering areas such as harmony, history, improvisation, commercial arranging, composition, electronic media, conducting and the business of music. A number of professional musicians from the area will be utilized as part-time faculty to teach courses in their specialties.

Temple is the only college in the local area which offers such a comprehensive, four-year degree program. Dr. Helen Laird, dean of the College of Music, said the new program will "fill a vacuum in music study by serving the needs of prospective students as well as the professional music community in the area."

## Add A Grammy

LOS ANGELES — NARAS is adding a new category to its annual Grammy Awards: best jazz vocal performance, duo or group. It's the 61st Grammy category and the sixth in the jazz field.

Survey For Week Ending 8/22/81

### Billboard® Special Survey Hot Latin LPs™

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| CHICAGO (Pop) |  | NO. CALIF. (Pop) |  |
|---------------|--|------------------|--|
| This Week     | TITLE—Artist, Label & Number (Distributing Label)            | This Week        | TITLE—Artist, Label & Number (Distributing Label)            |
| 1             | EMMANUEL<br>Intimamente, Arcano 3535                         | 1                | JULIO IGLESIAS<br>De nina a mujer, CBS 50317                 |
| 2             | JULIO IGLESIAS<br>De nina a mujer, CBS 50317                 | 2                | JUAN GABRIEL<br>15 sensacionales exitos, Telediscos 1018     |
| 3             | DIEGO BERDAGUER<br>Estoy vivo, Profono 3044                  | 3                | VIVA EL NORTE<br>15 Exitos nortenos, Profono Telediscos 1501 |
| 4             | VIVA EL NORTE<br>15 exitos nortenos, Telediscos 1501         | 4                | DIEGO BERDAGUER<br>Estoy vivo, Profono 3044                  |
| 5             | RAPHAEL<br>En carne viva, CBS 80305                          | 5                | RAPHAEL<br>En carne viva, CBS 8305                           |
| 6             | JUAN GABRIEL<br>15 sensacionales exitos, Telediscos 1018     | 6                | EMMANUEL<br>Intimamente, Arcano 3535                         |
| 7             | LIZA LOPEZ<br>Si quieres verme llorar, Hacienda 6981         | 7                | RIGO TOVAR<br>Rigo 81, Profono 3046                          |
| 8             | JOSE JOSE<br>15 grandes exitos, Telediscos 1015              | 8                | JUAN PARDO<br>Mucho mas Juan, CBS 8304                       |
| 9             | VICENTE FERNANDEZ<br>15 grandes exitos, CBS Telediscos 20422 | 9                | JOSE JOSE<br>15 Grandes exitos, Telediscos 1015              |
| 10            | LOS SAGITARIOS<br>Chava romero, Olimpico 5016                | 10               | GRUPO VENUS<br>Alma, Arriba 6016                             |
| 11            | CAMILO SESTO<br>15 grandes exitos, Telediscos 1011           | 11               | LOS TIGRES DEL NORTE<br>Un dia a la vez, Fama 607            |
| 12            | JOSE LUIS PERALES<br>En tiempo de otono, CBS 80302           | 12               | BEATRIZ ADRIANA<br>El cofrecito, Perless 2216                |
| 13            | JOSE JOSE<br>Romantico, Pronto 1095                          | 13               | CAMILO SESTO<br>Amaneciendo, Pronto 1086                     |
| 14            | ROBERTO CARLOS<br>CBS 12314                                  | 14               | JOAN SEBASTIAN<br>Musart 1805                                |
| 15            | ALVARO DAVILA<br>La culpable, Profono 3042                   | 15               | CHELO<br>Ya no me interesa, Musart 1801                      |
| 16            | LOS TIGRES DEL NORTE<br>Un dia a la vez, Fama 607            | 16               | LUPITA D'ALESIO<br>Ya no regreso contigo, Orfeon 16047       |
| 17            | JOAN SEBASTIAN<br>Musart 1805                                | 17               | LA MIGRA<br>Con su cuarto LP, Mar Int. 125                   |
| 18            | ROCIO JURADO<br>Senora, Arcano 3485                          | 18               | JOSE LUIS RODRIGUEZ<br>Mujer, TH 2151                        |
| 19            | ABRIL 78<br>Vol 5, Joey 2088                                 | 19               | HERNALDO<br>Procuro olvidarte, Al. 3209                      |
| 20            | VICKY CARR<br>Y el amor, CBS 20463                           | 20               | LIZA LOPEZ<br>Si quieres verme llorar, Hacienda 6981         |
| 21            | CONJUNTO MICHOCAN<br>Piquetes de Hormiga, Odeon 73171        | 21               | LOS HUMILDES<br>A mis amigos del norte, Fama 608             |
| 22            | LOS JONICS<br>14 super exitos, Atlas 5084                    | 22               | ALVARO DAVILA<br>La culpable, Profono 3042                   |
| 23            | LA MIGRA<br>Con su cuarto LP, Mar Int. 125                   | 23               | JULIO IGLESIAS<br>Mi vida en canciones, CBS 50301            |
| 24            | YURI<br>Esperanzas, Profono 3036                             | 24               | CONJUNTO MICHOCAN<br>Piquetes de hormiga, Odeon 73171        |
| 25            | CAMILO SESTO<br>Amaneciendo, Pronto 1086                     | 25               | CARLOS Y JOSE<br>El chubasco, TH 2099                        |

# Disco Business

## New Owner Readies Reopening Of Studio 54

• Continued from page 6

the club and the building that houses it.

Fleischman had hoped to re-open the club in the fall of last year but found his plans snarled when his application to the SLA for a liquor license was back-burnered pending resolution of the SLA's attempts to lift Rubell and Schragger's license, a

move which Rubell and Schragger fought tooth and nail in the courts.

Although Fleischman is reluctant to elaborate on his plans for the "new" Studio 54, it appears that the general operational thrust remains unchanged from a year ago when blueprints were first revealed.

At that time, Fleischman stated that special emphasis would be

placed on live concerts, choreographed dances staged by such leading choreographers as Geoffrey Holder, and video entertainment.

Fleischman who expects that much of Studio 54's old celebrity crowd will return once the operation is again in full swing, is confident that his ideas represent a viable direction for the dance clubs of the future.

"Video is coming of age," he says, "and we hope to be able to take the Studio 54 concept to party lovers around the world."

According to reports, Fleischman has already taped a number of live performances at the club. These will be mixed down into one-hour concerts with plans for syndication around the world.

Fleischman discloses that he is especially interested in establishing a dialog with Japanese and German videotape companies that he feels are in the forefront of the emerging video revolution.

### Revivals Bow At Electric Circus

NEW YORK—The Electric Circus discotheque here has inaugurated a Saturday night program of live rock'n'roll revival concerts.

The move, according to Deborah Day, the Circus' manager and program director, is in response to a growing demand for 1950s nostalgia rock'n'roll.

The concerts are held in the lower level Electric Room of the club. So far, they have featured such performers as the Elegants, Shirley Alston (original lead singer of the Shirelles), the Impalas, the Belmonts, Randy & the Rainbows, the Clef-tones, the Earls, Del Vikings, the Duprees, Bobby Grandville & the Kings with a tribute to Elvis, Little Anthony, the Crystals, the Teenagers, the Chiffons, the Crests, and Fred Paris & the Five Satins.

According to Day, the groups are recreating such '50s and '60s hits as "In The Still Of The Night," "He's So Fine," "Uptown," "Dedicated To The One I Love," "Where Are You Little Star," "Teenager In Love," "Tears On My Pillow," "Under The Boardwalk" and "Up On The Roof."

There are two shows, at midnight and 2 a.m. Between shows, 1950s rock'n'roll records are spun by Frank "Lucky" Valentine.

Among entertainers that Fleischman is reportedly considering for the Studio 54 video concert program are Roberta Flack, James Brown and Ray Charles.

In seeking syndication for proposed programs in this country, Fleischman hopes to negotiate FM radio simulcasts with television stations agreeing to carry the concerts.

Playing a significant role in the realization of Fleischman's video concert program for Studio 54 is the existence of a 24-track recording studio, Soundworks, in the basement of the club's building.

The studio was acquired, along with a 16-story office building, as part of the \$3 million package Fleischman reportedly negotiated for Studio 54. Fleischman is said to have out-bid such music industry personalities as Neil Bogart of Boardwalk Entertainment and Dick Clark for control of the lucrative package.

Soundworks, with connections to its recording facilities available within Studio 54, will be used extensively in the recording of conventional records and soundtracks to proposed video programs.

Although Fleischman expresses confidence that most of the old Studio 54 clientele will flock back to the club when it re-opens its doors, he has, nonetheless, been cautiously testing the waters for consumer reaction.

Over the last several weeks, Fleischman has been closely monitoring response to a series of Saturday night parties at the club, promoted by an organization called International Events & Communications. (IE&C).

IE&C is headed by Stanley Alterman and Amira Benzion. Under a short-term leasing agreement with Fleischman, IE&C is sponsoring a number of dance events with live performances by the Trampms, the T.K.O. dancers and others.

According to Benzion, the shows have been drawing a broad cross-section of disco-going patrons, including an encouraging number of Broadway entertainers from such shows as "Chorus Line," "Sugar Babies," "42nd Street" and "Amadeus."

Even before IE&C undertook the promotion of its shows, Studio 54 was showing that it had not lost any of its drawing power.

For several months prior to the inauguration of the IE&C productions, entrepreneur Mike Stone had been packing audiences into the

room with a series of "We Are Family" parties featuring such entertainers as Grace Jones, Taana Gardner, Jimmy Bo Horne, Ecstasy, Passion & Pain, Change & Mtume.

Charging \$10 per person for members, and \$12 per person for guests, Stone was able to fill the giant hall even though the room was still under the control of Rubell & Schragger and no liquor could be served.

According to Stone, his audiences at Studio 54 included a generous spattering of celebrities including such famous names as Andy Warhol and Bianca Jagger.

To make way for the new regime at Studio 54, Stone has since shifted his operation to the troubled Bond's discotheque in the Manhattan Times Square area.

Bond's, a multi-million dollar club that never really caught fire with this city's disco audiences, most recently featured a policy of live rock'n'roll entertainment. Under the direction of promoter Charles Martin, it featured such top rock'n'roll acts as the Clash to sellout audiences until Martin and John Addison, Bond's owner, parted ways more than a month ago.

The "We Are Family" parties at Bond's will be bigger than those staged at Studio 54, according to sources close to Stone.

Meanwhile, one of the primary problems Fleischman must solve is the notoriety that plagued Studio 54 under the leadership of Rubell and Schragger.

Upmost on his mind is the club's public image as a source of ready drugs for high-flying socialites. "We know that we will be under constant scrutiny by federal law enforcement and other agencies, and we intend to do everything in our power to insure that the law is not broken," states Fleischman with fervor.

Added to his efforts to keep the "new" Studio 54 image drug-free, Fleischman will also work towards changing its elitist image. He promises to make the room "more accessible" to the general public. In keeping with this plan, the reactivated club will have an open admissions policy.

"This does not mean that we will admit every rag-tag group that comes in off the streets," Fleischman cautions. "We will still screen people at the door, but we will do it with style. We are a hospitality oriented group of people, and we do not intend to forget that our customers are our most important asset."

AUGUST 22, 1981, BILLBOARD

### MARKETING IMPROVED

## Club Business Up In Philly, South N.J.

By MAURIE ORODENKER

PHILADELPHIA—Discotheques in the Philadelphia/Southern New Jersey area are undergoing a significant period of revitalization, thanks to greater emphasis on marketing concepts, and a resurgence of public interest in disco dancing as an economical entertainment diversion.

After surviving the period of consumer negativism that threatened to obliterate disco in the late 1970s, disco operators in this area have learned to market their clubs, professionally, and have upgraded the quality and range of music being offered to patrons.

The result has been a surge in business, even during the usually slow summer months, when many clubs traditionally cut back their schedules to about three or four days a week.

Underscoring the optimism about the future of the discotheque business, Len Stevens, owner of the Library in suburban Bala-Cynwyd states, "As long as men and women want to meet and dance together, there will be a market for the disco concept."

An example of innovative promotion was evidenced at the Scintillations discotheque, in the Sheraton-Valley Forge Hotel in King of Prussia, Pa., during the recent wedding of Prince Charles of England to Lady Diana. To commemorate the event, the club staged a "White Night." All attendees were asked to wear white. Also featured were an acrobatic and light show by Dance Connection, plus face and body painting.

DJ's Dance Land in the Northeast part of town promotes a Beach Party every Thursday, inviting beach or casual attire and featuring an indoor barbecue. The beach party is also featured at the Black Banana in center city. Oldies Night and Party Night are standard at many clubs while Elan, probably the top disco in town located in the Warwick Hotel, featured a "Sensual Fantasy Night" with "a sensual fashion show" highlighted with an "aphrodisiac bar" and "human buffet."

London Variety Club, private

disco in center city, has launched a "Second Empire Rock Dancing" series and is also showing movies on a 7-foot screen in one of its rooms.

The Library provided the setting for dancing couples competing for participation in the "Dance Fever" television show in a tie-in with WCAU-TV here. Bruce Temple perked up Monday and Thursday nights at his Sundance, the biggest dance club in Wildwood, N.J., by admitting women free. The Second Story Club, the leader among private spots for many years, is now specializing in "dance parties."

Other major discos merely changed the emphasis of their music and became rock or "new wave" clubs. The private East Side Club in center city, which started as a disco, is now an after-hours New Wave dance club for those with a yen for loud, fast and very danceable rock.

Emerald City in Cherry Hill, N.J., which opened as the largest and most creative disco in these parts, now operates as a rock club with live attractions. Although the club recently petitioned the bankruptcy court for Chapter 11 status, it is still booking acts.

What used to be Spats in center city reopened as Folk with a mixture of folk and contemporary attractions every night. The Latest Dish, once this city's most outrageous disco, reopened recently as a supper club named Carl's with the music for dancing running the gamut from jazz to big band sounds. Prerecorded taped music is being offered by the new owners of the Casablanca in Brielle, N.J. A group headed by John Paglia has purchased the club from Jay LaSalle and James Christiansen, who also operate Casablanca clubs at Middletown and West Long Branch on the Jersey side.

At nearby Wilmington, Del., Johnny Manis, owner of the Stage Door, which used to be the home of the Uptown disco, is bringing in area disk jockeys to spin big band music on Wednesday, Friday and Saturday nights. And at the Silver Cloud in center city, there is still dancing.

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# Disco Mix

By BARRY LEDERER

NEW YORK—The Rolling Stones' new 12-inch 33 1/2 r.p.m. record is a return to good old fashioned rock 'n' roll. Titled "Start Me Up" and taken from their "Tattoo You" LP, the cut runs 3:32. Along with Mick Jagger's gruff vocals and the group's riveting and twangy guitar chords, it

pounding percussion and a vibrant hand clapping backbeat. Produced by the Glimmer Twins and remixed by Bob Clearmountain, the Stones again prove their durability.

★ ★ ★  
Moby Dick records has found the right com-

ination in redoing classic songs of the past with its remake of "You're The One." It is available as a 12-inch 33 1/2 r.p.m. disk and performed by The Boystown Gang. West Coast deejays who previewed the record found that the original melody and powerful drive of this

former hit by Little Sister, has been maintained. When slowed down the tune becomes perfect for late night dancing. The flipside is "Disco Kicks" and is a treat with tracks that sizzle from beginning to end. Bongo and percussion instrumentation provide a hot break. Deejays will no longer have to rely only on imports for high energy as "Disco Kicks" certainly fills the bill. The disk was produced by Bill Motley. Moby Dick will make available to deejays, the Canadian remix of "Remember Me/Ain't No Mountain High Enough" by Denis LePaige and Joe La Greca as well as a new instrumental remix of "Cruisin' In The Streets" by Trip Ringwald, Craig Morey and Mike Lewis.

★ ★ ★  
Janni Petrera, freelance disco consultant in Rome, reports the continued dominance of funk/r&b music in the city's major clubs. Such artists as France Joli, Evelyn King, Cheryl Lynn, Denroy Morgan and Susy Q. are favorites. According to Petrera the major source for new product is through Goody Music, a local well-stocked store in Rome. Owner Claudio Donato supplies the deejays with the newest releases in rock and disco that include "Spellbound," Siouxsie and The Banshees; "Ceremony," New Order; "New Life/Shout," Depeche Mode; "No Where To Hide," Voyage; "Stars on 45 Volume 2"; "Skank," Crashers; "Coming to Get You," To Kalon. Donato's own label, Fulltime Records, has released a 12-incher titled "Lucky Day" by Jab, as well as an album by Rainbow Team. Both disks have been available only in Italy, and American labels should seek distribution here. Also available on his label is the "Fulltime Summer" LP, a compilation of current material by Kano, Rainbow Team, Selection and Jimmy Ross mixed by Rome deejay, Marco Trani.

★ ★ ★  
Following the success of France Joli's "Gonna Get Over You" Prelude Records has made available a 12-inch 33 1/2 r.p.m. of this hit in Spanish. The mix by Francois Kevorkian and Ray Reid should delight Joli's fans as this new version does have special appeal. Recorded in Mexico City, the translation loses some of the punch of the original, but there is no doubt that this disk will find acceptance. The flipside offers the instrumental tracks of the tune.

★ ★ ★  
Recording for the first time for Prelude, Vicki Sue Robinson's new release is titled "Hot Summer Night." This 5:55 minute 12-inch 45 r.p.m. energetic rouser, has the artist singing, rapping, chanting and moaning sexily. A driving beat provides intense disco dance material, and a fresh sound for the artist. The B side is "Hot Version" and is the instrumental of the A side. This release was produced and arranged by Warren Schatz.

# Roseland To Be Axed For Offices?

NEW YORK — The Roseland ballroom, a New York City institution for more than 60 years, may soon be demolished to make way for a high rise office building.

The famous dance hall on Manhattan's West 52nd street, had been in the Brecker family since its construction in 1919. Following the death of its founder, Louis Brecker, the room was managed by Nancy Brecker Leeds, Louis' daughter, who faithfully continued presenting the best in dance music, from big bands to disco.

However, Brecker-Leeds sold the building earlier this year to real estate developer Albert Ginsberg, while continuing to maintain the room's old policy under a leasing arrangement with Ginsberg.

News of the pending demolition of the hall has resulted in an alteration of plans by British theatre producer Cameron MacIntosh, who, in association with Andrew Lloyd Webber, had been negotiating to stage the hugely successful British musical "Cats" at the Roseland.

MacIntosh and Webber reportedly selected the Roseland because: "Cats" needed an "unusual" arena with "very wide performing space," and because of the shortage of available theatre space in the Broadway district for the upcoming 1981-82 season.

From all appearances, however, Roseland may be around for a while longer, as Ginsberg reportedly needs access to an adjacent parking lot to provide him with enough space for his proposed complex. That parking lot is owned by the powerful Shubert Organization, and the Shuberts are reportedly not involved in negotiations with Ginsberg for the sale of the site at this time.

**For More Disco Business See Page 52**

Billboard

Survey For Week Ending 8/22/81

# Disco Top 80

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| This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label   | This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label  |   |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|---|
| ☆         | 1         | 11             | I'M IN LOVE—Evelyn King—RCA (LP) AFL1-3962  | ☆         | 51        | 3              | FEEL MY LOVE TONIGHT/ SPOT LIGHT—Stacy Lattisaw—Cotillion/Atlantic (LP) SD 16049 |   |
| ☆         | 4         | 9              | GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610  | ☆         | 42        | 27             | 21   | PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RFC/Atlantic (LP) 19301                              |
| ☆         | 8         | 13             | DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847   | ☆         | 43        | 30             | 8  | I WANT YOUR LOVIN'/ Desire—Roni Griffith—Vanguard (12-inch) SPV 44                                |
| ★         | 6         | 9              | BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667   | ☆         | 44        | 29             | 20   | NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049                 |
| ☆         | 10        | 8              | ON THE BEAT—B.B. Q. Band—Capitol (LP) SP 12155  | ☆         | 55        | 3              | 3  | DANCE PART I & II—Night Force—Ibach (12-inch) Import  |
| 6         | 2         | 17             | GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1  | ☆         | 64        | 2              | 2  | ZULLU—The Quick—Pavillion (12-inch) 429-02433   |
| 7         | 5         | 12             | SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034  | ☆         | 47        | 34             | 11   | FUNKY BE BOP—Vin-Zee—Emergency (12-inch) EMDS 6517  |
| ★         | 9         | 9              | GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813  | ☆         | 56        | 3              | 3  | GEMINI DREAM—Moody Blues—Threshold/Polygram (LP) TRL 1-2901                                       |
| 9         | 7         | 52             | I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502   | ☆         | 57        | 3              | 3  | CHARM—Positive Noise—Statik (7-inch/12-inch) Import   |
| ★         | 14        | 6              | A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612  | ☆         | 58        | 4              | 4  | TRIPLE DUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 3739                                     |
| ★         | 12        | 8              | PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313                                 | ☆         | 51        | 35             | 19   | IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216                                 |
| ★         | 13        | 8              | SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100M1  | ☆         | 52        | 52             | 16   | MAGNIFIQUE—Magnifique—Siamese (12-inch) Import  |
| 13        | 3         | 12             | IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B/Brasilia Dist.—(12-inch) RBDS 2516                 | ☆         | 73        | 2              | 2  | CHANT #1—Spandau Ballet—Chrysalis (12-inch) CBS 2528  |
| 14        | 11        | 12             | CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826  | ☆         | 54        | 54             | 17   | PRIMARY—The Cure—Fiction (12-inch) Import   |
| ★         | 15        | 30             | YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008   | ☆         | 72        | 2              | 2  | LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A                    |
| 16        | 16        | 18             | TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042  | ☆         | 56        | 53             | 15   | I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001  |
| 17        | 17        | 14             | REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231 | ☆         | 69        | 10             | 10   | PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import                                 |
| 18        | 21        | 6              | OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666   | ☆         | 58        | 47             | 37   | FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151                    |
| 19        | 19        | 7              | WIKKA WRAP/ALL WRAPPED UP—Evations—Sam (12-inch) S 12339  | ☆         | 59        | 44             | 9  | BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036                                  |
| ☆         | 33        | 4              | LET'S GO DANCIN'—Sparque—Westend (12-inch) WES 22-135   | ☆         | 71        | 7              | 7  | IT'S OBVIOUS/DEAR JOHN—Au Pairs—Human (LP) Import   |
| 21        | 22        | 6              | SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TCD129  | ☆         | 70        | 2              | 2  | HERE I AM—Dynasty—Solar (12-inch) 11504   |
| ★         | 32        | 5              | FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12-inch) QRFC 002  | ☆         | 62        | 61             | 12   | HERE IS MY LOVE/ GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165          |
| 23        | 18        | 9              | IKO IKO—Loverde—Prism (12-inch) PDS 406   | ☆         | 74        | 2              | 2  | COUNTDOWN CAPTAIN FINGERS—Lee Ritenour—Elektra (LP) 6E331   |
| ☆         | 38        | 3              | WALK RIGHT NOW—The Jacksons—Epic (12-inch) 49-02403   | ☆         | 64        | 45             | 28   | HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) 0P2208  |
| 25        | 25        | 19             | NEW TOY—Lene Lovich—Stiff (12-inch) IT 97   | ☆         | NEW ENTRY |                |  | GET IT UP—The Time—Warner Bros. (LP) BSK 3589   |
| 26        | 26        | 9              | FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111   | ☆         | NEW ENTRY |                |  | TO HELL WITH POVERTY—Gang Of Four—EMI (12-inch) Import  |
| 27        | 28        | 9              | DUMB WAITER/INTO YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NFC 37339  | ☆         | 67        | 46             | 14   | THE BOOGIE'S GONNA GET YOU/SWEET DELIGHT—Woods Empire—Tabu (LP) JZ 37334                          |
| 28        | 24        | 11             | POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—Kraftwerk—Warner (LP) HS 3549  | ☆         | 68        | 66             | 8  | FREAKY DANCIN'—Cameo—Chocolate City (LP) SP-1-6731  |
| 29        | 23        | 21             | PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624   | ☆         | NEW ENTRY |                |  | INCH BY INCH—The Strikers—Prelude (LP) PRL-14100  |
| ☆         | 40        | 5              | AIN'T NO MOUNTAIN HIGH ENOUGH—Innerlife—Salsoul (12-inch) SG 305  | ☆         | NEW ENTRY |                |  | WHO'S BEEN KISSING YOU?—Hot Cuisine—Prelude (12-inch) PRLD-613                                    |
| ☆         | 36        | 6              | I LOVE YOU MORE—Rene & Angela—Capitol (LP) ST 12161   | ☆         | NEW ENTRY |                |  | YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12-inch) BTG 242                      |
| ☆         | 37        | 6              | URGENT—Foreigner—Atlantic (LP) SD 16999   | ☆         | 72        | 59             | 25   | AI NO CORRIDO/RAZZAMATAZZ/BETCHA' WOULDNT HURT ME—Quincy Jones—A&M (LP) SP 3721                   |
| ☆         | 43        | 4              | DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12-inch) Import  | ☆         | 73        | 63             | 7  | RADIO ACTION—Claudia Barry—Polygram (12-inch) Import  |
| ☆         | 42        | 5              | OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021   | ☆         | 74        | 50             | 5  | TURN IT OUT—Emotions—Columbia (7-inch) 18-02239   |
| 35        | 20        | 13             | SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001   | ☆         | 75        | 67             | 16   | WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526 |
| 36        | 41        | 12             | THE SOUND OF THE CROWD—Human League—Red (12-inch) Import  | ☆         | 76        | 62             | 38   | SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184                                  |
| ☆         | 49        | 4              | NEW LIFE/SHOUT—Depeche Mode—Mute (12-inch) Import   | ☆         | 77        | 77             | 7  | FUNTOWN U.S.A.—Rafael Cameron—Salsoul (LP/12-inch) SA 8542/SG 349                                 |
| ☆         | 48        | 9              | SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009   | ☆         | 78        | 65             | 12   | STAND AND DELIVER/ BEAT MY GUEST—Adam And The Ants—CBS (7-inch) Import                            |
| 39        | 39        | 21             | PLANET EARTH—Duran Duran—Harvest (LP) ST-12158  | ☆         | 79        | 60             | 12   | LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol—Handshake (12-inch) 4W8-02076                      |
| 40        | 31        | 8              | YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi-Gloss—Prelude (LP) PRL 12185   | ☆         | 80        | 75             | 40   | FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023                         |

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IMPORT LP's—Boys Town Gang (Canadian Remix), Capuccino, Studio 54 Vol. 3, Carol Jiani, Roberta Kelly, Amanda Lear (Incognito), Freddie James, Companion, Magazine (Medley), Vera, Harry Chalkits.

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Shampoo Jack Ferguson—Hop-  
Sunflower scotch  
Tieface  
C. Cacchetto

LP's Roberta Kelly  
Disco Cross  
The Oceans Hiroshima  
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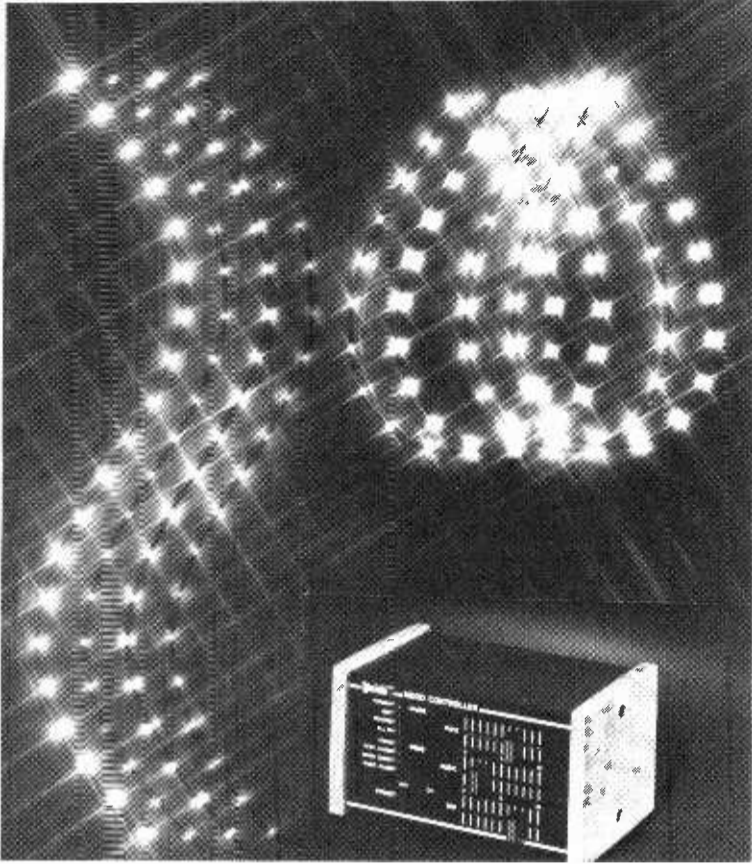
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## New Products



**MOOD CONTROLLER**—Litelab's "Mood Controller" is a four channel system which modulates six-foot tubes each with 20 miniature lamps. The system, with a \$595 price tag, can be used with or without music input. With music input either music bursts or music pause can be selected. Without music input the control can sequence the light tubes in forward, reverse, or both directions. The unit can be ordered with either clear or colored tubes that can be bent into any shape, or with clear flexible Tygon tubes.



**COMPACT MIXER**—This unit, model DM500 from Numark of New Jersey, is a professional stereo mixer/preamplifier. It features stereo phono/line inputs, mic inputs, slide controls for cueing and fading, and is designed for disco p.a., video and movie applications.



**LIGHTING CONTROLLER**—Disco Motion Ltd. of New York has begun marketing its new lighting controllers, the four channel model DML 415, left, and the three channel, model DML 38C, right. The units are designed to fit almost every lighting requirement from disco to in-store display, according to Ben Di Dorato, of Disco Motion. Forced air cooling, exclusive dimming modules, and simplicity of field service are among the features of the units. The model DML 38C can handle up to 800 watts of power per channel, while the model DML 415 though normally capable of handling up to 1,500 watts of power per channel, can be modified to handle loads of up to 2,200 watts of power per channel.

## Chartbeat

• Continued from page 6

In Love." Presley's number two hit from '62. Martino hit 51; Williams made 88.

And, purely for the sake of completeness, we will add that **Ralph DeMarco** hit number 91 in 1959 with "Old Shep," which Presley took to number 47 three years before.

Maybe you can use that line as an ice-breaker at your next party.

Maybe not.

★ ★ ★

Nicks Clicks: **Foreigner** notches its first No. 1 album this week with "IV" (Atlantic), but nipping at its heels is **Stevie Nicks'** "Bella Donna" (Modern), which leaps nine notches to number three. Nicks' single with **Tom Petty & the Heartbreakers**, "Stop Draggin' My Heart Around," also leaps into the top 10 this week, vaulting 15 points to number six.

This already tops the number 10 peak of Petty's previous biggest single to date, "Don't Do Me Like That."

## Rock'n'Rolling

• Continued from page 12

any promotional tapes of individual songs. Consequently, neither PolyGram nor MCA supply it with any promo tapes.

"When album rock came along in the 1960's there were record companies such as Buddah and Kama Sutra who did not want to participate, who did not want to get involved with FM radio. We understand where these labels are today," says Pittman. "We can't expect every record company to have the vision. PolyGram doesn't really have any acts that we want, and as for MCA, we have Tom Petty through his manager. The doors are still open. We will give them opportunities to get on board. But if they don't want to, God bless them. If we play a hit 500 times a year, on our rate card that is \$1.5 million worth of free advertising."

"This is the big time," says Pittman. "It is the first time music and television have been done on this large a scale. It is a new form, and our promotion should be staggering. It should blow their socks off."

Director of promotion at MTV is John Sykes, who says there will be a double promotional thrust on air and off-air.

An example of an on-air promotion that MTV is doing is a "one night stand" with Journey, which will be a contest where the winner and three friends will win a round trip Lear jet flight to either Los Angeles or New York to see Journey in concert.

The winner and friends will be picked up at home by limo, driven to the nearest airport where the MTV L-25 Lear jet will be waiting. On the seats will be a tour jacket, a Sony Walkman, and an entire collection of Journey tapes. The winners will be served food and have access to an air-to-ground phone through which they will talk to the members of Journey.

Once in L.A. or New York, they will be limoed to dinner and then to the concert. After the show, they will get a chance to meet Journey in person. Following the meeting with the band, they will be limoed back to the airport and then flown back home the same night.

"It's a fantasy thing for anyone who is 12 or 4," says Sykes. "At the same time, we will do a low key ap-

In just two chart weeks, Nicks' solo album has already surpassed the peak positions of her last two LPs with **Fleetwood Mac**. "Tusk" peaked at number four in November, 1979; "Live" hit 14 a year later.

Foreigner's breakthrough to No. 1 comes after three near-misses. The group's 1977 debut album had five weeks at number four; 1978's "Double Vision" had eight weeks at number three; 1979's "Head Games" had three weeks at number five.

Foreigner also collects its eighth top 15 single this week as "Urgent" jumps three points to number 15.

★ ★ ★

Royal Flush: We don't know exactly what this means, but it seems worth pointing out: None of the albums that were in the top 10 as recently as June 20 are still listed there. The longest-running current inhabitant is the **Moody Blues'** LP, which is only in its ninth week in the top 10. Runnerup is the **Rick James**

album, now in its seventh top 10 week.

Aiding this turnover is the fact that two former No. 1 albums fell out of the top 10 this week. **REO Speedwagon's** string of consecutive weeks in the top 10 snapped at 28; **Kim Carnes'** at 12.

That statistic doesn't really do justice to the REO album, because so many of its weeks were at the top of the chart. It was ranked first or second a total of 22 weeks.

★ ★ ★

Motown Magic: **Diana Ross & Lionel Richie's** "Endless Love" (Motown) holds at No. 1 on Billboard's pop chart this week as it moves up to No. 1 r&b. It's the 90th No. 1 r&b hit for the Motown family of labels since Billboard inaugurated its weekly black music chart in 1965.

Since '65, a total of 78 singles have hit No. 1 on both the pop and r&b charts and now 30 of those smash hits are on Motown.

Diana Ross accounts for nine of these pop and soul toppers, with "Endless Love" joined by "Upside Down," "Love Hangover" and "Ain't No Mountain High Enough" from her solo career plus five **Supremes** hits: "Someday We'll Be Together," "Love Is Here And Now You're Gone," "You Keep Me Hangin' On," "You Can't Hurry Love" and "Back In My Arms Again."

★ ★ ★

MOR Champs: **The Carpenters'** "Touch Me When We're Dancing" (A&M) is stalled at number 16 for the fourth straight week on the pop chart, but this week climbs to No. 1 on the adult contemporary survey.

It's the duo's 15th No. 1 AC hit, which is almost certainly more than any other act in the 20-year history of the chart. (There are some things even Chartbeat isn't willing to research.)

The Carpenters have missed the AC top 10 with just two A-sides in their 12-year history: "Ticket To Ride," their first single, which peaked at 19, and "Calling Occupants Of Interplanetary Craft," their easy listening-meets-new wave pop hit, which topped out at 18.

That's consistency.

## Solid Smoke

• Continued from page 50

like Wilson Pickett if he wants to," says Tee. "He's definitely contemporary but with a lot of pre-disco influence."

The first three albums on the new War Brides subsidiary are "Temptation" by Holly Stanton, "Contents Under Pressure" by Roy Loney & the Phantom Movers" and "Rising Stars of San Francisco," an anthology of 11 Bay Area new wave bands like Eye Protection, Fun Addicts and the Pushups.

Loney had previously cut two albums for Solid Smoke, which have now been shifted over into the War Brides catalog. Stanton, making her debut for the label, also gets the first War Brides single with her take of "Just A Little," the 1965 Beau Brummels hit. Stanton performed the song for a June airing of "Solid Gold."

## For The Record

LOS ANGELES—It was incorrectly stated in Executive Turntable (Billboard, Aug. 1, 1981) that new MCA Music President Leeds Levy is based in New York. He is based in Universal City, Calif.

## 'Stars' Inspires Slew Of Covers

### Some With Twist: Original Acts, London Philharmonic

• Continued from page 4

six segue 45s appear, and "Hooked On Classics" was held off the No. 1 spot only by the Shakin' Stevens revival of "Green Door."

"Back To The Sixties" by a band called Tight Fit on the Jive label is number four; "Beach Boy Gold" (Sonet) is number 11, and the Dutch "Caribbean Disco" (Polydor) is listed at 14. Tied at 27 is the Abba-styled "Stars On 45" follow-up and "Startrax Club Disco," on Pickys, which mainly features Bee Gees sounds.

Inevitably, where soundalikes are concerned, there are duplications. For instance, MCA has "Hot Licks," by a group called the Silhouettes, seamlessly linking hits of the Shadows. Cliff Richard's onetime backup band, Creole Records, too, has a Shadows' soundalike band, Mojo, working over "Apache" and "Footapper" and others under the title "Dance On."

In terms of nearness to the original, MCA perhaps has the edge because its segue single was recorded by original Shadows engineer Peter Vince, while Cliff Richard's guitarist Martin Jenner is in the band.

But there is growing action among original artists repackaging their own hits over a powerhouse disco-type backing. The Hollies, though now with Polydor, reflect their EMI hits of the '60s on "Hollie Daze" for their old label, 14 songs incorporated.

The Supremes "Hit Medley Parts

1 And 2" was actually first out early last year via Motown, but is now being heavily re-promoted. Capitol has "The Beach Boys Medley," while a group called Gidea Park sounds like the originals on "Beach Boy Gold" on Sonet and Adrian Baker is in the impersonation race with "California Gold" on Polo.

First punk segue medley is "A Tribute To The Punks of 1976," produced by Dave Goodman, formerly studio mentor for the Sex Pistols, and that is on the new Abstract label. Sam Cooke and the Four Seasons are among the latest pop names to get the soundalike treatment—by Bandanna (Dakota Records) and Gidea Park again (Polo), respectively.

The Dutch-produced "Stars On 45" series featured the Beatles in volume one and Abba in the second edition, masterminded by Jaap Eggemont (Billboard, Aug. 15, 1981).

But the most off-beat so far, advertised by RCA as "the ultimate in disco classics" and available in both 12-inch and 7-inch formats is "Hooked On Classics" by the Royal Philharmonic Orchestra.

Amid the disco gimmickry there are pieces of Tchaikovsky's "Piano Concerto Number One," Mozart's aria from "The Marriage Of Figaro" and part of Mozart's "Symphony No. 40."

According to Sidney Wicebloom, the orchestra's personnel manager: "We enjoyed making the record. We could hear the disco beat banging

away in our headphones as we played and it made us bounce more than usual."

However, even the musicians are surprised that it has been such a runaway hit. Whereas the orchestra desperately needs money to subsidize its costly London concert presentations, the recording session went ahead on a straight studio session fee as opposed to a royalty deal, so rewards of a top chart item for them are small.

The London Symphony, incidentally, has total sales in excess of 2.5 million album units for its "Classical Rock" series of recordings, which have also spawned sellout concerts at the Royal Albert Hall here.

Now, from Holland, comes an imitation of the original "Stars On 45." Peter Koelewijn, one of the leading rock artists in the Netherlands, has put together a medley of Rod Stewart hits under the title "Rock Heroes," and handles the impersonation himself. He's long been regarded as Holland's "answer" to Stewart.

Also in Amsterdam, local disco singer Lobo has come out with "The Caribbean Disco Show," which features a medley of soundalike Harry Belafonte old hits, such as "Island In The Sun" and "Day-O." This looks like another international hit segue single, already top 20 in the U.K.

Yet another version of the "Stars On 45" original format is a parody by Dutch-language comedy act Rubberen Robbie, humorously handling a medley of Dutch hit songs.



Billboard photo by Don Albert

**THAT'S AN ORDER**—Frank Sinatra accepts the Order of the Leopard medal, making him an honorary king, from Bophuthatswana president Chief Lucas Mangope. Sinatra recently played a nine-day engagement in the country, which was granted its independence from neighboring South Africa, after he made sure apartheid was not practiced at the concert. Sinatra reportedly received \$2 million for the concert series.

## Block Versus Nolans Suit In U.K. Limbo

LONDON—A High Court case involving the Nolan Sisters, Epic U.K. chart act that has reportedly sold a million album units in Japan, and top concert promoters Derek Block and Mel Bush is in a state of legal limbo for at least a month.

It is a contract dispute. Three of the four Nolan Sisters are involved, the other too young by law to be served, plus their father, Tommy Nolan, an ex-singer. They're being sued by the Derek Block Agency for alleged breach of a 1978 exclusive agency contract.

The case is also against the Mel Bush Organization, alleged to have conspired with the Nolans to break the contract.

The Nolan family has given depositions in court, pending a further hearing in the case, that they will not accept any offers of employment from agents other than Block without first consulting Block. And Tommy Nolan and the Mel Bush company have pledged not to "in-

duce or procure" any breach of the 1978 contract.

Block's lawyer said in court that the interim agreement is not meant to dispose of the dispute, but merely to hold the position until the next hearing. The Nolans have given six months notice to terminate their 1978 worldwide agency agreement with Block, and the deal expires in mid-December.

## Swedish Studios Sold

STOCKHOLM—Marcus Osterdahl, head of the Marcus Music AB group here, has sold his Swedish recording studios and duplication plant to S.J. Langenkjold, of Sound Trade here, though he's retaining his recording and publishing interests in Sweden.

But from now on, Osterdahl is concentrating his main energies on his U.K. operation, Marcus Music U.K., West London, where he runs a music complex which includes 24 and 46-track recording studios.

## Baby Extends Distribution Pact In Italy With CGD

By VITTORIO CASTELLI

MILAN—Baby Records, one of Italy's most successful and consistent independents, has extended its distribution pact with CGD Messagerie Musicali for another three-year period.

Says Franco Crepax, CGD managing director: "Our relationship has become so strong that we've renewed the deal one year before the old one was due to expire."

Projections of the new deal are based on Baby's rapid development to a current sales turnover of around \$7 million annually.

Says Freddy Naggjar, Baby managing director: "The revised contract, which covers Italy only, comes at a time of substantial international expansion of my company."

Three-year license deals have been signed with Musikvertrieb, via Jack Dimenstein, president, for Switzerland, based on a projected 500,000 annual unit sale there, and for Benelux with Hilversum Music chief Charly Prick.

Naggjar says that independent lo-

cal promoters, paid by Baby in Milan, will handle product in these territories as well as in Germany and Austria where a similar distribution deal, but based on a projected two million-unit yearly sale turnover, has been set with EMI-Electrola.

And a label manager and a promotion chief are specifically assigned to the Baby catalog under the newly signed pact with CBS Spain, via the major's general manager Stieg von Bahr in Madrid.

Following its policy switch from artist deals to catalog license deals, Baby Records is mulling possibilities of going for similar arrangements in other countries, certainly France.

## Retail Vid Software

LONDON—Foyle's in London, one of the world's most famous bookshops, is to stock video software for the first time. The deal is a coup for independent video production/distribution company VCL, which will be the store's exclusive supplier.

## CHROME ON THE RISE

## U.K. Boosts Prerecorded Tape

• Continued from page 4

Sony's Walkman advertising, PolyGram is responsible for the "Tape Trail" push and EMI for "Miles Of Music."

At the same time, more thought is being given to packaging and display. Bliaster cards, twin packs and box displays are increasingly used; retailers are investing in more visible racking systems to replace the old locked-up look of early cassette browsers.

Companies now vie with each other to find fresh ways of exploiting tape. Two for the price of one offers are commonplace. The most daring and controversial variation on the theme has come from Island, with its One Plus One concept: one side a complete album, one side a blank tape, all for \$8, less than the cost of a full-price album. More than a dozen titles are involved, featuring Cat Ste-

vens, Bob Marley, Grace Jones, Todd Rundgren, Steve Winwood and other major names.

Island's initiative was roundly condemned by the BPI, which felt its arguments for a blank tape levy were not much helped by having a member company practically incite consumers to tape away.

But Island chairman Chris Blackwell told the music press he was all in favor of a levy: at least One Plus One ensured some copyright music was sold along with the blank tape, he claimed. And Blackwell put into words what the record industry, despite years of high cassette prices, already knew: "The fact is that prerecorded cassettes are not as good value as record albums; the packaging is not as substantial, the artwork necessarily inferior."

There was another significant thing about One Plus One: they

were chrome tapes, the first U.K. range to use the formulation. Suddenly quality had become important. A&M was quick to follow suit, with the two for the price of one chrome range "The Classics." Now practically everything the company releases is on chrome. The rush to chrome has become a stampede, somewhat to the satisfaction of BASF, which has been vainly singing the praises of chrome dioxide formulations for some years.

"Suddenly," says audio video director Henry Pattinson, "all the record companies are after us on chrome, literally all of them, and just since the beginning of this year."

They are starting at the classical end, where quality is most important, he says. EMI Records, for instance, has launched 16 digitally recorded classical titles, ranging from (Continued on page 56)

## 'ROCK ON RIGHT' U.K. Report: Racists Push Propaganda at Concerts

• Continued from page 3

fierce street violence and rioting that still goes on in various U.K. cities.

The report cites several of the points emphasized in that story, including the withdrawal by Decca of an album of "Oi" music, titled "Strength Through Oi," seen as a reference to the Nazi slogan, "Strength Through Joy."

This came after media attention on extremist right wing involvement in rock after the Southall riots in West London when skinheads rampaged, brandishing racist propaganda.

However, the report says that

right wing links with rock go back some years earlier. In 1979, the Young National Front launched a Rock Against Communism movement here, in response to the Rock Against Racism campaign of the Anti-Nazi League.

The report says the National Front "commissioned" rock groups with violent and racist views to play numbers like "Kill The Reds" and "Master Race." "But more disturbing still," says the report, "is that groups like the National Front are attaching cadres of young racists to the followers of better-known rock bands with an established skinhead appeal."

It is in this context that the highly successful chart bands Bad Manners (current hit "Can Can" on Magnet) and Madness (last hit "Grey Days" on Stiff) come into the picture.

The National Front claims, according to the report, to have distributed hundreds of copies of its youth newsheet "Bulldog" at a Madness concert. The report also describes how Bad Manners "struggled" to give a Hammersmith Palais performance confronted by a large group of skinheads chanting "Sieg Heil" non-stop.

The Madness response: "When we hear propaganda is being distrib-

(Continued on page 55)

## Labels Asked To Pay For Disk Airtime

PARIS—Should record companies pay for airtime because a radio station plays music from their labels?

The National Federation of Free Radios in France has drawn up a policy document suggesting that. The document was intended to clarify the position of the local networks as to the way they should be financed.

The policy paper is slightly confusing, however, because no one yet knows what the new government intends to do about the free radio issue. Indeed, it continues to jam some of the "offending" stations.

Since the socialist government basically does not approve of commercial radio here, official subsidies are clearly unlikely. Result is that the federation is suggesting that record companies should pay for airtime, a recommendation seen in some quarters as "putting the cart before the horse."

The record companies maintain that radio stations should pay royalties on records they play. At present, the only rights paid go direct to French copyright society SACEM, the Societe des Auteurs, Compositeurs et Editeurs de Musique.

But industry organization SNEPA, the Syndicat National de l'Edition Phonographique & Audio-Visuelle, has long argued that the radio networks should also pay play fees directly to the record companies.

The record companies say: "Play our records and pay us." The radio stations say: "We play your records, it's a promotional exercise, you should pay us."

Though the new government disapproves of commercial radio, it accepts free radio, at least in principle. What is generally accepted is that, if they are to succeed, the free radio stations can only attract worthwhile audiences by playing the latest pop music. And record companies have to accept that radio adds up to probably the best form of promotion possible in France.

Imports of special interest material to free radio networks continue to grow. According to Jean Bielinski of SBA (Ste. de Biens Audio-Visuelle), who is closely associated with Radio Lille, the free radio outlet in the city where prime minister Pierre Mauroy is mayor, his company imported 142,794 disks from the U.S. and U.K. in 1980. That compares to 79,630 the previous year.

But, Bielinski says: "One problem is that French record companies no longer include the catalog numbers of disks which are no longer available except as imports."

## Norway Hears 'Baltic Punk'

OSLO—A style of music described as a synthesis of "primeval Polish music and Western rock" is making new waves on the Scandinavian record scene via "Block To Block," the debut album from Norwegian trio De Press.

Featuring Polish artist Andrej Nebb, who escaped to the West some years ago, the record has made De Press the most talked-about new wave act in Norway. It was produced by Englishman John Deckie, known for his work with Magazine, XTC, Simple Minds, Pink Floyd and others.

# CBS' Oberstein, 16-Year Veteran Of U.K. Mart, Is Bullish On Future

By MIKE HENNESSEY & PETER JONES

LONDON—As currently the longest-serving head of a U.K. record company, Maurice Oberstein, American-born chairman of the CBS operation, celebrates his 16th year here by seeing the company capture the number one slot in market share in both singles and albums for the second quarter, according to figures prepared by the British Market Research Bureau for the British Phonographic Industry.

In such circumstances, Oberstein might be expected to be jubilant. He is, but that bullish attitude is based on much longer-term philosophies, and on a very positive approach to the U.K. record industry, despite the pervading and persistent recession.

"The industry here has been hit hard, perhaps harder than other European markets," he says, "and we've got to try and retrieve the old status and success. But as a source of talent, I don't think the British industry has ever been stronger."

"I can never remember a time when there has been such an incredibly strong flow of talent and such an eager acceptance of British talent around the world. I mean, to have a million-selling album in Japan with the Nolan Sisters is something that no one could have predicted."

"And there are British acts getting success in America and really opening up the minds of people who have been claiming that such acts are only right for the British market."

"It's great that we have a Chris Neal-produced Sheena Easton breakthrough. We've never been in a better situation in terms of the world's markets than we are now."

CBS's success in Britain is particularly gratifying as far as Oberstein is concerned because it has been achieved with a powerful contribution from local acts.

"In the first six months of this year, some 88% of our singles sales came from non-American repertoire. That won't last, of course, but nevertheless I'm very glad to know we have such strength in our British repertoire. If you add to that the fact that we've always had a much better conversion rate, if I may call it that, in taking American hits and bringing them home in Britain than any of our competitors, you'll see why I'm proud of the CBS performance."

Oberstein has made a very emphatic point, during his 16 years with CBS U.K., of maintaining a fine balance between the development of British talent and the exploitation of established American artists on the Columbia and Epic rosters.

"I'm amazed," he says, "looking back through the charts of the 1950s and 1960s, how many American hits failed to make it in the U.K. because British licensees were using their British artists to cover the songs. There wasn't an international presence of the American companies, so I think our arrival here made much better use of American repertoire than was the case before we opened up."

When Oberstein first arrived on the British scene, CBS established its foothold in the market by taking over the small independent Oriole company, which had "a modest artist roster." Oberstein says now that it would have been "very simple" to have made CBS U.K. a straight marketing company, but adds: "It's always been CBS philosophy in its overseas operations to develop local talent."

"With the kind of repertoire Columbia has in the States, we could

have just taken the product and sold the hell out of it. If the repertoire is good, and you've got good record people, you can always find a way of making money without investment and with no origination costs.

"So long as the parent company continues to deliver, and it always has delivered, you're only dealing with winners. You could survive without a domestic a&r department, without field talent scouts and without all the other costs in promoting local acts."



**COVER SHOT**—A recent CBS Records Australia media presentation for Jim Steinman's "Bad For Good" album included a Harley-Davidson motorcycle, a 40-ft. high video screen, dry ice and two models, pictured above, outfitted and posed to resemble the couple on the album's cover. "Bad For Good" was certified gold in Australia a few weeks after its release.

## Irish Contest

DUBLIN—The U.K., with 11 songs, heads the 17-strong list of countries with entries qualifying for the finals of the Castlebar International Song Contest this year, Sept. 23-Oct. 3.

The only two songs qualifying from U.S. entries are by Ilze Platais and Paul Chiten. Winning composer receives \$10,000, with \$5,000 for the runner-up, and there's an orchestral section with a first prize of \$3,000. This is the 16th contest in the series at the Irish holiday center. It is sponsored by Berger Paints and run by the Castlebar Chamber of Commerce.

## Easton To Tour U.K. In Autumn

LONDON—New star Sheena Easton, currently enjoying success around the world, returns to Britain for a major tour this fall.

The dates will coincide with release of her second album, to be recorded in Colorado's Caribou studio. The artist, whose single "Morning Train" has topped U.S. charts, was recently in Japan to promote her debut album "Take My Time" and the single "Modern Girl," now also released in the U.S. Another single, "For Your Eyes Only," came out in the U.K. June 8.

It is highly advantageous, avers Oberstein, to have a catalog as substantial as the CBS catalog and have nothing to do but sell that product. "But of course, that's not the way it works," he says. "When they set up the international division separate from the domestic U.S. company, the international side was full of record people who just weren't happy simply to be a conduit through which the U.S. catalog flowed."

"They wanted hits of their own, and that view runs right through the CBS international operation. They always look beyond the profit objective and seek to develop local talent. That's true of every CBS company, whether it is in Ireland, Finland, Austria or anywhere else."

What has sustained CBS here in recent months has been the runaway success of Adam and the Ants, probably the hottest act on the U.K. scene. But there have been major contributions, too, from Shakin' Stevens, Jeff Wayne, the ever-dependable Abba, plus the "Stars On 45" from Holland. And then, in addition, there are the U.S. acts like REO Speedwagon, Barbra Streisand, Meatloaf, Bruce Springsteen, Bob Dylan, the Jacksons and Blue Oyster Cult.

Oberstein rejects suggestions that there is some disenchantment on the part of the consumer when it comes to the record business.

He acknowledges that there are retail problems in Britain and that people in the more mature age groups have shown an increasing reluctance to set foot in record stores, but he doesn't consider this to be an insuperable problem.

"It's true that, in America for instance, records are generally more available in places where all age groups may go. British department stores don't allocate the same amount of floor space to records and tapes."

"But there's nothing new about this. I don't really believe there has been much of a change in the retail situation over the years. Some of the major record outlets, like W.H. Smith, or Boots, or Woolworth, have an atmosphere in which the more mature customer can feel perfectly at home and after all they account for a very high percentage of the total business."

Oberstein accepts, however, that the problem of bringing the 25-40 year-olds back into the shops is a

(Continued on page 55)

# MCPS Mood Music Rates Remain Same

LONDON—The new rate card from Mechanical Copyright Protection Society (MCPS) here covering use of mood music library works in film, video and slide/tape productions shows no increases over last year's rates.

According to MCPS, the basic reason for maintaining current rates is "the dramatic increase in license applications received by the society, up some 31%, caused largely by better communication between the music industry and audio/visual users and by the tighter control of the use of music as a result of logging of recordings by studios and facility houses."

What's more, says the society, the non-theatrical categories have been

## Unrest In U.K. Prompts Fest's Move, Cutback

LONDON—In the end, after countless hours of hassling and negotiations, the Capital Radio Jazz Festival, or at least one section of it, did get under way.

The event, paying a potential \$600,000 in artist wages, was originally scheduled for two weekends (July 18-19, 25-26) on Clapham Common in south London.

But threats of violence forced the organizers to cancel.

It would have meant a financial loss to the commercial radio station, plus the loss of around 40 hours of broadcast jazz material to be made available to independent local radio stations up and down the country.

Finally it was agreed to stage the program for the second weekend at Knebworth, in Hertfordshire, where pop festivals have been staged.

The abbreviated festival inevitably suffered in attendance terms by the hasty re-arrangement of venue, with maybe 3,000 there for Ella Fitzgerald, Art Pepper and McCoy Tyner topping the presentation on the Saturday and around 8,000 for Sunday's showcase featuring Chuck Berry and Muddy Waters.

Festival producer George Wein proclaimed the event "a great artistic success" and says there will be a festival of some description in 1982.

## VID FIRMS, UNIONS EYE U.K. ACCORD

LONDON—A major move towards solving likely problems between videogram manufacturers and the trade unions involved has been taken here with the signing of a procedural agreement by the British Videogram Assn. and the Musicians' Union.

At the first annual meeting of the BVA, which has a membership of more than 40 key U.K. video software companies, it was said that its first objective was "in sight," namely the setting up of agreements to anticipate and resolve disputes involving the unions.

The Musicians' Union is first to sign, with others, like the actors' union Equity, to follow. Now, says BVA, the next move is to obtain an interim agreement on rates to be paid to musicians who appear on videograms and it's hoped this will be readied inside six weeks.

widened to allow transfer from medium to medium, say film or slide/tape to video, without the need of taking out extra clearances.

Two new categories have been introduced: one for pay/cable and one for videograms for retail sale. There is also an introduction of an all-media clearance that permits exhibition of product in all media, excluding commercial advertising, including "media yet to be devised."

MCPS says the maintenance of rates and widening of categories comes "after a year of persuading the audio/visual industries to play fair in their declarations of music used in their productions and the mood music library is reciprocating over price and flexibility."

## Albums Promote 'Record Event' Classical, MOR LPs In Dutch Market-Tapping Drive

By WILLEM HOOS

AMSTERDAM—The Dutch music industry is spending \$800,000 on a nationwide campaign aimed at bringing the public back into the record stores.

The industry is combining to organize a 10-day record event—the Platen 10 Daagse—from Sept. 24 to Oct. 3.

The campaign is built around 52 major record releases due in the fall and features a special 24-page booklet that is getting door-to-door distribution to 2.5 million of Holland's 4.3 million households.

With the cooperation of 800 record dealers, the industry will be offering a free compilation album or cassette featuring major artists to everyone spending a minimum of 25 guilders (about \$10) in a record store during the 10 days. The album, "Highly Recommended," features

tracks by Cliff Richard, Julio Iglesias, Richard Clayderman, Anne Murray, Thijs Van Leer, James Last and Roger Whittaker.

Says Nico Geusebroek, head of the foundation that is organizing the campaign: "Our prime target is the over-25 age group. This is why the repertoire on our premium album is middle-of-the-road material. We want to bring the over-25s back into the record shops."

The campaign, which has been 18 months in preparation, is the Dutch record industry's concerted answer to two depressing years—1979 and 1980—that saw sales tumble by approximately 15% per year. All major record companies are participating with the exception of WEA and Ariola.

The focus on the middle-aged record buyer has been vindicated by a recent survey. It shows that while in 1978, 30.3% of the record industry's turnover came from people over 40, by 1980 the figure had declined to 23.6%.

Record dealers participating in the campaign will be given special display material with the Platen 10 Daagse logo, including posters, leaflets and streamers. As a build-up to the 10 days, there'll be an advertising campaign in newspapers and magazines and music concerts and musical programs on radio and television will be brought under the promotional umbrella of the Platen 10 Daagse. As a preliminary to the 10-day event, there will be a special convention held in the Flint Hall, Amersfoort, Sunday, Aug. 30, for record companies and retailers that will include seminars on various aspects of the Dutch music industry and performances on two stages by 30 Dutch acts who have major record releases in the fall. Dealers are being invited to bring with them as many of their staffers as possible and Geusebroek hopes for an attendance in excess of 2,000.

Highlight of the 10-day event, on

## Dindisc Album: Danceable Art

LONDON — A legendary jazzman, a slew of top sessionmen, and Britain's sexiest dance troupe all come together on an album project being put together here by the Virgin-linked Dindisc label.

Still untitled, the album features the vocal work of Hot Gossip, better known for their revealing dance routines on British television, in a set mixing original material and rock classics. And among the accompanying musicians are David Sanborn, Airto Moreira, Harvey Mason, free-form avant-garde guitarist Derek Bailey, and on piano the great Gil Evans, now 68 years old and appearing for the first time as a sideman.

The project was developed and produced by Richard James Burgess, a member of chart band Landscape and producer of fashionable Spandau Ballet. The intention is for Hot Gossip to choreograph and stage a complete show based on the album, which will eventually be filmed on video for promotional use and as a marketable videogram.

The dance troupe, who now have a worldwide record deal with Dindisc, will be touring rock venues to showcase the new presentation and promote the album, which Dindisc is describing as "Art you can dance to."

Sept. 25, will be a 2½-hour program on AVRO tv featuring the winning Dutch artists in a poll organized by the foundation. The poll was run in the one-million circulation AVRO tv magazine and drew a response of 40,000. As well as the Dutch artists taking part, Geusebroek hopes to be able to include at least some of the winning international artists. Those unable to attend will be presented via video clips.

In addition to the MOR premium record, the industry is also offering a classical album, "Baroque Plus," complete with a 12-page booklet explaining baroque music and an expert guide to 100 specially selected baroque albums.

## CBS' Oberstein Bullish About Future In U.K.

• Continued from page 54

worldwide one and he still seeks a way to convert the MOR music played on BBC's Radio 2 network into record sales.

But that apart, he is full of praise for the music policies of the BBC in general and totally undismayed at the state of the U.K. record industry.

"In Britain, we have the world's worst recession and pretty well the highest unemployment rate. The fact that the record industry survives at all, and that its decline is less severe than other industries, such as cars or steel, motion pictures or the West End theater, is something to be grateful for.

"But I guess pessimism is a British disease and so we go on complaining."

Oberstein is optimistic, too, about the prospects for the CBS CX system, recently unveiled in the U.K.

"The nicest thing about that," he says, "is that it is being offered at the same price as the existing system. That means the consumer is getting value for money and that has to be good for all of us.

"It means that the industry is at last fighting the fires, or the plague at the gate, and is making some qualitative improvements to give greater satisfaction to the consumer for no more money."

## 'Changing Trends' Kill Record Sales, Promo Company In London

LONDON—Record Sales, a sales promotional company set up five years ago by Richard Jakubowski, has gone out of business here, with the loss of 15 jobs.

Blamed for the failure are "changing market trends." Says Jakubowski: "Despite the obvious rise of the independents, the major record companies still account for 95% of the chart.

"The problem is that they are either less able or willing to afford to employ us, and on the other side we have been unable to cut corners or cut costs.

"On our promotional side of the business, we have to accept that the chart is changing, so it is not easy for us to offer value for money. It just isn't enough to chart a record. Today it needs to make the top 30 to make sense."

SAYS U.K. STUDY

## Racist Right Rocks At Concert Sites

• Continued from page 53

ated by the National Front at our shows, it looks as though we support them, but nothing is further from the truth.

"These extremist groups use our name so they exploit us and manipulate our fans. But what can we do? These people are very hard and very aggressive."

Meanwhile, other groups, among them the Selector, the Specials and UB 40, are open in their condemnation of racial politics of any kind.

One band, Sam 69, disbanded at the end of 1979 mainly because Jimmy Pursey, singer and leader, said the members could no longer cope with "the pressure and violence that is there at virtually all our shows."

The group's farewell performance, at the Rainbow Theatre here, was in the end abandoned because of an outbreak of fighting in the hall. Pursey later said: "We don't want this violence and aggression. But there's an element who just don't have any interest in what we do musically, just the violence they can get involved in."

Peter Bradley, an executive with the Centre for Contemporary Studies, says: "The National Front has given up putting on an acceptable face to gain voter support at elections and instead look for shock-troopers attacted by the uniform of dress, the violence and the corporate identity."

The report insists it is up to the rock industry and the record companies to "show responsibility and restraint in stimulating fashions and images for groups and music which lean heavily on the symbolism of Nazi chic."

But the record company response is that the smaller and most violently extremist bands are certainly not signed to any of the major labels.

As the report says: "Puppet groups such as the Ventz, Column 44 and Tragic Minds, who use such songs as 'White Power' and 'Kill The Reds,' are so incompetent they are unlikely to have lasting impact."

Even so, the flames of racist hate are easily fanned here in edgy times of unemployment and recession, and this new, independent report on links between rock and extremist politics has opened up new areas of national awareness.

## Arcade Returns

VIENNA—Television merchandiser company Arcade temporarily quit the Austrian marketplace last year, but is now back with two radio campaigns and, in Musica, a new distributor.

Featured in the comeback campaigns are "Island Of Fantasy," an LP featuring melodies from the South Seas, and "Hit Rider," a compilation of hits by Bucks Fizz, Dolly Parton, Alice and Matchbox. The latter is also featured in a tv campaign.

## Promotion Trip To Japan Boosts O'Banion LP Sales

TOKYO—John O'Banion's nine-day promotion tour of Japan sponsored by Warner-Pioneer has resulted in 20,000 copies of his debut album, "John O'Banion," being sold in just two weeks, claims the label.

Warner-Pioneer decided to bring him to Japan June 25 on the basis of his hit single, "Love You Like I Never Loved Before," and found that O'Banion was very well received, not only by fans, but also by television, radio and fan magazines. The label was happily surprised when it received requests for interviews, 50 in all, from music magazines, magazines for young women, general readership weeklys, movie magazines, magazines for young men, and daily newspapers. There were in-store displays, and 30,000 posters were printed to be given away at record stores.

One of the promotion events was an autograph session at the Mitsukoshi Department Store on the busy Ginza in Tokyo, and 250 young

people showed up. O'Banion even sang for the fans. Afterwards, Warner-Pioneer invited 50 dealers to a party at a coffee shop in the disco-filled Roppongi area of Tokyo to meet O'Banion.

Warner-Pioneer is so happy with the results of the O'Banion promotion that it is hoping he can come back to Japan this year for a concert tour.

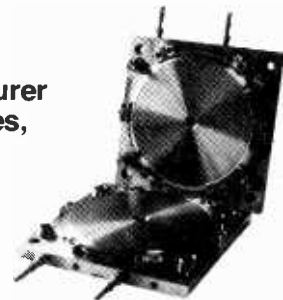
Pictures and articles about O'Banion have already appeared in over two dozen magazines and papers, including a three-page, color spread in the new Pink magazine for young women. Although O'Banion left Japan July 3, articles and pictures are continuing to appear and will probably continue for a couple weeks in weekly and monthly magazines.

Kohji Kobayashi of Warner-Pioneer said that the label had spent nearly \$15,000 on the promotion tour. **SHIG FUJITA**

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# Chrome Tape Rising In Britain's Market

• Continued from page 53

"Porgy and Bess" to Vivaldi's "The Four Seasons," and all recorded on BASF Chromdioxid tape. The decision to go ahead was made after EMI research showed strong demand for high quality cassette product.

Even at the singles end of the market, tape has got in on the act. Cassingles have been released in the last nine months by everyone from WEA to Stiff, ever since EMI put out the first flip-top pack from Malcolm MacLaren's Bow Wow Wow.

The idea was to tap the huge potential for tape sales among the youngest sector of the market, particularly at a time when portable cassette players are sweeping the market. John Lennon's "Woman," Stevie Wonder's "Lately," Lene Lovich's "New Toy," all appeared as cassingle releases. They have not revolutionized the market—record companies reported sales increases around 10%; BPI figures showed 88,000 delivered between January and March, less than .5% of total singles sales. But at least they demonstrate a new consciousness of tape on the part of the industry, and a desire to experiment.

Cynics would say any desire to experiment is born out of desperation, where the record industry is concerned, and an undeniably desperate industry lays much of the blame for its plight on the uncontrolled growth of home taping. Yet if home taping is quite the scourge the BPI believes it to be, one would expect to find a steady and substantial growth in the sale of blank tapes.

In fact, the figures do not bear this out. The European Tape Industry Assn., whose dozen or so members include all the major manufacturers, estimates sales of branded cassettes at around 35 million, with perhaps another 10 million units from grey imports, cheap and unbranded product. The figure was much the same last year. If there is any growth in 1981, it will come in the second half of the year and will not be more than 5% at most. In the first quarter of the year, there was actually a small decline in unit sales.

Nevertheless, the BPI believes home copying costs the record industry over \$400 million annually in lost sales, and over the last two years has campaigned energetically for some form of compensation, either through a software levy, a hardware tax, or both.

Until recently, their case appeared won. Many members of Parliament supported their arguments; other European countries—Austria and West Germany—had even gone

## Dropping BBC Sales Arm Hit

LONDON—"A major blow both artistically and commercially to the national interest." That is the Music Publishers' Association view here about the government plans to close the BBC Transcription Service, which is responsible for selling the best British musical radio programs round the world (Billboard, July 18, 1981).

In a letter to The Times, Peter Dadswell, MPA secretary, writes: "Commercially it cannot be sensible to deprive the country of a valuable area of foreign exchange income derived from the sale of music programs. The cuts would cause a great deal of harm to British composers whose earnings would be reduced by loss of performing right fees."

ahead and introduced levies. The government Green Paper, it was hoped, would prove broadly favorable.

Then, rather late in the day, a new lobby entered the reckoning, in the shape of the Tape Manufacturer's Group. The blank tape faction had been keeping quiet previously, largely because tape manufacturers with record company connections—notably EMI and Philips—found themselves on both sides of the fence, an uncomfortable position, and would not join the fight against a BPI-inspired levy. The TMG, therefore, is a new grouping of those blank companies—BASF, Sony, TDK, Maxell, Memorex, 3M—that have no such conflict of interest.

They argue that a levy is unwieldy and unworkable. In Austria, around 8 cents is raised per cassette, in West Germany maybe 50 cents. The whole blank tape market in the U.K. is worth only \$100 million, so the maximum revenue available would be no more than \$25 million, hardly enough to put a dent in the BPI's claimed \$400 million loss of income, anyway.

They also point out that mere national legislation could easily be circumvented by mail order firms offering levy-free tapes from France, Holland or wherever. Nor, they say, does the BPI have any plan to reimburse artists, whether tax exiles or foreign acts, who live outside the U.K. What the record companies really want, they claim, is a subsidy for themselves. They stress how important it is to catch the interest of young people in music, even if that means the borrowing and taping of records. Otherwise, other forms of entertainment will get to them first, in a competitive leisure market.

Finally, they suggest that if they are deprived of decent volume on blank tape sales, the net result will be to push up the price of prerecorded cassettes, which both they and the record companies now see as the growth area of the future.

One alternative proposed by BASF's Henry Pattinson is a license on tape recording hardware, a license for possession, not for use, backed up by legislation and run on the lines of the present television license system, with the Post Office possibly employed as a private agent to administer the system.

But the government's Green Paper has now been published, and to everyone's surprise has come out against any kind of levy, whether on hardware or software, citing the difficulty of raising sufficient revenue to compensate rights holders, the anomalies that would result, and the ease of circumvention.

Instead, says the paper, holding out a few grains of comfort for the record industry, the government looks forward to "constructive public debate" on the subject, and will support any workable spoiler systems that may be devised.

So the BPI has to start over again to convince the public and the legislators that creative works need protecting. In the meantime, record companies can only hope that by working hard to promote prerecorded tape they can at least take the edge off the national enthusiasm for recording at home on blank tape.

Due to airport delays, Canadian news copy was received too late for inclusion in this week's Billboard. A complete Canadian update will be provided next week in these pages.

# West Germany

FINES LOW, GOV'T 'APATHETIC'

## Video Piracy: Out Of Control?

• Continued from page 1

tution, drugs, arms smuggling and so forth. Physical violence is used against informers, insiders and video dealers and their families who refuse to cooperate.

"As there are different distribution rings in sharp competition with each other, it's even gotten so far that some people have to pay 200 Deutsch Marks, say \$100, for protection just so that their shops will not be destroyed by the other rings."

Manfred Goeller, of the German Film Distributors Assn. in Wiesbaden, calls this description "an exaggeration," while at the same time admitting that in some particularly critical areas such as West Berlin, threats have been used. Goeller agrees, however, that the piracy situation in Germany has got worse in recent months.

The organized crime connection apparently varies according to the extent of risk and profit. Hamburg-based Wolfgang Nick, a lawyer with the International Federation of Producers of Phonograms and Videograms (IFPI), concurs that the people financing many German video piracy operations also "direct the whole range of criminal activities."

And this is particularly the case with the illegal acquisition of feature films not otherwise available on videocassettes.

Through threats or bribes, professional pirates get their hands on virtually all popular feature films shortly after they're premiered in the German version. They transfer the 35mm original to U-matic cassettes, for duplication by others onto home video tapes and then distribution to video shops.

Nick considers the people doing the mass duplication and distribution less dangerous "semi-professionals," trying to make a living

through video piracy. Their outlets are usually radio and television dealers, or the new video rental shops. Goeller estimates that 40-50% of German video sales or rental shops also deal in illegal wares.

The German video piracy "boom" was launched after the 1979 Berlin Radio/TV Fair, when many people realized the non-availability of popular software in Germany had left a lucrative market void. Now, with nearly a million videorecorders in use, West Germany is Europe's premier video market.

But the key to software success is pirated product. The GEMA investigator tells of a Berlin shop with 800 regular customers, while a nearby competitor has only 200. The former, he claims, is a pirate.

Legally, video piracy is a civil violation of German copyright law. Therefore the copyright holders, or their representatives (GEMA, IFPI, the Film Distributors' Assn.), must present state attorneys with evidence that the law has been broken before the authorities can stop the pirate.

A few state attorneys are involved in the antipiracy battle, but many wait for industry detectives to present a finished case. Goeller says crackdowns on two of Germany's biggest clandestine copying centers have been bogged down by bureaucratic apathy.

## Goombay Prize Promo

FRANKFURT — Goombay Dance Band's latest album, "Holiday In Paradise," is being supported with a competition for dealers in which trips to a tropical island are the prizes.

All dealers have to do is estimate how many copies the disk, Goombay Dance Band's third album, will sell, and send their educated guess to CBS here.

## Royalty \$ For WB Music

MUNICH—Warner Brothers Music publishing division here has had "a very satisfying" first six months this year, with John Lennon's "Double Fantasy," the Eagles' live package, and U.K. acts Madness, Tenpole Tudor and Echo and the Bunnymen all big royalty earners.

But outstripping them all is Kim Carnes and her chart-topping single "Bette Davis Eyes."

Among local successes was German-language singer Stefan Wagershausen's album "Hello Engel," the gold album "Mit Pfefferminz Bin Ich Dein Prinz" by Marius-Mueller Westernhagen and Milva's LP package "Ich Habe Keine Angst."

At the start of 1981, the publishing division signed Thommie Bayer, who had a successful album launch with "Kamikaze Bodenpersonal."

and the instrumental album by Kris Morgan sold well first in West Germany then "spread" to 13 other territories.

Fritz Egner, of the Warner management team, says: "All the signs point to a very successful second half, too. We're deeply involved in the German heavy metal boom, specially through Whitesnake, Motorhead and Foreigner."

"But we're still picking up big sales with 'Long Distance Voyager' by the Moody Blues, with Tom Petty's 'Hard Promises' and the Joe Walsh album 'There Goes The Neighborhood.'"

New signings add extra strength. The group Ideal from Berlin has joined the Warner roster and new productions are on the way from Dave Inker and Hilary Hamilton-Gibbs.

## Lennon Rules Playlists For 1st Half Of '81

HAMBURG—John Lennon posthumously emerges as the most popular artist in Germany, according to a survey of charts from German radio programs covering the first half of 1981.

In the January-June period, he amassed a total 230 points from positions in the different charts, with Phil Collins coming second with 105. The group Visage is third, with 104 points from the analysis.

Next in the individual artist rat-

ings are: Dschinghis Khan (90), Queen (78), Abba (72), Udo Jurgens (71), Bucks Fizz (68), Joe Dolce (65) and Jona Lewie (65).

On a label breakdown on chart positions from the weekly "Hit Service," Ariola comes on top of the pile with 1,055 title listings, followed by EMI with 834, then Polydor 744. Next in the ratings are WEA (583), Teldec (544), Phonogram (437), Metronome (360), Hansa (346) and RCA (303).

The investigators here are especially dissatisfied with the penalties being handed down in Germany. According to the GEMA source: "The fines are so laughable that the man who makes up to, say, \$30,000 in three months of illegal labor can walk out of court grinning over a fine of perhaps \$3,500. Two days later, he's back at it again. And such cases come up almost daily."

A strengthening of the law to treat pirates as thieves, with possible jail sentences, is not expected here before 1984.

In the meantime, the industry's video police are running down leads and dragging offenders into court. The GEMA lawyer, with 100 convictions in the past six months, says he usually stops a dealer after about three months of illegal business.

Nick believes "many of the retail dealers will be driven out within the next one or two years. The semi-professionals will be much more difficult to handle. And with the real professionals, it'll be a long struggle."

Adding to the problem is the international nature of video piracy. Although most of the country's illegal business is in the German versions of international productions, some areas, like the Ruhr Valley, are supplied by foreign copying centers, such as Brussels and Amsterdam. London, Europe's third major video piracy center, deals almost exclusively with English language originals.

Whereas international cooperation continues to work well in the audio field, the video rights situation is so different from country to country that coordination is difficult.

Until now, most German music dealers have stayed out of the video software field. But more and more are being lured by the video offers of WEA, PolyGram and other firms active in both sight and sound recordings.

IFPI's Wolfgang Nick believes record dealers will be less susceptible to pirate offers. "These people know what recording piracy is. Also, they get regular visits from the record companies, so it's more dangerous for them to participate."

"The record business is relatively clean, and we're grateful for that. But it is in a dealer's own interest to report illegal competitors to us, to GEMA or to the Film Distributors Assn."

**SLEZAK SENDS MUSIC ROUND THE WORLD THAT MEANS A BIG TURNOVER**



**2000 HAMBURG 13**



## Spotlight

## Pop

**ARETHA FRANKLIN—Love All The Hurt Away, Arista AL9552. Produced by Arif Mardin, Aretha Franklin.** All the bases are covered on Franklin's second Arista album. Not only does the singer lend her superb voice to such outstanding funk workouts as "Hold On I'm Comin'," (the old Sam & Dave hit) and "Living In The Streets" but she duets with George Benson on the sultry title track and does a slow-burn version of "It's My Turn." With drummer Jeff Porcaro, guitarist Buzzy Feiten, bassist Louis Johnson, pianist David Foster, guitarist Steve Lukather and other notables, the sound is impeccable.

**Best cuts:** Those mentioned.

**ART GARFUNKEL—Scissors Cut, Columbia FC37392. Produced by Roy Halee, Art Garfunkel.** Garfunkel has stumbled with his past several albums, but seems on surer footing with his latest, which recaptures the serenity of his 1975 LP "Breakaway." Gallagher & Lyle's "A Heart In New York," the first single from the set, has the melodic grace of "Boxer" era Simon & Garfunkel classics; Simon even guests on another cut, Jimmy Webb's "In Cars." Webb wrote two other cuts on the LP, the swirling title cut and the very mellow "That's All I've Got To Say," theme from the film "The Lost Unicorn."

**Best cuts:** Those cited plus "Up In The World," "Bright Eyes," "The French Waltz."

**HARRY BELAFONTE—Loving You Is Where I Belong, Columbia FC37489. Produced by John Cartwright, Bob Freedman.** Belafonte's first album in years and his first ever for Columbia is an immaculate set dominated by smooth romantic ballads. There are also a couple of lively calypso-tinged tracks which should appeal to Belafonte's old-time fans: Hoyt Axton's "Mary Makes Magic" and Bob Dylan's "Forever Young," the latter song performed in a medley with the island-flavored "Jabulani," which Belafonte cowrote. With the adult contemporary market booming and classy pop stars like Dionne Warwick and Johnny Mathis again enjoying solid sales success, this album should find its audience. It will need a combination of AC, black progressive and jazz airplay to maximize its potential.

**Best cuts:** Those cited plus "Loving You Is Where I Belong," "Genuine Imitation Life," "Something To Hold Onto."

## Soul

**GLADYS KNIGHT & THE PIPS—Touch, Columbia FC37086. Produced by Nicholas Ashford, Valerie Simpson, Gladys Knight.** Ashford & Simpson wrote and produced all but two of the cuts on this veteran group's new LP. But one of the tracks which Gladys produced herself is the set's most dramatic and distinctive selection: a slow, tender medley of "Free Again" and "I Will Survive." At her best—which is very, very good indeed—Gladys has always been as much an actress as a singer and here she pulls out all the stops, lingering over each note rather than racing through the song as Gloria Gaynor did in her disco smash two years ago. The uptempo "Reach High" has the witty off the wall sound of Quincy Jones' best hits; "God Is" is a gospel-rooted track with a passion that was sometimes missing from this group's records as it aimed at supper club audiences and tastes.

**Best cuts:** Those cited plus "Baby, Baby Don't Waste My Time," "I Will Fight."

**SPYRO GYRA—Freetime, MCA 5238. Produced by Jay Beckenstein, Richard Calandra.** While easygoing jazz is this group's specialty, there are some signs of branching out. "Elegy For Trane" is a moving instrumental tribute to John Coltrane. Valerie Simpson is part of the background vocal team and adds some punch. Overall, the playing—especially that of leader and saxophonist Jay Beckenstein—is more energetic than in the past. "Amber Dream," "String Soup," and "Summer Strut" are especially memorable. This is one group that enjoys jazz, adult contemporary and some Top 40 play.

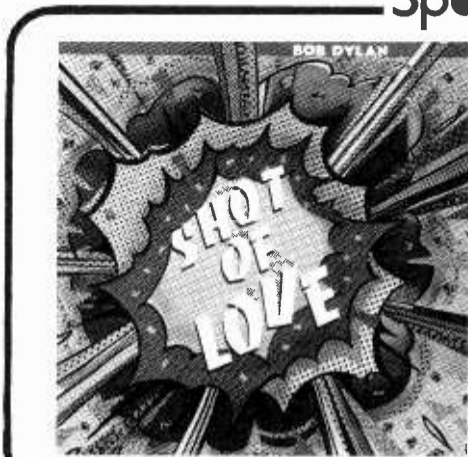
**Best cuts:** Those mentioned.

## Country

**RONNIE MILSAP—There's No Gettin' Over Me, RCA AHL14060. Produced by Ronnie Milsap, Tom Collins.** Milsap's enormous versatility and stylistic flexibility keeps him constantly exploring new sounds. In this package, its success already assured by the tremendous acceptance of "(There's) No Gettin' Over Me" on both pop and country charts, Milsap has smoothed out the edges into a more unified form. There are no out-and-out rockers nor any hard-core country ballads. But there's plenty of easygoing, MOR-oriented numbers cleanly centered in slick, nicely-defined arrangements. Milsap, ironically enough, began as an r&b artist, then slid into country. Now he's set his sights on pop and should have no difficulty making his mark.

**Best cuts:** "(There's) No Gettin' Over Me," "Two Hearts Don't Always Make A Pair," "It Happens Every Time (I Think Of You)," "I Live My Whole Life At Night."

**HANK WILLIAMS JR.—The Pressure Is On, Elektra/Curb 5E535. Produced by Jimmy Bowen.** This is a vibrant offering which amply showcases Williams' wide range of talents. The



**BOB DYLAN—Shot Of Love, Columbia TC 37496. Produced by Chuck Plotkin, Bob Dylan.** His third album to carry central Christian themes finds Dylan the writer and arranger restoring some of the rock edges shelved in favor of more explicit r&b elements last time out. And while the underlying fervor remains much in evidence, his lyrics now temper any rhetoric with sharp-eyed images that only the most cynical skeptics will easily dismiss. Production, sharpened up by co-producer Chuck Plotkin (and, on the driving title tune, by '50s hitmaker Bumps Blackwell), takes full advantage of the relaxed interplay of his band.

**Best cuts:** "Shot Of Love," "Lenny Bruce," "Watered Down Love," "Trouble."

tunes range from an Old Hank Williams' number, "I Don't Care (If Tomorrow Never Comes)," with guest vocals by George Jones, to "Weatherman," a potent original selection with strong pop potential. About half the songs are originals, with Williams' traditional bent toward autobiographical detail especially apparent in the title track and "All My Rowdy Friends (Have Settled Down)." The tantalizing "Ballad Of Hank Williams" carries lyrics a bit too raw for airplay, but perfect for jukeboxes. The album is digitally-mixed and mastered.

**Best cuts:** Those cited.

**BARBARA MANDRELL—Live, MCA 5243. Produced by Tom Collins.** Mandrell's high energy and good humor flourish in this portmanteau presentation of greatest hits and fancy licks recorded at Opryland, U.S.A. One might cavil at the lack of surprises on the album—but Mandrell's sensitive handling of styles and lyrics makes up for the blemish. The selections—ranging as they do from "Old Joe Clark" to "Sleeping Single In A Double Bed"—are varied enough for country music lovers of all stripes.

**Best cuts:** "Unsung Heroes," "Years"/"Love Is Fair," "I Was Country When Country Wasn't Cool."

## EPs

**SPANDAU BALLET—Chrysalis CDS2528. Produced by Richard James Burgess.** What a record! This disk is already exploding out of Britain (where it's a top five hit) and U.S. discos and with good reason. "Chant No. 1" and "Feel The Chant" are overwhelming in their inventive use of dance rock rhythms, jazz horns and a total sense of what urban nightlife is all about. Some r&b action is already in the works and this could be the first "new romantic" disk to take off here. The third track is "To Cut A Long Story Short," already released here previously.

**Best cuts:** Those mentioned.

**CHINA WHITE—Danger Zone, Frontier FLP1005. Produced by Mike Patton, Thom Wilson.** One of Southern California's leading punk bands, this EP is everything a listener could expect: fast, loud and abrasive. Hardly commercial in any sense of the word, there is a consistent audience for this.

**Best cuts:** "Daddy's Little Queen," "Live In Your Eyes."

**MISSION OF BURMA—Songs, Calls & Marches, Ace Of Hearts Records (important) AMS1006. Produced by Richard W. Harte.** Mission Of Burma plays like early Clash and Gang Of Four, full of sound and fury. The music is angry, but not inchoate. There is an impressive completeness of execution in the six cuts on this 12-inch EP.

**Best cuts:** "All World Cowboy Romance," "Outlaw," "That's When I Reach For My Revolver."

## Billboard's Recommended LPs

## pop

**RITA COOLIDGE—Heartbreak Radio, A&M SP3727. Produced by Andrew Gold.** Coolidge and her new producer, Andrew Gold, make an effective team: this is perhaps the singer's most well-rounded LP. Coolidge is characteristically cool, sensual and understated on a number of cuts here, including a fine remake of Dusty Springfield's "Wishin' And Hopin'," but also tackles more dynamic rock rhythms on the raucous "Basic Lady" and the funky title cut. If a single takes hold, this could easily be the singer's biggest album in years.

**Best cuts:** Those cited.

**GINO VANNELLI—The Best Of Gino Vannelli, A&M SP3729. Produced by Herb Alpert, Gino Vannelli, Joe Vannelli, Ross Vannelli.** Vannelli recently hit the top 15 with his Arista debut "Livin' Inside Myself," so it's time for his former label to collect his most memorable sides from the vaults. "I Just Wanna Stop" was a bona fide AM smash, while several other cuts here, including "People Gotta Move" and "Wheels Of Life" got moderate airplay. Vannelli's sense of vocal intimacy and

instrumental dynamics is one of the most distinctive in the new middle-of-the-road. **Best cuts:** Those cited.

**TYCOON—Turn Out The Lights, Arista AL9555. Produced by Vini Poncia.** It has been two years since Tycoon broke through the top 30 with "Such A Woman" but the band's sound hasn't changed. There are still the cool harmonies, handsome melodies and professional playing which puts Tycoon in the league with such acts as Pablo Cruise, Toto, '38 Special, Atlanta Rhythm Section and the more commercial side of Blue Oyster Cult. This is perfect fare for Top 40, AOR and some adult contemporary stations. **Best cuts:** "This Island Earth," "Hang On In," "Turn Out The Lights," "Call The Police," "Let It Down," "C'mon Over."

**DR. FEELGOOD—A Case Of The Shakes, Stiff America USE 12. Produced by Nick Lowe.** If you like mid-1960s blues-rock—exemplified by the early Rolling Stones—then this album is perfect for you. Authentic without being pristine in its approach, the British Dr. Feelgood (sans Wilko Johnson who headed the group in the late 1970s) is all about partying. Pitch to fans of George Thorogood or the Inmates. **Best cuts:** "Jumping From Love To Love," "Love Hound," "Case Of The Shakes," "Violent Love."

**CRACK THE SKY—Photoflamming, Lifesong LS8133. Produced by John Palumbo.** Crack The Sky has contributed one great song to rock history ("She's A Dancer" from their first LP) and they've continued to make smart uptempo rock with a sense of humor. Here, possibly in the quest for accessibility, the band's music is much more mainstream. The playing is sharp, the lyrics straightforward and the singing crisp so there should be no problem at the AOR level. **Best cuts:** "Photoflamming," "The Other Guy," "With The Morons," "Too Nice For That," "Good Child Gone Wild."

**SIOUXSIE & THE BANSHEES—Juu, PVC Records PVC8903. Produced by Nigel Gray, Siouxsie & the Banshees.** Since its punk beginnings in 1977, Siouxsie & the Banshees have developed into a fine rock band, managing to combine their original energy and rage with smooth musical execution that does not neglect harmony and melody. But even at its most accessible, this group is still disquieting. Included here also is the separate single, "Israel." **Best cuts:** "Israel," "Monito," "Spellbound," "Arabian Nights."

**TYGERS OF PAN TANG—Spellbound, MCA 5235. Produced by Chris Tsangarides.** With Iron Maiden in the top 100, that bodes well for new British metal and Tygers Of Pan Tang is certainly part of the genre. Except for the pop slanted "The Story So Far" and the ballad "Mirror," this is uptempo driving rock with lots of screaming guitars to satisfy the ever-growing metal brigade. This is the quintet's second U.S. album. The cover art which is striking without being morbid. **Best cuts:** "The Story So Far," "Gangland," "Hellbound," "Mirror."

**T.S.O.L.—Dance With Me, Frontier FLP1004. Produced by Thom Wilson.** Already the subject of a cult following in California, these four self-described anarchists rarely slow down their freeway speed approach to music. In the tradition of the MC5 and early Iggy Pop, the True Sons Of Liberty dish it out hard and loud. Only on the bluesy "Silent Screem" and "Love Story," do they slow it down somewhat. **Best cuts:** Those mentioned plus "80 Times."

**CULTURE. Joe Gibbs Music, JGMLLP6038. Produced by Errol Thompson, Joe Gibbs.** This is reggae in pure form. A reggae rhythm is set up, and most of the instruments play it. The melody comes almost exclusively from the lead vocalist and the backup singers. The result is smooth and seductive, until you start listening to the words, and then the bitterness and rage comes through in such songs as "More Vacancy," "Iniquity Worker," "Innocent Blood," and "White Belly Rats." **Best cuts:** Those mentioned above.

## soul

**STAPLE SINGERS—Hold On To Your Dream, 20th Century-Fox Records T636. Produced by the Staple Singers, John Abbey.** Few singers have a voice as striking as Mavis Staples—a throaty growl of passion—and she is here in full force. Be it seductively funky compositions or smoky ballads, the Staple Singers are a versatile crew. The cover version of Gamble & Huff's "Message In Our Music" is an intense workout. **Best cuts:** "Hide It On Out," "Message In Our Music," "Old Flames Can't Hold A Candle To You," "Cold And Windy Night."

## country

**DAVID ALLAN COE—Tennessee Whiskey, Columbia FC37454. Produced by Billy Sherrill.** While Coe probably lacks the capacity—and desire—to be mellow, he comes closer to it here than in earlier albums, notably with his renditions of such oldies as "Dock Of The Bay" and "Pledging My Love." As always, he demonstrates a mastery of vocal styles and a tough-tender axis that keeps him from easy categorization. The album is a worthy effort from one of country music's most consistently undervalued talents. **Best cuts:** Those cited, plus "I'll Always Be A Fool For You," "I've Given 'Bout All I Can Take," "Little Orphan Annie."

**DOTTIE WEST—Once You Were Mine, RCA AHL14117. Producer: not listed.** This is a reissue of previous material West cut, and consists mostly of her covers of well-known songs. West's style and delivery have evolved since these numbers were done, and the album is interesting only if for comparison to her newer, torchier persona. The production is basic country with none of the contemporary touches that clearly stamp West's recording now. **Best cuts:** "Help Me," "Dream Baby (How Long Must I Dream)."

## jazz

**SUGAR BLUE—Crossroads, Europa JP2002. Produced by Dominique Buscail.** Sugar Blue is the harmonica player "discovered" by the Rolling Stones and used on the "Some Girls" album. This is a seven-song set of his own work and it is equally striking. Mixing jazz and blues, Blue plays the harmonica the way it is rarely played today in pop. In addition to a few originals, he reworks Sonny Boy Williamson II's "Pontiac" and "Another Man Done Gone" and Chester Eurnett's "My Baby Caught The Train." A very interesting collection. **Best cuts:** "Beggling The Girl To Go," "Pontiac," "Shed No Tears," "Another Man Done Gone," "Dark And Hungry."

**OSCAR PETERSON—Motions & Emotions, Pausa 7102. Produced by Hans Georg Brunner-Schwer.** The most prolific of all jazzmen, on records, comes through with yet another superior LP. The two sides hold 10 titles, all of them popular about 10-12 years ago. The backing orchestra, conducted by Claus Ogerman, is excellent. Peterson's powerful pianistics provide topflight entertainments. **Best cuts:** "Wave," "Yesterday," "Wandering."

**ART VAN DAMME QUINTET—Keep Going, Pausa 7104. Produced by Hans Georg Brunner-Schwer.** The world's most gifted jazz accordionist taped a dozen standards in 1970 in Germany with Joe Pass, Kenny Clare, Eberhard Weber and Heribert Thusek as his backup. Now they are available, and each tune is a gem. Whether ballad or jump tune, Van Damme squeezes every value from them with a remarkable technique and feeling. And the dependable Pass contributes some guitar wizardry, as well. **Best cuts:** "I Saw Stars," "Turnabout," "I Want To Be happy."

**EDDIE "CLEANHEAD" VINSON—I Want A Little Girl, Pablo D2310866. Produced by Norman Granz.** Another digital LP from Pablo, with Vinson, nearing 70, blowing up gobs of alto and shouting in the Joe Turner tradition. Vinson programs seven titles and is competently backed by a six-man combo. Raw, earthy, timeless stuff, and well performed. **Best cuts:** "I Want A Little Girl," "Worried Mind."

**ROB MCCONNELL & THE BOSS BRASS—Tribute, Pausa 7106. Produced by Rob McConnell and Phil Sheridan.** Recorded in Toronto, the Boss Brass comprises five trumpets, all doubling flugelhorn; four trombones, two French horns and five reeds, with a five-man rhythm section. Thus it's a powerful ensemble, with charts by the leader. Album includes six cuts, all more interesting harmonically than rhythmically. For all fans of the big bands, this is an intriguing collection, and it is released at a time when McConnell and his sidemen are touring California. **Best cuts:** "Blue Daniel," "My Bells."

**COUNT BASIE'S ORCHESTRA—High Voltage, Pausa 7105. Produced by Sonny Lester Productions.** With Buddy Morrow on trombone and charts by Chico O'Farrill, this is an unusual Basie entry. Made about 11 years ago, it offers 12 strong tracks, all pop standards with solos from Joe Newman, Jerry Dodgion, Bill Adkins, Lockjaw Davis, Eric Dixon and Morrow. And the sparse, swinging Basie piano also is heard to good advantage. A tasty summer surprise album. **Best cuts:** "Chicago," "I'm Getting Sentimental Over You," "Together."

**JOE PASS-JIMMY ROWLES—Checkmate, Pablo D2310865. Produced by Norman Granz.** A splendid collaboration. Pass on guitar and Rowles at the piano purvey sterling modern mainstream jazz throughout 10 beautifully recorded tracks, all evergreens. This is immensely artistic music; Pass and Rowles establish a rare rapport which all too frequently these days is lacking. Notes are by Nat Hentoff. **Best cuts:** "We'll Be Together Again," "Tis Autumn," "Can't We Be Friends."

**Spotlight—The most outstanding new product of the week's reissues and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.**



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## WEA, Sound Warehouse Plan 'Platter' Promo Blitz

LOS ANGELES—Consumer and dealer contests will be key elements buttressing the forthcoming "Platter Of Hits" promotion being blue-printed by WEA Corp. and the Sound Warehouse retail chain for 24 WEA acts.

Slated to kick off Aug. 27 and run through Sept. 12, the campaign will push new titles from artists including Rickie Lee Jones, Van Halen, ZZ Top, Eddie Rabbitt, the Pointer Sisters, AC/DC, Foreigner and Stevie Nicks, as well as the soundtrack to "Heavy Metal."

Sale pricing and extensive advertising and merchandising are promised for the blitz, targeted for 35 Sound Warehouse locations in the South, according to WEA Dallas regional branch chief Paul Sheffield, who's coordinating the project.

Prizes in the dealer and consumer contests are 18 trips for two to Ixtapa, Mexico, secured through a tie-

in with Texas International Airlines. Prize packages also cover hotel accommodations and a special dinner along with airfare. With nine markets involved and the contests to be administered via radio station ties in each, one consumer and one dealer prize will be awarded in each site.

The nine Sound Warehouse store managers in those cities judged as designing the most effective instore promotions will be the dealer winners.

Other twists include thematic posters at Texas International ticket counters and special "Platter Of Hits" aprons and chef's toques to be worn by Sound Warehouse employees, along with more conventional instore aids such as posters, header cards and bag stuffers customized for the campaign. WEA's array of other merchandising materials for the designated titles also will be employed.



HOSTING DINNER—While in Los Angeles, Atlantic's Manhattan Transfer hosted a Japanese dinner for Bob Hamilton, program director for KRTH-AM, at the Pear Garden restaurant. Standing, from left, are: the chef, Janis Siegel of the Transfer, concert promoter Jerry Lonn, singer/choreographer Tony Basil, and Transfer manager Brian Avnet. Seated, from left, are: Transfer's Alan Paul and Tim Hauser, Hamilton, and Atlantic West Coast general manager Les Garland.

## New Companies

Valhalla Recording Corp. formed to specialize in the rock market. Greg Thornwood is president with Corky Stasiak handling production. First product will be released on New York-based band Syntax. Address: 299 Madison Ave., Suite 400, New York, N.Y. 10017 (212) 687-3210 or 767-9185.

Words of Wisdom Enterprises, for record production, publishing and artist management, formed by Indianapolis radio personality Rickie Clark with Pete Bell and producer George Kerr. Artists include Rickie Clark, Terry Huff and gospel performers Robert Turner & the Silver Hearts. Address: 2060 East 54th St., Suite 11, Indianapolis, Ind. 46220 (317) 259-7795.

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## POSITIONS OPEN

WMZQ in Washington, D.C. is looking for a Promotion Director. Salary is negotiable. Person should have experience in radio promotion, preferably Country. Contact Gil Rozzo, General Manager (202) 362-8330. WMZQ is an equal opportunity employer.

copyright and use administration service for composers and composer/publishers, launched by Dee Lambert. Present client: Estate of Dave Lambert. Address: P.O. Box 10204, Chicago, Ill. 60610 (312) 975-2288.

TM International Records and Famous Door Publishing Co., Inc. founded by performer Odell Tillman. Address: P.O. Box 16608, Milwaukee, Wis. 53216.

Gold Coast Records, formed by parent company Gold Coast Entertainment, with Marv Stuart as chairman of the board and Cecil Holmes as president of Gold Coast Records and board member of Gold Coast Entertainment. First single release is "Mighty Fine," by TTF. Company is signing artists. Address: 5915 N. Lincoln Ave., Chicago, Ill. 60659 (312) 769-4676.

Platinum Entertainment, Inc., a new artist management firm, with first signing being Heather who records for the Platinum Records label. Address: 6363 Sunset Blvd., Suite 711, Los Angeles, Calif. 90028 (213) 464-1465.

The Andrea Record Co., with the principals being a&r/creative director Richard Nevell, marketing director Judy Christensen and executive producer Kevin Coutts. First release is "Shake A Leg" by the Canterbury Folk. Address: Box 77, Henniker, N.H. 03242 (617) 237-0936.

Terry Marshall's Daily Insider formed by Terry Marshall as a daily entertainment news dispatch for radio. Address: 55 Sutter St., Suite 407, San Francisco, CA 94104 (415) 931-8930.

Bob Rogers & Associates formed by Bob Rogers to offer a variety of media services. His first project is to act as agent and general consultant to a limited number of companies offering radio programming aids and special services. Address: 136 Precita Ave., San Francisco, CA 94110 (415) 641-8426.

The Entertainment Group, formed by Thad Anders and Dean Cloud, to produce Louisiana Gold, a two-day rock festival being held next year in

the southeast. Exploitations Unlimited of Los Angeles will coordinate public relations, advertising and promotion, while Safari Productions will consult in all aspects of video and motion picture production. Address: 733 N. LaBrea, Suite 205, Los Angeles, Ca. 90038 (213) 733-9048.

Angry Young Records formed by Rick Swan and Gary Fox, general manager and director of promotion respectively. First release is "E.P. #1" by Luxury. Address: 3701 Carpenter, Des Moines, Iowa 50311 (515) 255-2297.

Gusher Productions, Inc./Gusher Records, formed by Chuck Robinson and associates. First single is "Oklahoma Cowboy" by singer/songwriter Earl Dee Long from a forthcoming album. Address: 3122 Sale St., Dallas, Tex. 75219 (214) 522-8900.

The Starmakers Group Entertainment Co., with DeWayne Bonner as general manager. Firm specializes in music production, music publishing (Spiked Punch Music ASCAP) and artist career direction. Address: 2502 Manhattan Beach Blvd., Unit 26, Gardena, Calif. 90249 (213) 516-8633.

ECI/Nutune Records, formed by singer Gary Unger, Charly O'Neal, singer Cathy Hawkinson and former Four Seasons singer and producer Tommy Devito. First release is a country single called "I'll Drink To That" by Terry Bullard. Distributor is Music Wave Distributors. Address: P.O. Box 24634, Nashville, Tenn. 37202 (605) 748-9921.

Zepher Productions, begun by Michael Stempel, former owner of Cherrywood Rehearsal Studios. First act signed is Nick Sloane and the Reaganites, a Los Angeles band. Address: 7410 Beverly Blvd., Los Angeles, Calif. 90036 (213) 937-0154.

Apollo Productions Inc. (API) formed by Kenneth Morris, Jim Law and Gary Hipps for the promotion of live music ranging in size from arenas to night clubs. The firm also books and represents groups Cheyenne, Grey Ridge and the Countrymen. Address: Midland

Shopping Center, Alcoa, Tenn. 37701 (615) 984-3166.

The Press Agency, a publicity and press relations firm for the entertainment and music industry, by Theresa Davis. Davis is director of public relations for the Atlanta chapter for NARAS and an advisor on the publicity subcommittee of the Georgia Senate's music industry study committee. Address: 1081 Blackshear Dr., Decatur, Ga. 30033 (404) 636-7463.

Darrell Thomas Music Corp., a privately held Iowa stock company formed to manage, finance and develop the career of country music performer Darrell C. Thomas, including Mid-Empire Records and Mid-Empire Music Publishing (BMI). Directors include Darrell Thomas, Janis K. Burrell, Mary Ellen Tidball and Maurice Tidball. Address: P.O. Box 487, Carlisle, Iowa 50047 (515) 989-3679.

Purr'-Fect Productions, for artist management and public relations, formed by Chicago radio personality Kitty Neely. Address: 6421 S. Greenwood, Chicago, Ill. 60637, (312) 667-5489.

## Composer Guild

• Continued from page 37

tor of live acts, was elected to the presidency last month. At the same time, four other officers were installed: vice president Jimmy diPasquale, second vice president Molly Leiken, secretary Bruce Broughton and treasurer Elliot Kaplan.

The guild had 320 members when Warren took over, but he says 80 new members have joined in the last month. Warren foresees a time when there will be four membership categories: full, associate, emeritus and student.

As a first step toward establishing strong ties with other professional organizations, Warren is organizing a 10K and 3K race to be held October 11 at Balboa Park in Encino. The run will benefit the National Endowment For the Arts. The event has been endorsed by a bevy of Hollywood stars, including actress Leslie Ann Warren, Warren's sister.

Warren is also planning a two-day seminar at UCLA on film music, where the students will be able to work with a 45-piece orchestra.



Billboard Directories are what you might call Basic Tools. They are, in fact, the main sources of vital information for the entire Music/Record/Video industry. Billboard's annual Directories are constantly in use, year after year, and people who rely on them know how important they are in doing business effectively.

**International Buyer's Guide**—\$35.00—  
published in Fall  
The music/record/tape industry's "Yellow Pages." Listings include name, address, phone number and marketing information of record companies, music publishers, distributors, accessory items and more from around the world.

**International Talent & Touring Directory**—  
\$25.00—published in Summer  
The most recognized talent and tour directory. Lists artists, managers, booking agents, promoters, clubs and arenas, campus facilities, fairs, festivals, rehearsal facilities, unions, sound and lighting companies.

**Country Music Sourcebook**—\$10.00—  
published in Spring  
Radio stations, performing artists, booking agents, personal managers, record companies and more.

**Year-End Awards Issue**—\$5.00—published end of December  
The single most comprehensive year-end chart recap in the business. Radio stations everywhere rely on it for their programming of year-end shows.

**International Recording Studio & Equipment Directory**—\$15.00—published in Fall  
Supplies Billboard's domestic and international audience with up-to-date statistics on professional recording equipment, recording studios, independent record producers and a special survey on recording studio equipment usage.

**Audio/Video/Tape Directory**—\$10.00—  
published in Spring  
Equipment manufacturers and importers, videotape libraries, pre-recorded tape, tape services & suppliers, manufacturers & importers of accessories, and much more, including an international section.

To order one or more Billboard Directories, send your check or money order, payable to "Billboard," to Billboard Magazine, Circulation Dept., 1515 Broadway, New York, NY 10036. Please include an additional \$2.00 per Directory (\$3.00 for the Buyer's Guide) to cover postage and handling. Payment in full must accompany all Directory orders.

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

**TOP RECORDS OF THE YEAR** (any package listed with the number "3"):  
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# Billboard TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>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<br>Title<br>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<br>Title<br>Label, Number (Dist. Label)                                 | RIAA Symbols | Suggested List Prices LP, Cassettes, 8-Track | Soul LP/Country LP Chart |
|-----------|-----------|----------------|---|--------------|--|--------------------------|-----------|-----------|----------------|--|--------------|--|--------------------------|-----------|-----------|----------------|--|--------------|--|--------------------------|
| ☆         | 2         | 5              | FOREIGNER<br>4<br>Atlantic SD 16999   |              | 8.98   |                          | 36        | 40        | 5              | EVELYN KING<br>I'm In Love<br>RCA AFL1-3962                                    |              | 8.98   | SLP 6                    | 71        | 72        | 20             | DEBRA LAWS<br>Very Special<br>Elektra 6E-300                                   |              | 8.98   | SLP 25                   |
|           | 2         | 1              | PAT BENATAR<br>Precious Time<br>Chrysalis CHR 1346                            |              | 8.98   |                          | 37        | 38        | 9              | JOHN SCHNEIDER<br>Now Or Never<br>Scotti Bros. FZ 37400 (CBS)                  |              |  | CLP 8                    | 72        | 75        | 12             | KRAFTWERK<br>Computer World<br>Warner Bros. HS 3549                            |              | 8.98   | SLP 45                   |
| ☆         | 12        | 2              | STEVIE NICKS<br>Bella Donna<br>Modern Records MR 38139 (Atlantic)             |              | 8.98   |                          | 38        | 31        | 80             | CHRISTOPHER CROSS<br>Christopher Cross<br>Warner Bros. BSK 3383                | ▲            | 8.98   |                          | 73        | 81        | 3              | LARRY GRAHAM<br>Just Be My Lady<br>Warner Bros. BSK 3554                       |              | 8.98   | SLP 13                   |
| ☆         | 5         | 3              | JOURNEY<br>Escape<br>Columbia TC 37408  |              |  |                          | 39        | 42        | 6              | PABLO CRUISE<br>Reflector<br>A&M SP-3726                                       |              | 8.98   |                          | 74        | 63        | 14             | JOE WALSH<br>There Goes The Neighborhood<br>Asylum 5E-523 (Elektra)            |              | 8.98   |                          |
|           | 5         | 3              | MOODY BLUES<br>Long Distance Voyager<br>Threshold TRL 1-2901 (Polygram)       | ●            | 8.98   |                          | ☆         | NEW ENTRY |                | E.L.O.<br>Time<br>Jet FZ 37371 (Epic)  |              |  |                          | 75        | 86        | 21             | DENIECE WILLIAMS<br>My Melody<br>ARC/Columbia FC 37048                         |              |  | SLP 23                   |
|           | 6         | 6              | KENNY ROGERS<br>Share Your Love<br>Liberty L00-1108                           |              | 8.98   | CLP 2                    | ☆         | 57        | 5              | RICHARD DIMPLES FIELDS<br>Dimples<br>Boardwalk NBI 33232                       |              | 8.98   | SLP 5                    | 76        | 76        | 5              | POCO<br>Blue And Gray<br>MCA MCA-5227  |              | 8.98   |                          |
| ☆         | 9         | 17             | BILLY SQUIER<br>Don't Say No<br>Capitol ST-12146                              | ●            | 8.98   |                          | 42        | 44        | 41             | THE ALAN PARSONS PROJECT<br>The Turn Of A Friendly Card<br>Arista AL 9518      | ●            | 8.98   |                          | 77        | 66        | 7              | SOUNDTRACK<br>The Great Muppet Caper<br>Atlantic SD 16047                      |              | 8.98   |                          |
|           | 8         | 4              | RICK JAMES<br>Street Songs<br>Gordy G8-1002M1 (Motown)                        | ▲            | 8.98   | SLP 1                    | 43        | 43        | 21             | QUINCY JONES<br>The Dude<br>A&M SP 3721  | ●            | 8.98   | SLP 20                   | 78        | 67        | 15             | JIM STEINMAN<br>Bad For Good<br>Epic/Cleveland International FE 36531          |              |  |                          |
| ☆         | 11        | 24             | RICK SPRINGFIELD<br>Working Class Dog<br>RCA AFL1-3697                        | ●            | 7.98   |                          | 44        | 45        | 13             | SQUEEZE<br>East Side Story<br>A&M SP-4854                                      |              | 7.98   |                          | 79        | 89        | 5              | MILES DAVIS<br>The Man With The Horn<br>Columbia FC 36790                      |              |  | SLP 24                   |
|           | 10        | 10             | AIR SUPPLY<br>The One That You Love<br>Arista AL 9551                         | ●            | 8.98   |                          | ☆         | 53        | 6              | MICK FLEETWOOD<br>The Visitor<br>RCA AFL1-4080                                 |              | 8.98   |                          | 80        | 73        | 10             | GEORGE HARRISON<br>Somewhere In England<br>Dark Horse DHK 3492 (Warner Bros.)  |              | 8.98   |                          |
|           | 11        | 8              | REO SPEEDWAGON<br>Hi Infidelity<br>Epic FE 36844                              | ▲            |  |                          | ☆         | 50        | 8              | JOHN DENVER<br>Some Days Are Diamonds<br>RCA AFL1-4055                         |              | 8.98   | CLP 14                   | 81        | 77        | 14             | SPLIT ENZ<br>Waikata<br>A&M SP-4848  |              | 7.98   |                          |
| ☆         | 17        | 3              | RICKIE LEE JONES<br>Pirates<br>Warner Bros. BSK 3432                          |              | 8.98   |                          | 47        | 47        | 27             | .38 SPECIAL<br>Wild Eyed Southern Boys<br>A&M SP-4835                          | ●            | 7.98   |                          | 82        | 83        | 22             | ROSANNE CASH<br>Seven Year Ache<br>Columbia JC 36965                           |              |  | CLP 5                    |
|           | 13        | 13             | TOM PETTY AND THE HEARTBREAKERS<br>Hard Promises<br>Backstreet BSR 5160 (MCA) | ▲            | 8.98   |                          | 48        | 48        | 6              | THE BROTHERS JOHNSON<br>Winners<br>A&M SP 3724                                 |              | 8.98   | SLP 11                   | 83        | 78        | 12             | IRON MAIDEN<br>Killers<br>Capitol ST-12141                                     |              | 7.98   |                          |
| ☆         | 15        | 7              | THE COMMODORES<br>In The Pocket<br>Motown M8-955M1                            |              | 8.98   | SLP 4                    | 49        | 49        | 22             | FRANKE & THE KNOCKOUTS<br>Franke & The Knockouts<br>Millennium BXL1-7755 (RCA) |              | 7.98   |                          | 84        | 85        | 16             | LEE RITENOUR<br>Rit<br>Elektra 6E-331  |              | 8.98   | SLP 38                   |
| ☆         | 16        | 7              | POINTER SISTERS<br>Black & White<br>Planet P-18 (Elektra)                     |              | 8.98   | SLP 10                   | 50        | 51        | 10             | PAT METHENY & LYLE MAYS<br>As Falls Wichita<br>ECM ECM-1-1190 (Warner Bros.)   |              | 8.98   |                          | 85        | 95        | 9              | GARY WRIGHT<br>The Right Place<br>Warner Bros. BSK 3511                        |              | 8.98   |                          |
|           | 16        | 7              | KIM CARNES<br>Mistaken Identity<br>EMI America SO 17052                       | ▲            | 8.98   |                          | ☆         | 54        | 5              | STACY LATTISAW<br>With You<br>Columbia SD 16049 (Atlantic)                     |              | 8.98   | SLP 8                    | 86        | 96        | 3              | RAMONES<br>Pleasant Dreams<br>Sire SRK 3571 (Warner Bros.)                     |              | 8.98   |                          |
|           | 17        | 14             | OAK RIDGE BOYS<br>Fancy Free<br>MCA MCA-5209                                  | ▲            | 8.98   | CLP 3                    | ☆         | 58        | 4              | JOE JACKSON<br>Jumpin' Jive<br>A&M SP-4871                                     |              | 8.98   |                          | 87        | 91        | 18             | POINT BLANK<br>American Excess<br>MCA MCA 5189                                 |              | 8.98   |                          |
|           | 18        | 18             | STYX<br>Paradise Theatre<br>A&M SP 3719                                       | ▲            | 8.98   |                          | ☆         | 59        | 5              | BLACKFOOT<br>Marauder<br>Atco SD-32-107 (Atlantic)                             |              | 8.98   |                          | 88        | 88        | 13             | THE TUBES<br>The Completion Backward Principle<br>Capitol SO0-12151            |              | 8.98   |                          |
| ☆         | 21        | 22             | ALABAMA<br>Feels So Right<br>RCA AHL1-3930                                    | ●            | 7.98   | CLP 1                    | ☆         | 60        | 3              | SOUNDTRACK<br>Heavy Metal<br>Full Moon/Asylum DP-90004 (Elektra)               |              | 15.98  |                          | 89        | 79        | 14             | GRACE JONES<br>Nightclubbing<br>Island ILPS 9624 (Warner Bros.)                |              | 8.98   | SLP 26                   |
| ☆         | 27        | 4              | SOUNDTRACK<br>Endless Love<br>Mercury SRM-1-2001 (Polygram)                   |              | 8.98   | SLP 15                   | ☆         | 62        | 3              | THE B-52'S<br>Party Mix<br>Warner Bros. Mini 3596                              |              | 5.98   |                          | 90        | 82        | 30             | LOVERBOY<br>Loverboy<br>Columbia JC 36762                                      | ●            |  |                          |
|           | 21        | 22             | PHIL COLLINS<br>Face Value<br>Atlantic SD 16029                               | ●            | 8.98   |                          | 56        | 46        | 16             | STANLEY CLARKE/GEORGE DUKE<br>The Clarke/Duke Project<br>Epic FE 36918         |              |  | SLP 18                   | 91        | 93        | 6              | PETER TOSH<br>Wanted Dread And Alive<br>Rolling Stones/EMI America SO 17055    |              | 8.98   | SLP 40                   |
|           | 22        | 23             | MANHATTAN TRANSFER<br>Mecca For Moderns<br>Atlantic SD 16036                  |              | 8.98   |                          | ☆         | NEW ENTRY |                | EDDIE RABBITT<br>Step By Step<br>Elektra SE-532                                |              | 8.98   |                          | 92        | 84        | 12             | ELTON JOHN<br>The Fox<br>Geffen GHS 2002 (Warner Bros.)                        |              | 8.98   |                          |
|           | 23        | 24             | TEENA MARIE<br>It Must Be Magic<br>Gordy G8-1004M1 (Motown)                   |              | 8.98   | SLP 2                    | 58        | 32        | 19             | RAY PARKER JR. & RAYDIO<br>A Woman Needs Love<br>Arista AL 9543                | ●            | 7.98   | SLP 21                   | 93        | 94        | 5              | FOGHAT<br>Girls To Chat & Boys To Bounce<br>Bearsville BRK-3578 (Warner Bros.) |              | 8.98   |                          |
|           | 24        | 25             | DARYL HALL & JOHN OATES<br>Voices<br>RCA AQL1-3646                            | ●            | 8.98   |                          | ☆         | 68        | 3              | FRANKIE SMITH<br>Children Of Tomorrow<br>WMOT FW 37391 (CBS)                   |              |  | SLP 12                   | ☆         | NEW ENTRY |                | HERB ALPERT<br>Magic Man<br>A&M SP-3728  |              | 8.98   | SLP 54                   |
|           | 25        | 19             | SANTANA<br>Zebop<br>Columbia FC 37158   | ●            |  |                          | 60        | 61        | 45             | KENNY ROGERS<br>Greatest Hits<br>Liberty L00-1072                              | ▲            | 8.98   | CLP 12                   | ☆         | NEW ENTRY |                | LITTLE FEAT<br>Hoy-Hoy<br>Warner Bros. 2BSK 3538                               |              | 15.98  |                          |
|           | 26        | 26             | OZZY OSBOURNE<br>Blizzard Of Ozz<br>Jet JZ 36812 (Epic)                       | ●            | 8.98   |                          | 61        | 65        | 53             | PAT BENATAR<br>Crimes Of Passion<br>Chrysalis CHE 1275                         | ▲            | 8.98   |                          | 96        | 98        | 41             | GROVER WASHINGTON JR.<br>Winelight<br>Elektra 6E-305                           | ▲            | 8.98   | SLP 44                   |
| ☆         | 29        | 7              | BLUE OYSTER CULT<br>Fire Of Unknown Origin<br>Columbia FC 37389               |              |  |                          | 62        | 52        | 8              | CARPENTERS<br>Made In America<br>A&M SP-3723                                   |              | 8.98   |                          | 97        | 97        | 24             | SHEENA EASTON<br>Sheena Easton<br>EMI America ST 17049                         |              | 8.98   |                          |
|           | 28        | 20             | RUSH<br>Moving Pictures<br>Mercury SRM-1-4013 (Polygram)                      | ▲            | 8.98   |                          | ☆         | 69        | 4              | PHYLLIS HYMAN<br>Can't We Fall In Love Again<br>Arista AL 9544                 |              | 8.98   | SLP 17                   | ☆         | 120       | 4              | THE GO GO'S<br>Beauty And The Beat<br>I.R.S. SP-70021 (A&M)                    |              | 8.98   |                          |
|           | 29        | 28             | JEFFERSON STARSHIP<br>Modern Times<br>Grant BZL1-3848 (RCA)                   | ●            | 8.98   |                          | 64        | 64        | 32             | STEVE WINWOOD<br>Arc Of A Diver<br>Island ILPS 9576 (Warner Bros.)             | ▲            | 7.98   |                          | 99        | 99        | 8              | SOUNDTRACK<br>Raiders Of The Lost Ark<br>Columbia JS 37373                     |              |  |                          |
|           | 30        | 30             | AC/DC<br>Dirty Deeds Done Dirt Cheap<br>Atlantic SD 16033                     | ▲            | 8.98   |                          | 65        | 37        | 13             | VAN HALEN<br>Fair Warning<br>Warner Bros. HS 3540                              | ●            | 8.98   |                          | ☆         | 121       | 3              | DEF LEPPARD<br>High N' Dry<br>Mercury SRM-1-4021 (Polygram)                    |              | 8.98   |                          |
| ☆         | 33        | 25             | JUICE NEWTON<br>Juice<br>Capitol ST-12136                                     |              | 8.98   | CLP 4                    | 66        | 41        | 16             | STARS ON LONG PLAY<br>Stars On Long Play<br>Radio Records RR 16044 (Atlantic)  | ●            | 8.98   | SLP 55                   | ☆         | 100       |                | CARL CARLTON<br>Carl Carlton<br>20th Century Fox T-628 (RCA)                   |              | 8.98   | SLP 16                   |
| ☆         | 36        | 3              | Z Z TOP<br>El Loco<br>Warner Bros. BSK 3593                                   |              | 8.98   |                          | 67        | 55        | 53             | AC/DC<br>Back In Black<br>Atlantic SD 16018                                    | ▲            | 8.98   |                          | 102       | 105       | 19             | DAVID SANBORN<br>Voyeur<br>Warner Bros. BSK 3546                               |              | 8.98   | SLP 72                   |
| ☆         | 35        | 20             | GREG KIHN<br>Rockin'roll<br>Beverly BZ 10069 (Elektra)                        |              | 8.98   |                          | ☆         | NEW ENTRY |                | AL JARREAU<br>Breakin' Away<br>Warner Bros. BSK 3576                           |              | 8.98   | SLP 35                   | 103       | 56        | 12             | THE CHIPMUNKS<br>Urban Chipmunk<br>RCA AFL1-4027                               |              | 8.98   | CLP 28                   |
|           | 34        | 34             | MAZE FEATURING FRANKIE BEVERLY<br>Live In New Orleans<br>Capitol SKBK 12156   |              | 9.98   | SLP 3                    | 69        | 70        | 43             | THE DOORS<br>Greatest Hits<br>Elektra SE-515                                   | ●            | 8.98   |                          | ☆         | 114       | 7              | CHERYL LYNN<br>In The Night<br>Columbia FC 37034                               |              |  | SLP 14                   |
| ☆         | 39        | 12             | MARTY BALIN<br>Balin<br>EMI America SO-17054                                  |              | 8.98   |                          | 70        | 71        | 15             | STEPHANIE MILLS<br>Stephanie<br>20th Century T-700 (RCA)                       |              | 8.98   | SLP 9                    |           |           |                |  |              |  |                          |

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units. (Seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by triangle).

AUGUST 22, 1981, BILLBOARD

## Closeup

**WAS (NOT WAS)**—Island ILPS9666 (Warner Bros.). Produced by Don Was, David Was, Jack Tann.

**KRAFTWERK** — Computer World, Warner Bros. HS3549. No producer listed.

1981 has been a banner year for funk: Rick James storming up the charts and the airwaves; Prince causing a media sensation; Chrysalis' entry into the r&b sphere with the British funk of Linx; releases from New York avant-funkers Defunkt and James "Blood" Ulmer; Sly Stone tours with P-Funk; James Brown appears on "Saturday Night Live"; and Miles Davis releases his first album in years.

The new consciousness has crossed the color line with Britain's new romantics liberally borrowing from Chic and the Isley Bros. for such tasty concoctions as Spandau Ballet's "To Cut A Long Story Short," Duran Duran's "Friends Of Mine," Classix Nouveaux's "Guilty," and Heaven 17's "(We Don't Need This) Fascist Groove Thang."

Two of the most interesting byproducts of the minimalist funk style are Detroit's Was (Not Was) and Germany's Kraftwerk. The first is one of the sleeper albums of the year being at once a rambunctious sendup and tribute to George Clinton, Miles Davis, Sun Ra, beat poetry and disco. Not an easy blend to pull off, but if anyone can, it is this band. The players include P-Funk percussionist Larry Fratangelo, Ray Charles/Charlie Mingus/McCoy Tyner trumpeter Marcus Belgrave, MC5 guitarist Wayne Kramer, Johnny Taylor/David Ruffin guitarist Bruce Nazarian, former O'Jays vocal arranger Harry Bowers, string arranger (from "Shaft") Johnny Allen, Bootsy/Sweat Band percussionist Butch Small, Herbie Hancock/Webster Lewis vocalist Jervony Collier and Michael Henderson/Wild Cherry drummer Franklin McCullers. The two main architects of the sound though are the Was Bros.—Songwriters Don and David Was (nee Don Fagenson and David Weiss) who sing as well.

Was (Not Was) has already seen some disco action with its 12-inch "Wheel Me Out/Hello Operator... I Mean Dad... I Mean Police... I Can't Even Remember Who I Am." Rightfully, this album should take them beyond the discos.

"Out Come From The Freaks" gets things off to a handclapping start as this is a celebration of urban nightlife. The listener can almost feel the burning rubber tires, neon lit enclaves and bustling crowds storming off the vinyl. One of the hottest funk tracks since Parliament's "Flashlight" in 1977. "Freaks" contains a hot sax solo by David Was.

No sooner has "Freaks" let up off the accelerator than "Where Did Your Heart Go?" takes over. If the

title is reminiscent of a certain Detroit group's hit from the mid 1960s, then that is the proper jumping off point. At once sweet and sublimely silly, it is an r&b ballad that has the forlorn feel of an empty boulevard at 3 a.m.

"Carry Me Back To Old Morocco," cowritten with the Knack's Doug Fieger, is a steamy mix of "Kismet" and "My Sharona," featuring a tribal Middle Eastern rhythm, that bristles with the mystery and passion of Old World Marakesh. Except for the spoken word "The Sky's Ablaze" (with bitter-sweet horn work and urban cacophony in the background) and "Tell Me That I'm Dreaming"—a hot dance track that uses part of a President Reagan speech as counterpoint—the rest is somewhat weaker. Still, this is a hot debut which should find a hospitable home with both Rick James and Talking Heads fans.

Halfway across the world, Europeans have been experimenting with and "fine tuning" funk for some time. One of these is Kraftwerk who earned black airplay with 1977's "Trans Europe Express." While there is nothing as utterly mesmerizing as that track on "Computer World," it is nonetheless a masterpiece of sound and rhythm.

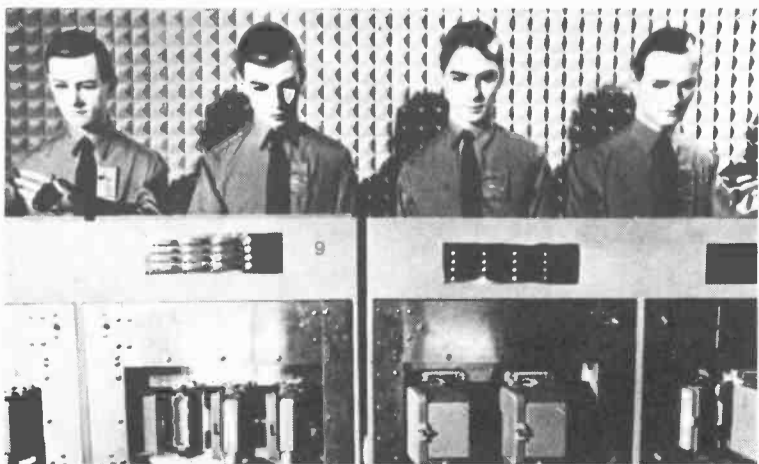
The amazing element of Kraftwerk—who continue to use only synthesizers—is the way the quartet utilizes computers and alienation to warn of the dangers of computers and alienation. Nowhere is this more important than on the title track. There are no lyrics as such, just constant recitations such as "business... numbers... money... people." By the song's end, the words become a part of the inhuman fabric of the rhythm.

Unlike other artists, Kraftwerk doesn't urge us to throw away technology to deliver ourselves from despotism but to learn to use it for our own ends. This is seen in "Pocket Calculator" where a rather simple, seemingly rigid instrument is used to make music. "By pressing down a special key/It plays a little melody" say the key lyrics.

The same attitude is seen in "Computer Love," a soaring, melodic ode to the meshing of man and machine. The most chilling track is "Numbers," in which seemingly a human is teaching a computer to talk. Voiced over a raw, slicing beat, the computer has a vocal that sounds as if it were formed in the depths of hell. This gives way to the more placid "Computer World 2" where man has apparently made peace with machine.

Enough philosophizing. At heart, both Was (Not Was) and Kraftwerk are just great to dance to. That certainly is what funk and, in the long run, rock is about as well.

CARY DARLING



Kraftwerk

## General News

### Air Traffic Controllers' Strike Effects 'Minimal'

By LAURA FOTI

NEW YORK—Record exporters say they were ready for the worst, but apparently the air traffic controllers' strike has had only minimal effect on their business. And, compared to their other problems, such as the strong dollar, the strike is only a minor annoyance.

A survey of New York-area exporters and freight forwarders found delays of up to a day on shipments, but no ill effect even approaching that caused by the strong dollar (Billboard, Aug. 1, 1981).

"Generally, business hasn't slowed down that much, relative to the slowdown already," says Brian Fletcher, export manager for Stratford Distributing Inc. in New Hyde Park, N.Y. "A few flights were missed, but otherwise we're in good shape. It's certainly not the end of the world."

Even the delays that were experienced seem to have been the result of Canada's refusal to handle flights, which ended by mid-week. After Thursday (13), it was expected that operations would be back to normal.

Ronnie Lalli, traffic controller at

MJS Entertainment Co. of Long Island City, explains. "Everything is OK since Canada is back. We had been experiencing delays of up to 12 hours, and some airlines still won't guarantee bookings. It's mostly a matter of knowing which airlines to use. But basically I would say the strike hasn't stopped people from ordering. No one's complaining—they still want their product."

One company that was hard-hit by the strike is Cardinal Export Corp. of Long Island City, New York. Import/export manager Bernardo Golden says. "The strike has been very bad for us. Our customers demand immediate delivery and need new releases as soon as they come out in the United States. But, due to the strike, cargo is being left behind. It's really affecting us more than the dollar. I'd say 90% of our shipments have been affected."

Other exporters are less upset by the strike, and point out that, "There's always a delay when you're dealing with overseas." A day's delay is nothing to worry about, they feel.

### Jobete Eyes New Projects After Spurning Takeover

• Continued from page 8

duced by Brian and Edward Holland, except for three songs produced by the Hollands and Lamont Dozier.

The "Yesterday" side features the team's '60s classics, recut with an ear toward today's market. Highlights are Lionel Richie Jr.'s "Bernadette," the Originals' "Please Mr. Postman," Eloise Laws' "You Keep Me Hanging On" and two cuts by High Inergy: "I Hear A Symphony" and "I'm Ready For Love."

"Today" features songs the Hollands wrote from 1975 to '78, including "I'm Gonna Let My Heart Do The Walking," performed on the album by High Inergy.

"Forever" includes 15 new songs written specifically for the project. One of these songs, "(Oh I) Need Your Lovin'," is the first song from the set to draw a charted cover version. Eddie Kendricks' Atlantic recording slips on this week's r&b chart from 41 to 57.

Jobete is also experiencing much activity on its Ashford & Simpson catalog. In fact, there are two versions of "Ain't No Mountain High Enough" in this week's disco top 30. Inner Life's version on Salsoul jumps to number 30, while a suite by Boystown Gang on Moby Dick Records, which also includes Ashford & Simpson's "Remember Me," holds at 17 after peaking in the top five.

Another Ashford & Simpson record is in the works: Chris Christian on Boardwalk is recording a medley of "Ain't Nothing Like The Real Thing" and "You're All I Need To Get By."

Motown recently re-released a Diana Ross & the Supremes medley in the U.K. And, reports Lowy, Stars On 45 is also doing a Supremes medley on its next LP.

Jobete is concentrating on placing material in tv and films. "That has a way of mushrooming," Lowy says. "There are many ways of obtaining additional income. You get performance income, there are soundtracks and singles, and eventually the films end up on videocassettes and disks."

Another area of emphasis is Broadway. Motown is in pre-pro-

duction on "Satchmo," a musical based on the life of Louis Armstrong. The music is by Tony Hirsch; book and lyrics by Ron Miller, a Jobete staffwriter dating back to "For Once In My Life."

Motown's only big Broadway success to date is the 1972 musical "Pippin" (from whence popped the Jackson Five's big hit "Corner Of The Sky"), but it has made at least two other stage attempts.

"Daddy Goodness," starring Ted Rose, Freda Payne and Clifton Davis, "opened in Philadelphia and closed in Washington," according to Lowy, and "Cherry," a musical version of the William Inge play "Bus Stop" also folded before it made Broadway. Ron Miller was involved in both projects.

In addition to his duties as vice president and general manager, Lowy heads Jobete's professional staff, which also includes Rodney Gordy, son of Robert Gordy, Jobete's executive vice president. Also on the staff are Dale Kawashima and Jerri Goodon.

Lowy has been active in publishing 22 years. He joined Jobete as professional manager in 1972, left for a couple of years to become president and chief operating officer of Capitol-EMI's publishing company, and then returned to the company and his present post in 1976.

### Motown Signs To RCA U.K.

• Continued from page 3

so much to the fore in what is a highly competitive marketplace here.

RCA, in the second quarter of this year, doubled its singles share of success according to a chart analysis. That pushed its 6.6% quota up to more than 12%, mainly on the strength of local acts Kate Robbins and Eurovision Song Contest 1981 winning group Bucks Fizz.

The new Motown deal with RCA starts Oct. 1.

At least one other major, apart from EMI, was in the bidding for the new contract.

## Lifelines

### Births

Boy, Jeremy Grant, to Debbie and Jerry Burgan, Aug. 8 in San Dimas, Calif. Parents are members of We Five group.

★ ★ ★

Girl, Samantha Miriam, to Renee and Lorne Saifer July 25 in Los Angeles. Father is vice president of a&r at Alfa Records.

### Marriages

Ken Lopez, western regional manager for JBL Pro division, to Erika Hagberg recently in Los Angeles.

★ ★ ★

Sandra Reemer, Dutch singer, to Ferdi Bolland, Dutch independent record producer, Aug. 5, in Amsterdam.

### Deaths

Gladys Mercury, mother of Capitol artist Eric Mercury, Aug. 2 in Toronto following a lengthy illness. In lieu of flowers, the family asked that donations be made to the Cancer Foundation.

★ ★ ★

Robert Lawrence, 69, author of several books on music and ballet as well as founder and musical director of the Friends of French Opera, recently in New York. Lawrence was a frequent guest on the Saturday afternoon broadcasts from the Metropolitan Opera.

★ ★ ★

Sidney Lidz, 65, designer of home entertainment equipment, July 25, in Middletown, N.J. He held more than one dozen patents, and designed the first transistorized portable tape recorder. He is survived by his widow, Shirley, one son, one daughter and three stepchildren.

★ ★ ★

Adolph Vogel, 88, musician and publisher, July 28 in Merion, Pa. In a career that spanned half-a-century, he was a member of ASCAP, headed the Musical Fund Society, performed as a cellist and operated Elkan-Vogel Music Co., a music publisher. He is survived by his widow, Ann, one daughter and three sons.

★ ★ ★

Jim Crudginton, 57, founder-president of Hot Line Distributing and Record Department Merchandisers in Memphis, July 27 of cancer. He is survived by his widow, Gloria Jean, who will assume ownership of the two companies.

★ ★ ★

Thomas E. Mull, 58, known as Tommy Edwards while a radio DJ, in Cleveland recently. For two decades, he operated Tommy Edwards' Record Heaven in Cleveland.

★ ★ ★

Kelly Gordon, 49, songwriter and producer, of cancer Aug. 1 in Los Angeles. He composed "That's Life" for Frank Sinatra and also special material for Peggy Lee. He worked as a producer at Capitol Records for several years, supervising disks by Bobbie Gentry, the Letterman and others. He is survived by one son, Michael, and one daughter, Tami.

★ ★ ★

Tom Markoski, owner of Tin Pan Records, Hartford, Conn., one-stop, was killed in a freak accident Aug. 10 when a cabin cruiser he was sailing on in Long Island Sound was hit and sunk by a barge. Markoski's wife, Rose, and a daughter, Tina, were lost and presumed dead.



# TOP LPs & TAPE

POSITION  
105-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)                               | RIAA Symbols | Suggested List Prices<br>LP, Cassettes,<br>8-Track | Soul LP/<br>Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)   | RIAA Symbols | Suggested List Prices<br>LP, Cassettes,<br>8-Track | Soul LP/<br>Country LP Chart |
|-----------|-----------|----------------|--|--------------|--|------------------------------|-----------|-----------|----------------|--|--------------|--|------------------------------|
| 105       | 87        | 17             | GARY U.S. BONDS<br>Dedication<br>EMI-America SO-17051                        |              | 8.98   |                              | 136       | 109       | 35             | THE GAP BAND<br>III<br>Mercury SRM-1-4003 (Polygram)   |              | 8.98   | SLP 41                       |
| 106       | NEW ENTRY |                | THE ALLMAN BROTHERS BAND<br>Brothers Of The Road<br>Arista AL 9564           |              | 8.98   |                              | 137       | 112       | 8              | THE JOE PERRY PROJECT<br>I've Got The Rock 'N' Roll Blues<br>Again<br>Columbia FC 37364            |              |  |                              |
| 107       | 90        | 14             | RANDY CRAWFORD<br>Secret Combination<br>Warner Bros. BSK 3541                |              | 8.98   | SLP 29                       | 138       | 127       | 10             | 20/20<br>Look Out<br>Portrait NFR 37050 (Epic)   |              |  |                              |
| 108       | 111       | 9              | THE PSYCHEDELIC FURS<br>Talk Talk Talk<br>Columbia NFC 37339                 |              |  |                              | 139       | 133       | 39             | NEIL DIAMOND<br>The Jazz Singer<br>Capitol SWAV-12120  |              | 9.98   |                              |
| 109       | 118       | 4              | MICHAEL STANLEY BAND<br>Northcoast<br>EMI-America SW 17056                   |              | 8.98   |                              | 140       | 140       | 6              | DAVE CRUSIN &<br>THE GRP ALL-STARS<br>Live In Japan<br>Arista/GRP GRP-5506                         |              | 8.98   |                              |
| 110       | 74        | 38             | JOHN LENNON/YOKO ONO<br>Double Fantasy<br>Geffen GHS 2001 (Warner Bros.)     | ▲            | 8.98   |                              | 141       | 150       | 27             | JOURNEY<br>Captured<br>Columbia KC-2-37016   |              |  |                              |
| 111       | 80        | 20             | GINO VANNELLI<br>Nightwalker<br>Arista AL 9539                               | ●            | 8.98   |                              | 142       | 107       | 21             | JUDAS PRIEST<br>Point Of Entry<br>Columbia FC 37052  |              |  |                              |
| 112       | 123       | 3              | MANHATTANS<br>Black Tie<br>Columbia FC 37156                                 |              |  | SLP 37                       | 143       | 145       | 8              | SILVER CONDOR<br>Silver Condor<br>Columbia NFC 37163   |              |  |                              |
| 113       | 115       | 7              | JEAN-MICHEL JARRE<br>Magnetic Fields<br>Polydor PD-1-6325                    |              | 8.98   |                              | 144       | 154       | 3              | JON AND VANGELIS<br>The Friends Of Mr. Cairo<br>Polydor PD-1-6326 (Polygram)                       |              | 8.98   |                              |
| 114       | 124       | 5              | ICEHOUSE<br>Icehouse<br>Chrysalis CHR 1350                                   |              | 8.98   |                              | 145       | 147       | 19             | PRETENDERS<br>Extended Play<br>Sire Mini 3563 (Warner Bros.)                                       |              | 5.99   |                              |
| 115       | 126       | 5              | SOUNDTRACK<br>For Your Eyes Only<br>Liberty LOO-1109                         |              | 8.98   |                              | 146       | 146       | 11             | GEORGE JONES<br>I Am What I Am<br>Epic FE 36586  |              |  | CLP 7                        |
| 116       | 116       | 8              | AIR SUPPLY<br>Lost In Love<br>Arista AL 9530                                 | ▲            | 8.98   |                              | 147       | 117       | 10             | JIMMY MESSINA<br>Messina<br>Warner Bros. BSK 3559  |              | 8.98   |                              |
| 117       | 92        | 15             | DAVID LINDLEY<br>El Rayo-X<br>Asylum 5E 524 (Elektra)                        |              | 8.98   |                              | 148       | 131       | 11             | AURRA<br>Send Your Love<br>Salsoul SA 8538 (RCA)   |              | 8.98   | SLP 28                       |
| 118       | 100       | 23             | CAROL HENSEL<br>Dancersize<br>Vintage VNI 7701 (Mirus)                       |              | 8.98   |                              | 149       | 136       | 30             | APRIL WINE<br>The Nature Of The Beast<br>Capitol 500-12125   |              | 8.98   |                              |
| 119       | 119       | 26             | ADAM AND THE ANTS<br>Kings Of The Wild Frontier<br>Epic NJE 37033            |              |  |                              | 150       | 137       | 24             | ATLANTIC STARR<br>Radiant<br>A&M SP 4833   |              | 7.98   | SLP 19                       |
| 120       | 125       | 15             | CAROLE BAYER SAGER<br>Sometimes Late At Night<br>Boardwalk NB-12-33237       |              | 7.98   |                              | 151       | 139       | 11             | DIONNE WARWICK<br>Hot Live And Otherwise<br>Arista AZL-8605  |              | 11.98  | SLP 61                       |
| 121       | 130       | 6              | RAFAEL CAMERON<br>Cameron's In Love<br>Salsoul SA-8542 (RCA)                 |              | 7.98   | SLP 30                       | 152       | NEW ENTRY |                | THE S.O.S. BAND<br>Too<br>Tabu FZ 37449 (Epic)   |              |  | SLP 48                       |
| 122       | 101       | 11             | PETER FRAMPTON<br>Breaking All The Rules<br>A&M SP-3722                      |              | 8.98   |                              | 153       | 153       | 13             | JOHN McLAUGHLIN, AL DIMEOLA,<br>PACO DeLUCIA<br>Friday Night In San Francisco<br>Columbia FC 37152 |              |  |                              |
| 123       | 122       | 33             | SHALAMAR<br>Three For Love<br>Solar BZLL-3577                                | ●            | 8.98   | SLP 22                       | 154       | 155       | 6              | DAVE DAVIES<br>Glamour<br>RCA AFL1 4036  |              | 8.98   |                              |
| 124       | 134       | 5              | DON WILLIAMS<br>Especially For You<br>MCA MCA-5210                           |              | 8.98   | CLP 11                       | 155       | 141       | 9              | VARIOUS ARTISTS<br>Exposed/A Cheap Peek At Today's<br>Provocative New Rock<br>CBS X2 37124         |              |  |                              |
| 125       | 102       | 24             | SMOKEY ROBINSON<br>Being With You<br>Tamla T8-375M1 (Motown)                 | ●            | 8.98   | SLP 31                       | 156       | 156       | 8              | SOUNDTRACK<br>Superman II<br>Warner Bros. HS 3505  |              | 8.98   |                              |
| 126       | 103       | 7              | THE STATLER BROTHERS<br>Years Ago<br>Mercury SRM-1-6002 (Polygram)           |              | 8.98   | CLP 9                        | 157       | 142       | 23             | JAMES TAYLOR<br>Dad Loves His Work<br>Columbia TC 37009  |              |  |                              |
| 127       | 129       | 19             | RONNIE MILSAP<br>Out Where The Bright Lights Are<br>Glowing<br>RCA AAL1-3932 |              | 8.98   | CLP 13                       | 158       | 151       | 15             | CHUCK MANGIONE<br>Tarantella<br>A&M SP 6513  |              | 11.98  |                              |
| 128       | 128       | 46             | BARBRA STREISAND<br>Guilty<br>Columbia FC 36750                              | ▲            |  |                              | 159       | 160       | 2              | JOURNEY<br>Departure<br>Columbia FC 36339  |              |  |                              |
| 129       | 104       | 10             | CAMEO<br>Knights Of The Sound Table<br>Chocolate City CCLP 2019 (Polygram)   | ●            | 8.98   | SLP 7                        | 160       | 168       | 3              | THE DAZZ BAND<br>Lef The Music Play<br>Motown M8-957M1   |              | 8.98   | SLP 39                       |
| 130       | 108       | 44             | THE POLICE<br>Zenyatta Mondatta<br>A&M SP 3720                               | ▲            | 8.98   |                              | 161       | 170       | 2              | JACO PASTORIUS<br>Word Of Mouth<br>Warner Bros. BSK 3535   |              | 8.98   |                              |
| 131       | 143       | 7              | TOM SCOTT<br>Apple Juice<br>Columbia FC 37419                                |              |  |                              | 162       | 162       | 2              | FOREIGNER<br>Double Vision<br>Atlantic SD 19999  |              | 8.98   |                              |
| 132       | 132       | 3              | BILLY PRESTON & SYREETA<br>Billy Preston & Syreeta<br>Motown M8 958M1        |              | 8.98   | SLP 57                       | 163       | 106       | 4              | THE REDDINGS<br>Class<br>Believe In A Dream FZ 37175 (Epic)  |              |  | SLP 42                       |
| 133       | 135       | 2              | FOREIGNER<br>Foreigner<br>Atlantic SD 19109                                  |              | 8.98   |                              | 164       | 164       | 14             | GINO SOCCIO<br>Closer<br>Atlantic/RFC 16042  |              | 8.98   | SLP 49                       |
| 134       | 144       | 2              | JOURNEY<br>Evolution<br>Columbia FC 35797                                    |              |  |                              | 165       | 165       | 2              | PAT BENATAR<br>In The Heat Of The Night<br>Chrysalis CHR 1236                                      |              | 8.98   |                              |
| 135       | 110       | 16             | CHAKA KHAN<br>What Cha' Gonna Do For Me<br>Warner Bros. HS 3526              |              | 8.98   | SLP 23                       | 166       | 167       | 5              | JOURNEY<br>Infinity<br>Columbia JC 34912   |              |  |                              |
|           |           |                |  |              |  |                              | 167       | NEW ENTRY |                | JOEY SCARBURY<br>America's Greatest Hero<br>Elektra SE-537   |              | 8.98   |                              |
|           |           |                |  |              |  |                              | 168       | 138       | 4              | VILLAGE PEOPLE<br>Renaissance<br>RCA AFL1-4105   |              | 8.98   |                              |

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

|                               |                                   |                                   |                          |  |                                       |
|-------------------------------|-----------------------------------|-----------------------------------|--------------------------|--|---------------------------------------|
| A's.....194                   | Carl Carlton.....101              | George Harrison.....80            | David Lindley.....117    | Rene & Angela.....169                      | The Great Muppet Caper.....77         |
| ABBA.....188                  | Change.....185                    | Carol Hensel.....118              | REO Speedwagon.....11    | REO Speedwagon.....11                      | The Night The Lights Went Out.....136 |
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| Adam And The Ants.....119     | Stanley Clarke/George Duke.....56 | Icehouse.....114                  | Moody Blues.....5        | Bruce Springsteen.....193                  | Stars On Long Play.....66             |
| Air Supply.....10, 116        | Phil Collins.....21               | John Maiden.....83                | Stephanie Mills.....70   | Michael Stanley Band.....109               | Statler Brothers.....126              |
| Herb Alpert.....94            | Commodores.....14                 | Joe Jackson.....52                | Ronnie Milsap.....127    | Starry Starry Night.....126                | Jim Steinman.....78                   |
| Alabama.....19                | Randy Crawford.....107            | Jon And Vangelis.....144          | Stevie Nicks.....3       | Barbra Streisand.....128                   | Teena Marie.....23                    |
| Allman Brothers.....106       | Chick Corea.....179               | Rick James.....8                  | Juice Newton.....31      | James Taylor.....157                       | John Schneider.....37                 |
| Alan Parsons's Project.....42 | Christopher Cross.....38          | Jefferson Starship.....68         | Oak Ridge Boys.....17    | Bob Seger & The Silver Bullet Band.....195 | Peter Tosh.....91                     |
| April Wine.....149            | Miles Davis.....79                | Elton John.....92                 | Yoko Ono.....186         | Tom Scott.....131                          | Joe Walsh.....74                      |
| Atlantic Starr.....150        | Dave Davies.....154               | Grace Jones.....89                | Oingo Boingo.....175     | Shalamar.....123                           | Dionne Warwick.....151                |
| Aura.....148                  | John Denver.....46                | George Jones.....139              | Ozzy Osbourne.....26     | Sister Sledge.....192                      | Grover Washington Jr.....96           |
| Roy Ayers.....197             | Def Leppard.....100               | Rickie Lee Jones.....12           | Lee Oskar.....172        | Sparks.....182                             | Gary Wright.....85                    |
| Marty Balin.....35            | Def Leppard.....100               | Quincy Jones.....43               | Pabie Cruise.....176     | Spit Ent.....81                            | Don Williams.....124                  |
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| B-52's.....55                 | Go's Gos.....98                   | Kraftwerk.....72                  | Tom Petty.....130        | Squeeze.....44                             | Richard Dimples Fields.....41         |
| Blue Oyster Cult.....27       | Mick Fleetwood.....45             | Poco.....76                       | Billie Preston.....132   | Van Halen.....65                           | Mick Fleetwood.....45                 |
| Gary U.S. Bonds.....105       | Foghat.....93                     | Poco.....76                       | Point Blank.....87       | Gino Vannelli.....111                      | Foghat.....93                         |
| Brothers Johnson.....48       | Frankie & The Knockouts.....122   | Police.....15                     | Police.....15            | Visage.....178                             | Frankie & The Knockouts.....122       |
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| Rafael Cameron.....121        | Gap Band.....136                  | Judas Priest.....142              | Judas Priest.....142     | SOUNDTRACKS:<br>Endless Summer.....50      | Go's Gos.....98                       |
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



**HANCOCK HONOR**—Mayor Jane Byrne honors Chicago's own Herbie Hancock, proclaiming "Herbie Hancock Day" in the city.

## Artists, Labels, B'casters Meeting At Talent Forum

• Continued from page 3

"The problem with a number of conventions is that you usually have one segment of the industry talking to itself when actually the discussions should be with all involved with the talent—and radio is vital in that area," he adds.

In another area, nominations for the Talent Awards have been tabulated. The 1981 awards presentation will be held at Ron Delsener's Savoy Cabaret Sept. 10.

Nominees include:

- Manager of the year—John Baruck, Ray Daniels, Shep Gordon, Ken Kragen, Derek Sutton and Robbie Williams.
- Promoter of the year—Ron Delsener, Barry Fey, Don Fox, Bill Graham, Jim Rissmiller and C.K. Spurlock.
- Booking agent of the year—Ian Copeland, Bill Elsen, Don Fischel, Richard Halem, Jerry Heller and Barbara Skydell.
- Nightclub Operator of the year—Billy Bob Barnett, Ron Delsener, Hank LoConti, Chuck Morris, Jim Rissmiller and Elmer Valentine.
- Facility of the year—Capitol Center, The Forum and Nederlander Organization.
- Talent buyer of the year (hotels)—Tom Willer, Caesars Palace; Russ Byloff, Harrah's; Bernie Rothkoff, MGM Grand and Tony Zoppi, Riviera.
- Talent buyer of the year (fairs & parks)—Chicagofest, Disneyland/Disney World, Feyline, Bette Kaye

Productions and Knott's Berry Farm.

- Talent buyer of the year (colleges)—Barbara Hubbard, Richard Reynolds (Texas A&M), John Scher and Illinois State.

- Entertainment attorney of the year—Jay Cooper, Alan Lenard, John Mason, Ina Meibach, Mike Rosenfeld and Abe Sommer.

- Greatest contribution to artist career development by a record label—Capitol, Chrysalis, Elektra, EMI/Liberty, Epic and Solar.

- Rock artist of the year—Rick James, Billy Joel, Tom Petty, REO Speedwagon, Bruce Springsteen and Styx.

- R&b artist of the year—Commodores, Rick James, Chaka Khan, Stephanie Mills, Pointer Sisters and Shalamar.

- Country artist of the year—Alabama, Barbara Mandrell, Willie Nelson, Dolly Parton, Eddie Rabbit and Kenny Rogers.

- Jazz artist of the year—Miles Davis, Stanley Clarke/George Duke, Spyro Gyra, Al Jarreau, Pat Metheny and Grover Washington Jr.

- Breakout artist of the year—Kim Carnes, Stacy Lattisaw, Juice Newton, Ozzy Osbourne, REO Speedwagon and Air Supply.

For information regarding Talent Forum registration contact Kris Sofley at Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif., 90069. Telephone (213) 273-7040.

## Inside Track

Noel Gimbel's Sound Unlimited, at presstime, acquired the inventory of Father's & Sun's/Karma one-stop and retail chain, Indianapolis (Billboard, Aug. 8, 1981). Gimbel would pay cash for the Indianapolis operation's stock. In return, his Sound Unlimited Chicago suburban warehouse would one-stop all 15 stores in the chain, providing the already huge one-stop with probably its biggest single customer. You can't say Gimbel doesn't have good foresight. On Sept. 24 he moves into new and larger home base quarters.

Advertising Age gave its Most Creative Use Of Radio award to McDonald & Little for its Saturday radio rock concert series for Mello Yello, (Billboard, June 20, 1981). . . . If the greeter at the opening of the Chanson du Vin restaurant, Sherman Oaks, Calif., last week looked like Mickey Diage, you were right. The Capitol Records' ad topper was lending a hand to co-owner Bruce Timson, former chef to Bhaskar Menon, the label's honcho. . . . For the 11th straight year, Vikki Carr shelled out scholarship grants to California students of Mexican descent. La Carr has given 115 scholarships in excess of \$150,000 since she began. . . . Track happily reports vice president and general manager John Schairer of Tower Records is at home convalescing after several weeks in a Sacramento hospital following a heart attack. After a lengthy rest, Schairer expects to be back at his desk. . . . Larry Gatlin and his fraters and George Strait entertained the recent Musicland Group district managers' meetings at Opryland, Nashville.

Once chubby Barrie Bergman and his svelte frau Arlene pace a new fitness program nationwide for the Record Bar's more than 130 stores. Chip Stone of Lifetime Sports, Charlotte, personally supervises home office shape-up sessions at Durham and has a direct-mail link to the stores' personnel. . . . Irvine Meadows Amphitheatre, the new Orange County, Calif., venue, probably tops them all with admissions ranging from the likes of Charlie Daniels Band, Henry Mancini and Phyllis Diller and George Burns and the Captain and Tennille at \$16 grandstand and \$11 lawn, while Kenny Rogers and Crystal Gayle means shelling out \$23.50 for grandstand and \$16 for lawn.

Following the lead of branch distribution operations which have consistently tightened credit terms over the past 18 months, Pickwick distributors and independent label outlets over the U.S. are requiring 60-day payment to keep accounts open. . . . For \$125, you can hear talent mentors like Ken Kragen, Paul Bloch, and William Morris tv's Deborah Miller expound about entertainment

management Sept. 19 in an all-dayer at the Century Plaza Hotel. Phone (213) 825-7031 for more information. . . . Vice president Stan Harris of WEA prepared a bang-up booklet for the hundreds of domestic and international staffers who moved into the new Olive Dr. Burbank HQ. It even includes "road maps" of the four office floors and the multi-floor subterranean basement for parking.

"Absolutely untrue. There is no foundation to that report. We are committed to CX and are moving ahead in that direction." That's the way a CBS Records spokesman in New York responded last week to a report emanating from Europe that CBS was adopting the Philips/Sony digital Compact Disk (CD) technology with initial worldwide releases due in early 1983. CD has been adopted by CBS/Sony in Japan, as well as the PolyGram group. CBS demonstrated CX to the L.A. recording studio community last Tuesday (11). See separate story, page 10.

Billy Davis and Marilyn McCoo, Deniece Williams, Phillip Bailey and DJ Rogers scintillated at the Tuesday (11) luncheon of the Gospel Announcers' Guild in L.A., where more than 250 black gospel radio personalities gathered during the Gospel Workshop of America annual national confab. The Benson Co. picked up the tab. Coincidental was the announcement of Rogers' new Hope Song label going to Benson for national distribution. . . . "The Kraft Music Hall," a onetime prime time tv mainstay, returns to the tube via the CBS Cable.

Gemini Record Corp., a Cleveland based one-stop owned by Ron Schafer and Harvey Korman is celebrating its 10th anniversary this month. General manager, Nancy Wallace, has been with the company for the full 10 years. . . . The Big Apple goes country Aug. 22 when Mayor Koch declares "Country Music Day In New York" at Shea Stadium. He will be followed by the likes of the Oak Ridge Boys, the Bellamy Brothers, Tammy Wynette and others for nine concert hours. . . . 3,000 miles the other way, L.A. mayor Tom Bradley proclaimed Teddy Pendergrass an honorary citizen of that city Aug. 7 after the sexy soul singer's five-day stand at the Greek Theatre. . . . Sid Bernstein, best known for bringing the Beatles to Carnegie Hall and Shea Stadium, will be returning to Manhattan's New School for his "All About The Music Business" course.

German opera and symphony conductor Karl Bohm died in Vienna Aug. 14. Bohm, 86, had been hospitalized since suffering a stroke in March.

Edited by JOHN SIPPEL

## Gospel Group To Stress Seminars

• Continued from page 6

hear, learn about and compete in the many musical events.

The Announcers Guild, co-founded in 1970 by Al Hobbs, general manager of Indianapolis' WTLC-AM, held daily seminars, instructing in on air performances, public speaking and techniques, along with manufacturers' roundtable discussions and product presentations.

In addition to regular guild meetings, a number of announcers (they reject the term disk jockey) set aside one hour each on the final two days to exchange programming techniques.

Hobbs kicked off his portion of the convention with an overview of the state of the gospel industry. He noted there is greater awareness and acceptance by non traditional gospel

persons of this music. Also, there are more avenues for exposure, such as concert halls, and increased airplay for gospel.

According to Hobbs and others at the conference, this upswing in gospel is brought on by the times. "Whenever there is an economic downturn, gospel records increase in sales," said Hobbs.

Conference organizers insisted gospel can and is being set to any musical form, including r&b, rock, classical and pop. "because it's ever evolving and encompassing, which also accounts for increased sales," according to Rev. Cleveland.

He pointed out that he took a stand a few years ago when he took r&b based tunes and coupled them with religious lyrics. He admitted that he didn't know at the time how they would be received by the gospel community. Among the secular tunes he has reworked are "Best Thing That Ever Happened," popularized by Gladys Knight, and "Say You Love Him" by D.J. Rodgers.

"I now tell the writers and artists in the workshop that if they are inspired by an r&b, pop or rock tune, go ahead and sing it."

Techniques in both music and broadcasting dominated the convention. From the music area there were sessions instructing in piano, organ, voice, directing, songwriting, how to secure copyrights, how to protect music and others. From broadcasting there were classes held on public speaking, chaired by Dr. Robert M. Simmons, with the special techniques class was handled by Vashiti McKenzie and Al McCottry.

## 20th Century Records Firmly In Business

• Continued from page 9

gles chart this week and entering the Hot 100 at a starred 86.

That activity has proven particularly welcome to Portnow, who's equally candid about the potential threat posed by the proximity of his staff firings to the Fox buyout, which saw business and consumer press focusing intently on new owner Davis' real estate aspirations and priority interest in the corporation's most venerable sector, its motion picture arm.

"Cutbacks at a time of change in ownership could easily be misinterpreted from the outside as a sign of going out of business," admits Portnow. "But as far we're concerned, we're zooming ahead."

Apart from Mills and Photoglo singles which recently peaked, the Carlton single and album (the latter reaches a starred 101 in its third week out) and major tour niches for all three. Portnow is looking at a late summer and fall plan involving a number of acts.

A new album from the Staple Singers recently shipped, a new Gene Chandler single is due shortly, and fall releases call for album product from the Chi-Lites and the Dells and a label sampler anthology dubbed "Ear Candy" in September. Following in October will be a new Leon Haywood LP and the debut for Rhyze, a New York-based black act. Also due for release this year are hit anthologies for Barry White and Edwin Starr.

Overall, that activity enables Portnow to project the label will finally return to fiscal profitability by the end of the current fiscal year on Dec. 31. That would end a protracted period of losses that began in the late '70s; admits Portnow, the label's loss of approximately \$12.5 million during 1978 was the direct cause for its switch from independent distribution to a licensing deal with RCA.

"That was another crossroads," he explains. "It was a question of either closing it up, or making a licensing agreement. Coming back from that

point has been difficult, of course: for one, business in general was dramatically off in '79 and '80, for every company. And, number two, we didn't have an established roster at that time."

Portnow's own move into the president's chair, following the departure of long-time chief Russ Regan and Fox corporate officer Alan Livingston's interim presidency, was part of the progressive scaling down of the company. Today, he's emboldened to note, "We've stopped the loss of money, and we're creating a company of viable artists. We'd been a company of 'Star Wars' and Barry White, but now we can point to a number of careers that have solidified, as well as a number of others that are on their way."

With the last personnel trimming reducing its Sunset Blvd. office complement from about 25 staffers to 14, Portnow says the chief impact has been on his own job: "It puts more responsibility on my shoulders—

that's really the upshot of it. Now I'm functioning on more of a day-to-day basis in all areas as far as linking up with my old friends at RCA."

As for the roster is concerned, Portnow claims the May crises have had no effect. "The parameters of our licensing agreement with RCA are very specific, and they run from about 12 to 18 albums a year," he explains. "I wouldn't have expected to do more than that under our old staff size, and in the new situation I don't foresee doing less."

Ideal roster size, he adds, is about 10 acts with normal fluctuations in size. The label's pact with Chi-Sound has since been reduced somewhat to "more of a conventional production deal" than the custom label stature suggested by the initial Fox/Chi-Sound arrangement, and Portnow says that he and Chi-Sound's Carl Davis mutually cut the roster from about six acts to the current trio, which includes Chandler, the Chi-Lites and the Impressions.

# THE PRESSURE IS ON

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