

VIDEO MUSIC

A Billboard Expanded Section Inside

SPOTLIGHT ON
BENELUX
ALSO IN THIS ISSUE

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NEWSPAPER

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Nov. 14, 1981 • \$3 (U.S.)

Audio Cable Blossoming New Technology Seen As Threat To Radio

By MICHAEL KELLY TUCKER

NEW YORK—An increasing number of cable television companies are offering subscribers FM stereo hookups so they can hear cable radio signals on their FM receiver. These can include imported FM signals from over-the-air stations, and lately, audio signals originated for cable.

Industry observers see these developments making audio cable the most formidable threat to radio since the advent of television. Although this field is still in its infancy, Sam Morse, marketing manager of Eastern Microwave of Syracuse, says he gets calls regularly from audio services "that want to get on our satellite, but we have no room."

Traditionally, cable systems used local radio signals as background for their teletext channels, but with the development of audio services geared exclusively for cable systems, cable interconnects and cable services with FM tuner stereo hookups seem to be the wave of

the future. Warner Amex's music tv channel is also no doubt encouraging cable systems to offer FM stereo hookups.

Morse, for example, has been negotiating with Apple Radio of Commack, N.Y., National Jazz Network of Amherst, Mass., and Adirondack Radio of Amsterdam, N.Y. about

(Continued on page 22)

INT'L BREAKTHROUGH Agreement Reached On Digital Standards

By ALAN PENCHANSKY

NEW YORK—A de facto international agreement on digital audio technical standards was reached here last week, in what is viewed as a major step towards ordering the digital audio technical field.

Digital audio equipment manufacturers, meeting at the 70th Audio Engineering Society conclave, adopted a digital sampling frequency rate agreement calling for two recommended frequencies—44.1 kHz and 48 kHz.

To date there has been a worldwide multiplicity of digital audio formats, a major obstacle to more widespread acceptance of the technology. The new accord, however, nails down one of the key technical issues, and promises to clear the way for further standard setting and speeded-up industry adoption of the new technology.

Companies actively involved in the creation of the new standard included Sony, Soundstream, PolyGram, 3M, Ampex and Studer. The standards also have the backing of the Eu-

(Continued on page 4)

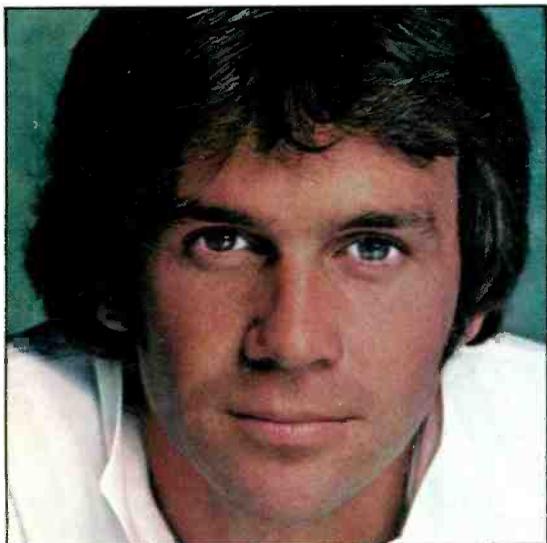
PolyGram Reassesses Mail-Order

By IRV LICHMAN

NEW YORK—PolyGram is reassessing its commitment to direct marketing in some areas of its global operation, including the U.S., where it may hand over its membership list of some 100,000 subscribers to RCA Records, along with availability of PolyGram classical product through the RCA Record Club.

Although both U.S. parties are not commenting on the possible deal, George Baenge, in charge of PolyGram's worldwide direct marketing division, confirms from Europe that the PolyGram Group is "in negotiation" with RCA.

(Continued on page 9)



Chris Christian: A name that's easy to remember; an album that's hard to resist! Graced with the swiftly rising single, "I Want You, I Need You" (NB7-11-126), Chris Christian has all the earmarks of a major success. And the man himself brings his engaging style to television with appearances on Merv Griffin and Mike Douglas. One look and listen is all it takes to spot this winner. Chris Christian (NB1-33240), produced by Bob Gaudio. (Advertisement)

CBS, WEA Seek 'Air' Veto

By IS HOROWITZ

NEW YORK—CBS Records has placed airline music programmers on notice that all future use of the company's recordings must be cleared specifically, and in advance.

The move follows closely steps taken by the WEA family of labels to require licenses for similar play.

Taken together, the actions represent a significant departure from past laissez-faire attitudes toward the performance of commercial recordings on airplanes, whether through earphones or as background music.

While it is not considered likely that either CBS or WEA will ask for per-

(Continued on page 16)

Top German Pirate Raid

By JIM SAMPSON

MUNICH—In raids on 58 locations in the state of North Rhine-Westphalia, West German state attorneys and police conducted the country's biggest video piracy crackdown yet. More important than the 6,000-plus allegedly illegal cassettes seized were business papers which could provide evidence against major bogus dealers.

Meanwhile, the broadcast stations ARD and ZDF have pledged to increase their involvement in the antipiracy fight.

The North Rhine-Westphalia operation Oct. 27 was made possible by copy-

(Continued on page 10)

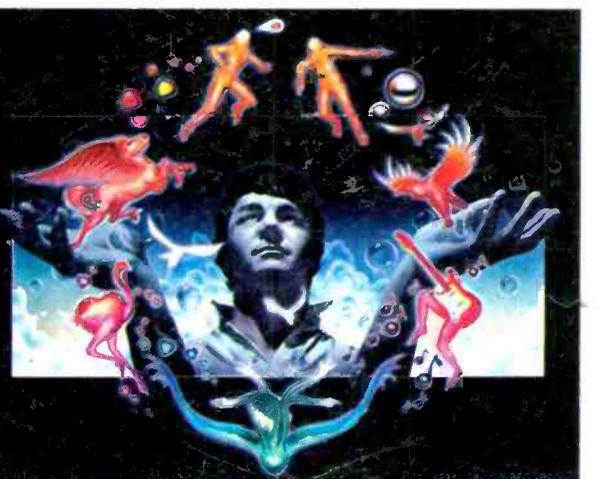


Get "Get Lucky"! (FC 37638) Loverboy's back with a new album that's tighter, tougher and hotter than their near platinum debut. Featuring the single, "Working For The Weekend" (18-02589). On Columbia Records and Tapes. "Columbia" is a trademark of CBS Inc. © 1981 CBS Inc. Produced by Bruce Fairbairn and Paul Dean. (Advertisement)

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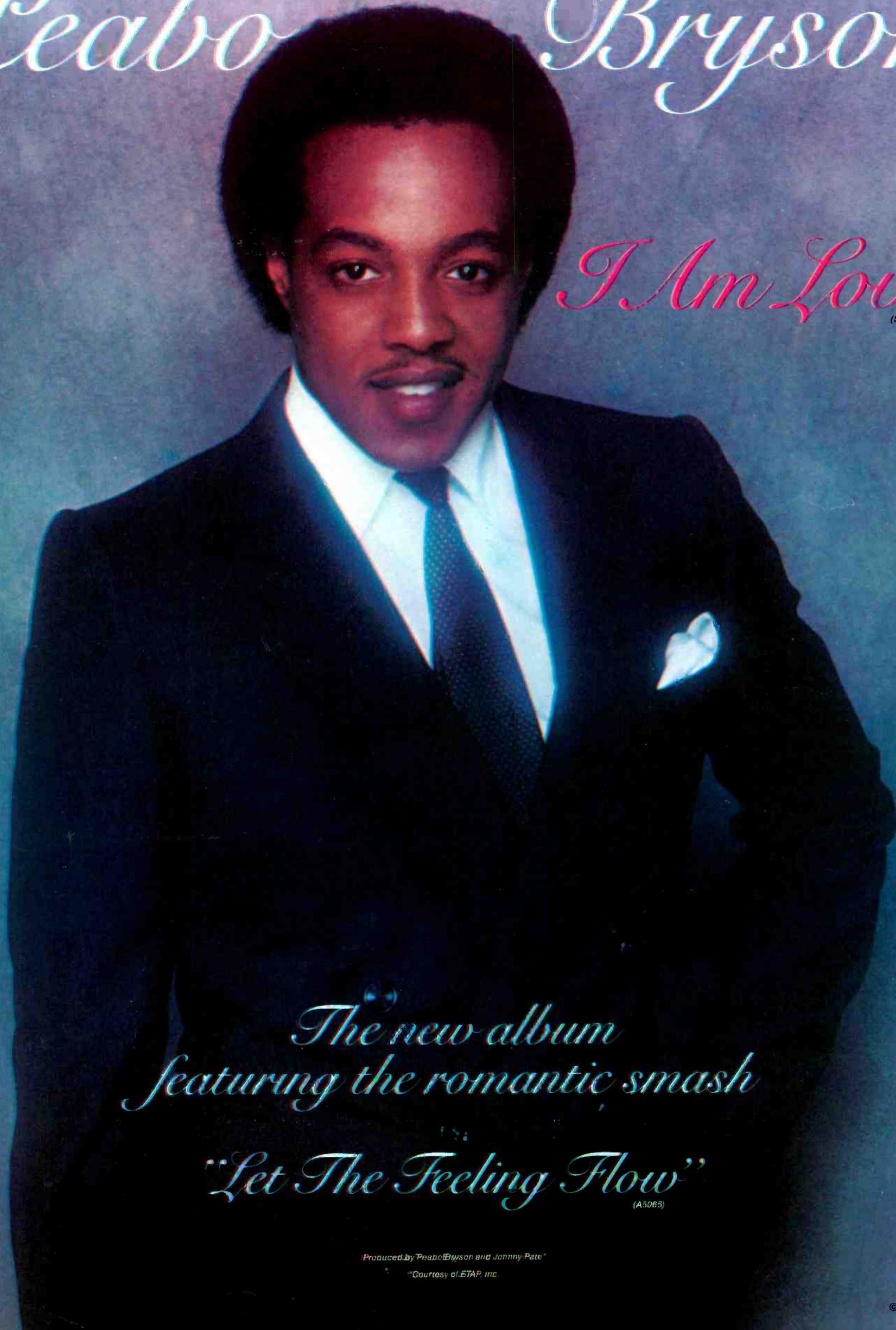


Fall in love with

Peabo Bryson

I Am Love

(ST-12179)



*The new album
featuring the romantic smash*

'Let The Feeling Flow'

(A5065)

Produced by Peabo Bryson and Johnny Pate

Courtesy of ETAP, Inc.



Give the gift
of music



© 1981 Capitol Records

Retail Sales Survey

Conducted by NARM Retailers Advisory Committee January-September, 1981

	1980		1981		Number of Stores
	Sales Dollars	Number of Stores	Comparable	Total	
January	\$ 29,346,453	869	\$ 31,935,574	\$ 36,153,018	978
February	32,311,286	872	32,927,001	37,141,918	981
March	34,570,120	884	34,665,777	40,037,220	963
April	31,608,363	893	34,257,645	38,622,601	956
May	31,230,996	895	32,545,813	34,938,900	954
June	32,651,518	913	34,473,798	38,036,562	954
July	35,323,975	920	38,039,162	42,393,447	972
August	41,003,686	948	40,773,063	44,856,425	988
September	35,315,170	954	36,235,466	39,223,878	989
	\$303,361,567		\$315,853,299	\$351,403,969	

NARM Reports Sales Revenues Boost

By JOHN SIPPEL

LOS ANGELES—New store openings contributed most strongly in boosting gross sales revenues in calendar 1981. Lou Fogelman, chairman of the NARM Retailers' Advisory Committee, stated in releasing nine-month figures representing almost 1,000 U.S. locations through September.

In revealing the retail statistics, recently begun by NARM, Fogelman noted that the 4% climb through the first nine months did not keep pace with current inflation.

Comparing the dealer universe of 1980 to the same outlets in 1981

showed sales for nine months up from 1980's \$303,361,567 to \$315,853,299 for a 4% increase. With the addition of 65 more outlets monthly on the average through the nine months of 1981, total sales grew 16% from \$303,361,567 to \$351,403,969. Peak number of reporting stores for 1980 was 954 in September 1980, while the following year's zenith was 989 in the same month. Lowest number of stores reporting monthly a year ago was 869 in January, while May and June this year bottomed at 954 each month.

Average monthly sales for com-

parable stores were \$37,245 through three-quarters of 1980, rising 4% this year to \$38,779. With the addition of new stores, the 1981 monthly average per store rose to \$40,211, an 8% gain.

Chain stores' sales volume captured for the continuing survey include Music Plus, Harmony House, Musicland Group, Camelot Music, The Record Bar, Licorice Pizza, Elroy Enterprises, Everybody's Records, Danjay Music, Turtles, Hastings, Chicago's Flip Side, Harmony Hut and Tower Records, all of whom have representation on the advisory committee.

U.K. K-tel Uses Anti-Home Tape Slogan First

LONDON—K-tel Records here is the first British Phonographic Industry (BPI) member company to start using the new anti-home taping slogan (Billboard, Nov. 7, 1981).

The catch-phrase, "Home Taping Is Killing Music—And It's Illegal," is being reproduced on the back of all sleeves for K-tel's new television-promoted compilation, "Chart Hits '81, Volumes One And Two."

The album, just out, is backed by a \$500,000 tv spend. Sleeves used on the tv commercials have a sticker depicting the slogan on the front of the sleeve and the wording will be clearly visible.

Additionally, all K-tel sales staff will wear T-shirts carrying the slogan for the duration of the tv campaign and will use home-taping bumper stickers on their cars.

John Deacon, director general of BPI, says, "It was our request that the slogan should be used on all album sleeves. Through this compilation, which should sell 300,000 units, we'll get that message across loud and clear to consumers in their homes."

British Govt. Urges New Look At Taping License

LONDON—Faced with a growing outcry from the U.K. record business over home taping losses (Billboard, Nov. 7), the government here has urged the BPI to re-examine the possibility of devising an effective voluntary licensing scheme.

At a meeting attended by BPI director-general John Deacon and Tory MP John Butcher, who is supporting the tape-levy campaign, the parliamentary under-secretary at the Department of Trade Reginald Eyre said the government did recognize and support the right of copyright owners to control private use of their material.

And he suggested the introduction of a "comprehensive, realistically priced and perhaps most importantly, vigorously publicized voluntary licensing scheme to enable the industry to obtain remuneration for copies taken privately."

But John Deacon says: "Our reply was that such a scheme is not viable, as has been proved in the past by the failure of the joint MCPS/BPI license, which at any one time only attracted about 10,000 applications."

"In addition, we believe that a

voluntary scheme of the kind suggested just encourages abuse of the existing copyright law."

But the BPI adds that it is at least encouraging to see that the government recognizes there is indeed a problem.

The meeting initially took place before the launch of the all-industry

(Continued on page 6)

CBS Consolidates World Publishing Under One Unit

NEW YORK—Under the banner of CBS Songs, all of CBS' music publishing interests have been consolidated on a worldwide basis, marking the first time in CBS history that its global publishing unit has been unified under one management team.

The development is seen as part of the operation's growing autonomy that is expected to lead to elevation to a divisional status within the CBS/Records Group. Currently, there are four such divisions, both

Copyright Panel OK's Interim Rate Plan

By BILL HOLLAND

WASHINGTON—In a morning meeting brief enough to have lawyers running to catch the 11 o'clock shuttle back to New York, the Copyright Royalty Tribunal unanimously voted to approve in principle Tuesday (3), the joint proposal for interim adjustments in the mechanical royalty rate offered to the Tribunal by the record industry and the publisher and composer organizations (Billboard, Nov. 7).

There was no debate on the motion to approve, although each of the commissioners spoke briefly to compliment both parties on their "extremely productive" negotiations, as Commissioner Doug Coulter put it.

The unanimous approval by the commissioners will appear in the Federal Register, and comments by interested parties will be due at the Tribunal by Dec. 7.

(Continued on page 114)

Aussie Publishers, Labels Firm 6% Mechanical Rate

By GLENN A. BAKER

SYDNEY—Australia's record companies and music publishers have consummated their deal on the new 6% mechanical rate, retroactive from Oct. 1.

Agreement in principle was reached mid-October by the Australian Record Industry Assn. (ARIA) and the Australian Musical Copyright Owners' Society (AMCOS), and the papers have just been signed. The new rate will hold for three years, after which it will rise to 6 1/4% for a further three.

The country's publishers had been awarded a statutory mechanical of 6 1/4% by Copyright Tribunal arbitration in late 1979 (the rate was previously 5%).

But in March this year, a surprise government announcement of intent to abandon completely the statutory process rendered the increase highly unlikely.

As a result, AMCOS and ARIA agreed to do what many of the protagonists now sheepishly admit should have been done in the first place: they sat down and worked out their differences without outside interference.

AMCOS chief Jack Turner insists

that the publishers are satisfied with the outcome, even though the rate is below that originally considered deserving by the Copyright Tribunal.

"The March decision by the Attorney General gave a different aspect to the matter," Turner explains, "and helped us come together to engage in a free negotiation process. Now we have established a new feeling, a new understanding that will introduce cooperation to a great many other areas of common interest."

Capitol Agrees To NARM Levy

LOS ANGELES—The Capitol Records group last week says it will pay the 1/2-cent per LP levy suggested by NARM to pay for its Gift of Music campaign.

Capitol joins WEA and Boardwalk, which signed on at the association's rackjobbers' conference two weeks ago (Billboard, Oct. 31).

Joe Cohen, executive vice president of NARM, has said that if four of the six leading manufacturers come aboard, the plan will proceed.

300+ For Billboard Video Conference

LOS ANGELES—The global video and music community, represented by more than 300 key executives, will collectively explore creative video marketing, programming and technology this week at Billboard's third International Video Entertainment/Music Conference.

The event opens Thursday (12) at the Beverly Hilton Hotel and ends Sunday.

In addition to nine panel discussions and two seminar/workshops, highlights will also feature three evenings of nightly video showcases including: a specially prepared 60-minute tape from Warner-Amex MTV; Music Television; Michael Nesmith's "Elephant Parts;" "The Tubes Video;" "Rock For Kam-

puchea" and reels featuring the best video music/entertainment promotional clips of 1981.

Additionally, exhibitors on hand include: Visound Video Enterprises, Pilot Productions, Visual Music Alliance, Warner-Amex Satellite Entertainment Co., Ron Hays Music Image, Electronic Arts Ltd., Video Network and Schulman Video.

"View From The Top"

- A keynote session sets the stage Friday (13) which will include Jack Schneider, president, Warner-Amex; Chris Wright, co-chairman, Chrysalis Group of Companies; Jim Fiedler, president, MCA Disco-Vision; and Ralph Peer, president, Peer-Southern Organization.
- Following is "Challenges In A

Changing Marketplace," moderated by Steve Traiman, executive director, RIAA, which includes Al Bergamo, MCA Distributing; Jim Jimirro, Walt Disney Tele-

(Continued on page 78)

Mandrell Set To Keynote Confab

NASHVILLE—NBC-TV variety series star Barbara Mandrell will give the keynote address at Billboard's second annual Gospel Music Conference, Dec. 1-4 in Los Angeles. Both a country and gospel recording artist, Mandrell's appearance will set the tone for the event's

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Rena Rent-A-Record Unit Thriving In U.S.

NEW YORK—The first owner of Canada-originated Rena's Rent-A-Record franchise in the U.S. says business is "better than I anticipated" after a little more than three months in operation (Billboard, Sept. 19).

"I'm approaching 2,000 in album rentals," says Steve Bolanger, who operates an 800 square foot shop near Providence (R.I.) College. Bolanger, who also sells product, says he's doing particularly well with new artist releases, adding that customers like the idea of "trying new albums" under the plan.

Bolanger recently added a new wrinkle to his rental policy by offering to deduct the price of the rental if the customer decides to buy the album.

Under the Rena Rent-A-Record franchise plan, albums are rented for \$2.50 for a 36-hour period. In order to receive a franchise, there's a franchise fee of \$27,000 and payment of 3% of annual gross to David Nancoff, originator of the idea who has 10 stores in operation in Canada (with an 11th due soon in Halifax).

Although he can voluntarily buy product through Nancoff, Bolanger says he's opted for product securement through a New York merchandiser, thus saving duty and shipping fees out of Canada.

Meanwhile, another franchise is about to open in Baton Rouge, La., according to Nancoff. He says he expected to lockup franchises in such key markets as New York, Los Angeles, Detroit and Cleveland before

the end of the year, but this is unlikely to become a reality until around March 1, 1982.

Record rentals are a controversial move for a retailer, with little trade support in the U.S. Nancoff says he's heard "nothing from U.S. manufacturers, since they're either waiting to see what happens or they're hoping it'll all just go away."

While he promises that mechanical royalties on product rented—amounting to a franchise owner's payment of 15 cents an album—will be paid in the U.S., Nancoff admits he's had no contact with the Harry Fox Agency and its president, Al Berman.

Arnold Keynotes

LOS ANGELES—Larkin Arnold of CBS Records will be the keynote speaker at the Black Entertainment Lawyers Assns. first conference at the Nassau Beach Hotel, Nassau, Thursday (12)-Sunday (15).

Arnold, a founding member of the organization, will speak on the state of the music industry and the role of the black attorney at the closing banquet Sunday (15).

Technical Standards Are Created For Digital Audio

• Continued from page 1

European Broadcasting Union, the Society of Motion Picture and Television Engineers, and the Inter-

Japan Record Companies Sue Disk Renters

By SHIG FUJITA

TOKYO—Thirteen of Japan's leading record companies, including Victor Musical Industries, Nippon Columbia and King Records, filed suit in District Court here Oct. 30 seeking an injunction against four disk rental chains.

It's the first legal move on such rental outlets, which now number 749 nationwide, according to the Japan Phonograph Record Assn. (JPRA)—up from less than 20 at the end of last year.

The four companies named as defendants are Reikodo and Yu & Ai of Musashino, Tokyo; Ontsu of Kyoto; and Joyful of Kobe. The suit charges that their disk rental business infringes on this country's copyright law, and that the provision in the law permitting home taping for personal use does not cover limitless production of duplicates promoted by the rental shops.

The largest chain named, Reikodo, was the first to open a rental outlet in Japan, in Mitaka City outside Tokyo, last year. It now operates 64 such stores throughout the coun-

(Continued on page 98A)

national Radio Consultive Committee.

The higher standard frequency is recommended because of its film and video and broadcast transmission compatibility, while the lower frequency received endorsement as the sampling rate of the Philips-Sony Compact Disc DAD system which is expected to be launched in 1982 or 1983.

Digital audio, film and broadcast industry experts who took part in the AES digital technical committee meeting, hailed the agreement as a major breakthrough.

"I believe this is the real start of the digital audio age," commented Sony's digital program head Dr. Toshi Doi, one of several Sony engineers attending the high level Nov. 2 conference.

Soundstream's Dr. Thomas Stockham, as he left the meeting, called it a "major breakthrough in the stabilization of attitudes about development of digital audio for professional and consumer use."

He added: "I think it will crystallize an upswing of standards practices in digital audio."

The day-long committee meeting represented the first AES attempt to deal with the thorny standards question since a threat of government antitrust action stalled the committee's work in 1977.

"The net result was that AES was chicken, very conservative, and backed off from any efforts regarding standards activities," said Bart Locanthi of Pioneer, chairman of the technical committee.

Though still only the draft of a resolution, most observers believe the proposal will begin to shape the technology's course. Sony's Doi confirmed that the new 24-track Sony digital recorders are being converted to 48 kHz sampling frequency. Originally, they had been at 50.4 sampling frequency.

Soundstream's 50 kHz sampling frequency, the early U.S. standard, also is expected to be lowered to the new studio professional norm. "As the standard is solidified then we will change," commented Stockham.

(Continued on page 112)

Executive Turntable

Record Companies

John Kotecki is upped to vice president of marketing and business development for CBS Records, New York. He was vice president of CBS Records Distribution, eastern division. At Columbia Records, **Earl Jordan** moves to the post of local promotion manager for Washington, D.C. and Baltimore, handling black music and jazz promotion. Based in Washington, he was formerly



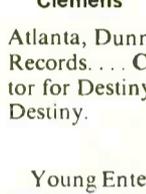
Kotecki

the label's single sales coordinator for the northeast. **George DeVito** rejoins Columbia House, New York, as director of music packages, after having served as vice president of Adam VIII Ltd. and TeeVee Records.

Kathleen Clemens is appointed as counsel for RCA Records, New York. She has been an attorney for the label since last year. . . . At Elektra/Asylum, **Marvin Gleicher** is moved to associate national album promotion director and will be based in Chicago. He was E/A's local promotion manager for the city. Replacing Gleicher in that position is **Mike Schaefer**, who was local promotion manager for E/A in St. Louis. . . . **Lisa Valasquez** will now handle national secondary pop promotion for Atlantic Records. She will be located in New York. Prior to her new appointment, she was secretary to Vince Faraci, Atlantic's senior vice president of promotion.

Fred Sussman moves to the new post of vice president of personnel and office services for Arista Records, New York. He was director of personnel and office services for the company. . . . **Dan Hickling**, formerly national director of radio promotion for Word Music Group, is upped to regional promotion representative for the northeast. He will operate out of Philadelphia. . . . **Mark Cooper** has been elevated to vice president of Robox Records, Atlanta. He was director of national promotion for the label.

At Chrysalis Records, Los Angeles, **Danae Schwimmer** is upped from publicity coordinator to publicity manager. . . . **Wanda Dunn** is named southeast regional promotion manager for WMOT Records. Now based in Atlanta, Dunn earlier held similar positions with Gold Records and Venture Records. . . . **Carole King-Jenkins** has been promoted to national dance director for Destiny Records, Los Angeles. She was an administrative assistant for Destiny.



Clemens

Young Entertainment, the Atlanta-based retail organization, has made **Dennis Young**, buying chief, vice president of merchandising; **Andrea Calzone**, video coordinator, director of video; **Lamar Blaylock**, assistant buyer, pop product coordinator; and **Larry McMichael**, an assistant store manager, classical product coordinator.

Marketing

Publishing

Len Hensel has been named vice president of broadcast relations for BMI. Formerly director of broadcast relations for the organization, Hensel will be based in Nashville. . . . At Tree International, **Larry Butler** joins as senior vice president, member of the board of directors and in-house producer, and **Edie Kilroy** is named vice president of the company's reactivated Dial Productions. He, too, will do in-house production. Butler earlier headed his own independent production firm, and Kilroy was affiliated with Shaggy Dog Productions. . . . **Fred Werkmeister** is the new manager of Latin American sales and marketing for Sight & Sound International, a music publisher based in New Berlin, Wisconsin. Formerly a language teacher in the Milwaukee public school system, Werkmeister will work out of the firm's home office. . . . **Marcus Terry** is named vice president and general manager of Country Moon Music (ASCAP) and Maplesville Music (BMI), the publishing arms of the Crescent Music Group, Beverly Hills. He was president of Morning Productions, Detroit.



Schwimmer

Marketing

Related Fields

Jerry Hartman moves to vice president and director of marketing for MCA's Non-Theatrical Divisions, Universal City, Calif. He was vice president and account supervisor for the Cavalieri Kleier Pearlman ad agency. . . . **Alan Benjamin**, WEA Atlanta branch video sales rep, has been appointed WEA's southeast regional video specialist. He will remain in Atlanta. . . . **Hearst/ABC Video Services** names **Alyce Finell** director of development and supervising producer; **Ellen Abrams**, producer; and **Andrea Girard-Levis**, talent coordinator for its new network, Daytime. Finell was president of L'Etoile Productions; Abrams was a writer for "Good Morning America"; and Girard-Levis public relations and broadcasting consultant for Griff-Girard Productions. All will work out of New York.

H. Lee Marks is new products development manager for 3M's magnetic audio/video products division. With the company since 1968, Marks will be headquartered in St. Paul. . . . **J. Philip Stack** is promoted to senior vice president of Sony Video Products and will be based in New York. He was vice president of the company's video communications division. Also at Sony, **John McPherson** moves to manager of national market development for the video communication division. He held a similar position with Panasonic before rejoining Sony in 1980. And **John O'Donnell** is promoted to the new position of national manager for Sony's video software operations. He was in charge of the company's video studio for product and corporate communications.

At Aiwa America, Moonachie, N.J., **Vince Wheeler** is named manager of sales training and promotion, and **Michael Pluchino** is tapped for general manager of services and parts. Wheeler was regional sales manager for Osawa, while Pluchino was national service manager for Sharp Electronics.

Dennis Burton joins the staff of Top Billing International's media services division as account executive. Before joining the Nashville-based company, Burton was southeastern advertising coordinator for Pickwick International.



Hickling

Marketing

Related Fields

Marketing

Reactivation Of Verve Line Sparks PolyGram Catalog

By SAM SUTHERLAND

NEW YORK—Encouraged by strong consumer and dealer response to its reactivation of Verve catalog jazz titles as import disks, PolyGram Records has embarked on an ambitious catalog expansion strategy that will include product from the pop, country and rock sectors as well.

Components of PolyGram's revamped catalog thrust include additions to its full list price and midline album catalogs, as well as the creation of a premium catalog line offering European pressings of past best-sellers at a higher \$11.98 list.

That move, aimed at tapping an upscale consumer base similar to that reached with its Verve Japanese reissues, began Oct. 19 with the shipping of PolyGram's first five titles to be directly imported here as Dutch pressings. Manufactured by Philips, the group includes two Moody Blues LPs on London, including its current "Long Distance Voyager" hit, and three Rush albums originally on Mercury.

"We're looking at three different market areas and all music types, including pop, MOR and country," explains Jim Lewis, director of special projects marketing and chief architect for the new catalog push. "What we're doing now is researching the old MGM catalog deeply, the original Mercury label masters back to the '40s, and the masters on Polydor.

"After this investigation of what's available, I will begin a policy of selectively re-releasing titles, adding them into our full list price catalog, and then gradually adding selected others to our midline."

Lewis also expects to develop boxed sets from PolyGram's vaults, and indicated the label is also studying the potential for direct-marketed packages from that source.

He reports that 22 deleted titles were restored to the full price catalog concurrent with the first five rock import titles, and expects to begin adding a few titles each month starting in January, when PolyGram will also ship 25 new titles in its midline list.

As for the import goods, viewed by PolyGram as an interim audiophile market positioned between mainstream merchandise and higher priced U.S. audiophile products, Lewis sees a promising market. "We're selling them at what I consider an affordable price," explains the former chief of PolyGram Classics' marketing arm. "People who want a good pressing are willing to pay a little more. In this case, we feel the combination of excellent pressings, better packaging and good repertoire will make it worthwhile for us."

Lewis agrees that the Verve imports strongly influenced Poly-

(Continued on page 53)

**This "Little Darlin'"
sings big rock and roll.**

"Little Darlin'" is the new single and album from Sheila, one of Europe's best-selling female vocalists who's making her American solo debut.

Perhaps you remember her as the voice of Sheila B. Devotion, the Niles Rodgers/Bernard Edwards production that took dance floors by storm all over the world.

But what you may not know is that she's an unremitting rocker whose records on the Carrere label have remained at the top of the charts and gone gold in France, Germany, Holland, Belgium, England and elsewhere— for nearly a decade.

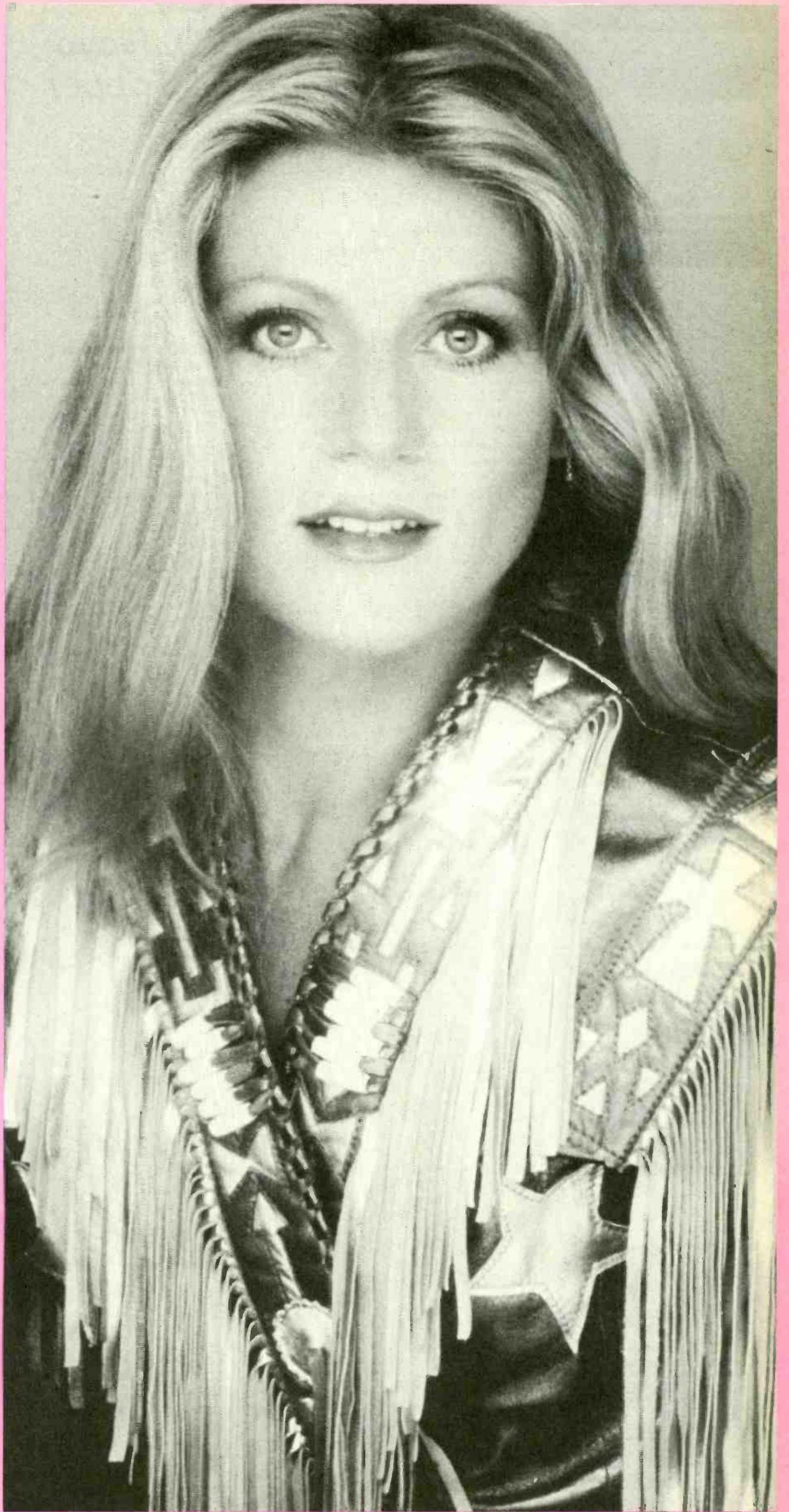
Those kinds of consistent sales are what makes CBS Records especially proud to welcome Sheila and Carrere Records to the CBS family of labels.

And now, with the help of ace producer Keith Olsen (Pat Benatar, Fleetwood Mac, Rick Springfield), along with hit songwriters like David Foster, Bill Champlin and Tom Kelly, Sheila and Carrere are setting their sights on the U.S.A.



**"Little Darlin'"
is gonna be big. Sheila.
The first release from
Carrere Records and Tapes.**

RZ 37675



Produced by Keith Olsen. Carrere Records is distributed by CBS Records. "CBS" is a trademark of CBS Inc. © 1981 CBS Inc.

CARRERE Give the gift of music.

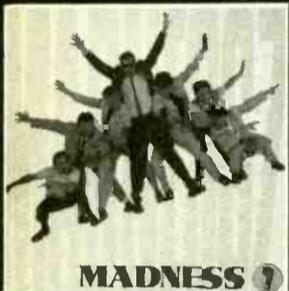
AUTUMN IS THE SEASON OF THE HARVEST—GATHER YE UP THESE BOUNTIFUL GIFTS FROM IMPORTANT RECORDS



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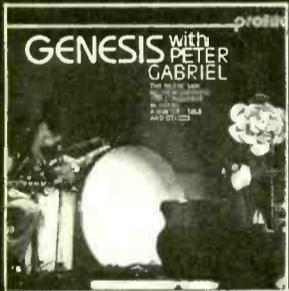
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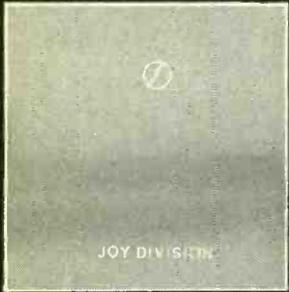
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Chartbeat

Stones Throw REO, Floyd; RCA Rates 4th '81 Topper

By PAUL GREIN

LOS ANGELES—The Rolling Stones' "Tattoo You" holds at No. 1 for the ninth straight week, becoming one of the three longest-sustaining LPs of these past three years of tightened business conditions. It's topped only by Pink Floyd's "The Wall" and REO Speedwagon's "Hi Infidelity," both of which had 15 weeks on top.

Adding in the seven weeks the Stones led the chart last year with "Emotional Rescue," the group has now logged more weeks at No. 1 than any other act in the past three years.

The Stones aren't the only act to have notched two No. 1 albums in this three-year period: so, too, have the Bee Gees and Barbra Streisand. But Donna Summer tops them all with three No. 1 LPs.

The two Stones albums contribute to WEA's corporate-leading total of 13 No. 1 albums since November, 1978. CBS in the same period has accumulated eight top charted-albums.

Among individual labels, Columbia's on top for the past three years with seven No. 1 LPs. The Atlantic group (counting Rolling Stones Records, Swan Song and Modern) is next with six, followed by Elektra/Asylum with four, the Warner group (counting Geffen) with three and Casablanca with three.

In all, 34 albums have reached No. 1 since "Grease" relinquished its hold on the top spot three years ago, ushering in a new era of limits in the record industry. Here they are, with the title, artist and label information followed by weeks at No. 1 and then weeks in the top 10.

1. "Hi Infidelity," REO Speedwagon. Epic (15-30).
2. "The Wall," Pink Floyd, Columbia (15-27).
3. "Tattoo You," Rolling Stones, Rolling Stones (9-10).
4. "Double Fantasy," John Lennon & Yoko Ono, Geffen (8-22).
5. "The Long Run," Eagles, Asylum (8-21).
6. "52nd Street," Billy Joel, Columbia (7-22).
7. "In Through The Out Door," Led Zeppelin. Swan Song (7-18).
8. "Emotional Rescue," Rolling Stones, Rolling Stones (7-14).
9. "Breakfast In America," Supertramp. A&M (6-26).
10. "Glass Houses," Billy Joel, Columbia (6-25).
11. "Against The Wind," Bob Seger & the Silver Bullet Band, Capitol (6-22).
12. "Spirits Having Flown," Bee Gees. RSO (6-18).
13. "Bad Girls," Donna Summer, Casablanca (6-16).
14. "The Game," Queen, Elektra (5-21).
15. "Minute By Minute," Doobie Brothers, Warner Bros. (5-16).
16. "Get The Knack," The Knack, Capitol (5-15).
17. "Mistaken Identity," Kim Carnes, EMI-America (4-12).
18. "The River," Bruce Springsteen, Columbia (4-8).
19. "Paradise Theatre," Styx. A&M (3-27).
20. "Guilty," Barbra Streisand, Columbia (3-18).
21. "Blondes Have More Fun," Rod Stewart, Warner Bros. (3-14).
22. "Long Distance Voyager," Moody Blues, Threshold, (3-12).

23. "Greatest Hits," Barbra Streisand, Columbia (3-11).
24. "Greatest Hits," Kenny Rogers, Liberty (2-20).
25. "4," Foreigner, Atlantic (2-15).
26. "On The Radio," Donna Summer, Casablanca (1-18).
27. "Escape," Journey. Columbia (1-14).
28. "Precious Time," Pat Benatar, Chrysalis (1-14).
29. "Bella Donna," Stevie Nicks, Modern (1-13).
30. "Hold Out," Jackson Browne, Asylum (1-13).
31. "Briefcase Full Of Blues," Blues Brothers. Atlantic (1-13).
32. "Gold," Bee Gees. RSO (1-13).
33. "Live And More," Donna Summer, Casablanca (1-11).
34. "Living In The U.S.A.," Linda Ronstadt, Asylum (1-9).

The Stones, Foreigner, Journey and Nicks albums are still in the top 10 and thus are apt to move up on this list.

* * *

Nipper Not Napping: Daryl Hall & John Oates' "Private Eyes," now in its second week at No. 1, is RCA's fourth top-charted single of 1981, following Hall & Oates' "Kiss On My List," Dolly Parton's "Nine To Five" and Rick Springfield's "Jessie's Girl."

That's twice as many No. 1 hits as any other label has achieved so far this year. Chrysalis and EMI-America have each tallied two 1981 toppers.

The move also puts RCA in a tie with Columbia as the only labels to accumulate four No. 1 hits thus far in the '80s. Ironically, while all four of Nipper's toppers have come this year, all four of Columbia's came in 1980: Pink Floyd's "Another Brick In The Wall," Billy Joel's "It's Still Rock 'N' Roll To Me" and Barbra Streisand's "Woman In Love."

Only 15 labels have managed to break through to No. 1 on the Hot 100 so far in the '80s. Here they are, ranked by number of top hits. Ties are broken based on number of weeks at No. 1 (the second number in the parenthesis).

1. Columbia (4-12).
2. RCA (4-9).
3. EMI-America/Liberty (3-16).
4. Chrysalis (3-9).
5. Elektra/Asylum (3-9).
6. Motown (2-13).

(Continued on page 112)

BPI Ponders Licensing Plan

• Continued from page 3

"Home Taping Is Killing Music" campaign, which has already generated considerable correspondence and substantial heat. The BPI reckons it has had about 30 letters a day since its inception as a national anti-piracy move, and an analysis of public attitudes shows "not all of them are against us."

However the tone of newspaper correspondence on the subject illustrates the difficulties the U.K. music business may face in enlisting public support for its case. Some writers say they tape only their own records, for in-car and other uses; most are doubtful that revenues raised would go where they are most needed, which is to new aspiring talent.

General News



SNEAKING CONVERSATION—A recent listening party for Handshake Records' debut album for Sneaker finds label chief Ron Alexenburg, seen at right, together with Rich Kudola, CBS Records' regional vice president, west coast.

NARM Polling Members On Convention Format

NEW YORK—NARM is, for the first time, polling its membership prior to its national convention to determine a lineup of business session programs.

A "ballot" with 16 suggested topics is accompanied by a letter from Joe Cohen, executive vice president of the merchandisers' association claiming "we are most eager to feature business session programs which respond to your needs. . . ." Members are asked to cite whether they are "very interested," "interested" or "not interested" in the topics suggested at a recent NARM board meeting in Scottsdale, Ariz.

Response is requested no later than Nov. 15.

In the past, according to Cohen, possible topics have been "bounced off" membership following registration at a NARM convention, and then finalized by the board.

Although the Cohen letter calls for additional topic input, the "ballot" does not formally list tape piracy or counterfeiting, long a controversial meeting-ground at NARM conventions.

Preferences will form the core of NARM's 1982 convention in Los Angeles, Mar. 26-30.



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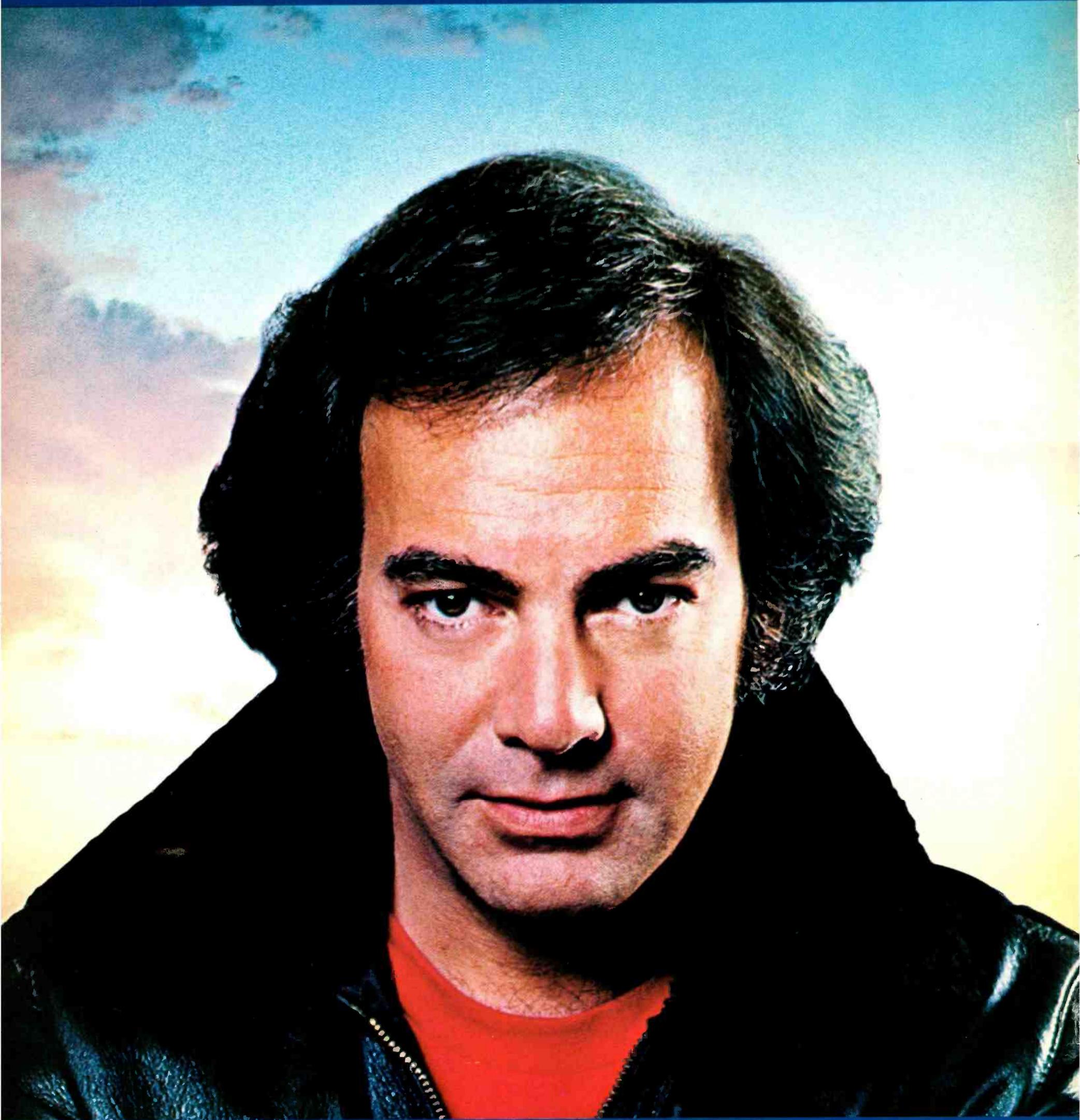
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Magnetic Vid Mulling Rental Plan

By JIM McCULLAUGH

LOS ANGELES—In what appears to be a first step towards their own rental program, Magnetic Video is pulling 20 of its top-selling videocassette titles out of its catalog. Industry observers are now predicting that the Twentieth Century-Fox subsidiary will implement its expected rental policy Jan. 1.

In a mailgram dated Oct. 21 to its distribution network, the firm maintained that the following titles would be placed on "moratorium," effective Nov. 2: "Butch Cassidy & The Sundance Kid," "The Sound of Music," "The Omen," "Phantasm," "The French Connection," "Hello Dolly," "The Producers," "The King & I," "Carnal Knowledge," "The Making Of Star Wars," "Norma Rae," "The Rose," "Turning Point," "The Graduate," "Patton," "The Poseidon Adventure," "The Blue Max," "Planet Of The Apes," and "Breaking Away."

An official company statement in-

dicates the move is designed to "enable Magnetic Video distributors and dealers to utilize their capital and open-to-buy for new title opportunities."

The company does acknowledge that there is a demand for these titles and "will re-introduce them as the universe of households with VCRs expands in the coming years."

But more than one of the giant video software company's distributors feels that Magnetic Video will re-introduce those titles as rental product, perhaps as soon as Jan. 1.

One other distributor says the move may even be designed to create a "hunger" for those titles, which in turn will be brought back at higher list prices.

Still another of the company's distributors claims he was informed that the motivation for the moratorium was to re-introduce those mono titles at a later date in stereo versions—again at a higher price.

Videodisk Still Lives, Says RCA Despite Layoffs Of 300, New CED Players Planned

By LAURA FOTTI

NEW YORK—Its videodisk is not dead, says RCA, and the company's dealers and stock analysts concur. Despite layoffs of 300 SelectaVision plant employees in Bloomington, Ind., effective last Friday (6), RCA spokesmen maintain the company is on schedule and will deliver its projected 200,000 players and 3 million disks to distributors by the end of the year.

Official figures from the company put the number of players sold to distributors at 107,300 and the number of disks at 2 million. Now it's up to the dealers to empty the pipelines.

"The inventory needed for the fourth quarter is already built, or can be built with reduced staff," explains Frank McCann, RCA vice president of public affairs. He adds that the personnel laid off will be returned to work some time in the first

quarter of 1982 to begin production of two new CED players, one of them stereo, to be introduced in May.

Although reports have claimed SelectaVision sales have been disappointing, the company and many of its dealers are not unhappy. Still, in its third quarter RCA lost \$1.68 per common share, and one Wall Street analyst estimates 70¢ of that can be attributed directly to losses due to the videodisk. John Reynolds, RCA's director of investor relations, responds, "I can't confirm that number, but I will say it's not misleading, and to use it would not be a travesty."

"It's (the disk) costing them an enormous amount of money," says the analyst who came up with the 70¢ figure and requested anonymity. "In my opinion RCA's estimate of

the market size has always been too optimistic. But you must remember, they are also trying to introduce a major new consumer electronics product during a recession, so it's no surprise that it hasn't sold well. It generally takes two to three years before there's enough consumer awareness to generate a meaningful sales level."

This analyst adds that all eyes will be on fourth-quarter activity of the disk. "This is the first Christmas selling season of a product that's definitely a fourth-quarter item. It's far too premature for the company to make a decision with regard to redesigning the product or changing their marketing pitch."

Milton Schlackman, an analyst with Bear Stearns, advised his clients to avoid RCA stock during the introductory period of the videodisk, unpopular advice at the time. He still believes "it's too early to tell" what SelectaVision sales will do further down the road.

While such schemes as giving away a disk player with the purchase of a projection screen tv or stereo VCR have been introduced by dealers, Tom Kuhn, division vice president of SelectaVision, does not construe the giveaways as a bad sign. "Our sales are picking up every week," he says. "It's an incredible sign of encouragement. Whatever dealers are doing, it's working."

Not all dealers feel the need to give the product away. "Everyone's trying to kill the disk," says Peter Conti, general manager of Video Place in Washington, D.C. "But we've sold more disk players than any single model of VCR. We've even sold off floor models to satisfy demand."

Conti credits availability of software with SelectaVision's performance—which has been far superior, he says, to Laser Vision's. "That was a disaster because of lack of software. We still can't find laser disks, but CEDs are pouring in."

Reaction Still Mixed To Warner Rentals

Texas Garners Success With Plan

By JOHN SIPPPEL

LOS ANGELES—"Metro or suburban-metro location; more than a year experience in software; a disciplinarian able to implement a rental reservations system with adequate inventory and its control; faith and patience."

After 2½ weeks in operation, the above description loosely describes the successful Texas Warner Home Video rental-only retailer.

"I'm so enthused about the

Warner program that I'm immediately introducing it in our Temple and Austin stores," Mrs. Jinx Dennis of National Video, Waco, asserts. Like John Garrett of Garrett's TV, Port Arthur, Dennis appreciates the minimum cash outlay of working capital required. Instead of peeling off \$35 or more for a videocassette intended for rental, both prefer the \$8.25-graduated-to-\$4.40-over-

(Continued on page 79)

Fearful Dealers Unite For Fight

By BILL HOLLAND

WASHINGTON — Fear and loathing are the best words to describe the feelings of video tape store

P'Gram Mail List To RCA?

• Continued from page 1

He notes, however, that the high cost of money is having an adverse effect on credit selling and there are certain areas more affected than others. He cites Australia and New Zealand as territories other than the U.S. as "difficult" and reports that PolyGram has been discussing a deal for some months with EMI in these territories.

Baenge further states that PolyGram is not contemplating withdrawal from any other market and that direct marketing operations in France, U.K. and Scandinavia are "solid."

Assistance on this story provided by Mike Hennessey in London.

If the RCA/PolyGram deal is finalized, it's expected that it would take effect early next year. Although PolyGram has tried some pop product here through direct mail over the years, the U.S. division has been marketing solely classical goods of late, drawing from the extensive catalog of DGG, Phillips and London albums.

PolyGram's direct marketing services is one of six operating companies of the Direct Marketing and Trading division, including both direct mail and tv response units. Its "trading" aspect covers PolyGram's global retail, wholesale and rackjobbing activities.

Marvin Josephson Reports Earnings

LOS ANGELES—Marvin Josephson Associates, Inc. reported operating revenues for the first quarter ended Sept. 30 up 93% to \$17,251,000 compared to \$8,950,000 in the comparable quarter last year.

Net income was \$1,261,000, an increase of 64% from the prior year's \$771,000. Per share earnings for the quarter were 62 cents compared to 30 cents last year.

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Brief Challenges Sony Ruling

EIA/CEG Urges Reversal Of Decision On Home Taping

NEW YORK—The Consumer Electronics Group of the Electronic Industries Association has responded to the decision of the U.S. Court of Appeals regarding home videocassette recordings of copyrighted material.

The EIA/CEG has submitted to the court a brief urging a reversal of the decision. The motion was filed in San Francisco Monday and in effect asks for a rehearing of the case.

The filing states, in part, "The vital interests of the television receiver and VCR industry are at stake in these proceedings, and as a representative of nearly all our VCR manufacturers and sellers of the product at the manufacturer's level in this country, EIA/CEG has a crucial interest in supporting the Petition for Rehearing and Suggesting for Rehearing *En Banc* filed by Petitioners."

It continues, "Not only does the panel decision threaten the viability of a growing industry; its ruling has had the sudden effect of turning law-abiding citizens in almost three

million American homes into law-breakers. The panel decision threatens the privacy of millions of American citizens."

Numerous related suits are cited in an attempt to convince the court that it "mistakenly and incorrectly overruled the decision of the District Court." Other arguments include Sony survey data that indicate 96% of all VCR users use their machines primarily for time-shifting; and an assertion that the use of VCR's to build libraries is insubstantial.

The brief continues, "Despite the trial court's findings of fact and its own tacit acknowledgement that appellants had failed to prove any evidence of damage from home video recording the panel concluded that 'the full scope of (home video recording) tends to diminish the potential market for appellants works.' Nowhere does the panel suggest how the potential market is diminished or even on what facts its conclusion is based."

The brief puts forth the possibility that the trial court "improperly assigned the burden of proof on the issue of harm to plaintiffs instead of defendants." Operating under that assumption, it requests a rehearing to give the defendants the opportunity to "make an overwhelming showing of the benefits of VCR usage to copyright holders."

Another point made is that VCR's create a market for the appellants' (MCA and Disney) own product—

prerecorded videocassettes. "Far from being forced 'to compete' with videocassettes, as the panel suggests, the appellants are tapping a prerecorded videocassette gold mine as VCR sales grow."

Finally, the brief states that the court's decision "midinterprets the 1976 Copyright Act and the will of Congress." It says the court should defer to Congress in this matter.

In addition, the brief says, legislation has been introduced that would amend the Copyright Act to read, "... it is not an infringement of copyright for an individual to record copyrighted works on a video recorder if (1) the recording is made for private use; and (2) the recording is not used in a commercial nature."

Largest Ever West German Pirate Raid

• Continued from page 1

right violation complaints filed by GEMA, the German IFPI branch and the Film Distributors Assn. The state attorney in Dortmund coordinated with authorities in other parts of the state, which with West Berlin is considered the center of video piracy activity in West Germany. Surprise proved a major factor in the raid's success.

In addition to the allegedly illegal cassettes, the raid uncovered about 100 U-matic master tapes. More than 50 video recorders were seized, and an entire professional video duplication center was closed down. Although no arrests were made, dozens of individuals were questioned and released pending formal charges.

A GEMA investigator says at least one of the raided locations was a U-matic rental center which provided master copies to other duplication centers.

Although the raid is considered a significant blow to the regional piracy market, IFPI lawyer Bernd Boekhoff notes, "There's still a lot of the iceberg left below water level." He says that last week, the authorities were still going through seized business records to find leads to "the people who pull the string," adding, "we don't yet have a thorough picture of what the raid produced."

All investigators agree, however, that the scope of the raid and the ensuing national publicity will have a discouraging impact on video pirates throughout West Germany.

More good news for investigators came from the two national television networks, ARD and ZDF, which announced more active participation in the fight against piracy. GEMA estimates up to 80% of German pirates also deal in off-air copies. Private off-air recording is legal in West Germany; commercial off-air recording and duplication is not.

Manfred Goeller, head of the Film Distributors Assn. in Wiesbaden, says the state-chartered stations "were forced by recent developments to make a greater commitment to the antipiracy fight." He provided the broadcasters with a list of 1,000 films, most recorded off-air in the German version, offered by a single black market distributor in Southern Germany.

ZDF says it already has filed several civil complaints with state attorneys, while ARD confirms its intention to stop the "theft" of its broadcasts.

Market Quotations

As of closing, November 5, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Altec Corporation	—	23	3/4	11/16	11/16	Unch.
38 1/4	26 1/4	ABC	7	1598	36 1/4	35 1/2	35 1/2	-1 1/4
45 1/4	28 1/2	American Can	9	869	36 1/4	35 1/2	35 1/2	-1 1/4
4 1/4	2 1/4	Automatic Radio	4	15	3 1/4	3 1/4	3 1/4	+ 1/4
61 1/4	40 1/2	CBS	8	1216	55 1/4	54 1/4	54 1/4	- 1/4
45 1/4	31 1/2	Columbia Pictures	9	299	42 1/4	41 1/4	42 1/4	+ 1 1/2
7 1/4	4 1/2	Craig Corporation	—	204	8	7 3/4	8	+ 1/4
67 1/4	43 1/2	Disney, Walt	13	395	52 1/2	51 1/2	52 1/2	+ 1/2
8 1/4	3 1/4	Electrosound Group	9	3	4 1/4	4 1/4	4 1/4	+ 1/4
9	3 1/4	Filmways, Inc.	—	79	5 1/4	5 1/4	5 1/4	Unch.
22 1/4	19 1/4	Gul + Western	4	492	16 1/2	16 1/2	16 1/2	+ 1/4
19 1/4	11 1/4	Handleman	8	25	14 1/4	14	14	- 1/4
15 1/4	7 1/4	K-tel	5	2	8	8	8	Unch.
82 1/4	39	Matsushita Electronics	11	196	60 1/2	58 1/2	58 1/2	- 1 1/4
59	38 1/4	MCA	7	57	42 1/4	41 1/4	42 1/4	+ 1/4
14 1/4	8 1/4	Memorex	—	93	13 1/4	13 1/4	13 1/4	Unch.
65	48	3M	9	2522	51 1/4	51 1/4	51 1/4	+ 1/4
90 1/4	56 1/4	Motorola	11	760	73 1/4	70 1/4	70 1/4	- 2 1/4
59 1/4	36 1/4	North American Phillips	6	28	38 1/4	38 1/4	38	- 1/2
20	6 1/4	Orrox Corporation	—	69	11 1/4	10 1/4	10 1/4	- 1/4
39 1/4	21 1/4	Pioneer Electronics	15	1	26 1/4	26 1/4	26 1/4	- 1 1/4
32 1/4	16 1/4	RCA	—	1903	17 1/4	17 1/4	17 1/4	Unch.
26 1/4	14 1/4	Sony	14	58	19 1/4	19 1/4	19 1/4	- 1/4
43	23 1/4	Storer Broadcasting	17	567	31 1/4	29 1/4	30 1/2	+ 1 1/4
6 1/4	3 1/4	Superscope	—	15	3 1/4	3 1/4	3 1/4	Unch.
32 1/4	24 1/4	Taft Broadcasting	9	59	31 1/4	31 1/4	31 1/4	+ 1/2
58 1/4	33 1/4	Warner Communications	19	1279	56 1/4	59 1/4	54 1/4	- 1 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	3/4	1 1/4	Koss Corp.	132	8 1/4	8 1/4
Certron Corp.	400	1 1/4	1 1/4	Kustom Elec.	200	2 1/4	3
Data Packaging	600	6 1/4	7 1/4	N. Josephson	200	1 1/4	1 1/4
First Artists Productions	100	5 1/4	5 1/4	Recoton	—	2 1/4	3 1/4
Integrity Ent.	250	6 1/4	7	Reeves Comms.	244	28	28 1/2
				Schwartz Brothers	—	2 1/4	3 1/4

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

For The Record

NEW YORK—In a story in Billboard, Nov. 7, on the appointment of Joe Mansfield as vice president of contemporary music, Jerry Bradley should have been named as chief of the company's country division.

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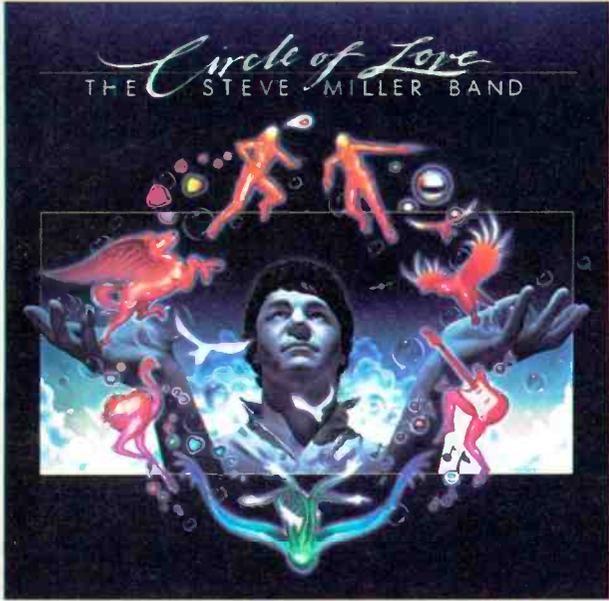


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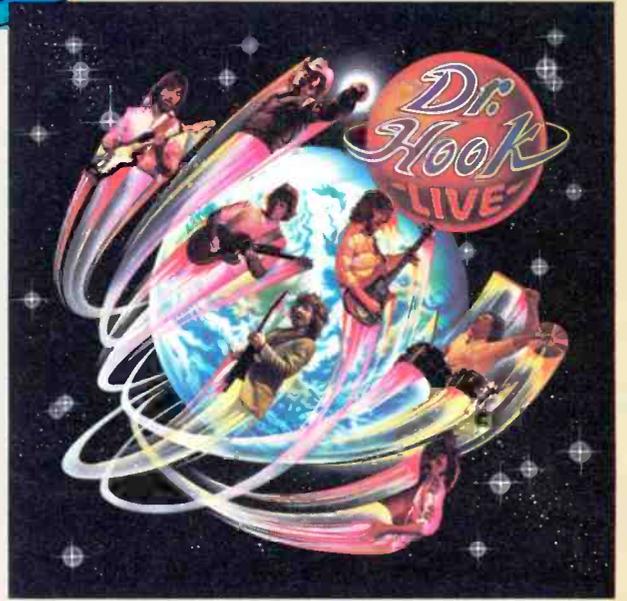
THIS MONTH'S



THE STEVE MILLER BAND / Circle Of Love
ST-12121 • 4XT-12121 • 8XT-12121



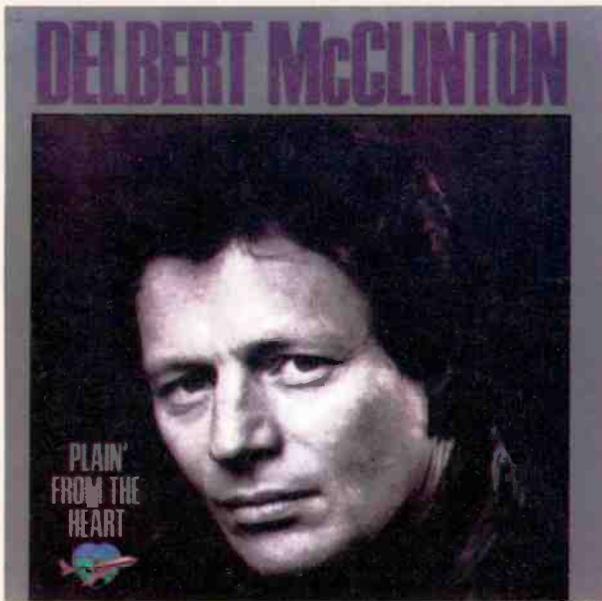
PEABO BRYSON / I Am Love
ST-12179 • 4XT-12179 • 8XT-12179



DR. HOOK LIVE
ST-12114 • 4XT-12114 • 8XT-12114



The Best Of MINNIE RIPERTON
ST-12189 • 4XT-12189 • 8XT-12189



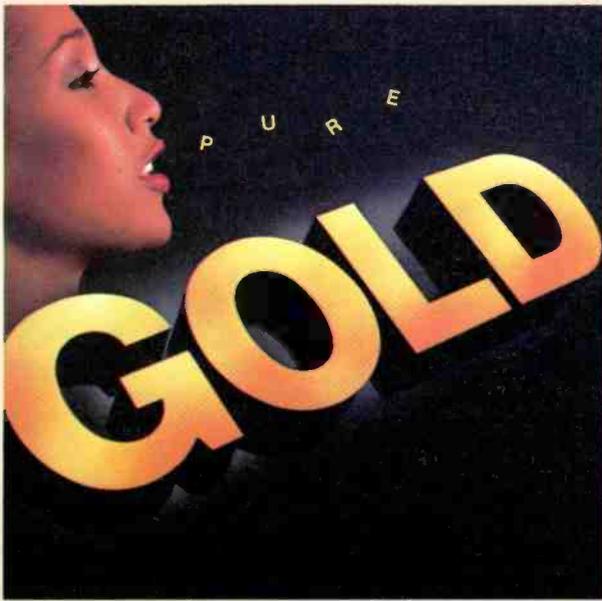
DELBERT McCLINTON / Plain' From The Heart
ST-12188 • 4XT-12188 • 8XT-12188



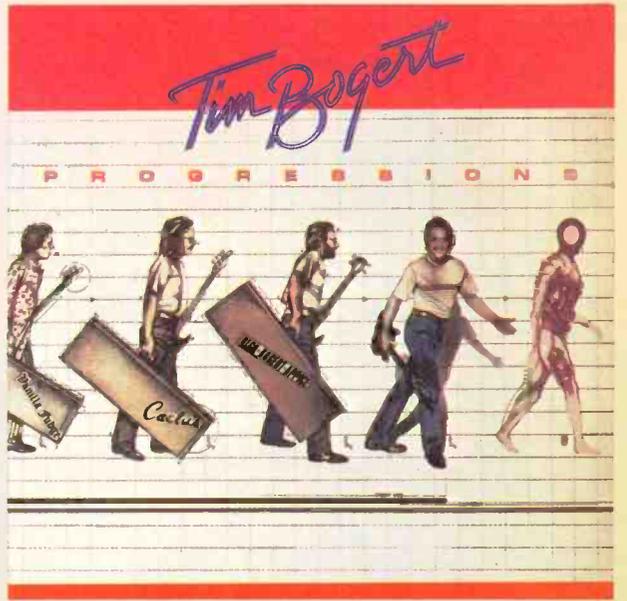
GENE DUNLAP / Party In Me
ST-12190 • 4XT-12190



PERRY & SANLIN / We're The Winners
ST-12180 • 4XT-12180



PURE GOLD
ST-12150 • 4XT-12150



TIM BOGERT / Progressions
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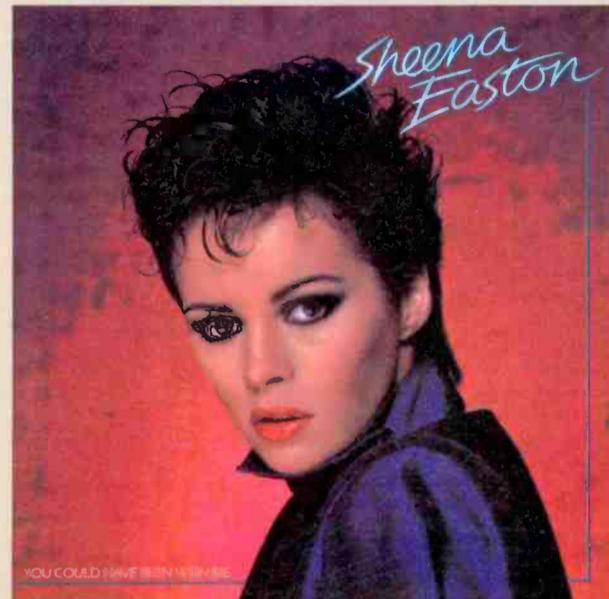


THE J. GEILS BAND

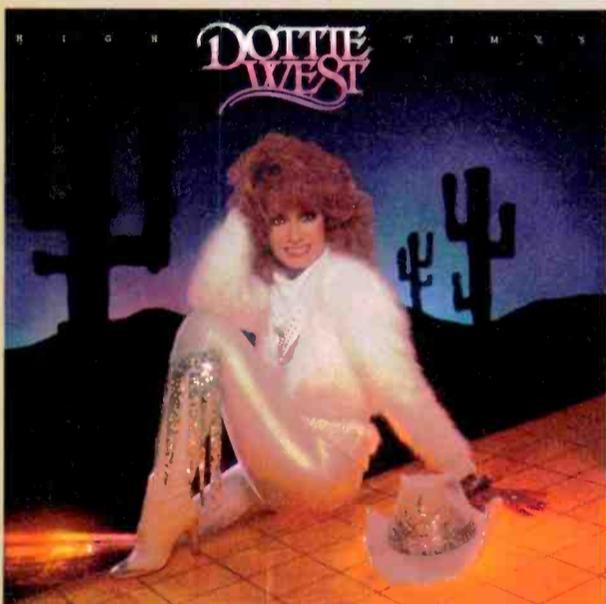


Freeze Frame

J. GEILS BAND / Freeze Frame
SOO-17062 • 4XOO-17062 • 8XOO-17062



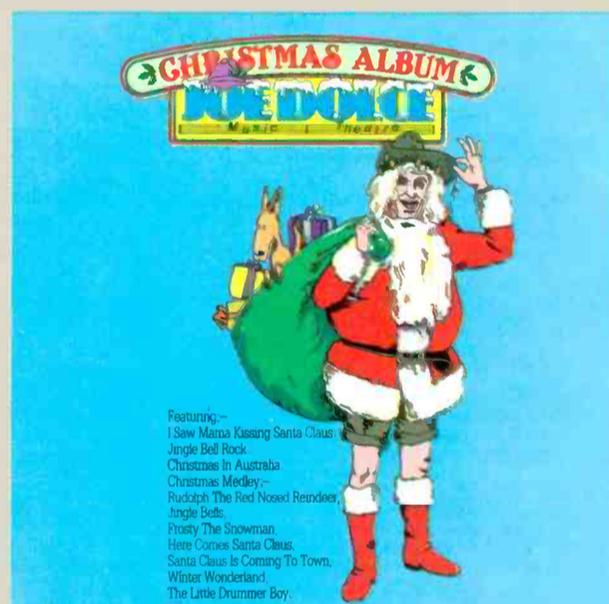
SHEENA EASTON / You Could Have Been With Me
SW-17061 • 4XW-17061 • 8XW-17061



DOTTIE WEST / High Times
LT-51114 • 4LT-51114 • 8LT-51114



SAVOY BROWN / Greatest Hits - Live In Concert
SKBK-7003 • 4XKK-7003



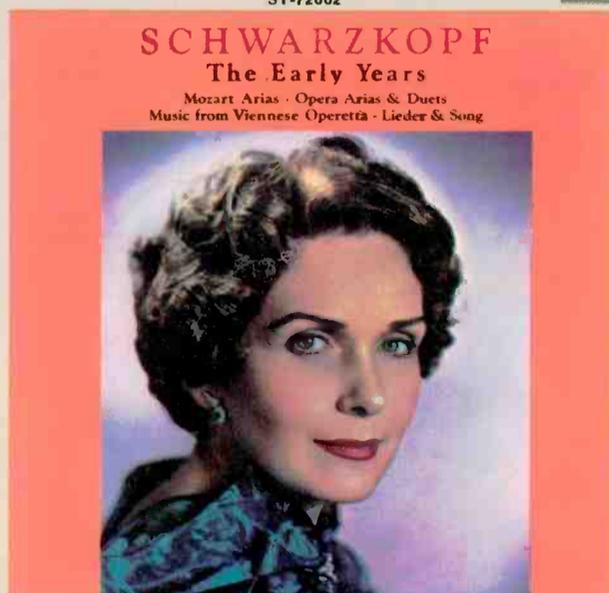
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Rock 'n' Rolling

'Saturday Night' Fights?; Siouxsie Battles Symbols

By ROMAN KOZAK

NEW YORK — "'Fear' Riot Leaves Saturday Night Glad To Be Alive," read the headline in the N.Y. Post Tuesday (3) describing the appearance of the Los Angeles punk band Fear at the previous "Saturday Night Live" show.

According to the story that followed, the band and their fans caused "an estimated \$200,000" in damages, allegedly destroying a minicam camera, two viewers, a viewing room, and the "Green Room."

The Post's story further went on to say that though the tv and studio audience didn't see it, the event became "a total out of control free-for-all" after the band's fans "jumped up and started slambang dancing—a new punk craze that involves dancing, biting and kicking."

"Producer Dick Ebersol tried to usher the groupies into the Green Room, hoping to calm them down. Instead—they wrecked it," continued the story. It said that "all hell was breaking loose with the affiliates," because of swear words that got out on the air during the band's performance, and that a special meeting was called with NBC-TV president Grant Tinker to discuss the incident.

"I've been in this business for years and I've never seen anything like this," one unnamed NBC technician told the Post. "This was a life threatening situation. They went crazy. It's amazing that no one was killed."

Did all this really happen? Or is it another case of the mass media giving rock'n'rollers a bad rap? And who is Fear anyway?

"The New York Post did not check its facts, and it chose to print an erroneous story," says "Saturday Night Live" spokesman Peter Hamilton. "As far as we can tell there has been no \$200,000 in damages. We had to pay \$40 in labor penalties. That was the extent of it."

During Fear's set, as the tv audience could see, skinhead fans of the band were running and jumping on and off the stage while Fear played. This is not unusual during a punk show. But during the third song of the band's second appearance late in the show, somebody began yelling obscenities close to an open mike. Producer Ebersol immediately went to a tape.

"The most important thing in a live show is always to be in control of the set," says Hamilton, "And we had that at all times." He adds that the band's appearance sparked all of 12 complaints from viewers. But nothing major, no crisis meeting, and "there was no smoking ruin," he adds.

"In point of fact nobody was hurt and nothing was smashed," says Fear's lead singer Lee Ving, back home in Los Angeles, and unaware there was any controversy until the Post's story was read to him. "All that happened was that a plug got pulled out and a Halloween pumpkin was destroyed."

According to Ving and Slash Records president Robert Biggs, for whom Fear records, during the dress rehearsal, one of the dancing kids tripped over a camera cable, angering the shows' cameramen who for a

while refused to film under circumstances where a bunch of punks would be slamming into each other around them. But after a meeting with Ebersol the technicians agreed to go back to work.

The 20 or so fans who were seen on the show were skinheads from the
(Continued on page 16)



CHICAGO STAR—CBS/Scotti Brothers Records' artist John Schneider autographs an album for one of approximately 4,000 fans who waited patiently outside a Chicago record store for a chance to meet him.

Signings

Canadian band Rush re-signs with Mercury/PolyGram worldwide, excluding Canada and Japan. This coincides with the release of their two-record live album "Exit Stage Left." ... Del Shannon to Network Records with first LP "Drop Down And Get Me" produced by Tom Petty. ... Italian group Kano to Mirage Records with LP "New York Cake" set for release Friday (13) which includes single "Can't Hold Back (Your Loving)." ... Gang's Back, a six-piece band, to Handshake Records through I.C.E. Productions.



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Tape Makers Urge Radio To Use Cassettes

NEW YORK—Broadcast industry acceptance of cassette tapes in syndicated program distribution is being urged by leaders in the tape duplicator field.

An Audio Engineering Society tape duplicators panel discussion Oct. 31 defended cassette tape audio quality and cited savings to advertisers and duplicators of more than 50% on production and shipping costs through cassette conversion.

Today, radio syndication is done on reel tape, and broadcasters traditionally have been reluctant to install cassette players.

Dupers, however, insist that cassette audio quality today is fully competitive with other formats, and they maintain cost savings are enormous. Radio's conversion to satellite for direct program distribution will be gradual, allowing cassettes to be useful for many years, it's also claimed.

(Continued on page 90)

Media Hoaxed By Fake Stones' Ticket News

NEW YORK—A controversy has exploded surrounding the distribution of tickets to appearances by the Rolling Stones at the Civic Center Coliseum in Hartford, Conn.

Thousands of Stones fans were duped into believing that tickets for the Nov. 9-10 shows would be sold according to a complicated mail order system as outlined by the promoters, Cross Country Concerts. However, Cross Country reversed its plan and announced that tickets would be sold at Ticketron and the Coliseum boxoffice. Now the Hartford media is fuming that it was an unwitting party to a major hoax.

Perry S. Ury, station manager for WTIC-AM-FM, said in an editorial Thursday (29) that the station was the victim of "a deliberate falsehood" and demanded an apology from Jim Koplick of Cross Country.

LEO SACKS

General News

Rock 'n' Rolling

• Continued from page 15

Washington, D.C. area who were invited to come up to see the show at their own expense.

"The band wanted their audience so they wouldn't be just playing to a bunch of blockheads, so they called down to Washington," says Biggs. "In New York there really isn't the scene, but it remains viable in suburban areas. So they went to Washington and imported a bunch of skinheads."

Biggs and Ving say that they got on the show because Michael O'Donahue saw the group in the "Decline Of Western Civilization," a film about the L.A. punk scene and he, Ebersol, and John Belushi, who made a cameo appearance on the show, all wanted the band for Halloween.

★ ★ ★

Remember the scene in "Mommie Dearest" where in the middle of an

interview Joan Crawford goes out and beats up her kid? It wasn't quite that bad, but tensions are high and doors are being slammed, when Siouxsie of Siouxsie & the Banshees and manager Nils Stevenson are discussing a business problem in the midst of a visit from Billboard.

Both sound exhausted in the midst of a long tour that had them out on the road since June. Neither had much sleep the night before, and now, sitting in one of New York's less than best hotels, their problem is money.

"We can't go back to the West Coast, because we can't afford it. I got sick there and had to cancel a gig. We only played in Pasadena. We had another gig and we always intended to go back. But since we are on this side (of America) and it is on the other, business-wise we can't. We can't hitch a ride with our equipment," says Siouxsie, doing her best

to be gracious to a guest who wants to talk about swastikas and Jewish stars. In its time the band has used both symbols, sometimes one within the other.

"I'm not Jewish, and I'm not a Nazi either," says Siouxsie. "It has to do with how little regard I have for strong symbols, as opposed to deciding who hates who. I tied it to the obsessions and pitfalls of both (symbols)."

Not a gimmick then but a battle against the tyranny of arbitrary symbols? Even if so, it doesn't seem to do it much good, because in the U.S. at least, the band, signed to JEM, is still scuffling. It has a measure of success back home in Britain, but commercial radio in the U.S. won't touch them, and the band will not play down to radio either.

"We are using the music business the best way we can, so we can write the songs that we write. We will not do anything to cheapen what we are trying to say," says Steve Severin, bass player and co-founder of the five year old band. "Some of our songs are intense and tormented, but some are very passionate and beautiful."

It's a short interview. This is not a band easy to talk to. Later that night, they play the Ritz. It is a tormented and beautiful performance. They will be back in New York, Friday the 13th, at the Peppermint Lounge.

CBS, WEA Demand Airline Music Veto

• Continued from page 1

formance fees from the airlines or their programmers at this time, the threat of such an alternative remains implicit.

However, it is known that they are seeking sufficient programming input, or control, to insure promotional benefits. They apparently no longer feel that traditional airline music programming provides useful plugs affecting sales of current records.

This view, of course, is hotly contested by the program services, who have always maintained that exposure of air passengers to recorded music, backed up by artist and label identification does, in fact, spur consumer sales.

This position has remained without noticeable challenge since the launch of airline programming services more than 15 years ago. Programmers do pay performance fees to ASCAP, BMI and SESAC, and a mechanical royalty to the Harry Fox Agency to cover taping of disk material, but have received de facto permission to dub recordings without special payment.

Some observers see in the label policy switch a latent implication bearing on record company attempts to achieve royalties on radio play. The reasoning here is that any move to reinforce label rights in copyrighted recordings adds weight to industry arguments before Congressional committees mulling pay-for-play legislation.

But others, close to policy-makers at CBS and WEA, deny this motive. They say there is no intention to carry through a licensing formula to radio or syndicators, even though some of the latter's program services do not deal with current product the labels are anxious to push.

John Chinn, director of audio programming at In Flight Services, a major airline music supplier, dubs his service as "definitely" aiding record promotion. "Without this service," he contends, "passengers would come on board with their Walkmans and their own recordings, made most likely as a result of home taping."

Somewhat more outspoken is Denis Hyland, general manager of Music in the Air, a division of John Doremus Inc.

"I believe those responsible for this decision haven't the foggiest idea of what in-flight entertainment entails," he says. "It is patently clear that these companies (CBS & WEA)

have not communicated with their own promotion people to learn how we work with them."

Hyland also speculates about the labels' motives. "It is possible they are not really looking at us," he says. "but are rather using us as a precedent-setting vehicle to ultimately license radio syndicators and, in fact, radio stations themselves."

Although letters had been sent

earlier to airline programmers, word of WEA's stance surfaced publicly at the recent Airline Entertainment Assn. meeting in Phoenix (Billboard, Nov. 7).

Airline programmers other than Doremus and In Flight, include Horizon Audio Creations in Quebec, and TransCom, a unit of Sundstrand, based in Costa Mesa, Calif.

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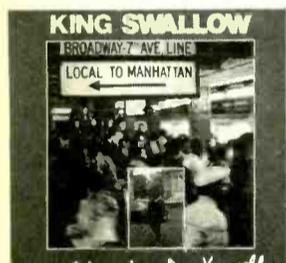
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ANIMAL—Scrunter
PUSH ON—Shorty
SKY LAB—Charlie's Roots
GOT TO GIVE AWAY—Dianne

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Blue Boy
ONE OAY—Explainer
INSTANT KNOCKOUT—Arrow
MUSIC FEVER—Shadow
KITCHENER GOES SOCA—Kitchener
CALYPSO MUST LIVE ON—Robin
HEAVY ROLLERS—Ed Watson
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General News

Ex-Employee Sues UA Music For \$250,000

LOS ANGELES—Tony M. Scott, former employee in the UA Music royalty sector, asks \$250,000 in exemplary and punitive damages from his former employer in a Superior Court suit here.

Scott alleges that he was fired from his job in late August 1981, after he called his supervisor Frank Wisner a liar. Scott claims that in prior discussions with his superior he had been advised to speak with candor, which he did.

Wisner, the suit adds, wrote a memo about the conversation to Steven E. Salmonsohn, which in turn caused the plaintiff to receive word from Wisner that he was placed on temporary suspension. Scott claims he was then terminated without being able to discuss his side of the encounter.

Buddah Music Files Suit Against Unart, UA Music

NEW YORK—Buddah Music and other affiliated music publishing firms contend breach of contract in a suit filed in the Supreme Court here against Unart Music and United Artists Music.

According to the action, Buddah and the defendants entered into an agreement July 1, 1976 that called for UA to administer and manage copyrights for a period of five years in which Buddah was to receive 50% of the net proceeds of all income derived from the copyrights; and that defendants could within 90 days from the date of termination of the agreement exercise an option to purchase all of the plaintiffs' interests in the rights and copyrights based on five times the total net proceeds in the last full calendar year prior to the exercise of the option.

Additionally, the pact provided that the defendants were to make an advance payment of \$300,000, to be considered an advance recoupable from any monies payable to plaintiffs under other sections of the agreement.

But, the plaintiffs say they want a declaratory judgment that the agreement was terminated effective July 1, 1981 based on an audit that reported that there were "numerous errors" of defendants' books.

Also, the action seeks to cancel the lien on a security agreement on June 24, 1976 conveying a security interest in the outstanding capital stock on securities of the plaintiffs, Buddah Music, Kama-Sutra Music, Kama-Rippa Music and Tender Tunes Inc.



CAPITOL TEAM—Don Zimmermann, right, president of Capitol Records, congratulates Billy Squier on a job well done after his successful appearance at Madison Square Garden.

Eric Goes For Itself With 'Chariots' Theme Single

NEW YORK—After the "classiest of turndowns" by major labels, Eric Records departs from its oldies image with the release of a single of the theme from the hit movie, "Chariots Of Fire."

The label, an affiliate of Philadelphia-based one-stop American Record Sales, basically operates on a leased-master basis with some 175 oldies recordings so far, but since the firm's Bill Buster was "impressed" with the theme, he decided to enter the current singles stakes.

The recording features the Assembled Multitude, a studio group that had success in 1970 with an Atlantic recording of the "Overture From Tommy," and was cut Oct. 16-17 by Michael Lloyd for Mike Curb Productions in Los Angeles. Buster says he failed to get a major label to go with the master, concluding that the industry is "playing it too close to the vest" in going with this type of product, although the Vangelis-penned theme is available as a single and soundtrack from Polydor. Vangelis

is also the author of the flipside of the Eric version, the theme from "Cosmos," the PBS series now in its second run.

Meanwhile, Buster has setup a network of independent distributors, for the disk, including Malverne in New York and Boston; Schwartz in Washington and Philadelphia; Progress in Chicago; Pacific in San Francisco and Seattle; and California Record Distributors in Los Angeles.

Appropriately, the single is being delivered to radio stations in Los Angeles by a crew of "runners."

RCA Issues Black Acts On Sampler

NEW YORK—Sixteen black acts are the focus of an RCA "Gift Trip" sampler album, programmed and mixed for continuous play so that disk jockeys at radio and in discos can segue from one cut to another without removing the LP from the turntable.

Also, the sampler will be made available to dealers across the country for in-store play and for use in their fall and Christmas merchandising plans.

Produced by Basil Marshall, manager of black music merchandising, in collaboration with engineer Pat Martin, the sampler features performances by Evelyn King, Dream Machine, the Main Ingredient featuring Cuba Gooding, Chocolate Milk, the Whispers, Shalamar, Lakeside, Chi-Lites, Staple Singers, the Dells, Carl Carlton, Rhyze, Rafael Cameron, Sky and the Benedict Band.

Peter Pan LP Gets TV Push

NEW YORK—Peter Pan Industries has embarked on a national tv campaign for its "Aerobic Dancing" album on its Parade label.

The campaign, according to Marty Kasen, president of Peter Pan, consists of four weeks of 30-second spots that projects an audience of half-a-million daily on the syndicated "Morning Stretch" show starting Nov. 23 and running through Christmas. The buy was made through Glasheen Advertising here.

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BOOK REVIEW: Golden Age Of The Jukebox Through The Years 1938-48

By JACK McDONOUGH

JUKEBOX: THE GOLDEN AGE. Text by Vincent Lynch and Bill Henkin. Photographs by Kazuhiro Tsuruta. Published by Lancaster Miller (Berkeley, California) 110 pp; \$12.95.

This little gem of a book focuses on the jukebox golden age of 1938-48, when the art-deco bubble tube/plastic-chrome-fluorescent-designs reached their zenith and before Seeburg displaced Wurlitzer as industry leader with its 1948 introduction of the first 100-selection box jukebox. It boasts 45 full color plates (of 32 full-size boxes, 6 table-model boxes and 26 speakers) that showcase the venerable coinboxes like Playboy centerfolds, plus a 10-page introduction and running individual-model commentary that provides a good, if necessarily brief, historical overview of the rise of the jukebox phenomenon.

Since all of the boxes pictured are owned by Judith's Jukes (a jukebox restoration company operated by Automatt studio owner David Rubinson) and since the text is co-authored by Vincent Lynch, who manages Judith's Jukes, what we have here is either a Smithsonian-quality historical document or the spiffiest in-house ad brochure ever seen.

The text does a good job of outlining the general social and specific music-industry forces and politics which affected the rise of the jukebox, and provides detail on the various personages who were instrumental in its history.

Among them: Thomas Edison,

who sold the rights to manufacture his tinfoil phonograph for \$10,000 plus a 20% royalty; Louis Glass, who first put a coin slot on an Edison machine and installed it in the Palais Royale Saloon in San Francisco in 1889; John Gabel, whose machines were the first to offer more than one selection and the first to use ten-inch disks instead of wax-and-cardboard cylinders; Justus Seeburg and Rudolf Wurlitzer, the Swedish and German immigrants who founded the premier American jukebox companies; Wurlitzer designer Paul Fuller, whose work with phenolic resins led to the sensuous arch-top forms that so excited the public (it was Fuller, "the leading figure in the history of jukebox design," who produced "the single best-known, best-loved jukebox of all time, the Model 1015," which shipped more than 56,000 during late 1946 and 1947).

Also covered are Homer Capehart, who as marketing director for Wurlitzer "established the most formidable distribution network in the history of coin-operated machines" and went on to become a three-time Republican senator from Indiana; David C. Rockola, the Canadian born manufacturer whose Rock-ola is the only golden age company still making jukeboxes (and how many people realize that "Rock-ola" was not a clever catchword based on the new music but someone's actual last name?); and Seeburg designer Nils Miller, whose "hard, angular chromium-trimmed design" for the M-100A "was as

radical a departure from the boxes of the golden age as the first colorful light-up boxes had been from the sedate radio cabinets of the 1920s and 30s."

Along the way there are intriguing historical notes such as the one explaining how Prohibition probably did more to secure the success of the jukebox than anything else, "since every speakeasy had to have music, but not every speak could afford a band" and the note on the Wurlitzer trade-in policy which meant the ax-destruction of thousands of good boxes that would be worth good money today.

But perhaps the most telling paragraph is one in which Lynch and Henkin zero in on what the jukebox meant to the American record business:

"In the 30s and 40s the jukebox provided a musician with the largest audience and the widest exposure he could hope for. For the middle-of-the-road white musician, the direct power of the jukebox in its heyday reflected the importance of record sales made in lots of several hundred at a time to operators with numerous locations. A few such sales could easily inspire a genuine marketing effort on the part of an otherwise taciturn recording company. But for the cowboy and the hillbilly, and especially the black musician, the jukebox was more than a desirable option. It was often the only way to go. For all practical purposes, there was no place a black musician could have his records heard on a large scale but the jukeboxes."



WITH LOVE—Singer Rosemary Clooney signs her latest Concord Jazz release, "With Love," for a fan at Rose Records, Chicago. Clooney was appearing at Rick's Cafe Americain jazz club.

L.A. Reunion Of 1940s Singers

LOS ANGELES—At least a dozen once-renowned singers with the big bands of the 1940s will be present Nov. 16 at Sportsmen's Lodge in suburban Studio City for a reunion gala under auspices of the Hollywood Press and Entertainment Industry Club.

Tickets are \$17.50. Among those attending will be Jo Stafford, Bea

Wain, Yvonne King, Martha Tilton, Jack Leonard, Roberta Lynn, Matt and Ginny Dennis, Paula Kelly and Art Lund. Chuck Cecil of "Swingin' Years" radio renown will emcee the program, being coordinated by Gilda Maiken and Leon Walker. Maiken once toiled as a singing member of the Skylarks vocal group. Dinner will be served at 7 p.m.

NOVEMBER 14, 1981, BILLBOARD

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NATIONAL DANCE ROCK CHART

1 16 14 • Bow Wow Wow "Chihuahua"/"Prince of Darkness"(RCA) 26.1%

NATIONAL NEW MUSIC RETAIL CHART

- - 7 • Bow Wow Wow "See Jungle, See Jungle..." (RCA) 38.9%

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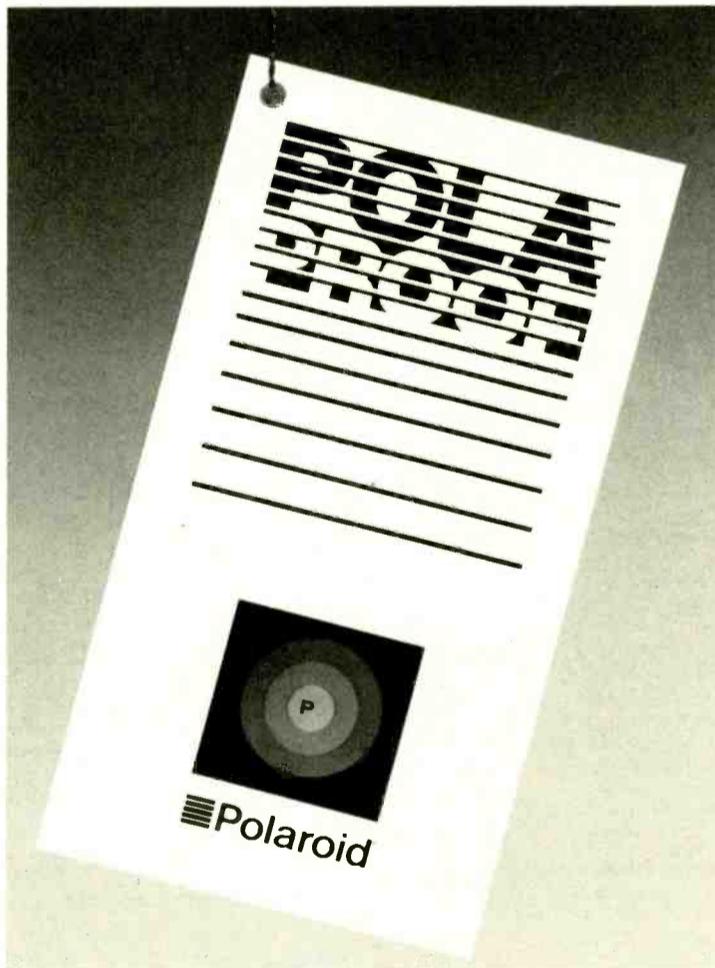
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Vol. 93 No. 45

Commentary

Maple Leaf: A Pirate Cover?

By BRIAN ROBERTSON

News item: New York, May 27, 1981—*The sentencing of five additional defendants convicted in the FBI's "Operation Turntable" tape piracy case to up to 10 years imprisonment once again set new records for severity.*

News item: Toronto, May 20, 1981—*Chris Nissen of Montreal has been fined \$500 following a plea of guilty to 25 counts of copyright infringement involving songs by Bruce Springsteen, Paul McCartney, Bob Dylan, Joni Mitchell, Elton John, John Lennon and others.*

Go ahead and take another look, it's not a typographical error, just the grim reality that the Canadian recording industry is facing every day courtesy of our federal government.

Our industry is the reluctant victim of a pathetically outdated Copyright Act that was created in 1924 and still refers to sound recordings as "perforated rolls." More than anything else, our industry is the victim of a plodding bureaucracy that has formally been going through a copyright revision process for over four years and in all likelihood will not be ready to put anything into law for at least another four.

In the meantime, the Canadian recording industry is in danger of bleeding to death from the erosive factors of piracy and home taping.

The Canadian Recording Industry Assn. (CRIA) has estimated that piracy skims up to \$50 million a year off legitimate sales (\$540 million at retail last year) and home taping lops off a further \$40 million.

That ain't petty cash, buddy, and the 10% drop in retail sales in 1980 and the declining number of major record companies is testimony to that.

'Ridiculously low penalties for copyright violators'

What we are looking at in Canada is a growing piracy problem that is fueled by ridiculously low penalties that threaten copyright violators with a maximum fine of \$10 per infringing copy. Contrast that with the United States where fines range up to \$50,000 and jail terms up to 10 years (and enlightened legislators are saying that even that isn't high enough!) and you have the makings of a potential time-bomb.

When the ticking stops and the bomb goes off, we're going to have ourselves a haven here in Canada. The parasites who currently feed off our business are going to say, "Boy, what a deal, a \$200 fine for a piece of a \$50 million pie. Thank you, Canada, for your generosity, we'll be right up."

A haven is what we will be—no different from what Hong Kong used to be or Singapore still is. A country with no visible concern about the loss of income of its performing artists, composers, producers and musicians, or the declining employment in the industry or the eroding base of the manufacturing industry and its destructive influences down the distribution line in the loss of domestic taxes and export sales.

Penalties for copyright infringement in Canada have to be increased now. The Canadian recording industry cannot afford to sit back and see Canada become a world center of illegal activity.

Just over a year ago, faced with spiraling piracy activity,

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.



Robertson: "We cannot sit back and see Canada become a world center of illegal activity."

CRIA established a full-time piracy investigative unit. In the next couple of weeks, the CRIA board of directors is meeting to review a budget to double the size of this office. John Langley, the ex-Royal Canadian Mounted Police officer who is the director of antipiracy operations for CRIA, reports that he currently has over 200 open and active files on piracy activity in Canada and that list is being added to every day.

Only a few weeks ago, a CRIA-initiated investigation culminated in the arrest of nine individuals on criminal conspiracy charges and the recovery of masters, molds, stampers, record jackets, and finished product valued at in excess of \$1 million.

The influences of inadequate penalties are numerous. We have found in recent months that many law enforcement agencies in Canada are reluctant to undertake investigations when the penalties for conviction are so low.

We have found that even the Department of Justice has zippered its budget for prosecution of piracy cases all but shut: so much so that a major case with international influences that was brought to them by CRIA and the RCMP apparently was prevented from going to court because of the lack of a budget to proceed. That's not just unfortunate, that's a scandal.

Canada's lack of action on copyright revision is making it the laughing stock of the intellectual property world. International attendees at the recent VIII

Congress of INTERGU in Toronto just could not believe the lack of interest and parallel lack of action by federal bureaucrats.

The Canadian Recording Industry Assn. has been pleading its case for an *ad hoc* amendment to the Copyright Act to increase piracy penalties for over two years. The association has garnered the support of many allied industry organizations, including the Canadian Assn. of Broadcasters, Canadian Music Publishers Assn., A.F. of M., Canadian Musical Reproduction Rights Agency, Composers, Authors and Publishers Assn. of Canada, Performing Rights Organization of Canada, the Canadian Motion Picture Distributors Assn., plus the written support of all the major recording artists in Canada, including

'Our industry is the victim of a plodding bureaucracy'

Anne Murray, Gordon Lightfoot, Rush, Bruce Cockburn and Frank Mills.

In Ottawa, there's nothing the RCMP would like better than to see the penalties increased, as would the office of the Secretary of State, the Department of Communications and the cultural representatives of the opposition parties. And yet, we still wait and wait and wait.

The recording industry in Canada is young, creative, vital and ambitious and it has grown dramatically through the 70s. Its introduction to the 80s, however, has been anything but surefooted and if it is going to maintain its growth, it is going to need a little help from its friends in Ottawa. Help that will discourage piracy activity, not encourage it.

Is anyone out there listening?

Brian Robertson is president of the Canadian Recording Industry Assn., headquartered in Toronto.

Letters To The Editor

Dear Sir:

On paper, your remarks about country music having a rough time of it in Los Angeles, Washington and San Francisco would appear to have substance (Billboard, Oct. 17). One year ago, country had about a 4 share in San Francisco. Now it's almost a 9. Washington looks like about a 7.3. Los Angeles should add up to about a 5.2.

It would seem your writer is like some of the more impatient folks in high management positions. Unless you strike magic quickly, like at KILT-FM or in Detroit, don't count out the new converts to country. Why not play with us in the real world for a while and cope with the day to day struggles of programming a station that's just changed music?

While music is only part of the KSAN-FM product, and I'll never blame a record company on any downfall of mine, try this one on for size: The Gavin Report is

one block away from KSAN. All I get from 90% of the music folks is a load of records dropped off at the front desk. No note, no visit. No questions on if they can help. Maybe it's against the law for them to have their act together in San Francisco where country is concerned.

Try coping with the rumors, the extra hard struggle to get sales figures up, and then check around at the recent ARBs. In most markets, the station that switches to country takes anywhere from one to two years before they make it.

Check how long it took KSCS. How long did it take KNIX-FM; how long has it taken KOKE-FM to get there? The station that finally best WBT worked for years. Just because you change to country, magic isn't waiting around the corner!

Bob Young
Program Director, KSAN-FM
San Francisco

Dear Sir:

I would like to comment on the letter about Donna Halper (Billboard, Oct. 24) as follows:

Bravo! If I had a nickel for every time I have heard the name Manilow used in a derogatory fashion by the so-called "experts" in the business as the purveyor of everything bad in "adult-oriented" music, I could at least break even on concert tickets.

I believe Manilow should indeed take it as a compliment, as his audience is certainly as diverse as any performer could ever hope for. I only wish that people such as Ms. Halper would just accept the fact that the man does have the talent, knows what to do with it and does it very well.

Elizabeth Chapin
Nashville

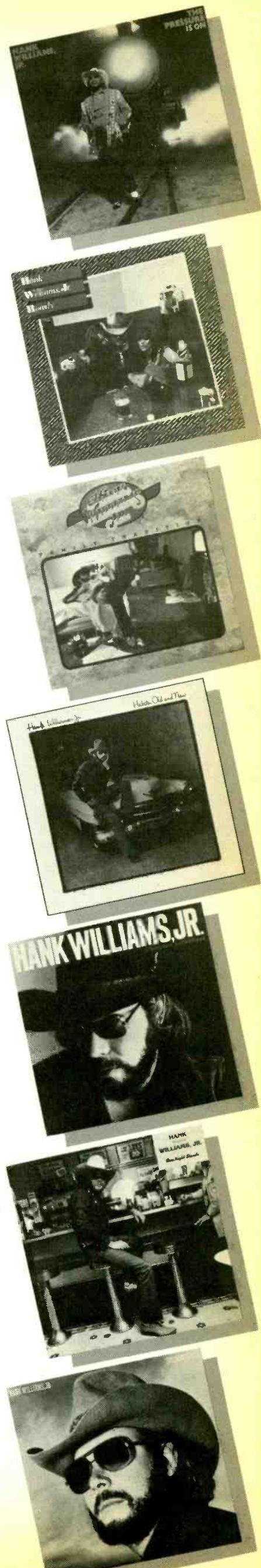
Hank Williams, Jr. has been called "Outlaw," "Rebel" and "Hell-raiser."

Now he's just a phenomenon.

Billboard[®] Hot Country LPs[™]

Survey For Week Ending 10/31/81

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 4	33	4	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	19	20	57	I AM WHAT I AM ● George Jones, Epic JE 36586
2	1	8	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	20	15	28	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
3	2	10	STEP BY STEP Eddie Rabbitt, Elektra SE 532	21	25	73	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644
4	3	21	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	22	23	68	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276
5	6	8	LIVE Barbara Mandrell, MCA 5243	23	19	17	MR. T Conway Twitty, MCA 5204
6	7	17	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	★ 24	30	4	TOWN & COUNTRY Ray Price, Dimension DL 5003
7	10	15	ESPECIALLY FOR YOU Don Williams, MCA 5210	☆ 25	55	2	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum SE 541
☆ 12	5	9	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb SE 535	26	27	3	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464
10	11	32	SEVEN YEAR ACRE Rosanne Cash, Columbia IC 36965	☆ 27	38	16	URBAN CHIPMUNK The Chipmunks, RCA AFL 4027
11	13	32	JUICE ● Juice Newton, Capitol 12136	☆ 28	42	16	YEARS AGO The Statlers, Mercury SRM 16002
12	8	12	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	29	24	6	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
13	14	6	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	30	38	5	STRAIT COUNTRY George Strait, MCA 5248
14	9	23	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	31	35	18	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)
15	18	54	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	32	32	55	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772
16	16	13	TAKIN' IT EASY Lacy I. Dalton, Columbia FC 37427	33	37	52	GREATEST HITS ● The Oak Ridge Boys, MCA 5174
17	17	16	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4053	34	28	6	HABITS OLD & NEW Hank Williams Jr., Elektra/Curb 6E 278
18	21	39	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	35	41	12	GREATEST HITS ● Waylon Jennings, MCA 5173
				36	3	103	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
				37	26	39	I'M COUNTRY Merle Haggard, Capitol ST 12116
				38	39	103	THE BEST OF EDDIE RABBITT Elektra 6E 235
				14			RAINBOW STEW Merle Haggard, MCA 5216
				40	34	11	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
				41	44	26	LIVE Hoyt Axton, Jeremiah 5002
				42	47	5	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
				43	40	57	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
				44	31	20	PLEASURE Dave Rowland & Sugar, Elektra SE 525
				45	22	23	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4026
				46	48	26	ONE TO ONE Ed Bruce, MCA 5188
				★ 47	NEW ENTRY		LOVIN' HER WAS EASIER The Brothers, Elektra SE 542
				★ 48	NEW ENTRY		ONE NIGHT STAND Hank Williams Jr., Elektra/Curb SE 538
				★ 49	NEW ENTRY		THE NEW SOUTH Hank Williams Jr., Elektra/Curb SE 539
				50	38	14	WITH LOVE John Conlee, MCA
				★ 51	NEW ENTRY		I'M A LADY Terri Gibbs, MCA 5255
				52	53	2	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
				★ 53	NEW ENTRY		FRAGILE, HANDLE WITH CARE Crisly Lane, Liberty LT 51112
				54	51	61	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752
				55	43	11	MORE GOOD 'UNS Jerry Clower, MCA 5125
				56	63	5	HEART TO HEART Reba McEntire, Mercury SRM 16003
				★ 57	NEW ENTRY		RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587



Hank Williams, Jr. enjoying phenomenal success in the country charts with an unprecedented seven chart albums!



APPLE RADIO IS LEADER

Audio Cable Shows Fast Growth, Poses Powerful Threat To Radio

• Continued from page 1

interconnecting their services to various cable systems by microwave. Classical over-the-air station WQXR-AM-FM New York is already interconnected in this way while classical WFMT-FM Chicago is beamed to cable systems via satellite.

One of the leaders in the cable radio movement is adult contemporary Apple Radio, which claims to be the first and largest cable radio network. Only 21 months old, the system now serves more than 500,000 homes and boasts of a listening audience of 2 million.

Apple Radio is heard on Teleprompter Manhattan Cable Television (Channel L), Teleprompter Cable Television of Long Island (Channel 17), Teleprompter Cable Television of Westchester (Channel L), UA-Columbia's Brookhaven Cable Television (Channels 6 and H), Suffolk Viacom Cablevision (Channels 6, 18, 27 and 95.9 on FM stereo via radio hookup) and Cablevision of Long Island (Channel 12). Cable operators receive Apple Radio free of charge.

Negotiations are currently under way with several other potential cable television affiliates from Boston to Washington, D.C. Apple Radio will be able to transmit as far as those two cities early next year when it converts to microwave through Eastern Microwave in Syracuse, N.Y.

Apple Radio's growth into a regional cable radio outlet transmitted by microwave is a far cry from the network's original concept. Actually, what is now Apple Radio started out as WDIX—a parttime AOR cable radio station operated out of a basement in residential Dix Hills, Long Island.

Founders Bob Buchmann and Corey Taylor began cablecasting WDIX over Suffolk Viacom Cablevision in 1977. The station did not evolve into Apple Radio until January, 1980, when Cablevision (Long Island's largest cable company) added the outlet, making Apple Radio the first cable radio network.

Buchmann left the station as program director in December, 1980, to become program director at WBAB-FM in Babylon, Long Island. Taylor remained until September, when he resigned as president and general manager. A few weeks before Taylor's exit, Apple Radio was purchased by New York-based KCR Enterprises Inc. Mark Alan Biggs from WRC-AM in Washington D.C. was hired as general manager, and Gary Ciline was named president.

KROY SUING ARBITRON

SACRAMENTO—Attorneys for KROY-AM & FM Sacramento have filed a \$5 million lawsuit against Arbitron in U.S. District Court for the 9th Circuit here. The stations were listed "below the line" in Arbitron's spring '81 book, and are seeking compensation for damages. An Arbitron spokesperson said the stations were penalized for making on-air survey announcements during the sweep, and that Arbitron has documentation to that effect. No trial date has been set.

The programming force behind Apple Radio's success is Brooke Daniels, a 21-year-old who began her career in cable radio at New York Tech's WNYT when she was 15 years old. After serving as Apple Radio's music director for seven months, Daniels was appointed program director in June. She still assumes music director responsibilities in conjunction with her new post.

Although Daniels is very enthusiastic about the rapid growth of Apple Radio and cable radio in general, she admits that the youth of the medium causes several problems.

"First, there's a problem with not having call letters," she begins. "Although we aren't a radio station per se, we hung on to the call letters WDIX for a long time because record companies and especially advertisers have difficulty understanding exactly what Apple Radio is. They could deal with us as WDIX because of the call letter association, but confusion began as soon as we became Apple Radio.

"An even bigger problem is ratings. We've reportedly shown up in Arbitron diaries, but they don't include cable radio in their ratings. On a similar note, BMI, ASCAP and the FCC don't know what to do with us either. The medium is so young that they aren't sure how to classify us. They can't figure out whether we're cable television or radio or what. To be honest, we don't know either."

Ironically, yet another problem of sorts for Daniels is the growth of Apple Radio. Every time a new cable company adds the network, the audience not only grows but may change significantly.

"It's not like a regular radio station where you always have the same signal strength and same potential audience," says Daniels. "When we pick up a new cable system, that's 50,000 more people who may be totally different from our previous audience. For instance, cable subscribers on Manhattan's Upper East Side are very different from cable subscribers in rural Long Island."

Thus, each time Apple Radio adds a new affiliate, Daniels has to find out about the new subscribers' listening tastes, interests and lifestyles. "We're constantly fine tuning," she says.

Daniels finds out a great deal about her listenership through demographics from Apple Radio's affiliated cable systems. Surveys show that more than 60% earn more than \$22,700 a year, more than 50% have either attended or graduated from college, and more than 61% are white-collar professionals.

"We're not only reaching a large number of households, but they're households with money," says Daniels, noting that Nielsen studies show there to be 39% more 18-34 women and 51% more 18-34 men in cable households than ordinary households.

With these demographics in mind, Daniels has developed a format that is 80% music/20% talk. The music is geared to adult tastes with softer, non-offensive music played and louder teen-oriented acts including Foreigner, Pat Benatar and Blue Oyster Cult avoided.

Apple Radio's most-played artists are the Beatles, whose songs are played once every two hours during regular rotation. Beatles' songs are also played from 11 to 11:45 p.m. ev-

ery night except Fridays, and from 1 to 2 a.m. Saturday as part of a "John, Paul, George and Ringo" series which chronicles the careers of the Beatles as a group and individually. The other most-played acts are the Supremes, Chicago and Simon and Garfunkel.

Daniels feels talk programs on Apple Radio are perhaps more important than the music, and strives for a very personalized one-on-one approach with personality air jocks. Very representative of that philosophy is New York air personality Dick Summer, who joined Apple Radio in September with his Mouth vs. Ear crew and Lovin' Touch sensitivity tuneups. Summer's two-hour show starts at 11 p.m. on Fridays and is repeated on Sundays at 2 a.m. for those who miss the Friday broadcast.

Apple Radio's other most popular program is Saturday night's "The Trivia Show," where listeners call in from midnight to 2 a.m. to try to stump trivia experts on a variety of subjects. Hosting the show is Mina Greene, Apple Radio's 6 to 9 a.m. deejay.

500 ATTEND

Seminars Pepper Loyola Confab

By HOWARD MANDEL

CHICAGO—Seminars led by professional broadcasters, a video showcase, rock musicians and record company hospitality suites attracted approximately 500 college and high school students to the 12th Annual Loyola National Radio Conference, held October 30 through November 1 in the Hyatt Regency Hotel.

While guitarist Greg Khin held a press conference to field questions about opening concerts for the Rolling Stones, Midwestern radio professionals offered advice and stimulated discussions among youthful station managers, program directors and air personalities concerning topics including AOR programming, news and feature reporting, power increases, demo tape preparation and broadcasting careers. Organized by a student staff with the help of Dr. Sammy R. Danna and Loyola University's Department of Communication, the radio conference scheduled 56 workshops over its three days, as well as technical exhibits and a screening room for video-rock productions.

The keynote address, delivered by Jay Roberts, nighttime program host at Detroit's WJR-AM, stressed the need for broadcasters, whether professionals or hopefuls, to develop personal criteria applicable to questions of quality, taste, honesty, objectivity, principles, and responsibility. The speech was well received by the student delegates, who in their discussions seemed more interested in profitable broadcasting techniques and trends than in any experimental directions.

Though tightened college radio station budgets and current travel costs kept registration below the peak of 700 students attending the Loyola conference in the late 1970s, participants from schools in the Eastern and Southern U.S. were in attendance. Delegates were almost exclusively white, and mostly male.



STUDIO MIX—RCA recording artists Charley Pride, seated at left, and Sylvia, next to him, check the mix on their Silver Eagle Show produced by DIR Broadcasting for ABC's Entertainment Network. Beside them is show producer Bob Kaminsky. Standing from left to right are Jerry Flowers, RCA manager of country artist development and Ruth Meyer, program director for the Entertainment Network. The show will air Jan. 2.

However, one of the most informative and serious workshops on the three-day program was "Women In Broadcasting." Susan Berg, air personality with WCLR-FM and Terri Hemmert, air personality with WXRT-FM, led an upbeat but realistic assessment of the promise and problems facing females in the industry. Some 50 young women heard suggestions on coping with personal and professional sexism, and the advisability of working together through informal "networks" rather than maintaining individualistic, fiercely competitive career stances. "Get into management," was the call to arms voiced by Hemmert and seconded by Berg.

Elsewhere, a panel of record company promotion men soliciting college broadcasters' desires for better record service and urged stations to consider sponsoring video-rock showcases at local bars as promotional efforts. Atlantic, CBS, IRS Records, Elektra-Asylum, and Chicago's independent Pink Records provided video tapes for a six foot projection screen. Although budgetary restraints have reduced record company activities such as hosting hospitality suites or, indeed, working the college radio market, CBS provided prizes for an evening costume ball, and Elektra/Asylum premiered the new Cars album in their Hyatt Regency rooms.

Agenda Is Set For Region 2 Radio Meet

By BILL HOLLAND

WASHINGTON—A 21 member delegation, headed by Konnie Schaefer, the FCC's chief advisor on international broadcast matters, began packing this week in preparation for the Region 2 Radio Conference July 9 in Rio de Janeiro, a conference that could have a great deal of impact on U.S. stations.

The Region 2 Administrative Medium Frequency Conference, as it is formally called, will work at adopting some international broadcast standards developed by the member nations in the first session to clear up problems of channel spacing, interference calculations caused by nighttime skywaves and, perhaps most dramatically, the role of Cuba in upcoming broadcast negotiations.

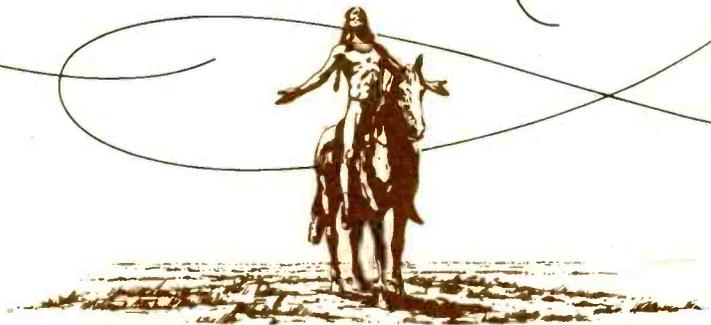
Cuba, of course, could "cause havoc," as one FCC staffer said, if it decides not to agree to the proposals to be adopted at the upcoming conference. But in the last session, Cu-

ban officials stated that the nation would abide by new rules and standards. Presently, Cuba does not hold to many standards set in the old North American Broadcasting Agreement (NARBA), which was forged during the Batista regime.

Gary Stanford, who heads the "home team" at the FCC and will direct computer operations here that will study and analyze the impact of station changes or shifts in upcoming assignment designations, said that two important points to be ironed out at this session will be 10 kHz AM channel spacing and 10% time curve for interference. "The U.S. supports both of these, but the 10 kHz looks a lot more optimistic right now," Stanford said. "The fact that the U.S., Canada and Argentina have taken an active stance on that issue is very helpful because other countries have been noncommittal up till now."

Ten years of Harmony

The Beach Boys



During the past ten years, The Beach Boys produced some of their most brilliant and inventive tracks. Now 29 highlights of the past "Ten Years Of Harmony"^{729 37415} have been gathered together on this spectacular 2-record set. Rare collectors' items ("Sea Cruise," "San Miguel," "It's A Beautiful Day") are side by side with B.B. classics ("Sail On Sailor," "Add Some Music To Your Day," "Surf's Up"). This is The Beach Boys album for everyone. Featuring the single, "Come Go With Me."^{715 02631} On Caribou Records and Tapes.



MANAGEMENT THREE / CONCERTS WEST

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Jerry Schilling
MANAGEMENT

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (11/3/81)

PRIME MOVERS-NATIONAL

FOREIGNER—Waiting For A Girl Like You (Atlantic)
COMMODORES—Oh No (Motown)
THE POLICE—Every Little Thing She Does Is Magic (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 ●●.

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

TOP ADD ONS -NATIONAL

NEIL DIAMOND—Yesterday's Songs (Columbia)
GEORGE BENSON—Turn Your Love Around (WB)
J. GEILS BAND—Centerfold (EMI-America)

BREAKOUTS-NATIONAL

BARBRA STREISAND—Coming In And Out Of Your Life (Columbia)
DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)
EDDIE RABBITT—Someone Could Lose A Heart Tonight (Elektra)

Pacific Southwest Region

★ PRIME MOVERS

FOREIGNER—Waiting For A Girl Like You (Atlantic)
COMMODORES—Oh No (Motown)
ROD STEWART—Young Turks (WB)

● TOP ADD ONS

NEIL DIAMOND—Yesterday's Songs (Columbia)
JOURNEY—Don't Stop Believin' (Columbia)
THE J. GEILS BAND—Centerfold (EMI-America)

★ BREAKOUTS

DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)
BARBRA STREISAND—Coming In And Out Of Your Life (Columbia)
JERMAINE JACKSON—I'm Just Too Shy (Motown)

KFI—Los Angeles (Roger Collins—MD)

- ★ **DAN FOGELBERG**—Hard To Say 22-16
- ★ **ROD STEWART**—Young Turks 21-14
- ★ **QUARTERFLASH**—Harden My Heart 30-25
- ★ **STEVIE NICKS**—Leather And Lace 24-20
- ★ **EARTH, WIND & FIRE**—Let's Groove 25-21
- **JERMAINE JACKSON**—I'm Just Too Shy
- **SNEAKER**—More Than Just The Two Of Us
- **THE J. GEILS BAND**—Centerfold A
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **CHRIS CHRISTIAN**—I Want You, I Need You X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **KIM CARNES**—Mistaken Identity X
- **LUTHER VANDROSS**—Never Too Much B28
- **STREEK**—One More Night X
- **THE KNACK**—Pay The Devil X
- **SURVIVOR**—Poor Man's Son X
- **COOL & THE GANG**—Take My Heart X
- **JOHN DENVER**—The Cowboy And The Lady X
- **JUICE NEWTON**—The Sweetest Thing X
- **LINDSEY BUCKINGHAM**—Trouble X
- **E.L.O.**—Twilight B30
- **DIANA ROSS**—Why Do Fools Fall In Love X
- **NEIL DIAMOND**—Yesterday's Songs B29
- **RINGO STARR**—Wrack My Brain X

KIQQ-FM—Los Angeles (Robert Moorhead—MD)

No List

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

- ★ **TIERRA**—La La Means I Love You 23-16
- ★ **PAUL DAVIS**—Cool Night X
- ★ **AIR SUPPLY**—Here I Am 14-7
- ★ **FOREIGNER**—Waiting For A Girl Like You 18-15
- ★ **ROD STEWART**—Young Turks 27-21
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **BARBRA STREISAND**—Coming In And Out Of Your Life 24
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World A
- **PAUL DAVIS**—Cool Night A
- **QUARTERFLASH**—Harden My Heart B28
- **STEVE MILLER BAND**—Heart Like A Wheel B29
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics B27
- **LINDSEY BUCKINGHAM**—Trouble B26
- **NEIL DIAMOND**—Yesterday's Songs B10
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)

KIMN-AM—Denver (Doug Ericson—MD)

- ★ **MIKE POST**—Theme From Hill Street Blues 7-3
- ★ **FOREIGNER**—Waiting For A Girl Like You 6-2
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 16-12
- ★ **QUARTERFLASH**—Harden My Heart 24-21
- ★ **COMMODORES**—Oh No 18-11
- **THE J. GEILS BAND**—Centerfold
- **NEIL DIAMOND**—Yesterday's Songs

- **STEVE MILLER BAND**—Heart Like A Wheel B30
- **STEVIE NICKS**—Leather And Lace B26
- **CHRIS CHRISTIAN**—I Want You, I Need You X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **CHILLIWACK**—My Girl X
- **DIESEL**—Sausalito Summer Night X

KRLA-AM—Los Angeles (Rick Stancotto—MD)

- ★ **THE POLICE**—Every Little Thing She Does Is Magic 11-6
- ★ **THE GO GO'S**—Our Lips Are Sealed 4-1
- ★ **AIR SUPPLY**—Here I Am 20-10
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 15-8
- ★ **LITTLE RIVER BAND**—The Night Owls 19-9
- **QUARTERFLASH**—Harden My Heart
- **LINDSEY BUCKINGHAM**—Trouble
- **RINGO STARR**—Wrack My Brain
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics
- **THE J. GEILS BAND**—Centerfold
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **JERMAINE JACKSON**—I'm Just Too Shy X
- **CHRIS CHRISTIAN**—I Want You, I Need You X
- **JUICE NEWTON**—The Sweetest Thing X
- **GEORGE BENSON**—Turn Your Love Around X
- **ROD STEWART**—Young Turks B28

KOPA-FM—Phoenix (Steve—MD)

- ★ **CHILLIWACK**—My Girl 19-9
- ★ **MIKE POST**—The Theme From Hill Street Blues 15-8
- ★ **ATLANTA RHYTHM SECTION**—Alien 18-12
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 10-7
- ★ **OLIVIA NEWTON-JOHN**—Physical 20-17
- **NEIL DIAMOND**—Yesterday's Songs
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **THE J. GEILS BAND**—Centerfold A
- **RINGO STARR**—Wrack My Brain A
- **EDDIE RABBITT**—Someone Could Lose A Heart A
- **STEVE MILLER BAND**—Heart Like A Wheel B30
- **AIR SUPPLY**—Here I Am B28
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **GEORGE BENSON**—Turn Your Love Around X
- **QUEEN/DAVID BOWIE**—Under Pressure X

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

- ★ **FOREIGNER**—Waiting For A Girl Like You 29-17
- ★ **COMMODORES**—Oh No 13-6
- ★ **STEVE MILLER BAND**—Heart Like A Wheel 27-22
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 20-13
- **JOURNEY**—Don't Stop Believin' 17-9
- **DARYL HALL/JOHN OATES**—I Can't Go For That
- **BEE GEES**—Living Eyes A
- **LOVERBOY**—Working For The Weekend X
- **RINGO STARR**—Wrack My Brain X
- **NEIL DIAMOND**—Yesterday's Songs B31
- **LINDSEY BUCKINGHAM**—Trouble B32
- **EARTH, WIND & FIRE**—Let's Groove 19-10
- **AIR SUPPLY**—Here I Am 14-7
- **FOREIGNER**—Waiting For A Girl Like You 18-15
- **ROD STEWART**—Young Turks 27-21
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **BARBRA STREISAND**—Coming In And Out Of Your Life 24
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World A
- **PAUL DAVIS**—Cool Night A
- **QUARTERFLASH**—Harden My Heart B28
- **STEVE MILLER BAND**—Heart Like A Wheel B29
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A
- **BERTIE HIGGINS**—Key Largo A
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A
- **THE J. GEILS BAND**—Centerfold X

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

- ★ **COMMODORES**—Oh No 13-6
- ★ **FOREIGNER**—Waiting For A Girl Like You 29-17
- ★ **STEVE MILLER BAND**—Heart Like A Wheel 27-22
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 20-13
- **JOURNEY**—Don't Stop Believin' 17-9
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A
- **BERTIE HIGGINS**—Key Largo A
- **BEE GEES**—Living Eyes A
- **POINTER SISTERS**—Sweet Lover Man A
- **THE J. GEILS BAND**—Centerfold X
- **QUARTERFLASH**—Harden My Heart B28
- **TIERRA**—La La Means I Love You X
- **STEVIE NICKS**—Leather And Lace B33
- **SNEAKER**—More Than Just The Two Of Us
- **THE KNACK**—Pay The Devil X
- **SURVIVOR**—Poor Man's Son X
- **LINDSEY BUCKINGHAM**—Trouble B32
- **NEIL DIAMOND**—Yesterday's Songs B31

- **LOVERBOY**—Working For The Weekend X
- **RINGO STARR**—Wrack My Brain X
- **NICOLETTE LARSON**—Fool Me Again

KGB-AM—San Diego (Cathes—MD)

- ★ **EARTH, WIND & FIRE**—Let's Groove (20-13)
- ★ **COMMODORES**—Oh No 17-14
- ★ **JOURNEY**—Don't Stop Believin' 30-28
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 22-19
- ★ **ROD STEWART**—Young Turks
- **GEORGE BENSON**—Turn Your Love Around
- **NEIL DIAMOND**—Yesterday's Songs
- **STEVE MILLER BAND**—Heart Like A Wheel A
- **QUARTERFLASH**—Harden My Heart X
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once
- **CHILLIWACK**—My Girl X
- **LUTHER VANDROSS**—Never Too Much B20
- **GENESIS**—No Reply At All X
- **LINDSEY BUCKINGHAM**—Trouble X

KOAF-FM (Q103)—Denver (Allan Sledge—MD)

- ★ **AIR SUPPLY**—Here I Am 12-5
- ★ **DARYL HALL/JOHN OATES**—Private Eyes 2-1
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 14-7
- ★ **OLIVIA NEWTON-JOHN**—Physical 19-12
- ★ **FOREIGNER**—Waiting For A Girl Like You 17-9
- **STEVIE NICKS**—Leather And Lace
- **CHILLIWACK**—My Girl
- **THE J. GEILS BAND**—Centerfold A
- **CHRIS CHRISTIAN**—I Want You, I Need You A
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World A
- **NEIL DIAMOND**—Yesterday's Songs A
- **JOURNEY**—Don't Stop Believin' B23
- **STEVE MILLER BAND**—Heart Like A Wheel B25
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once X
- **BARRY MANILOW**—The Old Songs B27
- **LINDSEY BUCKINGHAM**—Trouble B21
- **DIANA ROSS**—Why Do Fools Fall In Love B24

KLUC-AM—Las Vegas (Randy Lundquist—MD)

- ★ **RICK SPRINGFIELD**—I've Done Everything For You 8-7
- ★ **ROD STEWART**—Young Turks 14-10
- ★ **JOURNEY**—Don't Stop Believin' 16-12
- ★ **STEVIE NICKS**—Leather And Lace 21-17
- ★ **LINDSEY BUCKINGHAM**—Trouble 27-23
- **THE J. GEILS BAND**—Centerfold
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **RINGO STARR**—Wrack My Brain
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight A
- **STEVE MILLER BAND**—Heart Like A Wheel B27
- **KIM CARNES**—Mistaken Identity B26

KZFP-FM—Mesa (Steve Goddard—MD)

- ★ **QUARTERFLASH**—Harden My Heart 20-11
- ★ **ROD STEWART**—Young Turks 15-7
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 13-9
- ★ **GENESIS**—No Reply At All 18-13
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 17-14
- **THE J. GEILS BAND**—Centerfold A
- **NEIL DIAMOND**—Yesterday's Songs A29
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) A
- **QUEEN/DAVID BOWIE**—Under Pressure A
- **RINGO STARR**—Wrack My Brain A30
- **BARBRA STREISAND**—Coming In And Out Of Your Life A

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

- ★ **JOURNEY**—Don't Stop Believin' 14-11
- ★ **ROD STEWART**—Young Turks 10-5
- ★ **QUARTERFLASH**—Harden My Heart 17-14
- ★ **GENESIS**—No Reply At All 16-13
- ★ **LINDSEY BUCKINGHAM**—Trouble 20-18
- **THE J. GEILS BAND**—Centerfold
- **QUEEN/DAVID BOWIE**—Under Pressure
- **THE GO GO'S**—Our Lips Are Sealed A
- **STEVIE NICKS**—Edge Of Seventeen L
- **FOREIGNER**—Juke Box Hero L
- **BOB SEGER**—Old Time Rock And Roll L
- **STEVE MILLER BAND**—Heart Like A Wheel B23
- **E.L.O.**—Twilight B24
- **THE KINKS**—Destroyer X
- **ROSSIGNOL-COLLINS BAND**—Don't Stop Me Now X

KFMB-FM—San Diego (Glen McCartney—MD)

- ★ **DAN FOGELBERG**—Hard To Say 2-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 5-3
- ★ **AIR SUPPLY**—Here I Am 10-8
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 7-6
- ★ **LITTLE RIVER BAND**—The Night Owls 3-3
- **QUARTERFLASH**—Harden My Heart K26
- **STEVE MILLER BAND**—Heart Like A Wheel K27
- **THE MOODY BLUES**—Talking Out Of Turn A
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) A
- **RICKIE LEE JONES**—A Lucky Guy B30

KERN-AM—Bakersfield (Beau Reyes—MD)

- ★ **JOURNEY**—Don't Stop Believin' 20-10
- ★ **MIKE POST**—Theme From Hill Street Blues 18-9
- ★ **BARRY MANILOW**—The Old Songs 23-11
- ★ **QUARTERFLASH**—Harden My Heart 26-23
- ★ **GENESIS**—No Reply At All 30-24
- **NEIL DIAMOND**—Yesterday's Songs K29
- **JUICE NEWTON**—The Sweetest Thing
- **RINGO STARR**—Wrack My Brain A
- **KOOL & THE GANG**—Take My Heart A
- **DONNIE IRIS**—Sweet Merilee A
- **COMMODORES**—Oh No A27
- **SNEAKER**—More Than Just The Two Of Us A
- **THE KNACK**—Pay The Devil A
- **STEVE MILLER BAND**—Heart Like A Wheel B30

KKXX—Bakersfield (Beau Reyes—MD)

- ★ **JOURNEY**—Don't Stop Believin' 22-16
- ★ **STEVIE NICKS**—Leather And Lace 29-19
- ★ **QUARTERFLASH**—Harden My Heart 20-13
- ★ **OLIVIA NEWTON-JOHN**—Physical 15-10
- ★ **ROD STEWART**—Young Turks 14-8
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight A
- **ROLLING STONES**—Slave
- **THE J. GEILS BAND**—Centerfold B33
- **STEVE MILLER BAND**—Heart Like A Wheel B31
- **QUEEN/DAVID BOWIE**—Under Pressure B32
- **TOP-TUBE**—Snake Boogie B34
- **ROLLING STONES**—Waiting On A Friend B27
- **DIANA ROSS**—Why Do Fools Fall In Love X
- **NEIL DIAMOND**—Yesterday's Songs
- **FOREIGNER**—Juke Box Hero X
- **BILLY SQUIER**—In The Dark N18
- **THE KINKS**—Destroyer XN
- **NOVO COMBO**—Up Periscope XN

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

- ★ **JOURNEY**—Don't Stop Believin' 30-20
- ★ **FOREIGNER**—Waiting For A Girl Like You 29-19
- ★ **DAN FOGELBERG**—Hard To Say 12-6
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 10-7
- ★ **BARRY MANILOW**—The Old Songs 17-10
- **SNEAKER**—More Than Just The Two Of Us
- **QUARTERFLASH**—Harden My Heart X
- **CHRIS CHRISTIAN**—I Want You, I Need You X
- **TIERRA**—La La Means I Love You X
- **STEVIE NICKS**—Leather And Lace X
- **JUICE NEWTON**—The Sweetest Thing X
- **GEORGE BENSON**—Turn Your Love Around X
- **DIANA ROSS**—Why Do Fools Fall In Love B26

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

- ★ **THE POLICE**—Every Little Thing She Does Is Magic 10-5
- ★ **AL JARREAU**—We're In This Love Together 8-3
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 11-7
- ★ **OLIVIA NEWTON-JOHN**—Physical 13-8
- ★ **DIESEL**—Sausalito Summer Night 9-6
- **QUEEN/DAVID BOWIE**—Under Pressure
- **HEATHER**—Sincerely
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A
- **TRIUMPH**—Magic Power A
- **NEIL DIAMOND**—Yesterday's Songs A
- **PAUL DAVIS**—Cool Night A
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **QUARTERFLASH**—Harden My Heart B29
- **STEVE MILLER BAND**—Heart Like A Wheel B28
- **CHRIS CHRISTIAN**—I Want You, I Need You X
- **SNEAKER**—More Than Just The Two Of Us
- **CHILLIWACK**—My Girl X
- **LUTHER VANDROSS**—Never Too Much X
- **THE KNACK**—Pay The Devil X
- **STEVIE WOODS**—Steal The Night X

- **DONNIE IRIS**—Sweet Merilee X
- **E.L.O.**—Twilight X
- **RINGO STARR**—Wrack My Brain B30

KRQQ-FM—Tucson (Guy Zapalian—MD)

- ★ **COMMODORES**—Oh No 21-10
- ★ **OLIVIA NEWTON-JOHN**—Physical 5-3
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 2-2
- ★ **DIESEL**—Sausalito Summer Night 1-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 11-8
- **STEVE MILLER BAND**—Heart Like A Wheel
- **QUEEN/DAVID BOWIE**—Under Pressure
- **SURVIVOR**—Poor Man's Son A
- **ROLLING STONES**—Waiting For A Friend A
- **TIERRA**—La La Means I Love You B20
- **KIM CARNES**—Mistaken Identity B30
- **THE MOODY BLUES**—Talking Out Of Turn X
- **LINDSEY BUCKINGHAM**—Trouble B29
- **E.L.O.**—Twilight X

KTKT-AM—Tucson (Bobby Rivers—MD)

No List

Pacific Northwest Region

★ PRIME MOVERS

COMMODORES—Oh No (Motown)
FOREIGNER—Waiting For A Girl Like You (Atlantic)
QUARTERFLASH—Harden My Heart (WB)

● TOP ADD ONS

LINDSEY BUCKINGHAM—Trouble (Elektra)
ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)

NEIL DIAMOND—Yesterday's Songs (Columbia)

★ BREAKOUTS

DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)
JERMAINE JACKSON—I'm Just Too Shy (Motown)
BARBRA STREISAND—Coming In And Out Of Your Life (Columbia)

KFRC-AM—San Francisco (Jim Peterson—MD)

- ★ **COMMODORES**—Oh No 12-6
- ★ **FOREIGNER**—Waiting For A Girl Like You 26-16
- ★ **KOOL & THE GANG**—Take My Heart 14-11
- ★ **PRINCE**—Controversy 16-12
- ★ **RICK SPRINGFIELD**—I've Done Everything For You 19-15
- **JERMAINE JACKSON**—I'm Just Too Shy
- **DARYL HALL/JOHN OATES**—I Can't Go For That
- **GEORGE BENSON**—Turn Your Love Around A
- **BILL WYMAN**—Je Suis Un Rock Star X
- **SUE SADD**—The Looker A
- **STEVIE NICKS**—Leather And Lace X
- **SLAVE**—Snap Shot B39
- **DIESEL**—Sausalito Summer Night B36
- **SURVIVOR**—Poor Man's Son B40
- **STREEK**—One More Night X
- **CHILLIWACK**—My Girl X
- **JOURNEY**—Don't Stop Believin' B33
- **THE J. GEILS BAND**—Centerfold A

KJR-AM—Seattle (Tracy Mitchell—MD)

- ★ **DARYL HALL/JOHN OATES**—Private Eyes 7-4
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 6-2
- ★ **AIR SUPPLY**—Here I Am 10-6
- ★ **COMMODORES**—Oh No 13-11
- ★ **FOREIGNER**—Waiting For A Girl Like You 14-10
- **LINDSEY BUCKINGHAM**—Trouble
- **THE POLICE**—Every Little Thing She Does Is Magic B24
- **CHILLIWACK**—My Girl X
- **NEIL DIAMOND**—Yesterday's Songs B25
- **ROD STEWART**—Young Turks X
- **PAUL DAVIS**—Cool Night X

KSFY-FM—San Francisco (Jeri Otterson—MD)

- No List
- KEZR**—San Jose (Bob Harlow—MD)
- ★ **COMMODORES**—Oh No 8-5
- ★ **QUARTERFLASH**—Harden My Heart 9-7
- ★ **JOURNEY**—Don't Stop Believin' 16-8
- ★ **STEVIE NICKS**—Leather And Lace 20-14
- ★ **DIESEL**—Sausalito Summer Night 19-12
- **ROYAL PHILHARMONIC ORCHESTRA**—Hook

"A GENUINE SUPERSTAR"

MGM GRAND HOTEL



Bernard J. Rothkopf
President

Mr. Eddie Rabbitt
c/o Scotti-Brothers Entertainment
2114 Pico Boulevard
Santa Monica, California 90405

Dear Eddie:

Congratulations on your fabulous Las Vegas debut. We here at the MGM Grand are proud to have you as one of the family. I thought you might be interested in reading what the critics are saying about you:

"Composer and singer Eddie Rabbitt is making his Las Vegas debut this week, and he might very well be the best newcomer of the year." "Do I see a similiarity between what Rabbitt does and what Elvis did? Oh yes, very much so. This is why Eddie Rabbitt's debut might be the most important one of its kind in Las Vegas this year...."

- Charles Supin
LAS VEGAS REVIEW -
JOURNAL

"He has a tremendous magnetism, one that is reminiscent of Elvis..."
"Rabbitt will undoubtedly be a big draw for years to come because he has Genuine Talent..."

"Eddie Rabbitt is a fresh new face on the Las Vegas strip, and a very welcome one. It is rare to find someone so good with a personality to match. That combination makes him a Genuine Superstar in every sense of the word...."

- Ron Delpit
LOS ANGELES
HERALD EXAMINER

"All shows have been so well attended, it looks like he'll be around the strip for a long while...."

- Ruth Robinson
THE HOLLYWOOD
REPORTER

"I never saw Eddie Rabbitt perform before, but he 'Blew My Mind'.."

- Sig Sakowicz
VEGAS HOTLINE

I'm looking forward to your exciting engagements here at the MGM Grand in 1982.

Sincerely,


Bernard J. Rothkopf
President

Las Vegas, Nevada 89109 • (702) 739-4111



Scotti Brothers Personal Management: Stan Mores/Scotti Brothers Management

www.americanradiohistory.com

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/3/81)

Continued from page 24

- **BARBRA STREISAND**—Coming In And Out Of Your Life
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World A
- **BALANCE**—Falling In Love A
- **BEE GEES**—Living Eyes A
- **LOVERBOY**—Working For The Weekend A
- **EDDIE RABBITT**—Someone Could Lose A Heart A
- **ROLLING STONES**—Waiting On A Friend L
- **THE J. GEILS BAND**—Centerfold B34
- **KOOL & THE GANG**—Take My Heart B32
- **GEORGE BENSON**—Turn Your Love Around B29
- **E.L.O.**—Twilight B31
- **NEIL DIAMOND**—Yesterday's Songs B33
- **KIM CARNES**—Mistaken Identity X
- **LUTHER VANDROSS**—Never Too Much X
- **STREEK**—One More Night X
- **THE GO GO'S**—Our Lips Are Sealed X
- **THE KNACK**—Pay The Devil X
- **THE ALAN PARSONS PROJECT**—Snake Eyes
- **JOHN DENVER**—The Cowboy And The Lady X
- **QUEEN/DAVID BOWIE**—Under Pressure X
- **RINGO STARR**—Wrack My Brain

KJRB-AM—Spokane (Brian Gregory—MD)

- ★ **THE POLICE**—Every Little Thing She Does Is Magic 9-5
- ★ **AIR SUPPLY**—Here I Am 21-16
- ★ **QUARTERFLASH**—Harden My Heart 16-12
- ★ **STEVIE NICKS**—Leather And Lace 23-17
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 27-19
- **EARTH, WIND & FIRE**—Let's Groove
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **THE J. GEILS BAND**—Centerfold A
- **BLUE OYSTER CULT**—Burnin' For You LX
- **JOURNEY**—Don't Stop Believin' X
- **CHRIS CHRISTIAN**—I Want You, I Need You X
- **TRUJUMP**—Magic Power LX
- **THE GO GO'S**—Our Lips Are Sealed X
- **SURVIVOR**—Poor Man's Son X
- **QUEEN/DAVID BOWIE**—Under Pressure X
- **LOVERBOY**—Working For The Weekend X

KCBN-AM—Reno (Jim O'Neal—PD)

- ★ **EARTH, WIND & FIRE**—Let's Groove 17-12
- ★ **FOREIGNER**—Waiting For A Girl Like You 15-11
- ★ **OLIVIA NEWTON-JOHN**—Physical 19-15
- ★ **DIESEL**—Sausalito Summer Night 25-19
- ★ **LINDSEY BUCKINGHAM**—Trouble 39-35
- **BARBRA STREISAND**—Coming In And Out Of Your Life
- **NEIL DIAMOND**—Yesterday's Songs
- **PAUL DAVIS**—Cool Night A
- **QUEEN/DAVID BOWIE**—Under Pressure B39
- **GEORGE BENSON**—Turn Your Love Around B40
- **E.L.O.**—Twilight A
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **THE J. GEILS BAND**—Centerfold B38
- **JOHNNY LEE**—Bet Your Heart On Me A

KSFM-FM—Sacramento (Mark Preston—MD)

- ★ **EARTH, WIND & FIRE**—Let's Groove 4-2
- ★ **THE FOUR TOPS**—When She Was My Girl 15-11
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 7-5
- ★ **COMMODORES**—Oh No 11-8
- ★ **MIKE POST**—The Theme From Hill Street Blues 27-21
- **ROGER**—I Heard It Through The Grapevine K27
- **GEORGE BENSON**—Turn Your Love Around K30
- **LINDSEY BUCKINGHAM**—Trouble A
- **NEIL DIAMOND**—Yesterday's Songs A

KXOA-AM (14K)—Sacramento (Kris Mitchell—MD)

- ★ **AIR SUPPLY**—Here I Am 4-2
- ★ **COMMODORES**—Oh No 14-10
- ★ **MIKE POST**—The Theme From Hill Street Blues 9-6
- ★ **THE FOUR TOPS**—When She Was My Girl 6-5
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 20-16
- **THE J. GEILS BAND**—Castles In The Air 19
- **NEIL DIAMOND**—Yesterday's Songs 17

North Central Region

- ★ **PRIME MOVERS**
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- EARTH, WIND & FIRE—Let's Groove (ARC/Columbia)
- THE POLICE—Every Little Thing She Does Is Magic (A&M)
- **TOP ADD ONS**
- STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)
- THE KNACK—Pay The Devil (Capitol)
- GEORGE BENSON—Turn Your Love Around (WB)
- **BREAKOUTS**
- BARBRA STREISAND—Coming In And Out Of Your Life (Columbia)
- LULU—If I Were You (Alfa)
- DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)

- ★ **THE POLICE**—Every Little Thing She Does Is Magic 12-9
- ★ **FOREIGNER**—Waiting For A Girl Like You 4-1
- ★ **JOURNEY**—Don't Stop Believin' 23-15
- ★ **CHILLIWACK**—My Girl 10-7
- ★ **OLIVIA NEWTON-JOHN**—Physical 19-13
- **THE KNACK**—Pay The Devil
- **LULU**—If I Were You
- **STEVIE WOODS**—Steal The Night A
- **JOHN DENVER**—The Cowboy And The Lady A
- **THE J. GEILS BAND**—Centerfold X
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B30
- **THE GO GO'S**—Our Lips Are Sealed B29
- **SURVIVOR**—Poor Man's Son X
- **JUICE NEWTON**—The Sweetest Thing X
- **LINDSEY BUCKINGHAM**—Trouble B28
- **NEIL DIAMOND**—Yesterday's Songs X
- **RINGO STARR**—Wrack My Brain X

CKLW—Detroit (Rosalee Trombley—MD)

- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 13-9
- ★ **EARTH, WIND & FIRE**—Let's Groove 17-8
- ★ **LITTLE RIVER BAND**—The Night Owls 7-3
- ★ **FOREIGNER**—Waiting For A Girl Like You 6-1
- **BARBRA STREISAND**—Coming In And Out Of Your Life
- **STEVIE NICKS**—Leather And Lace
- **THE J. GEILS BAND**—Centerfold B30
- **SURVIVOR**—Poor Man's Son B26
- **NEIL DIAMOND**—Yesterday's Songs X
- **QUEEN/DAVID BOWIE**—Under Pressure B24

WKRC—Cincinnati (Tony Galuzzo—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 1-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 9-6
- ★ **JOURNEY**—Don't Stop Believin' 11-8
- ★ **QUARTERFLASH**—Harden My Heart 29-24
- ★ **BEE GEES**—He's A Liar 17-12
- **GENESIS**—No Reply At All K34
- **DIANA ROSS**—Why Do Fools Fall In Love K33

WZZP-FM—Cleveland (Bob McKay—MD)

- ★ **BARRY MANILOW**—The Old Songs 20-13
- ★ **FOREIGNER**—Waiting For A Girl Like You 10-2
- ★ **COMMODORES**—Oh No 17-11
- ★ **OLIVIA NEWTON-JOHN**—Physical 16-10
- ★ **MIKE POST**—The Theme From Hill Street Blues 15-12
- **STEVIE NICKS**—Leather And Lace
- **GEORGE BENSON**—Turn Your Love Around
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A
- **CHRIS CHRISTIAN**—I Want You, I Need You A
- **NEIL DIAMOND**—Yesterday's Songs A16
- **QUARTERFLASH**—Harden My Heart B20
- **CHILLIWACK**—My Girl B19
- **GENESIS**—No Reply At All B18
- **LINDSEY BUCKINGHAM**—Trouble X
- **DIANA ROSS**—Why Do Fools Fall In Love B14
- **ROD STEWART**—Young Turks

WORQ-FM—Detroit (Steve Summers—MD)

- ★ **COMMODORES**—Oh No 14-7
- ★ **EARTH, WIND & FIRE**—Let's Groove 13-6
- ★ **AIR SUPPLY**—Here I Am 15-13
- ★ **FOREIGNER**—Waiting For A Girl Like You 6-4
- ★ **THE FOUR TOPS**—When She Was My Girl 9-8
- **DIANA ROSS**—Why Do Fools Fall In Love A
- **NEIL DIAMOND**—Yesterday's Songs B18
- **LINDSEY BUCKINGHAM**—Trouble X
- **STEVIE WOODS**—Steal The Night X

WBZZ—Pittsburgh (Mark Kowalski—MD)

- ★ **JOURNEY**—Don't Stop Believin' 21-13
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 10-6
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 15-11
- ★ **OLIVIA NEWTON-JOHN**—Physical 12-8
- ★ **FOREIGNER**—Waiting For A Girl Like You 3-1
- **THE J. GEILS BAND**—Centerfold
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **BILLY SQUIER**—In The Dark B28
- **STEVIE NICKS**—Leather And Lace B27
- **GEORGE BENSON**—Turn Your Love Around B29

WFFM-FM—Pittsburgh (Jay Cresswell—MD)

- ★ **QUINCY JONES FEATURING INGRAM**—Just Once 17-13
- ★ **STEVIE NICKS**—Leather And Lace 9-4
- ★ **RUPERT HOLMES**—Loved By The One You Love 30-23
- ★ **LINDSEY BUCKINGHAM**—Trouble 29-18
- ★ **BURTON CUMMINGS**—You Saved My Soul 27-20
- **E.L.O.**—Twilight
- **DON McLEAN**—Castles In The Air A
- **QUARTERFLASH**—Harden My Heart A
- **THE ALL SPORTS BAND**—I'm Your Superman A
- **BALANCE**—Falling In Love A
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) A

- That (No Can Do) A
- **PATTI AUSTIN**—Every Home Should Have One A
- **DONNIE IRIS**—My Girl LA
- **STEVE MILLER BAND**—Heart Like A Wheel B40
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B37
- **STREEK**—One More Night B38
- **THE ALAN PARSONS PROJECT**—Snake Eyes B39
- **STEVIE WOODS**—Steal The Night B34
- **GEORGE BENSON**—Turn Your Love Around B35
- **NEIL DIAMOND**—Yesterday's Songs B36

WXKX-FM—Pittsburgh (Clark Ingram—MD)

- ★ **JOURNEY**—Don't Stop Believin' 21-10
- ★ **FOREIGNER**—Waiting For A Girl Like You 9-6
- ★ **JOURNEY**—Stone In Love 5-3
- ★ **DAN FOGELBERG**—Hard To Say 18-15
- ★ **BILLY SQUIER**—In The Dark 15-11
- ★ **E.L.O.**—Twilight 20-17
- **THE POLICE**—Every Little Thing She Does Is Magic K31
- **RINGO STARR**—Wrack My Brain
- **LOVERBOY**—Working For The Weekend A
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight A
- **STEVIE NICKS**—Leather And Lace B32
- **THE J. GEILS BAND**—Centerfold X
- **QUARTERFLASH**—Harden My Heart X
- **RICK SPRINGFIELD**—I've Done Everything For You X
- **SURVIVOR**—Poor Man's Son X
- **KENNY ROGERS**—Share Your Love With Me X
- **THE ALAN PARSONS PROJECT**—Snake Eyes
- **THE MOODY BLUES**—Talking Out Of Turn
- **BOB SEGER**—Let It Rock X
- **JOHN ENTWISTLE**—Talk Dirty

WYYS-FM—Cincinnati (Barry James—MD)

- ★ **COMMODORES**—Oh No 9-4
- ★ **AL JARREAU**—We're In This Love Together 7-3
- ★ **LULU**—I Could Never Miss You 6-5
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 12-8
- ★ **FOREIGNER**—Waiting For A Girl Like You 13-6
- **DON McLEAN**—Castles In The Air 21
- **BURTON CUMMINGS**—You Saved My Soul 20

WNCL—Columbus (Steve Edwards—MD)

- ★ **GENESIS**—No Reply At All 13-8
- ★ **OLIVIA NEWTON-JOHN**—Physical 15-7
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 11-6
- **CHRIS CHRISTIAN**—I Want You, I Need You
- **BARBRA STREISAND**—Coming In And Out Of Your Life
- **THE GO GO'S**—Our Lips Are Sealed B27
- **SURVIVOR**—Poor Man's Son B28
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) X

WXGT-FM—Columbus (Buddy Scott/Terry—MD)

- ★ **THE POLICE**—Every Little Thing She Does Is Magic 10Q7
- ★ **AIR SUPPLY**—Here I Am 8-4
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 19-14
- ★ **STEVIE NICKS**—Leather And Lace 20-17
- ★ **BARRY MANILOW**—The Old Songs 17-12
- **NEIL DIAMOND**—Yesterday's Songs K24
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) K25
- **THE J. GEILS BAND**—Centerfold A
- **QUARTERFLASH**—Harden My Heart X
- **CHILLIWACK**—My Girl X
- **GENESIS**—No Reply At All X
- **DIESEL**—Sausalito Summer Night X
- **E.L.O.**—Twilight X
- **QUEEN/DAVID BOWIE**—Under Pressure X

WAKY—Louisville (Bob Moody—MD)

- ★ **BARRY MANILOW**—The Old Songs 13-6
- ★ **LULU**—If I Were You 22-17
- ★ **AIR SUPPLY**—Here I Am 4-1
- ★ **COMMODORES**—Oh No 9-3
- ★ **MIKE POST**—The Theme From Hill Street Blues 6-2
- ★ **THE FOUR TOPS**—When She Was My Girl 12-7
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 11-4
- **EDDIE RABBITT**—Someone Could Lose A Heart K-23
- **BARBRA STREISAND**—Coming In And Out Of Your Life K-24
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A25

WKJF-FM—Louisville (Bob Hatfield—MD)

- ★ **AIR SUPPLY**—Here I Am 18-11
- ★ **TARNEY AND SPENCER BAND**—No Time To Lose 9-6
- ★ **DAN FOGELBERG**—Hard To Say 4-2
- ★ **RICK SPRINGFIELD**—I've Done Everything For You 1-1

- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **LOVERBOY**—Working For The Weekend A
- **MICHAEL STANLEY BAND**—Falling In Love Again B22
- **THE J. GEILS BAND**—Centerfold X
- **Sneaker**—More Than Just The Two Of Us X
- **THE GO GO'S**—Our Lips Are Sealed X
- **THE KNACK**—Pay The Devil X
- **SURVIVOR**—Poor Man's Son X
- **JEFFERSON STARSHIP**—Save Your Love X
- **E.L.O.**—Twilight X
- **BEE GEES**—Living Eyes X
- **RINGO STARR**—Wrack My Brain
- **JIM STEINMAN**—Dance In My Pants
- **JOHN HALL**—Crazy

WKWK—Wheeling (Jack Armstrong—MD)

- **STEVIE WOODS**—Steal The Night
- **GEORGE BENSON**—Turn Your Love Around
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A
- **PAUL DAVIS**—Cool Night A
- **PASSENGERS**—Passenger A
- **BARBRA STREISAND**—Coming In And Out Of Your Life A
- **JOHNNY LEE**—Bet Your Heart On Me X
- **STEVIE NICKS**—Leather And Lace X
- **ROBERT HOLMES**—Loved By The One You Love X
- **CRYSTAL GAYLE**—The Woman In Me X
- **JOEY SCARBURY**—When She Dances X

Southwest Region

- ★ **PRIME MOVERS**
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- EARTH, WIND & FIRE—Let's Groove (ARC/Columbia)
- OLIVIA NEWTON-JOHN—Physical (MCA)

● **TOP ADD ONS**

- LINDSEY BUCKINGHAM—Trouble (Elektra)
- THE STEVE MILLER BAND—Heart Like A Wheel (Capitol)
- DIANA ROSS—Why Do Fools Fall In Love (RCA)

● **BREAKOUTS**

- DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- BARBRA STREISAND—Coming In And Out Of Your Life (Columbia)
- EDDIE RABBITT—Someone Could Lose A Heart Tonight (Elektra)

KVIL-FM—Dallas (Chuck Rhodes—MD)

- No List
- KEGL-FM—Fl. Worth (Sandra Bobek—MD)
- ★ **POLICE**—Every Little Thing She Does Is Magic 8-3
- ★ **THE GO GO'S**—Our Lips Are Sealed 9-4
- ★ **THE KINKS**—Destroyer 12-8
- ★ **JOURNEY**—Don't Stop Believin' 13-6
- ★ **PAT BENATAR**—Promises In The Dark 18-12
- ★ **THE J. GEILS BAND**—Centerfold A
- ★ **STEVE MILLER BAND**—Heart Like A Wheel B29
- **SNEAKERS**—More Than Just The Two Of Us X
- **THE KNACK**—Pay The Devil X
- **QUEEN/DAVID BOWIE**—Under Pressure B27
- **LOVERBOY**—Working For The Weekend B28

KRBE-FM—Houston (Danya Steele—MD)

- No List
- KRLY-FM—Houston (Blake Lawrence—MD)
- ★ **EARTH, WIND & FIRE**—Let's Groove 16-9
- ★ **DENROY MORGAN**—I'll Do Anything For You 12-7
- ★ **KOOL & THE GANG**—Take My Heart 13-8
- **DIANA ROSS**—Why Do Fools Fall In Love K22
- **RUFUS/CHAKA KHAN**—Sharing The Love A
- **JERMAINE JACKSON**—I'm Too Shy X
- **TIERRA**—La La Means I Love You X
- **GEORGE BENSON**—Turn Your Love Around B23
- **NATALIE COLE**—Nothin' But A Fool A
- **EVELYN KING**—Don't Hide Our Love A
- **ARETHA FRANKLIN**—It's My Turn A
- **SYREETA**—Quick Slick A
- **TEDDY PENDERGRASS**—Your My Latest A
- **LIVES**—Strut Your Stuff A
- **TEDDY PENDERGRASS**—I Can't Live Without Your Love A

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

- ★ **EARTH, WIND & FIRE**—Let's Groove
- ★ **OLIVIA NEWTON-JOHN**—Physical 11-5
- ★ **COMMODORES**—Oh No 15-12
- ★ **DIESEL**—Sausalito Summer Night 10-7
- ★ **FOREIGNER**—Waiting For A Girl Like You 14-8
- **LITTLE RIVER BAND**—The Night Owls
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **QUEEN/DAVID BOWIE**—Under Pressure
- **THE J. GEILS BAND**—Centerfold A
- **STEVE MILLER BAND**—Heart Like A Wheel A
- **NEIL DIAMOND**—Yesterday's Songs
- **CHILLIWACK**—My Girl B30
- **KOOL & THE GANG**—Take My Heart B28

- **GEORGE BENSON**—Turn Your Love Around B29
- **STEVIE NICKS**—Leather And Lace X
- **PAT BENATAR**—Promises In The Dark X

WTIX—New Orleans (Jerry Loosteau—MD)

- ★ **DARYL HALL/JOHN OATES**—Private Eyes 3-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 5-2
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 12-5
- ★ **JUICE NEWTON**—The Sweetest Thing 23-13
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 37-22
- **EARTH, WIND & FIRE**—Let's Groove
- **LINSEY BUCKINGHAM**—Trouble
- **JOURNEY**—Don't Stop Believin' A
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) A
- **BARBRA STREISAND**—Coming In And Out Of Your Life A
- **BEACH BOYS**—Come Go With Me A
- **STEVE MILLER BAND**—Heart Like A Wheel B39
- **STEVIE NICKS**—Leather And Lace B23
- **STREEK**—One More Night B40
- **NEIL DIAMOND**—Yesterday's Songs B35
- **BEE GEES**—Living Eyes B36

KEEL-AM—Shreveport (Marty Johnson—MD)

- ★ **CARL CARLTON**—She's A Bad Mama Jama 16-11
- ★ **FOREIGNER**—Waiting For A Girl Like You 18-9
- ★ **AIR SUPPLY**—Here I Am 4-1
- ★ **COMMODORES**—Oh No 15-7
- ★ **OLIVIA NEWTON-JOHN**—Physical 19-17
- **DON McLEAN**—Castles In The Air
- **STEVE MILLER BAND**—Heart Like A Wheel
- **THE J. GEILS BAND**—Centerfold
- **KOOL & THE GANG**—Take My Heart
- **RINGO STARR**—Wrack My Brain
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics B26
- **CHRIS CHRISTIAN**—I Want You, I Need You X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **STEVIE NICKS**—Leather And Lace B34
- **EARTH, WIND & FIRE**—Let's Groove B33
- **ALABAMA**—Love In The First Degree X
- **CHILLIWACK**—My Girl X
- **STREEK**—One More Night X
- **THE ALAN PARSONS PROJECT**—Snake Eyes X
- **STEVIE WOODS**—Steal The Night X
- **JUICE NEWTON**—The Sweetest Thing X
- **JOEY SCARBURY**—When She Dances X
- **DEVO**—Working In The Coal Mine X
- **NEIL DIAMOND**—Yesterday's Songs B32
- **PAUL DAVIS**—Cool Night X

KHFI—Austin (Ed Volkman—MD)

- ★ **JOURNEY**—Don't Stop Believin' 16-11
- ★ **STEVIE NICKS**—Leather And Lace 18-14
- ★ **QUARTERFLASH**—Harden My Heart 23-15
- ★ **PABLO CRUISE**—Slip Away 29-24
- ★ **LINDSEY BUCKINGHAM**—Trouble 30-25
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
- **THE FOUR TOPS**—When She Was My Girl
- **THE J. GEILS BAND**—Centerfold A
- **BALANCE**—Falling In Love A
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) A
- **MAYDAY**—So Young, So Bad A
- **CHRIS CHRISTIAN**—I Want You, I Need You B28
- **TIERRA**—La La Means I Love You B30
- **BARRY MANILOW**—The Old Songs B27
- **PAUL DAVIS**—Cool Night B29
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **THE ALAN PARSONS PROJECT**—Snake Eyes X
- **DEBBIE HARRY**—The Jam Was Moving X
- **KOOL & THE GANG**—Take My Heart
- **TUBES**—Talk To You Later X

KNUS-FM—Dallas (Gary Hamilton—MD)

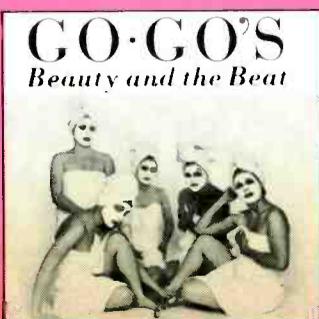
- ★ **AIR SUPPLY**—Here I Am 3-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 4-2
- ★ **DON McLEAN**—Cast



“OUR MOST VITAL STATISTICS”

1. Did you know that the Go-Go's album has already sold over a quarter of a million units in two markets?
2. Did you know that the Go-Go's album reached the Top 20 in both *Billboard* and *Record World*?
3. Did you know that the Go-Go's are on over 100 major album stations and 100 Top 40 stations?
4. Did you know that the Go-Go's will be appearing on *Saturday Night Live* on November 14th?
5. Did you know that the Go-Go's had a feature article in *People Magazine* and will be on the cover of *Record World*, November 7th.
6. Did you know that the Rolling Stones requested that the Go-Go's open for them in Rockford, Illinois?
7. Did you know that the Go-Go's will be opening for the upcoming Police tour of America?

Now you know why the Go-Go's have broken America with their 1st album.

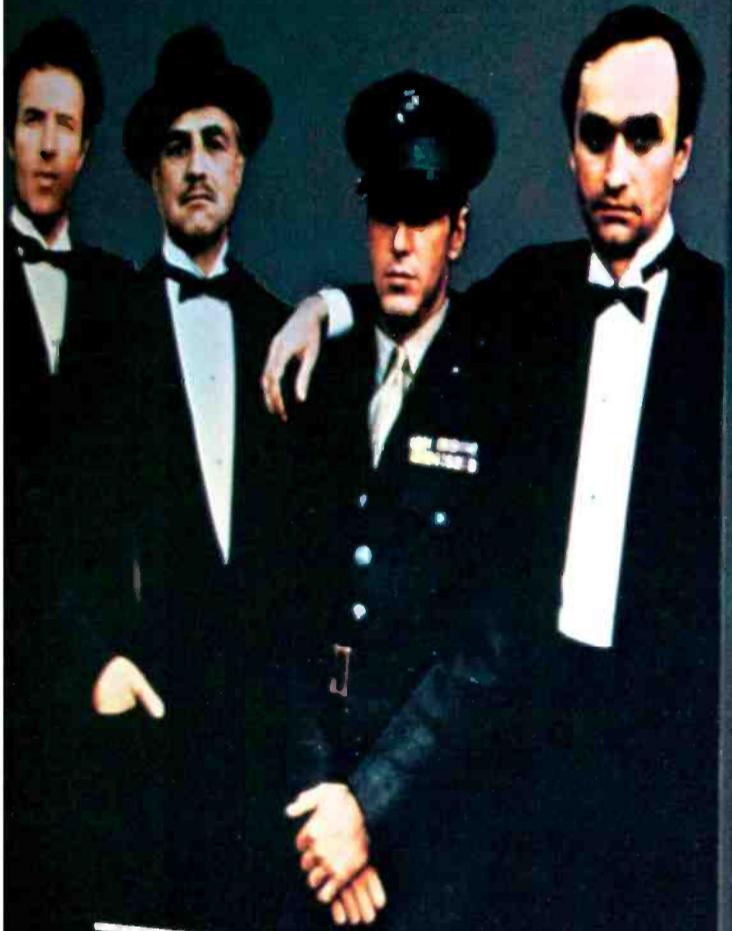


ZOETROPE STUDIOS AND
PRE

THE FRANCIS FORD C



The
Godfather



1902-1959
The Complete Epic



During the 70's, Francis Ford Coppola emerged as the premiere filmmaker. Paramount Home Video, in association with Zoetrope Studios is pleased to present these collected works.

The Godfather 1902-1959—The Complete Epic. Personally edited for home video by Coppola, this special collector's edition is a chronological retelling of the two original movies, "The Godfather" and "The Godfather, Part II." Riveting in its fifty-seven year scope, *The Complete Epic* traces the Corleone family's rise to power in the underworld of America. This specially created home video version includes all of the footage from the original theatrical productions plus some new touches from Coppola himself.

The deluxe package includes 3 cassettes and an exciting full-color booklet filled with behind-the-scenes stories, all gloriously illustrated with photographs, some rare and reproduced here for the first time. *The Godfather 1902-1959—The Complete Epic* is a very special new release for the discriminating video viewer, perfect for holiday gift-giving.

The Conversation. This superbly crafted Coppola film stars Gene Hackman in his unforgettable portrayal of a man driven to madness by his obsessions and paranoia. Hackman plays a surveillance expert who finds himself trapped in a deadly plot while eavesdropping on a young couple, portrayed by Cindy Williams and Frederic Forrest. *The Conversation* was nominated for Best Picture of 1974, losing out to Coppola's other entry, *The Godfather Part II*.



A Decade of Film-making Genius

PARAMOUNT HOME VIDEO
SENT

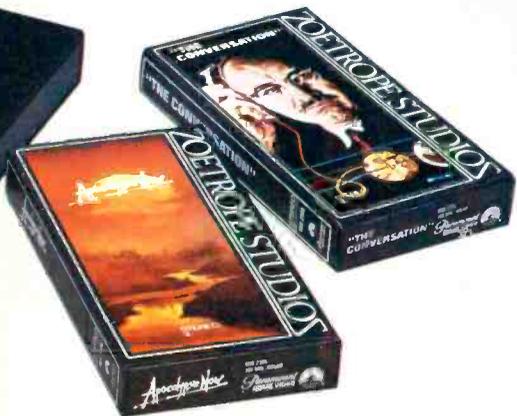
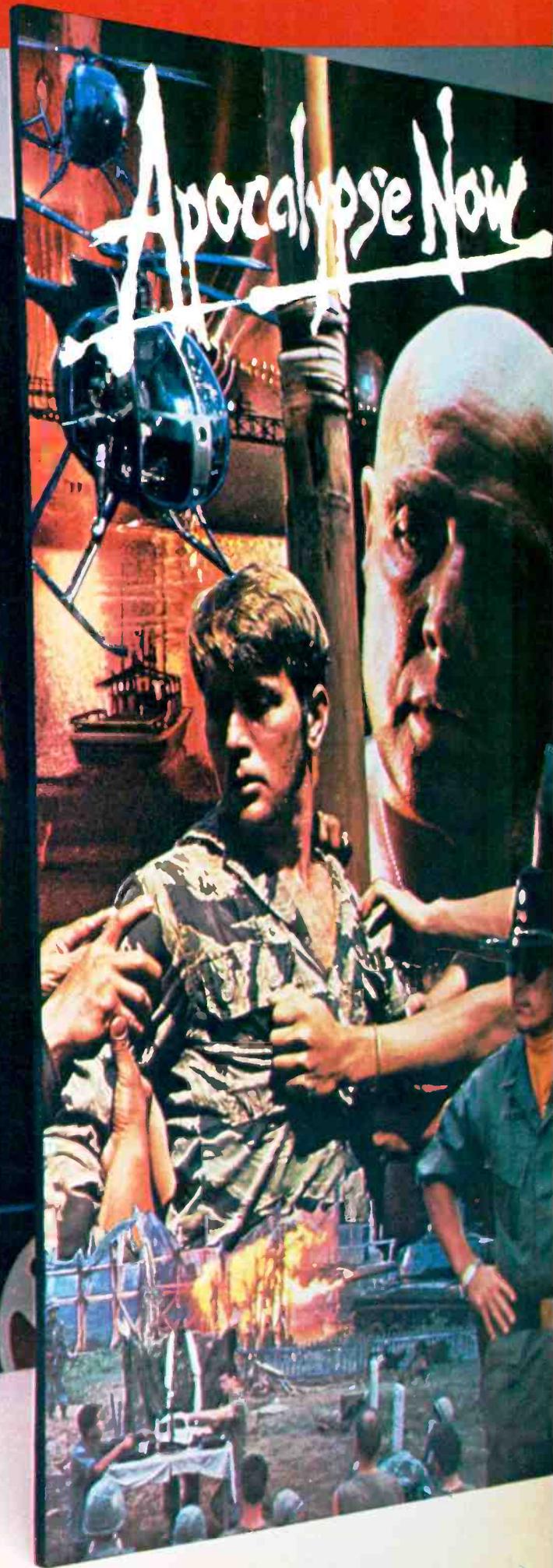
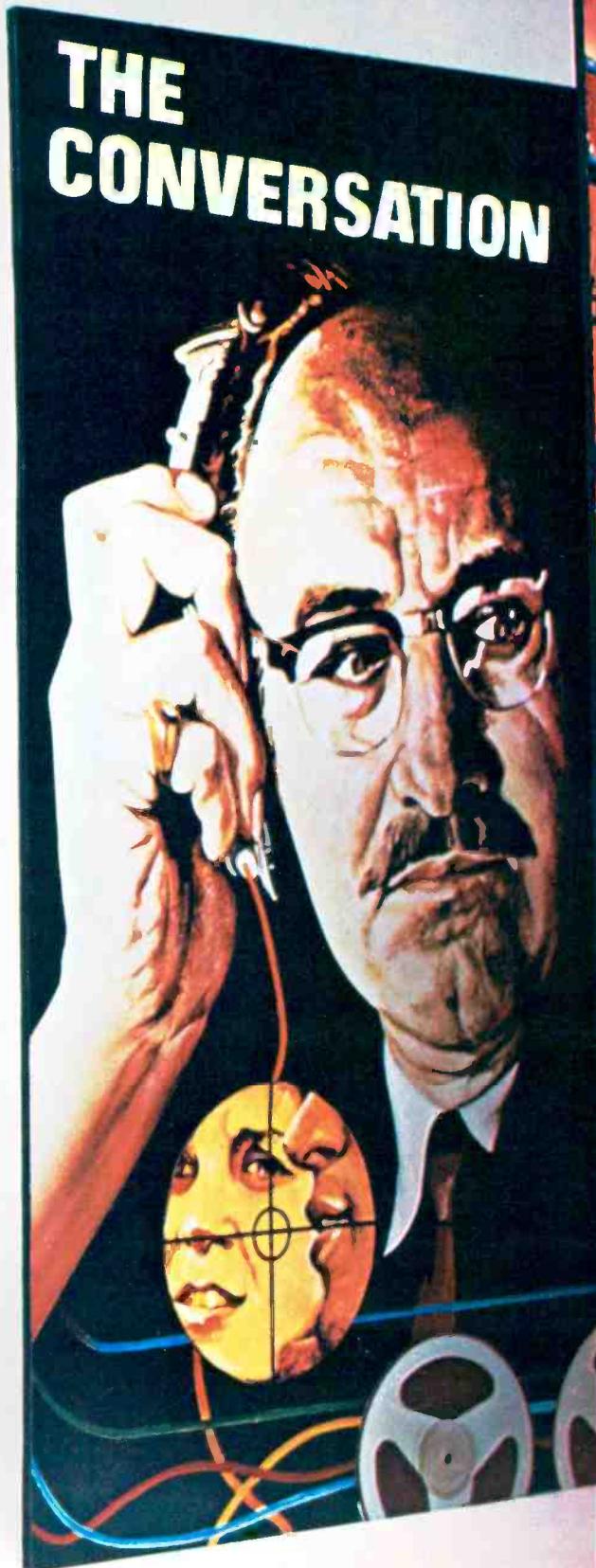
OPPOLA COLLECTION

Apocalypse Now. *Apocalypse Now*, one of the most powerful films of all time, revealed through the peculiar madness of the Vietnam war a stunning vision of man's heart of darkness. Coppola not only brought forth incredible performances by Marlon Brando, Robert Duvall, Martin Sheen and Harrison Ford, but created, with his ever-growing cinematic genius, the definitive portrayal of the scope of the Vietnam war.

Selected VHS cassettes are in Dolby stereo to bring you the full cinematic impact. In this special version, remastered from the original negative, Coppola has used his preferred ending seen only in showcased 70mm theatrical engagements. The result is a unique home video program that is also brighter and sharper than previous exhibitions of the film on pay television.

Yours at last. A decade of Coppola genius comes to Home Video.

Soon to be available on videodisc.



is now available on Home Video.

WESTWOOD
ONE
PRESENTS

QUEEN

OFF THE RECORD
with Mary Turner

A rare, in-depth look at the music and the members of "Queen". Mary Turner talks with John Deacon, Brian May, Roger Taylor and the elusive Freddie Mercury in an exciting two-part "Off the Record Special", airing the weeks of November 16th & 23rd on over 250 great radio stations including . . .

- | | | | | | | | |
|----------------------|---------|--------------------|---------|--------------------|-----------|-------------------|---------|
| AKRON, OH | WWWMM | DALLAS, TX | KTXQ | LINCOLN, NE | KFMO | RENO, NV | KCBN |
| ALBANY, GA | WALG | DAVENPORT, IA | WXLP | LITTLE ROCK, AR | XKYK | RICHMOND, VA | WRXL |
| ALBANY, OR | WPYX | DAYTON, OH | WAZU | LOS ANGELES, CA | XMET | RIVERSIDE, CA | KOLA |
| ALBUQUERQUE, NM | KIQY | DAYTONA BEACH, FL | WDIZ | LUFKIN, TX | KDEY | ROCHESTER, NY | WCMF |
| ALTOONA, PA | KWXL | DENVER, CO | KGGO | LOUISVILLE, KY | WLRS | SAGINAW, MI | WWCK-FM |
| AMARILLO, TX | WPRR | DES MOINES, IA | WLLZ | MACON, GA | WRBN-FM | SALEM, OR | KISS |
| ANCHORAGE, AK | KYTX | DETROIT, MI | KFMD | MADISON, WI | WZEE | SAN ANTONIO, TX | KGB-FM |
| APPLETON, WI | KRKN | DUBUQUE, IA | KQDS | MANCHESTER, KY | WWXL | SAN DIEGO, CA | KSFX |
| ASHEVILLE, NC | WKAU | DULUTH, MD | WOKL | MANCHESTER, NH | WAAF | SAN FRANCISCO, CA | KWXL |
| AUSTIN, TX | WBMS | EAU CLAIRE, WI | KLAQ | MARTIN, TN | WCMT | SAN JOSE, CA | WZAT |
| ATLANTA, GA | WKLS | EL PASO, TX | KZEL | MELBOURNE, FL | WDIZ-FM | SANTA FE, NM | KISW |
| ATLANTIC CITY, NJ | WMMR | EUGENE, OR | WHKC | MERIDIAN, MS | WJDQ | SAVANNAH, GA | KKRZ |
| AUGUSTA, GA | WYMX | EVANSVILLE, KY | WWCK-FM | MIAMI, FL | WCKO | SEATTLE, WA | WAOR |
| AUGUSTA, ME | WBLM | FLINT, MI | KKDJ | MILWAUKEE, WI | WLPX | SIoux FALLS, SD | WCCC |
| AUSTIN, TX | KLBJ | FRESNO, CA | WVVO | MINNEAPOLIS, MN | KJWB-FM | SOUTH BEND, IN | KRFG |
| BAKERSFIELD, CA | KMET | FT. LAUDERDALE, FL | WVKE | MISSOULA, MT | KYLT | SPRINGFIELD, MA | WAZU |
| BALTIMORE, MD | WYIY | FT. PIERCE, FL | KYTN-FM | MODESTO, CA | WABB | SPRINGFIELD, MO | WOMP |
| BANGOR, ME | WLKN | FT. WAYNE, IN | WLAV-FM | MONTGOMERY, AL | KHOP-FM | SPRINGFIELD, OH | KSTN |
| BATTLE CREEK, MI | KZOM | GRAND FORKS, ND | WKZL | MORRISTOWN, NJ | WLSQ | STUEBENVILLE, OH | KDWB-FM |
| BEAUMONT, TX | WAOY | GRAND RAPIDS, MI | WKAU | MORRISTOWN, NJ | WNEW-FM | STOCKTON, CA | KSHE |
| BECKLEY, WV | WABB | GREEN BAY, WI | WITN | NASHVILLE, TN | WKOS-FM | ST. CLOUD, MN | WSYR |
| BILOXI, MS | WAAL | GREENSBORO, NC | WQOK | NEW BEDFORD, MA | WBRU | ST. LOUIS, MO | WOWD |
| BINGHAMTON, NY | WKXX | GREENSBORO, NC | WCCC | NEW HAVEN, CT | WCCO | SYRACUSE, NY | WRBQ |
| BIRMINGHAM, AL | WWCT | GREENVILLE, SC | KDUK | NEW ORLEANS, LA | WRNO-FM | TALLAHASSEE, FL | WBDJ |
| BLOOMINGTON, IL | KUUZ | HARTFORD, CT | KLLO | NEW YORK, NY | WNEW-FM | TAMPA, FL | WIOT |
| BOISE, ID | WAAF | HONOLULU, HI | WQEN | NORFOLK, VA | WMYK WZAM | TERRE HAUTE, IN | KYYS |
| BOSTON, MA | WPHD-FM | HOUSTON, TX | WFBO | OKLAHOMA CITY, OK | KATT | TOLEDO, OH | WMMR |
| BUFFALO, NY | WESP | HUNTSVILLE, AL | WVBR | OMAHA, NE | KEZO | TRENTON, NJ | KIOK |
| CAMBRIDGE, MD | WKKI | INDIANAPOLIS, IN | WZZQ | ORLANDO, FL | WDIZ-FM | TRI-CITIES, WA | KLPX |
| CELINA, OH | WLRW | ITHACA, NY | WVIMZ | OXNARD, CA | KBBY | TUCSON, AZ | WSYR |
| CHAMPAIGN, IL | WKLW | JACKSON, MS | WVIMZ | PANAMA CITY, FL | WPFM | UTICA/ROME, NY | WWDC-FM |
| CHARLESTON, WV | WKLM | JACKSONVILLE, FL | WVIMZ | PARKERSBERG, WV | WXIL | WASHINGTON, D.C. | WOTT |
| CHARLOTTE, NC | WROQ | JOHNSON CITY, TN | WVIMZ | PEORIA, ILL | WVCT | WATERTOWN, NY | WOMP-FM |
| CHARLOTTE, NC | WKXC | KALAMAZOO, MI | WVIMZ | PHILADELPHIA, PA | WVMMR | WHEELING, WV | KKQV |
| CHATTAHOOCHEE, TN | WVIMZ | KANSAS CITY, MO | WVIMZ | PHOENIX, AZ | KUPD | WICHITA FALLS, TX | KICT-FM |
| CHEYENNE, WY | WVIMZ | KEY WEST, FL | WVIMZ | PORTLAND, ME | WBML | WICHITA, KS | WEZX |
| CHICAGO, IL | WVIMZ | KNOXVILLE, TN | WVIMZ | POUGHKEEPSIE, NY | KGOM | WILKES-BARRE | WMMR |
| CINCINNATI, OH | WVIMZ | LAFAYETTE, IN | WVIMZ | PROVIDENCE, RI | WPDH | SCRANTON, PA | WLCF |
| CLEVELAND, OH | WVIMZ | LAKELAND, FL | WVIMZ | PUEBLO, CO | WBRU | WILMINGTON, DE | WAAF |
| COLORADO SPRINGS, CO | WVIMZ | LANSING, MI | WVIMZ | RALEIGH DURHAM, NC | KILO | WILMINGTON, NC | WCKO |
| COLUMBIA, SC | WVIMZ | LAS VEGAS, NV | WVIMZ | RAPID CITY, SD | WITN | WORCESTER, MA | KATS |
| COLUMBUS, GA | WVIMZ | LEXINGTON, KY | WVIMZ | REDDING, CA | KGGG-FM | W PALM BEACH, FL | |
| COLUMBUS, MS | WVIMZ | | WVIMZ | | KRDG | YAKIMA, WA | |



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WESTWOOD
ONE

Los Angeles

New York

New On The Charts



KARLA DeVITO

"Midnight Confession"—

"Midnight Confession" is the first single from Karla DeVito's new Epic album, "Is This A Cool World Or What." Growing up in Illinois, the singer remembers jumping on her mother's bed to the beat of "Ruby Baby" by Dion. She also recalls trading two Barbie doll dresses for a copy of Leslie Gore's "You Don't Own Me." Her first kiss? How about "Reach Out" by the Four Tops.

At Loyola University in Chicago she studied theatre, but left school to tour in a national production of "Godspell." She went on to star in "El Grande de Coca Cola" in Chicago and Boston. Inspired by an early Ramones show, DeVito left the theatre and moved to New York, where she auditioned for Bruce Springsteen and worked with trained Dobermans in a comedy act before joining the second incarnation of Orchestra Luna.

After touring the world with Meat Loaf and the "Bat Out of Hell" show in 1977-78, she recorded her album with producers Bill House and John Jansen and starred on Broadway in "The Pirates of Penzance." Now she's on tour with her new band as the opening act for Hall and Oates.

"I get bored easily," she says. "David Bowie is a good example of an artist who's been able to go back and forth, from Ziggy to 'The Elephant Man,' and that kind of versatility appeals to me. One of the reasons I left the theatre was to create something for myself. Very often in the theatre you feel like a tire on a car that's replaced when it wears out. I wanted to be more involved in the creative struggle, and rock is giving me that chance."

DeVito is managed by Winston Simone, 1780 Broadway, New York. (212) 974-5322. Her booking is handled by ICM, 40 West 57 St., New York.

Person Hosts Syndicated Gospel Show

ATLANTA—A radio program exclusively designed for gospel music formats is being prepared for syndication by Hal Lamar-Media Services here and is scheduled to be ready for public airing next month, according to Hal Lamar, president of the production firm.

The program is called "The Gospel Truth" and is a series of three-minute feature programs for airing five days a week.

Each feature report will contain news of particular interest to a gospel audience, along with segments of interviews with recording artists, radio announcers, ministers and other gospel luminaries. The series is being offered free to radio stations under a barter agreement.

Mike Harrison

The Return Of Veteran PD Thom O'Hair

LOS ANGELES—You've probably seen the item in the trades and press releases: Thom O'Hair, 20 year radio broadcasting veteran, has been appointed director of professional development and training for San Francisco-based Audio Independents, Inc. Audio Independents is a small but potentially important organization formed in 1979, funded by private donations, for the sole purpose of providing assistance and consultation to the nation's growing ranks of independent radio producers.



Considering the direction of radio in general and the resultant need for such a central information/assistance center within the industry, O'Hair may just be at the right place at the right time and on to something meaningful.

But there's more to this story than meets the headline blurbs. O'Hair's appointment to this position marks the front-line return of one of modern radio programming's most colorful and controversial legends under conditions that go beyond those usually covered within the traditional grapevine. O'Hair is a recovering alcoholic. And his radio legacy consists, thus far, of bitter professional disappointments and embarrassing public episodes as well as remarkable pioneering efforts and history-rich days of glory.

When Tom Donahue was making history as general manager of the legendary KSAN-FM, San Francisco (during the days in which he

was known as the only vice president of a major American corporation to sport a full length pony tail)—Thom O'Hair was his program director. As a matter of fact, in 1975, he was named major market director of the year by this very publication. That was the same year he went on to become the program director of the brand new WQIV-FM, New York (which was the old classical-programmed WNCN-FM turned AOR ... only later to be turned back to its original incarnation through public and government pressure). From there he came out West again, this time as creative director of KMET-FM, just as the station was turning the corner in its campaign for ratings dominance. Then, as 1977 rolled around, the time had come to launch something new. Century had acquired KMEL-FM in San Francisco and you guessed it. Thom O'Hair was picked up to be the station's first program director in its AOR debut. KMEL was a winner right out of the gate ... but then, something happened.

No sooner had the ink dried in the trade press declaring KMEL a success and Thom O'Hair professionally victorious again, word came out that he had suddenly left the station under mysterious circumstances. Stories were scattered and sketchy. Nobody would really talk. But rumors contained tales of fights and some sort of emotional outburst beyond the already hyper-level that is par for radio.

That's when things began to fall apart. After KMEL, O'Hair embarked upon a few mildly significant record industry projects ... but

it wasn't quite the same O'Hair. Those of us not directly within his closest circle of friends didn't really know what to make of it. What had happened to Thom O'Hair?

The last time I saw O'Hair during that chapter was almost two years ago at the Goodphone Symposium. He was for the most part jobless, hanging around KSAN-FM picking up fill-in air work, and at the symposium to speak on a nostalgia panel with other broadcasting legends. He wore dark glasses on the panel (an addition to his stylistic trademarks of a hat and ponytail) and was more withdrawn than I had ever seen him. But one aspect of his new personality was extremely apparent. He was drunk.

Shortly after the symposium, word had come that Thom O'Hair was back in a radio programming position. This time as program director of KQFM-FM, Portland. Was

this the end of a fabulous career ... or the beginning of a comeback? Sorry. It was the end. O'Hair was let go after a handful of short months. And again, under less-than-clear circumstances.

Needless to say, I was delighted to run into the "new" Thom O'Hair during his recent business visit to LA to set up details of a forthcoming Audio Independents radio conference which he is playing a major role in organizing. It had been over a year since the KQFM disappointment and to slightly paraphrase some appropriate lyrics: what a difference a year makes.

O'Hair was clear-eyed and looking good. And when he opened his mouth to speak and expound upon modern day radio/culture and the work he is doing in his new position, it was obvious that major changes had occurred.

(Continued on page 41)

Goodphone Commentaries

KEZY Stars For A Day

By DAVE FORMAN

ANAHEIM—I want to share a story with you and give you an idea to think about ...

Not too long ago (just before "60 Minutes" tried to convince us they were taking a good hard investigative look at themselves). I had been talking about just such an investigation with Mike Harrison, and, well, one thing led to another and before you knew it, I assigned one of our air personalities here at KEZY-AM-FM, Rita, to produce a four hour block-buster special billed as "Behind The Scenes At KEZY."

Rita's production was incredible—four commercial free hours (run one per day) of relevant, thematic music, sound effects and in-depth interviews with everyone on the staff—owner, managers, air personalities, news people, traffic, sales, bookkeeping, promotions, secretaries, engineer, janitors. ... everyone!

The taping sessions were conducted where the interviewees worked, be it studio, desk, etc. This behind the scenes element added a dimension to the show that captured the essence of each person's job. The janitor was talking as he was emptying trash cans and vacuuming. The jocks were on the air in and out of breaks during the interviews, and the tape kept rolling while I fielded the usual phone calls.

Listener response was tremendous—the switchboard jammed,

and the cards and letters poured in. But that wasn't the only benefit reaped from the show. It was the most important morale-boosting episode I ever saw. Each staff member was in their own audio spotlight. Those who usually do work behind the scenes became the finished product of radio—the content. Everyone was a star. The regular air staff was almost frighteningly honest about their personal lives. They were, for once, on the air with no liner cards, no format, no fake smiles.

We talked about successes and failure of the past, we even talked about how much it costs to run KEZY and ballpark estimates and averages about ratings and billings. We talked about clients and battles between programming and sales.

Listeners learned about us, but more importantly, we learned a lot about each other. Spirits were high, and the staff felt more like a team than ever before. We were all on our own front lines together.

Egos? Our four-day look at ourselves put reality into a little sharper focus. Instead of putting ourselves on an electronic pedestal we truly came down from our ivory broadcasting towers—"One day soon we'll stop to ponder what on earth's the spell we're under. We made the grade and still we wonder who the hell we are."

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

D.B.

COOPER

NOW THAT

WE NEED

YOU

WHERE

ARE YOU?

**Waylon Jennings and
Jessi Colter want to know.**

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/3/81)

Continued from page 26

- EDDIE RABBITT—Someone Can Lose A Heart Tonight
- MEATLOAF—Read 'em And Weep A
- QUEEN/DAVID BOWIE—Under Pressure A
- DARYL HALL/JOHN OATES—I Can't Go For That A
- LULU—If I Were You A
- BARRY MANILOW—The Old Songs B25
- LINDSEY BUCKINGHAM—Trouble B22
- SNEAKER—More Than Just The Two Of Us A
- THE J. GEILS BAND—Centerfold A
- JOHNNY LEE—Bet Your Heart On Me A

KILE-AM—Galveston (Scott Taylor—MD)

- ★ AIR SUPPLY—Here I Am 5-1
- ★ AL JARREAU—We're In This Love Together 7-3

- ★ ARLAN DAY—I Surrender 19-14
- ★ OLIVIA NEWTON-JOHN—Physical 13-9
- ★ FOREIGNER—Waiting For A Girl Like You P6
- BALANCE—Falling In Love K40
- EDDIE RABBITT—Someone Could Lose A Heart Tonight K39
- THE J. GEILS BAND—Centerfold A
- QUEEN/DAVID BOWIE—Under Pressure A
- JOHNNY LEE—Bet Your Heart On Me X
- BLUE OYSTER CULT—Burnin' For You X
- SURVIVOR—Poor Man's Son X
- KOOL & THE GANG—Take My Heart B28
- JUICE NEWTON—The Sweetest Thing X
- BOB SEGER—Tryin' To Live My Life Without You X
- PAUL DAVIS—Cool Night B37
- TUBES—Snake Boogie L

KVOL-AM—Lafayette (Phil Ranken—MD)

- ★ COMMODORES—Oh No 14-9
- ★ FOREIGNER—Waiting For A Girl Like You 13-8
- ★ OLIVIA NEWTON-JOHN—Physical 23-16
- ★ AIR SUPPLY—Here I Am 1-1
- ★ THE POLICE—Every Little Thing She Does Is Magic 17-10
- DON McLEAN—Castles In The Air A
- THE ALL SPORTS BAND—I'm Your Superman A
- BEE GEES—Living Eyes A
- LOVERBOY—Working For The Weekend A
- RINGO STARR—Wrack My Brain X
- E.L.O.—Twilight X
- JUICE NEWTON—The Sweetest Thing X
- KOOL & THE GANG—Take My Heart X
- KIM CARNES—Mistaken Identity X
- LUTHER VANDROSS—Never Too Much X
- SAVOY BROWN—Run To Me X
- PABLO CRUISE—Slip Away X
- BERTIE HIGGINS—Key Largo X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X

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

- ★ RICK JAMES—Super Freak 20-15
- ★ FOREIGNER—Waiting For A Girl Like You 26-19
- ★ BARRY MANILOW—The Old Songs 13-10
- ★ AIR SUPPLY—Here I Am 9-5
- ★ OLIVIA NEWTON-JOHN—Physical 17-13
- STEVIE NICKS—Leather And Lace
- NEIL DIAMOND—Yesterday's Songs
- QUARTERFLASH—Harden My Heart A
- DAN FOGELBERG—Hard To Say X
- COMMODORES—Oh No B27
- THE GO GO'S—Our Lips Are Sealed X
- MIKE POST—Theme From Hill Street Blues X
- LINDSEY BUCKINGHAM—Trouble X
- DIANA ROSS—Why Do Fools Fall In Love X
- ROD STEWART—Young Turks X

Midwest Region

★ PRIME MOVERS

- JOURNEY—Don't Stop Believin' (Columbia)
- GENESIS—No Reply At All (Atlantic)
- DAN FOGELBERG—Hard To Say (Epic/Full Moon)

● TOP ADD ONS

- STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)
- AIR SUPPLY—Here I Am (Arista)
- PABLO CRUISE—Slip Away (A&M)

● BREAKOUTS

- BARBRA STREISAND—Coming In And Out Of Your Life (Columbia)
- KENNY ROGERS—Blaze Of Glory (Liberty)
- LOVERBOY—Working For The Weekend (Columbia)

WLS—Chicago (Dave Denver—MD)

- ★ JOURNEY—Don't Stop Believin' 30-19
- ★ GENESIS—No Reply At All 19-14
- ★ SURVIVOR—Poor Man's Son 44-34
- ★ TRIUMPH—Magic Power 33-28
- ★ LITTLE RIVER BAND—The Night Owls 8-5
- AIR SUPPLY—Here I Am K27
- STEVIE NICKS—Leather And Lace B36

WLS-FM—Chicago (Tim Kelly—MD)

- ★ JOURNEY—Don't Stop Believin' 30-19
- ★ GENESIS—No Reply At All 19-14
- ★ TRIUMPH—Magic Power 33-28
- ★ SURVIVOR—Poor Man's Son 44-34
- ★ LITTLE RIVER BAND—The Night Owls 8-5
- AIR SUPPLY—Here I Am K27
- STEVIE NICKS—Leather And Lace B36

WHB-AM—Kansas City (Tom Land—MD)

- JOHN DENVER—The Cowboy And The Lady
- BARBRA STREISAND—Coming In And Out Of Your Life
- STEVE CARLISLE—Theme From WKRP In Cincinnati A
- BEACH BOYS—Come Go With Me X

WOKY-AM—Milwaukee (Rick Brown—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 10-6
- ★ DAN FOGELBERG—Hard To Say 8-2
- ★ BARRY MANILOW—The Old Songs 13-10
- ★ THE FOUR TOPS—When She Was My Girl 6-3
- ★ FOREIGNER—Waiting For A Girl Like You 15-9
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- STEVIE NICKS—Leather And Lace
- CHRIS CHRISTIAN—I Want You, I Need You B20
- NEIL DIAMOND—Yesterday's Songs B15

WZUU-FM—Milwaukee (Bill Sharron—MD)

- ★ DAN FOGELBERG—Hard To Say 2-2
- ★ DARYL HALL/JOHN OATES—Private Eyes 3-1
- ★ OLIVIA NEWTON-JOHN—Physical 27-19
- ★ BILLY JOEL—Say Goodbye To Hollywood 16-14
- ★ THE FOUR TOPS—When She Was My Girl 13-10
- PABLO CRUISE—Slip Away
- ANNE MURRAY—It's All I Can Do X
- STREEK—One More Night X
- JUICE NEWTON—The Sweetest Thing X

KDWB—Minneapolis (Pam Abresch—MD)

- ★ BARRY MANILOW—The Old Songs 15-8
- ★ DARYL HALL/JOHN OATES—Private Eyes 3-1
- ★ THE POLICE—Every Little Thing She Does Is Magic 13-9
- ★ BILLY JOEL—Say Goodbye To Hollywood 21-16
- ★ DIANA ROSS—Why Do Fools Fall In Love 20-15
- DON McLEAN—Castles In The Air X
- QUARTERFLASH—Harden My Heart X
- STEVE MILLER BAND—Heart Like A Wheel B24
- STEVIE WOODS—Steal The Night X
- THE MOODY BLUES—Talking Out Of Turn X
- LINDSEY BUCKINGHAM—Trouble X
- PAUL DAVIS—Cool Night X

KSLQ-FM—St. Louis (Tom Stone—MD)

- ★ DAN FOGELBERG—Hard To Say 1-1
- ★ BARRY MANILOW—The Old Songs 4-3
- ★ FOREIGNER—Waiting For A Girl Like You 15-10
- ★ MIKE POST—Theme From Hill Street Blues 10-7
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-8
- STEVIE NICKS—Leather And Lace
- KENNY ROGERS—Blaze Of Glory
- MARTY BALIN—Atlanta Lady X
- THE POLICE—Every Little Thing She Does Is Magic B20
- OLIVIA NEWTON-JOHN—Physical X
- JUICE NEWTON—The Sweetest Thing X
- DIANA ROSS—Why Do Fools Fall In Love B16
- NEIL DIAMOND—Yesterday's Songs X

WKFS-FM—Indianapolis (Tom Gilligan—MD)

- ★ TRIUMPH—Magic Power 17-12
- ★ DARYL HALL/JOHN OATES—Private Eyes 15-8
- ★ JOURNEY—Don't Stop Believin' 9-5
- ★ BILLY SQUIER—In The Dark 14-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 11-7
- LOVERBOY—Working For The Weekend
- CLIMAX BLUES BAND—Darin
- THE J. GEILS BAND—Centerfold A
- ROLLING STONES—Waiting On A Friend A
- STEVE MILLER BAND—Heart Like A Wheel B23
- CHILLIWACK—My Girl B24
- THE ALAN PARSONS PROJECT—Snake Eyes X
- NEIL DIAMOND—Yesterday's Songs X
- ROD STEWART—Young Turks B22
- BEE GEES—Living Eyes X

KBEQ-FM—Kansas City (Mike Schmidt—MD)

- ★ QUARTERFLASH—Harden My Heart 24-20
- ★ STEVIE NICKS—Leather And Lace 20-16
- ★ STEVE MILLER BAND—Heart Like A Wheel 28-24
- TRIUMPH—Magic Power AL
- KIM CARNES—Mistaken Identity A33
- DONNIE IRIS—Sweet Merilee A30
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A32
- FOREIGNER—Juke Box Hero AL
- EDDIE RABBITT—Someone Could Lose A

Heart Tonight A31
● QUEEN/DAVID BOWIE—Under Pressure B29

WISM-AM—Madison (Bob Starr—MD)

- ★ CHRIS CHRISTIAN—I Want You, I Need You 23-16
- ★ FOREIGNER—Waiting For A Girl Like You 6-1
- ★ STEVIE WOODS—Steal The Night 16-11
- ★ DIANA ROSS—Why Do Fools Fall In Love 22-17
- ★ NEIL DIAMOND—Yesterday's Songs 28-23
- ★ DON McLEAN—Castles In The Air
- STEVE CARLISLE—Theme From WKRP
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- LINDSEY BUCKINGHAM—Trouble 29
- PAUL DAVIS—Cool Night B30

WZEE-FM—Madison (Matt Hudson—MD)

- ★ JOURNEY—Don't Stop Believin' 16-11
- ★ RICK SPRINGFIELD—I've Done Everything For You 12-6
- ★ THE POLICE—Every Little Thing She Does Is Magic 7-4
- ★ AIR SUPPLY—Here I Am 8-5
- ★ STEVIE NICKS—Leather And Lace
- J. GEILS BAND—Centerfold
- THE GO GO'S—Our Lips Are Sealed K
- GEORGE BENSON—Turn Your Love Around A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A
- TRIUMPH—Magic Power B30
- THE MOODY BLUES—Talking Out Of Turn X
- NEIL DIAMOND—Yesterday's Songs B29
- QUEEN/DAVID BOWIE—Under Pressure X
- RINGO STARR—Wrack My Brain X

WLWL-FM—Minneapolis (Phil Huston—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 4-2
- ★ FOREIGNER—Waiting For A Girl Like You 9-6
- ★ COMMODORES—Oh No 18-15
- ★ MIKE POST—Theme From Hill Street Blues 14-10
- ★ DIANA ROSS—Why Do Fools Fall In Love 29-20
- JOHN ENTWISTLE—Too Late The Hero 30
- NEIL DIAMOND—Yesterday's Songs 29
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A

WOW-AM—Omaha (Jim Corcoran—MD)

- ★ QUARTERFLASH—Harden My Heart 17-14
- ★ DIANA ROSS—Why Do Fools Fall In Love 16-13
- STEVIE NICKS—Leather And Lace K16
- LINDSEY BUCKINGHAM—Trouble K17
- NEIL DIAMOND—Yesterday's Songs A18
- THE POLICE—Every Little Thing She Does Is Magic N
- QUINCY JONES FEATURING JAMES INGRAM—Just Once N
- GENESIS—No Reply At All N
- THE GO GO'S—Our Lips Are Sealed N
- OLIVIA NEWTON-JOHN—Physical N10
- PAT BENATAR—Promises In The Dark N
- DIESEL—Sausalito Summer Night N
- BOB SEGER—Tryin' To Live My Life Without You N
- E.L.O.—Twilight N
- JOURNEY—Don't Stop Believin' N
- ROD STEWART—Young Turks N

KXOK-AM—St. Louis (Lee Douglas—MD)

- ★ DAN FOGELBERG—Hard To Say 5-2
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once
- ★ COMMODORES—Lady You Bring Me Up 7-5
- ★ DARYL HALL/JOHN OATES—Private Eyes 5-3
- ★ KENNY ROGERS—Share Your Love With Me 6-4
- BARBRA STREISAND—Coming In And Out Of Your Life K19
- STEVE CARLYLE—The Theme From WKRP 20

WSPT-FM—Stevens Point (Brad Fuhr—MD)

- ★ AIR SUPPLY—Here I Am 6-1
- ★ OLIVIA NEWTON-JOHN—Physical 12-5
- ★ COMMODORES—Oh No 20-13
- ★ THE GO GO'S—Our Lips Are Sealed 8-2
- ★ ROD STEWART—Young Turks 24-16
- EARTH, WIND & FIRE—Let's Groove
- QUEEN/DAVID BOWIE—Under Pressure
- DONNIE IRIS—Sweet Merilee A
- GEORGE BENSON—Turn Your Love Around A
- THE J. GEILS BAND—Centerfold B32
- THE KINKS—Destroyer N
- STEVE MILLER BAND—Heart Like A Wheel B31
- TRIUMPH—Magic Power N
- KIM CARNES—Mistaken Identity X
- SURVIVOR—Poor Man's Son X
- TUBES—Talk To You Later N
- THE MOODY BLUES—Talking Out Of Turn N
- JOHN ENTWISTLE—Too Late The Hero N
- RINGO STARR—Wrack My Brain X
- STEVIE NICKS—Edge Of Seventeen N
- FOREIGNER—Juke Box Hero N

BILLY SQUIER—My Kind of Lover N

KFYR-AM—Bismarck (Dan Brannan—MD)

- ★ AIR SUPPLY—Here I Am 8-3
- ★ OLIVIA NEWTON-JOHN—Physical 19-13
- ★ JOURNEY—Don't Stop Believin' 16-10
- ★ DIESEL—Sausalito Summer Night 12-7
- ★ MIKE POST—The Theme From Hill Street Blues 3-1
- BEACH BOYS—Come Go With Me
- BARBRA STREISAND—Coming In And Out Of Your Life
- MARTY BALIN—Atlanta Lady X
- JOHNNY LEE—Bet Your Heart On Me X
- THE J. GEILS BAND—Centerfold X
- THE POLICE—Every Little Thing She Does Is Magic X
- QUARTERFLASH—Harden My Heart X
- STEVE MILLER BAND—Heart Like A Wheel X
- CHRIS CHRISTIAN—I Want You, I Need You X
- GENESIS—No Reply At All X
- COMMODORES—Oh No
- PABLO CRUISE—Slip Away X
- LINDSEY BUCKINGHAM—Trouble B20
- E.L.O.—Twilight X
- DIANA ROSS—Why Do Fools Fall In Love X
- NEIL DIAMOND—Yesterday's Songs
- ROD STEWART—Young Turks X
- PAUL DAVIS—Cool Night A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- QUEEN/DAVID BOWIE—Under Pressure X
- RINGO STARR—Wrack My Brain X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A

K10A—Des Moines (A.W. Pantoja—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 12-8
- ★ FOREIGNER—Waiting For A Girl Like You 11-5
- ★ MIKE POST—The Theme From Hill Street Blues 28-18
- ★ THE FOUR TOPS—When She Was My Girl 19-15
- ★ ROD STEWART—Young Turks 27-22
- CHRIS CHRISTIAN—I Want You, I Need You A24
- LINDSEY BUCKINGHAM—Trouble A28
- NEIL DIAMOND—Yesterday's Songs 430
- JOHNNY LEE—Bet Your Heart On Me X
- THE MOODY BLUES—Talking Out Of Turn X
- PAUL DAVIS—Cool Night X

WNAP—Indianapolis (Chab Hunt—MD)

- ★ AIR SUPPLY—Here I Am 9-6
- ★ MIKE POST—Theme From Hill Street Blues 7-3
- ★ DAN FOGELBERG—Hard To Say 3-2
- ★ COMMODORES—Oh No 13-10
- ★ BARRY MANILOW—The Old Songs 20-13
- ★ DIANA ROSS—Why Do Fools Fall In Love
- ★ ANNE MURRAY—It's All I Can Do B17

KEYN-FM—Wichita (Terri Springs—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 15-11
- ★ DARYL HALL/JOHN OATES—Private Eyes 3-1
- ★ COMMODORES—Oh No 21-16
- ★ OLIVIA NEWTON-JOHN—Physical 18-15
- ★ BARRY MANILOW—The Old Songs 19-14
- NEIL DIAMOND—Yesterday's Songs
- ROD STEWART—Young Turks
- BARBRA STREISAND—Coming In And Out Of Your Life A
- STEVIE NICKS—Leather And Lace B29
- GENESIS—No Reply At All B27
- MIKE POST—The Theme From Hill Street Blues D28
- GEORGE BENSON—Turn Your Love Around B30

KWKN-AM—Wichita (Scott Shores—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 24-19
- ★ NEIL DIAMOND—Yesterday's Songs 30-24
- ★ ANNE MURRAY—It's All I Can Do 25-21
- ★ JUICE NEWTON—The Sweetest Thing 28-25
- ★ MIKE POST—The Theme From Hill Street Blues 23-18
- RONNIE MILSAP—I Wouldn't Have Missed It For The World 30
- GEORGE BENSON—Turn Your Love Around 29
- STEVIE WOODS—Steal The Night A28

Northeast Region

★ PRIME MOVERS

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- COMMODORES—Oh No (Motown)
- DIANA ROSS—Why Do Fools Fall In Love (RCA)

● TOP ADD ONS

- NEIL DIAMOND—Yesterday's Songs (Columbia)
- THE J. GEILS BAND—Centerfold (EMI-America)
- GEORGE BENSON—Turn Your Love Around (WE)

● BREAKOUTS

- BARBRA STREISAND—Coming In And Out Of Your Life (Columbia)
- DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- KENNY ROGERS—Through The Years (Liberty)

WKXS-FM—Boston (Vinnie Peruzzi—MD)

No List

WKBN—Buffalo (John Summers—MD)

- ★ COMMODORES—Oh No 15-8
- ★ BARRY MANILOW—The Old Songs 19-14
- ★ THE POLICE—Every Little Thing She Does Is Magic 11-5
- ★ OLIVIA NEWTON-JOHN—Physical 14-6
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- STEVIE NICKS—Leather And Lace B22
- DIESEL—Sausalito Summer Night B15
- LINDSEY BUCKINGHAM—Trouble B23
- NEIL DIAMOND—Yesterday's Songs B19

WABC—New York City (Sonia Jones—MD)

- ★ MIKE POST—The Theme From Hill Street Blues 19-14
- ★ DIANA ROSS—Why Do Fools Fall In Love 12-7
- ★ DAN FOGELBERG—Hard To Say 24-15
- ★ AIR SUPPLY—Here I Am 14-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 18-13
- BARBRA STREISAND—Coming In And Out Of Your Life
- KENNY ROGERS—Through The Years
- NEIL DIAMOND—Yesterday's Songs B23

WVBF-FM—Boston (Tom Connerly—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ MIKE POST—The Theme From Hill Street Blues 6-3
- ★ AIR SUPPLY—Here I Am 9-8
- ★ COMMODORES—Oh No 20-16
- ★ BARRY MANILOW—The Old Songs 16-11
- JUICE NEWTON—The Sweetest Thing KB30
- NEIL DIAMOND—Yesterday's Songs KB30

WBEN-FM—Buffalo (Roger Christian—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 8-1
- ★ DIANA ROSS—Why Do Fools Fall In Love 12-7
- ★ STEVIE NICKS—Leather And Lace 13-17
- ★ MIKE POST—The Theme From Hill Street Blues 18-14
- ★ ROD STEWART—Young Turks 22-11
- GEORGE BENSON—Turn Your Love Around K16
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) K36
- THE J. GEILS BAND—Centerfold A38
- STEVE MILLER BAND—Heart Like A Wheel A37
- PAUL DAVIS—Cool Night A39
- LOVERBOY—Working For The Weekend A40

WKTU-FM—New York (Michael Ellis—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 16-11
- ★ DEBRA LAWS—Very Special Q16
- ★ GLADYS KNIGHT & THE PIPS—I Will Fight P21
- ★ HI-GLOSS—You'll Never Know 15-14
- COMMODORES—Oh No
- GAYLE ADDAMS—Love Fever
- JERRY CARR—Heaven A
- ROGER—I Heard It Through The Grapevine X
- SLAVE—Snap Shot X
- MONA RAVE—Do Me X
- CONQUEST—Give It To Me X
- NORTH END—Happy Days X
- GERALDINE HUNT—Hart Heart X
- WEEKS AND CO.—Rock Your World X
- MELBA MOORE—Take My Love B22
- TOM TOM CLUB—Word Rappingood X
- TOM TOM CLUB—Genius Of Love L

WFLY-FM—Albany (Jack Lawrence—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 1-1
- ★ FOREIGNER—Waiting For A Girl Like You 10-2
- ★ THE POLICE—Every Little Thing She Does Is Magic 11-7
- ★ COMMODORES—Oh No 17-11
- ★ ROD STEWART—Young Turks 20-16
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- DON McLEAN—Castles In The Air A
- THE J. GEILS BAND—Centerfold A
- STEVE MILLER BAND—Heart Like A Wheel B29
- STEVIE NICKS—Leather And Lace B26
- LUTHER VANDROSS—Never Too Much X
- LITTLE RIVER BAND—The Night Owls
- E.L.O.—Twilight X
- BALANCE—Falling In Love X

WTRY-AM—Albany (Ron Nenni—MD)

- ★ CHILLIWACK—My Girl 22-1
- ★ FOREIGNER—Waiting For A Girl Like You S-3
- ★ OLIVIA NEWTON-JOHN—Physical 12-10
- ★ LITTLE RIVER BAND—The Night Owls 9-7
- ★ AL JARREAU—We're In This Love Together 13-9

THE J. GEILS BAND—Centerfold

- PAUL DAVIS—Cool Night
- E.L.O.—Twilight B29

WCUY-AM—Bangor (Jim Randall—MD)

- ★ COMMODORES—Oh No 19-16
- ★ LUTHER VANDROSS—Never Too Much 22-18
- ★ THE POLICE—Every Little Thing She Does Is Magic 13-8
- ★ RONNIE LAWS—Stay Awake 16-13
- ★ OLIVIA NEWTON-JOHN—Physical 10-7
- THE J. GEILS BAND—Centerfold
- QUEEN/DAVID BOWIE—Under Pressure
- E.L.O.—Twilight X
- JUICE NEWTON—The Sweetest Thing X
- STEVIE NICKS—Leather And Lace B35
- STEVE MILLER BAND—Heart Like A Wheel A
- THE KINKS—Destroyer X
- DONNIE IRIS—Sweet Merilee A
- SAVOY BROWN—Run To Me X
- STREEK—One More Night X
- KIM CARNES—Mistaken Identity B34
- SHELIA—Darling X
- NILS LOFGREN—Night Fades Away X
- THE ALLMAN BROTHERS BAND—Two Rights X

WICC-AM—Briegeport (Bob Mitchell—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 1-1
- ★ FOREIGNER—Waiting For A Girl Like You 6-2
- ★ COMMODORES—Oh No 13-8
- ★ OLIVIA NEWTON-JOHN—Physical 14-7
- ★ DIANA ROSS—Why Do Fools Fall In Love 25-18
- BARBRA STREISAND—Coming In And Out Of Your Life 28
- THE J. GEILS BAND—Centerfold 29
- LUTHER VANDROSS—Never Too Much B30
- GEORGE BENSON—Turn Your Love Around B26
- NEIL DIAMOND—Yesterday's Songs B25
- QUEEN/DAVID BOWIE—Under Pressure B23
- RINGO STARR—Wrack My Brain B27
- GREG LAKE—Let Me Love You Once A
- BEACH BOYS—Come Go With Me X

WTIC-FM—Hartford (Rick Donahue—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 16-9
- ★ EARTH, WIND & FIRE—Let's Groove 9-1
- ★ JOURNEY—Don't Stop Believin' 29-23
- ★ FOREIGNER—Waiting For A Girl Like You 18-12
- ★ ROD STEWART—Young Turks 26-20
- PRINCE—Controversy 28
- QUARTERFLASH—Harden My Heart 27
- STEVIE NICKS—Leather And Lace A30
- GEORGE BENSON—Turn Your Love Around A29

WBLI-FM—Long Island (Bill Terry—MD)

- ★ MIKE POST—Theme From Hill Street Blues 11-9
- ★ FOREIGNER—Waiting For A Girl Like You 12-7
- ★ COMMODORES—Oh No 17-14
- ★ BARRY MANILOW—The Old Songs 26-22
- ★ DI

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.

Nov. 9, **Stevie Nicks**, Mary Turner Off The Record, Westwood One, one hour.

Nov. 13-15, **Billy Joel**, Special NBC Source, two hours.

Nov. 14, **Four Tops**, Special Edition, Westwood One, one hour.

Nov. 14, **Jeanne Pruett**, Country Sessions, NBC, one hour.

Nov. 14-15, **Marty Balin**, Robert W. Morgan Special of the Week, Watermark, one hour.

Nov. 14-15, **Larry Graham**, Weekend Special Edition, Westwood One, one hour.

Nov. 14-15, **Queen**, part one, Mary Turner Off The Record, Westwood One, one hour.

Nov. 14-15, **Johnny Duncan**, Live From Gilley's, Westwood One, one hour.

Nov. 15, **Little River Band**, Mink De Ville, King Biscuit Flower Hour, ABC FM, one hour.

Nov. 16, **REO Speedwagon**, Mary Turner Off The Record, Westwood One, one hour.

Nov. 20-22, **Donnie Iris**, Concert, NBC Source, one hour.

Nov. 21, **Loretta Lynn**, Silver Eagle, ABC Entertainment, 90 minutes.

Nov. 21, **Jacky Ward**, Country Sessions, NBC, one hour.

Nov. 21-22, **Sheena Easton**, Robert W. Morgan Special of the Week, Watermark, one hour.

Nov. 21-22, **Stevie Nicks**, Star-Sound, RKO One, two hours.

Nov. 21-22, **Millie Jackson**, Weekend Special Edition, Westwood One, one hour.

Nov. 21-22, **Queen**, part two, Mary Turner Off The Record, Westwood One, one hour.

Nov. 21-22, **Heart**, In Concert, Westwood One, one hour.

Nov. 21-22, **Alabama**, Live From Gilley's, Westwood One, one hour.

Nov. 22, **Pat Benatar**, part one, King Biscuit Flower Hour, ABC FM, one hour.

Nov. 22, **Neil Diamond**, ABC Contemporary, three hours.

Nov. 27-29, **Allman Bros.**, Special, NBC Source, two hours.

Nov. 28, **Earl Scruggs Revue**, Country Sessions, NBC, one hour.

Nov. 28, **Peaches & Herb**, Concert of the Month, Westwood One, one hour.

Nov. 28-29, **Commodores**, Robert W. Morgan Special of the Week, Watermark, one hour.

Nov. 28-29, **George Thorogood**, Mary Turner Off The Record, Westwood One, one hour.

Nov. 28-29, **Kool and the Gang**, Weekend Special Edition, Westwood One, one hour.

Nov. 28-29, **Four Tops**, Budweiser Concert of the Month, Westwood One, one hour.

Nov. 28-29, **Greg Kihn Band**, In Concert, Westwood One, one hour.

Nov. 28-29, **Ed Bruce**, Live From Gilley's, Westwood One, one hour.

Nov. 29, **Pat Benatar**, part two, King Biscuit Flower Hour, ABC FM, one hour.

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

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

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

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



HISTORY LESSON—Recording artist Marty Balin, left, discusses Rolling Stone Productions' new "Continuous History Of Rock'n'Roll" with director John McGhan and special projects manager Rita Keeton.

National Programming

Stone's Rock History

NEW YORK—With the weekly "Continuous History Of Rock'n'Roll" up and running on 150 stations, Rolling Stone Productions program director John McGhan is working on 48-hour rock history specials for July 4 and Labor Day and a guest DJ series to debut in April.

The guest DJ series will be kicked off by Billy Squier who will set the format of the show by acting as DJ and playing his favorite records.

The 48-hour specials will be constructed from the "Continuous History" series, which debuted Oct. 5. The 150 stations carrying the show include WNEW-FM New York, WBCN-FM Boston, KMET-FM Los Angeles, WYSP-FM Philadelphia, WIYY-FM Baltimore, WSHE-FM Miami, KGON-FM Portland, Ore., KTXQ-FM Dallas; KLOL-FM Houston and WRNO-FM New Orleans.

The programming, distributed on disks, consists of an hour each weekend with five 90-second vignettes to be run through the week which also serve as promos for the upcoming weekend hour.

The history got underway with a two-part treatment of the British invasion, which covers the first two weeks. With a brief mention of Buddy Holly, the history gets down to business with the Beatles in 1964 and continues with an AOR orientation through the music of San Francisco, Led Zeppelin, Art Rock (Genesis; Moody Blues; Yes; Emerson, Lake & Palmer; and Pink Floyd) and then jumps back to earlier days: "Where Rock Began."

In upcoming weeks, the series will revisit the Beatles, cover garage bands, L.A. Rock, heavy metal and a two part segment on the Rolling Stones.

* * *

TM Programming is offering a new jingle package for its TM Country format. Called "'80's Country-2," the package includes ten basic cuts mixing to 30 to reinforce station image and enhance call letter identification. Jim Van Sickle has been promoted to general sales manager of TM Programming. He's been a management consultant for the midwest for the past year and he came to TM from KFJZ-AM-FM Dallas where he spent four years as sales manager. At TM Productions, WLAK-FM Chicago has been

signed for that unit's total image campaign "My Soft Spot." The campaign, coordinating image music, graphics and tv spots, incorporates a dog named Rascal to get across the message of relaxing companionship of beautiful music.

Weekly Rock Show Slated

NEW YORK—United Stations will debut a weekly four-hour syndicated "Rock Roll And Remember" show the last weekend in January.

The show, the second to be offered by the recently formed company whose principals include Dick Clark, will feature songs from the birth of rock through today's current music, with emphasis on the '60s and '70s. In addition, each week will feature a special guest artist, as well as the stories behind the songs as told by the hitmakers themselves.

"Rock Roll And Remember," which gets its title from a book Clark authored, joins "The Weekly Country Music Countdown" as the second syndicated show to be offered by United. At least a third show is being developed, but plans for this have not been disclosed. These shows are produced for United by Dick Clark Productions.

These projects constitute the second prong of dual efforts by United, which began by offering full-format satellite delivered country programming. The syndicated programming is distributed on disks and Clark sees this old technology as bread and butter for his company while the satellite business is developed. Of the satellites he says, "I don't like to be a pioneer, but this is a good time to be one."

He sees satellite service as one which must be sold to station management, which in many cases does not really fully understand the new technology.

Salesmanship is important to Clark and he considers himself a good salesman, noting he's been selling since he had his first job at WRUN-AM-FM Utica, N.Y., where his father was station manager. He only worked at three other stations—WOLF-AM Syracuse, WKTV-TV Utica and WFIL-AM-FM-TV—before becoming self-employed in 1956.

Washington Roundup

FCC Licenses 3 FMers

WASHINGTON, D.C.—New FM stations have been licensed for Las Vegas, Nev., Avon Park, Fla., Marina, Calif. and De Pere, Wis. in a series of FCC actions, resolving the issue of competitive applications in all four cities. The Commission also renewed KBUC-AM-FM of San Antonio despite objections by citizens.

The Las Vegas award goes to Jomay Broadcasting for a station at 96.3 MHz, disqualifying Pan American Broadcasting for failure to submit timely evidence in the competitive hearing. Two other applicants, Hispanic Broadcasting and Galaxy Broadcasting Corp., reached settlement agreements with Jomay and requested voluntary dismissal of their applications.

Although Charles A. Esposito was granted an Initial Decision for the Avon Park license last August, he filed a joint motion with Highlands Ridge, Inc. that would give High-

lands the license and reimburse him \$15,000. After reviewing the details of the negotiations, the FCC awarded the license to Highlands.

A four-way contest for the Marina license ended with the awarding of the 92.7 MHz channel to Clintell Cornelius Porter, who promised to be full time general manager. Porter, who is black, was once manager of KZEN-FM Seaside, Calif. Christian Broadcasting Fellowship of Marina was a serious contender, while Cypress Communications Inc., and Seven Cities Media would have based the channel in Monterey, which already has three fulltime commercial stations.

The Wisconsin action gave Fox River Broadcasting, Inc. the 95.9 MHz channel after FCC administrative law judge Walter C. Miller said that American Communications, the competing applicant, had deliberately misrepresented facts about its public survey and lacked candor.

NOVEMBER 14, 1981, BILLBOARD

D.B. COOPER NOW THAT WE NEED YOU WHERE ARE YOU?

The Marshall Tucker Band and Rita Coolidge want to know.

Billboard® Singles Radio Action™

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/3/81)

● Continued from page 32

WNBC—New York City
(Roz Frank—MD)

No List

WPJB-FM—Providence
(Mike Waite—MD)

★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 14-8
★ **DARYL HALL/JOHN OATES**—Private Eyes 4-1

★ **THE POLICE**—Every Little Thing She Does Is Magic 13-7
★ **BILLY SQUIER**—In The Dark 5-4
★ **OLIVIA NEWTON-JOHN**—Physical 12-6
● **FOREIGNER**—Waiting For A Girl Like You 32
● **GREG LAKE**—Let Me Love You Once 33
● **STREEK**—One More Night A
● **GEORGE BENSON**—Turn Your Love Around A35
● **BARBRA STREISAND**—Coming In And Out Of Your Life A34

WPRO-FM—Providence
(Gary Berkowitz—MD)

★ **OLIVIA NEWTON-JOHN**—Physical 17-9
★ **KENNY ROGERS**—Share Your Love With Me 19-13
★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 6-3
★ **DARYL HALL/JOHN OATES**—Private Eyes 4-1
★ **FOREIGNER**—Waiting For A Girl Like You 10-6
● **CHRIS CHRISTIAN**—I Want You, I Need You B20
● **JUICE NEWTON**—The Sweetest Thing B22
● **GEORGE BENSON**—Turn Your Love Around B21
● **NEIL DIAMOND**—Yesterday's Songs B19

WHFM—Rochester
(Kelly McCann—MD)

★ **COMMODORES**—Oh No 20-13
★ **FOREIGNER**—Waiting For A Girl Like You 14-8
★ **STEVIE NICKS**—Leather And Lace 24-20
★ **OLIVIA NEWTON-JOHN**—Physical 12-9
★ **DIANA ROSS**—Why Do Fools Fall In Love 22-18
● **PAUL DAVIS**—Cool Night

● **BARBRA STREISAND**—Coming In And Out Of Your Life
● **DON McLEAN**—Castles In The Air A
● **JOURNEY**—Don't Stop Believin' B21
● **THE POLICE**—Every Little Thing She Does Is Magic B23
● **STREEK**—One More Night B30
● **NEIL DIAMOND**—Yesterday's Songs B28
● **PABLO CRUISE**—Slip Away X

WHYN-AM—Springfield
(Andy Carey—MD)

No List

WFTQ—Worcester
(Garry Nolan—MD)

● **DON McLEAN**—Castles In The Air
● **NEIL DIAMOND**—Yesterday's Songs

WACZ-AM—Bangor
(Michael O'Hara—MD)

★ **STEVIE NICKS**—Leather And Lace 25-18
★ **ROD STEWART**—Young Turks 30-23
★ **THE POLICE**—Every Little Thing She Does Is Magic 17-10
★ **BARRY MANILOW**—The Old Songs 24-19
★ **DIANA ROSS**—Why Do Fools Fall In Love 29-26
● **RINGO STARR**—Wrack My Brain
● **NEIL DIAMOND**—Yesterday's Songs A
● **LOVERBOY**—Working For The Weekend A
● **EMMYLOU HARRIS**—If I Needed You A

WIGY—Bath
(Willie Mitchella—MD)

★ **AIR SUPPLY**—Here I Am 18-11
★ **FOREIGNER**—Waiting For A Girl Like You 12-6
★ **STEVIE NICKS**—Leather And Lace 23-16
★ **GENESIS**—No Reply At All 19-12
★ **DIESEL**—Sausalito Summer Night 1-1
● **BEE GEES**—Living Eyes K
● **RINGO STARR**—Wrack My Brain
● **DEVO**—Beautiful World A
● **THE J. GEILS BAND**—Centerfold B30
● **STEVE MILLER BAND**—Heart Like A Wheel X
● **CHRIS CHRISTIAN**—I Want You, I Need You X
● **TRIUMPH**—Magic Power X
● **CHILLIWACK**—My Girl X
● **THE GO GO'S**—Our Lips Are Sealed X
● **THE ALAN PARSONS PROJECT**—Snake Eyes X
● **THE MOODY BLUES**—Talking Out Of Turn X

● **DEBBIE HARRY**—The Jam Was Moving X
● **CRYSTAL GAYLE**—The Woman In Me X
● **LINDSEY BUCKINGHAM**—Trouble B29
● **AFTERNOON DELIGHTS**—Dancing For Pennies

WTSN—Dover
(Jim Sebastian—MD)

★ **THE POLICE**—Every Little Thing She Does Is Magic 17-10
★ **ROD STEWART**—Young Turks 14-9
★ **STEVIE NICKS**—Leather And Lace 28-18
★ **BARRY MANILOW**—The Old Songs 11-7
★ **AL JARREAU**—We're In This Love Together 4-4
● **BARBRA STREISAND**—Coming In And Out Of Your Life
● **NEIL DIAMOND**—Yesterday's Songs
● **THE J. GEILS BAND**—Centerfold A
● **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B31
● **BARRY WIND & FIRE**—Let's Groove B34
● **DONNIE IRIS**—Sweet Merilee B33
● **QUEEN/DAVID BOWIE**—Under Pressure B32
● **THE KNACK**—Pay The Devil X
● **KOOL & THE GANG**—Take My Heart X
● **BEE GEES**—Living Eyes X

WFEA-AM—Manchester
(Keith LeMire—MD)

★ **AIR SUPPLY**—Here I Am 11-4
★ **DARYL HALL/JOHN OATES**—Private Eyes 1-1
★ **OLIVIA NEWTON-JOHN**—Physical 16-9
★ **BARRY MANILOW**—The Old Songs 13-6
★ **FOREIGNER**—Waiting For A Girl Like You 20-12
● **JOURNEY**—Don't Stop Believin'
● **STEVIE NICKS**—Leather And Lace
● **E.L.O.**—Twilight A
● **PAUL DAVIS**—Cool Night A
● **BEE GEES**—Living Eyes A
● **RINGO STARR**—Wrack My Brain A
● **THE J. GEILS BAND**—Centerfold A
● **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
● **CRICK SPRINGFIELD**—I've Done Everything For You X
● **ANNE MURRAY**—It's All I Can Do X
● **THE KNACK**—Pay The Devil X
● **ROLLING STONES**—Start Me Up X
● **KOOL & THE GANG**—Take My Heart X

WHEB-FM—Portsmouth
(Rick Dean—MD)

★ **AIR SUPPLY**—Here I Am 9-3
★ **COMMODORES**—Oh No 16-9
★ **OLIVIA NEWTON-JOHN**—Physical 18-14
★ **BARRY MANILOW**—The Old Songs 19-15
★ **FOREIGNER**—Waiting For A Girl Like You 20-10
● **STEVE MILLER BAND**—Heart Like A Wheel
● **BARBRA STREISAND**—Coming In And Out Of Your Life
● **STEVIE NICKS**—Leather And Lace A
● **PAUL DAVIS**—Cool Night A
● **GENESIS**—No Reply At All
● **KOOL & THE GANG**—Take My Heart X
● **JUICE NEWTON**—The Sweetest Thing B30
● **NEIL DIAMOND**—Yesterday's Songs B28

WBBF-AM—Rochester
(Dave Mason—MD)

★ **COMMODORES**—Oh No 10-4
★ **OLIVIA NEWTON-JOHN**—Physical 13-7
★ **ATLANTA RHYTHM SECTION**—Alien 21-15
★ **BARRY MANILOW**—The Old Songs 11-9
★ **FOREIGNER**—Waiting For A Girl Like You 16-11
● **DON McLEAN**—Castles In The Air
● **NEIL DIAMOND**—Yesterday's Songs
● **STEVIE NICKS**—Leather And Lace B22
● **LINDSEY BUCKINGHAM**—Trouble X

WPST-FM—Trenton
(Tom Taylor—MD)

★ **JOURNEY**—Don't Stop Believin' 25-18
★ **FOREIGNER**—Waiting For A Girl Like You 12-6
★ **QUARTERFLASH**—Harden My Heart 28-23
★ **OLIVIA NEWTON-JOHN**—Physical 25-22
● **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
● **LOVERBOY**—Working For The Weekend
● **GREG LAKE**—Let Me Love You Once A
● **DEVO**—Beautiful World B35
● **THE J. GEILS BAND**—Centerfold B33
● **SURVIVOR**—Poor Man's Son B38
● **THE MOODY BLUES**—Talking Out Of Turn B36
● **QUEEN/DAVID BOWIE**—Under Pressure B34
● **RINGO STARR**—Wrack My Brain B37

WRCK-FM—Washington Mills
(Jim Reitz—MD)

★ **AIR SUPPLY**—Here I Am 11-6
★ **THE GO GO'S**—Our Lips Are Sealed 21-15
★ **JOURNEY**—Don't Stop Believin' 23-17
★ **THE POLICE**—Every Little Thing She Does Is Magic 13-10
★ **CHILLIWACK**—My Girl 26-20
● **THE J. GEILS BAND**—Centerfold
● **OLIVIA NEWTON-JOHN**—Physical K-12
● **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
● **THE KINKS**—Destroyer B29
● **STEVIE NICKS**—Leather And Lace B30
● **LINDSEY BUCKINGHAM**—Trouble B25
● **STEVE MILLER BAND**—Heart Like A Wheel X
● **TRIUMPH**—Magic Power X
● **THE KNACK**—Pay The Devil X
● **THE MOODY BLUES**—Talking Out Of Turn X
● **QUEEN/DAVID BOWIE**—Under Pressure

Mid-Atlantic Region

★ PRIME MOVERS

OLIVIA NEWTON-JOHN—Physical (MCA)
CHILLIWACK—My Girl (Millennium)
THE POLICE—Every Little Thing She Does Is Magic (A&M)

● TOP ADD ONS

QUEEN & DAVID BOWIE—Under Pressure (Elektra)
LINDSEY BUCKINGHAM—Trouble (Elektra)
KOOL & THE GANG—Take My Heart (De-lite)

BREAKOUTS

DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)
BARBRA STREISAND—Coming In And Out Of Your Life (Columbia)
THE ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)

WPGC-FM—Washington
(Jim Elliott—MD)

★ **THE POLICE**—Every Little Thing She Does Is Magic 8-4
★ **OLIVIA NEWTON-JOHN**—Physical 4-1
★ **EARTH, WIND & FIRE**—Let's Groove 22-14
★ **ROD STEWART**—Young Turks 24-19
★ **JOURNEY**—Open Arms 10-6
● **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics K25
● **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) K27
● **DON McLEAN**—Castles In The Air A
● **JUICE NEWTON**—The Sweetest Thing A
● **BARBRA STREISAND**—Coming In And Out Of

Your Life A28

● **ROLLING STONES**—Waiting For A Friend A
● **STEVE MILLER BAND**—Heart Like A Wheel B29
● **LUTHER VANDROSS**—Never Too Much X1
● **GENESIS**—No Reply At All X
● **COMMODORES**—Oh No X
● **THE GO GO'S**—Our Lips Are Sealed B30
● **KOOL & THE GANG**—Take My Heart X
● **RED RYDER**—Lunatic Fringe LX

WCAO-AM—Baltimore
(Scott Richards—MD)

★ **QUARTERFLASH**—Harden My Heart 26-19
★ **ROD STEWART**—Young Turks 20-13
★ **OLIVIA NEWTON-JOHN**—Physical 7-3
★ **BARRY MANILOW**—The Old Songs 15-10
★ **LINDSEY BUCKINGHAM**—Trouble 30-25
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)

● **BARBRA STREISAND**—Coming In And Out Of Your Life

● **GEORGE BENSON**—Turn Your Love Around A
● **PAUL DAVIS**—Cool Night A
● **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics
● **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
● **STEVIE NICKS**—Leather And Lace B28
● **THE MOODY BLUES**—Talking Out Of Turn X
● **E.L.O.**—Twilight B26
● **NEIL DIAMOND**—Yesterday's Songs X
● **RINGO STARR**—Wrack My Brain X

WIFI-FM—Philadelphia
(Liz Kiley—MD)

★ **OLIVIA NEWTON-JOHN**—Physical 9-4
★ **DIANA ROSS**—Why Do Fools Fall In Love 25-16
★ **FOREIGNER**—Waiting For A Girl Like You 12-6

(Continued on page 35)

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A sing-along, shout-about superstar celebra

Teddy Pendergrass, Lou Rawls, Deniece Williams, Janis Ian, Crystal Gayle, Dr.



"In Harmony 2," the follow-up to the Grammy-winning "In Harmony," is a very special collection of songs for children of all ages performed by some of the most celebrated stars in pop music.

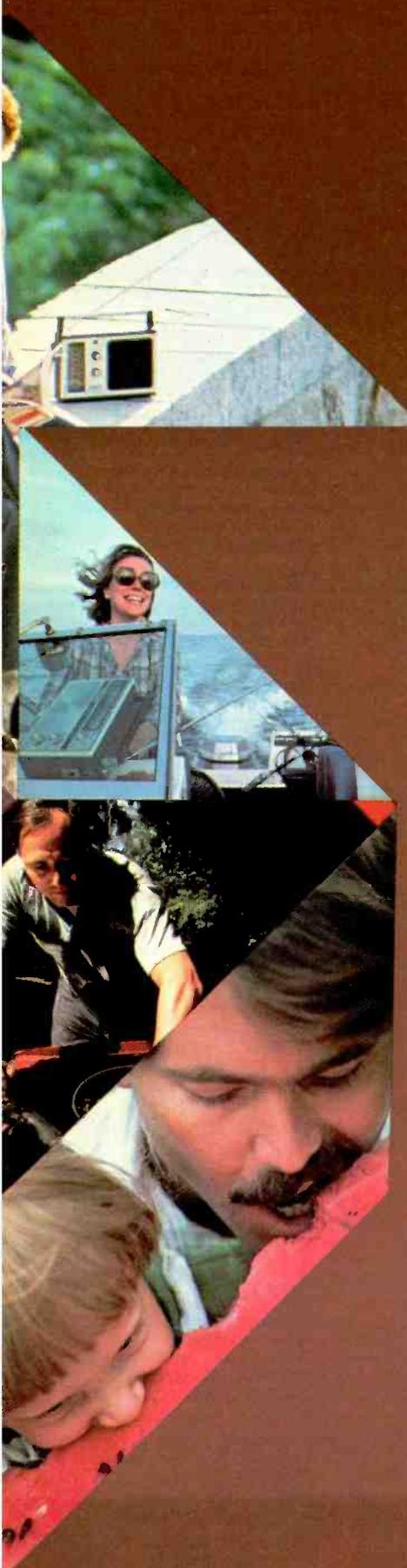
It is not a repackaging. All of the songs were recorded especially for this album. The only exception being Bruce Springsteen's "Santa Claus Is Comin' To Town" which has never before been available on disc.

Marketing plans for this release are extensive and multi-faceted.

"In Harmony 2." A superstar gift idea.



RADIO NETWORK



What's happened to the teen generation that sparked radio's growth in the 60's and 70's? They've grown up to become the new generation of adult radio listeners. And all across America, alert radio stations have zeroed in on this new adult audience. The 25-44 year-olds—today's most sought-after demographic group. If that's your station, here's great news...

Now there's a network radio service especially designed to help stations like yours build this important 25-44 age group. And, as you might expect, it's from the leader in demographic network radio, the ABC Radio Networks. ABC DIRECTION RADIO NETWORK inaugurates the next generation of network radio service... providing a program service conceived and produced for the special needs and interests of the new adult generation. Here's how ABC DIRECTION RADIO NETWORK can help your station reach today's new adult audience—and build it:

A UNIQUE NEWS PERSPECTIVE

Our news gets right to the core of the new adult's concerns. Not just what happened, but... "How will it affect me?" We tell today's adult how to use the news to help plan the future, to make informed life decisions, big and small.

SPORTS INSIGHTS

No one covers sports like ABC. No one gets inside a story or an event more thoroughly, with more depth and understanding. The excitement, the color, the story behind the story—that's what ABC is all about. We know exactly what the sports-minded 25-44 audience wants and we deliver. The best on-the-spot saturation coverage. The best profiles. The best commentaries. ABC. The best in sports!

FEATURES

Can short radio features be entertaining and informative at the same time? Ours are. These fast-paced features focus on the things this audience cares about. Whether it's a movie review, career advice, or how they can cope with today's problems, every ABC DIRECTION RADIO NETWORK feature will involve your listeners, to help them get the most out of life.

MUSIC FEATURES AND SPECIALS

The 25-44 year-old has a broad musical outlook, but at the same time, a more discriminating ear. They listen for quality... and that's what our music features and specials will bring to your station, and your audience, with the biggest stars from a wide range of musical expressions. With our special kind of showmanship and electrifying stardom, ABC DIRECTION RADIO music features and specials will help you build share with the 25-44 audience.

News, sports, features, music... all targeted exclusively to today's new adult generation. ABC DIRECTION RADIO NETWORK. It's the next generation in network radio service. If you're going after a bigger share of this dynamic demographic, you'll like where we're going.

Call Chuck King, Vice President, Direction Network... (212) 887-7397.



**ABC DIRECTION
RADIO NETWORK**

RADIO abc

THE NEW GENERATION OF ADULT LISTENERS.

Billboard® Singles Radio Action™

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/3/81)

● Continued from page 35

- THE GO GO'S—Our Lips Are Sealed A
- KOOL & THE GANG—Take My Heart A
- GEORGE BENSON—Turn Your Love Around A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- THE J. GEILS BAND—Centerfold B29
- STEVE MILLER BAND—Heart Like A Wheel B30
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B28
- PAUL DAVIS—Cool Night B27
- QUEEN/DAVID BOWIE—Under Pressure X

WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ ★ THE POLICE—Every Little Thing She Does Is Magic 9-5
- ★ ★ STEVIE NICKS—Leather And Lace 15-7
- ★ LINDSEY BUCKINGHAM—Trouble 23-19
- ★ DIANA ROSS—Why Do Fools Fall In Love 19-15
- ★ ROD STEWART—Young Turks 21-16
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) LK
- EDDIE RABBITT—Someone Could Lose A Heart Tonight LK
- GREG LAKE—Let Me Love You Once LA
- JOHNNY LEE—Bet Your Heart On Me X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- BERTIE HIGGINS—Key Largo X
- CHILLIWACK—My Girl B30
- GEORGE BENSON—Turn Your Love Around B28
- PAUL DAVIS—Cool Night B29

WQXI-AM—Atlanta (Jeff McCartney—MD)

- ★ ★ EARTH, WIND & FIRE—Let's Groove 14-8
- ★ ★ BOB SEGER—Tryin' To Live My Life Without You 9-4
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 19-10
- ★ STEVIE NICKS—Leather And Lace 20-15
- STEVE MILLER BAND—Heart Like A Wheel
- CHILLIWACK—My Girl X
- PAUL DAVIS—Cool Night X
- MIKE LOVE—Looking Back With Love X

WBBQ-AM—Augusta (Bruce Stevens—MD)

- ★ ★ CHILLIWACK—My Girl 29-25
- ★ ★ ROD STEWART—Young Turks 24-19
- ★ THE POLICE—Every Little Thing She Does Is Magic 15-11
- ★ EARTH, WIND & FIRE—Let's Groove 18-15
- ★ OLIVIA NEWTON-JOHN—Physical 19-16
- THE J. GEILS BAND—Centerfold
- QUEEN/DAVID BOWIE—Under Pressure
- DON McLEAN—Castles In The Air A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- PAUL DAVIS—Cool Night A
- JOHNNY LEE—Bet Your Heart On Me X
- STEVE MILLER BAND—Heart Like A Wheel X
- CHRIS CHRISTIAN—I Want You, I Need You X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- BERTIE HIGGINS—Key Largo X
- STEVIE NICKS—Leather And Lace B30
- TRIUMPH—Magic Power X
- LUTHER VANDROSS—Never Too Much X
- KOOL & THE GANG—Take My Heart X
- JUICE NEWTON—The Sweetest Thing X
- LINDSEY BUCKINGHAM—Trouble B29
- GEORGE BENSON—Turn Your Love Around X
- DIANA ROSS—Why Do Fools Fall In Love B26

WKXJ-FM—Birmingham (Mark Thompson—MD)

- ★ ★ GENESIS—No Reply At All 28-19
- ★ ★ COMMODORES—Oh No 13-5
- ★ JOURNEY—Don't Stop Believin' 21-15
- ★ THE POLICE—Every Little Thing She Does Is Magic 8-3
- ★ AIR SUPPLY—Here I Am 9-4
- THE J. GEILS BAND—Centerfold
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) K21
- THE KNACK—Pay The Devil A
- STEVE MILLER BAND—Heart Like A Wheel B29
- STEVIE NICKS—Leather And Lace B28
- TRIUMPH—Magic Power A
- KIM CARNES—Mistaken Identity X
- SURVIVOR—Poor Man's Son X
- KOOL & THE GANG—Take My Heart A30
- JOHN ENTWISTLE—Too Late The Hero X
- E.L.O.—Twilight A
- DIANA ROSS—Why Do Fools Fall In Love B27
- PAUL DAVIS—Cool Night X
- QUEEN/DAVID BOWIE—Under Pressure X
- LOVERBOY—Working For The Weekend X
- TIM MILLER—Magic Eyes A

WAYS—Charlotte (Bob Kagan—MD)

- ★ ★ COMMODORES—Oh No 6-3
- ★ ★ OLIVIA NEWTON-JOHN—Physical 3-1
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 20-11
- ★ DIANA ROSS—Why Do Fools Fall In Love 8-6
- ★ NEIL DIAMOND—Yesterday's Songs 18-13
- BARBRA STREISAND—Coming In And Out Of Your Life K16

WBCY-FM—Charlotte (Bob Kagan—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 7-2
- ★ ★ FOREIGNER—Waiting For A Girl Like You 2-1
- ★ JOURNEY—Don't Stop Believin' 19-7
- ★ THE POLICE—Every Little Thing She Does Is Magic 9-6
- ★ DIESEL—Sausalito Summer Night 5-3
- THE J. GEILS BAND—Centerfold
- RINGO STARR—Wrack My Brain
- STEVE MILLER—Heart Like A Wheel B28
- TRIUMPH—Magic Power LX
- KIM CARNES—Mistaken Identity X
- DONNIE IRIS—Sweet Merilee X
- THE MOODY BLUES—Talking Out Of Turn LX
- LINDSEY BUCKINGHAM—Trouble B24
- GEORGE BENSON—Turn Your Love Around
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B29
- QUEEN/DAVID BOWIE—Under Pressure B26
- LOVERBOY—Working For The Weekend LX
- DONALD FAGEN—True Companion LX

WHBQ—Memphis (Charles Duvall—MD)

- ★ ★ DAN FOGELBERG—Hard To Say 10-8
- ★ ★ FOREIGNER—Waiting For A Girl Like You 8-3
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 3-4
- ★ COMMODORES—Oh No 11-10
- ★ BARRY MANILOW—The Old Songs 12-11
- BARBRA STREISAND—Coming In And Out Of Your Life
- PLACIDO DOMINGO—Perhaps Love
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- DIANA ROSS—Why Do Fools Fall In Love B14
- NEIL DIAMOND—Yesterday's Songs X
- PAUL DAVIS—Cool Night X

WMC-FM (FM-100)—Memphis (Tom Prestigicomo—MD)

- ★ ★ RICK SPRINGFIELD—I've Done Everything For You 21-16
- ★ ★ COMMODORES—Oh No 20-15
- ★ OLIVIA NEWTON-JOHN—Physical 24-19
- ★ LINDSEY BUCKINGHAM—Trouble 25-20
- ★ FOREIGNER—Waiting For A Girl Like You 9-5
- NEIL DIAMOND—Yesterday's Songs K25
- EARTH, WIND & FIRE—Let's Groove
- QUARTERFLASH—Harden My Heart NA
- STEVIE NICKS—Leather And Lace X
- KIM CARNES—Mistaken Identity X
- CHILLIWACK—My Girl X
- ROLLING STONES—Start Me Up X
- KOOL & THE GANG—Take My Heart B23
- ROO STEWART—Young Turks B21

WHYI-FM—Miami (Mark Shards—MO)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 7-1
- ★ ★ DARYL HALL/JOHN OATES—Private Eyes 9-7
- ★ THE POLICE—Every Little Thing She Does Is Magic 12-9
- ★ EARTH, WIND & FIRE—Let's Groove 33-23
- ★ MIKE POST—The Theme From Hill Street Blues 27-18
- LUTHER VANDROSS—Never Too Much K30
- GEORGE BENSON—Turn Your Love Around K31
- ROD STEWART—Young Turks A32
- RINGO STARR—Wrack My Brain A
- DIANA ROSS—Endless Love L
- JERMAINE JACKSON—I'm Just Too Shy X

WANS-FM—Anderson (Sam Church—MD)

- ★ ★ COMMODORES—Oh No 9-7
- ★ ★ FOREIGNER—Waiting For A Girl Like You 8-4
- ★ THE POLICE—Every Little Thing She Does Is Magic 15-12
- ★ AIR SUPPLY—Here I Am 14-10
- ★ OLIVIA NEWTON-JOHN—Physical 21-14
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- QUEEN/DAVID BOWIE—Under Pressure
- JERMAINE JACKSON—I'm Just Too Shy A
- JOHNNY LEE—Bet Your Heart On Me X
- QUARTERFLASH—Harden My Heart B29
- STEVE MILLER BAND—Heart Like A Wheel X
- STEVIE NICKS—Leather And Lace B30
- THE GO GO'S—Our Lips Are Sealed X
- KOOL & THE GANG—Take My Heart A
- LINDSEY BUCKINGHAM—Trouble B28
- GEORGE BENSON—Turn Your Love Around X
- E.L.O.—Twilight X
- NEIL DIAMOND—Yesterday's Songs A
- PAUL DAVIS—Cool Night X

WISE—Asheville (Ray Williams—MD)

- JOHNNY LEE—Bet Your Heart On Me K36
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- DON McLEAN—Castles In The Air D
- THE J. GEILS BAND—Centerfold X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- ARLAN DAY—I Surrender X
- BERTIE HIGGINS—Key Largo X
- SNEAKER—More Than Just The Two Of Us A
- PABLO CRUISE—Slip Away D
- JOHN ENTWISTLE—Too Late The Hero N
- NEIL DIAMOND—Yesterday's Songs X

- DELBERT McCLINTON—Sandy Beaches A
- QUEEN/DAVID BOWIE—Under Pressure X
- RINGO STARR—Wrack My Brain X
- BARBRA STREISAND—I Can't Go For That A
- TIM MILLER—Magical Eyes A
- EDDIE RABBITT—Someone Could Lose A Heart A
- PAUL DAVIS—Cool Night A
- SHIELA—Little Darlings D
- RED RYDER—Lunatic Fringe D

WERC-AM—Birmingham (Al Karrh—MD)

- ★ ★ STEVIE WOODS—Steal The Night 21-15
- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 17-12
- ★ ARLAN DAY—I Surrender 24-18
- ★ BERTIE HIGGINS—Key Largo 29-23
- OAK RIDGE BOYS—Fancy Free 22-17
- PAUL DAVIS—Cool Night
- BARBRA STREISAND—Coming In And Out Of Your Life
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- GEORGE BENSON—Turn Your Love Around A
- JUICE NEWTON—The Sweetest Thing B24
- NEIL DIAMOND—Yesterday's Songs B20

WGSN-AM—Birmingham (Walt Brian—MD)

- ★ ★ BARRY MANILOW—The Old Songs 20-11
- ★ ★ ROD STEWART—Young Turks 19-12
- ★ ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 29-22
- ★ ★ JUICE NEWTON—The Sweetest Thing 23-16
- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 24-15
- NEIL DIAMOND—Yesterday's Songs
- BARBRA STREISAND—Coming In And Out Of Your Life
- BEE GEES—Living Eyes A
- STEVE MILLER BAND—Heart Like A Wheel B32
- EARTH, WIND & FIRE—Let's Groove B30
- PAUL DAVIS—Cool Night B31
- RINGO STARR—Wrack My Brain B33
- BEACH BOYS—Come Go With Me X

WKCX-FM—Clearwater (Ron Parker—MD)

- ★ ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ ★ ROLLING STONES—Start Me Up 2-2
- ★ ★ DIANA ROSS/LIONEL RICHIE—Endless Love 4-4
- ★ ★ DARYL HALL/JOHN OATES—Private Eyes 6-3
- ★ ★ FOREIGNER—Waiting For A Girl Like You 12-7
- ★ JOURNEY—Don't Stop Believin' B22
- ★ QUARTERFLASH—Harden My Heart B28
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B17
- TIERRA—La La Means I Love You X
- STEVIE NICKS—Leather And Lace B33
- KOOL & THE GANG—Take My Heart B24
- JUICE NEWTON—The Sweetest Thing X
- QUEEN/DAVID BOWIE—Under Pressure X
- RINGO STARR—Wrack My Brain X

WFLB—Fayetteville (Larry Canon—MD)

- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 22-16
- ★ ★ OLIVIA NEWTON-JOHN—Physical 18-5
- ★ STEVIE NICKS—Leather And Lace 26-20
- ★ EARTH, WIND & FIRE—Let's Groove 20-15
- ★ FOREIGNER—Waiting For A Girl Like You 17-0
- EDDIE RABBITT—Someone Can Lose A Heart
- BERTIE HIGGINS—Key Largo
- THE J. GEILS BAND—Centerfold A
- DON McLEAN—Harden My Heart X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- JERMAINE JACKSON—I'm Too Shy X
- TIERRA—La La Means I Love You X
- KIM CARNES—Mistaken Identity X
- CHILLIWACK—My Girl B35
- GENESIS—No Reply At All B32
- THE MOODY BLUES—Talking Out Of Turn X
- GEORGE BENSON—Turn Your Love Around B33
- E.L.O.—Twilight X
- NEIL DIAMOND—Yesterday's Songs B34
- PAUL DAVIS—Cool Night X
- BEE GEES—Living Eyes X
- DELBERT McCLINTON—Sandy Beaches A
- RINGO STARR—Wrack My Brain A
- ISLEY BROTHERS—Inside You A

WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 18-11
- ★ ★ FOREIGNER—Waiting For A Girl Like You 12-6
- ★ DIANA ROSS—Why Do Fools Fall In Love 16-9
- ★ JOURNEY—Don't Stop Believin' 23-18
- ★ COMMODORES—Oh No 10-5
- JUICE NEWTON—The Sweetest Thing
- BARBRA STREISAND—Coming In And Out Of Your Life
- NEIL DIAMOND—Yesterday's Songs B30
- CHILLIWACK—My Girl X
- ROD STEWART—Young Turks X
- PAUL DAVIS—Cool Night X

- STEVE MILLER BAND—Heart Like A Wheel X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- STEVIE NICKS—Leather And Lace B29

WAAY—Huntsville (Jim Kendrick—MD)

- ★ ★ STEVIE NICKS—Leather And Lace 20-12
- ★ ★ BARRY MANILOW—The Old Songs 14-8
- ★ LINDSEY BUCKINGHAM—Trouble 23-16
- ★ FOREIGNER—Waiting For A Girl Like You 4-2
- ★ DIANA ROSS—Why Do Fools Fall In Love 17-10
- EDDIE RABBITT—Someone Could Lose Your Heart Tonight
- BARBRA STREISAND—Coming In And Out Of Your Life
- DON McLEAN—Castles In The Air A
- THE J. GEILS BAND—Centerfold A
- STEVE MILLER BAND—Heart Like A Wheel B30
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- MICHAEL LLOYD—I Go To Pieces X
- CHRIS CHRISTIAN—I Want You, I Need You X
- KIM CARNES—Mistaken Identity X
- SNEAKER—More Than Just The Two Of Us B29
- PABLO CRUISE—Slip Away X
- RONNIE LAWS—Stay Awake X
- STEVIE WOODS—Steal The Night X
- JOHN ENTWISTLE—Too Late The Hero X
- GEORGE BENSON—Turn Your Love Around B27
- NEIL DIAMOND—Yesterday's Songs X
- PAUL DAVIS—Cool Night B28
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A
- LULU—If I Were You X
- RINGO STARR—Wrack My Brain X

WIVY-FM (Y-103)—Jacksonville (Dave Scott—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 4-2
- ★ THE POLICE—Every Little Thing She Does Is Magic 9-5
- ★ COMMODORES—Oh No 10-6
- ★ OLIVIA NEWTON-JOHN—Physical 16-10
- QUARTERFLASH—Harden My Heart 29
- STEVE MILLER BAND—Heart Like A Wheel 30

WNOX-AM—Knoxville (Bill Evans—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 17-8
- ★ ★ OARYL HALL/JOHN OATES—Private Eyes 10-4
- ★ GENESIS—No Reply At All 29-23
- ★ COMMODORES—Oh No 15-9
- ★ ROD STEWART—Young Turks 22-18
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- PAUL DAVIS—Cool Night
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- NEIL DIAMOND—Yesterday's Songs A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- JOHNNY LEE—Bet Your Heart On Me B30
- THE POLICE—Every Little Thing She Does Is Magic B28
- E.L.O.—Twilight B29

KLQP-FM (KQ-94)—Little Rock (Michael York—MD)

- ★ ★ AIR SUPPLY—Here I Am 10-4
- ★ ★ FOREIGNER—Waiting For A Girl Like You 11-2
- ★ GENESIS—No Reply At All 19-14
- ★ OLIVIA NEWTON-JOHN—Physical 20-15
- ★ DIESEL—Sausalito Summer Night 16-12
- THE J. GEILS BAND—Centerfold
- QUEEN/DAVID BOWIE—Under Pressure
- JERMAINE JACKSON—I'm Just Too Shy A
- THE ALL SPORTS BAND—I'm Your Superman A
- QUARTERFLASH—Harden My Heart B33
- STEVE MILLER BAND—Heart Like A Wheel B27
- CHRIS CHRISTIAN—I Want You, I Need You B32
- TRIUMPH—Magic Power B35
- KIM CARNES—Mistaken Identity B34
- STREEK—One More Night X
- SURVIVOR—Poor Man's Son X
- THE ALAN PARSONS PROJECT—Snake Eyes X
- JOHN DENVER—The Cowboy And The Lady X
- JUICE NEWTON—The Sweetest Thing X
- E.L.O.—Twilight B30
- JOEY SCARBURY—When She Dances X
- BEE GEES—Living Eyes X
- JIM STEINMAN—Dance In My Pants X

WINZ-FM (I-95)—Miami (Johnny Dolan—MD)

- ★ ★ EARTH, WIND & FIRE—Let's Groove 19-12
- ★ ★ FOREIGNER—Waiting For A Girl Like You 13-9
- ★ THE POLICE—Every Little Thing She Does Is Magic 8-6
- ★ AIR SUPPLY—Here I Am 17-15
- ★ GENESIS—No Reply At All 23-20
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- LULU—If I Never Miss You X
- QUEEN/DAVID BOWIE—Under Pressure B25

WHYY-FM—Montgomery (Rich Thomas—MD)

- THE J. GEILS BAND—Centerfold A
- NEIL DIAMOND—Yesterday's Songs A
- PAUL DAVIS—Cool Night A
- QUEEN/DAVID BOWIE—Under Pressure A
- JOHNNY LEE—Bet Your Heart On Me X
- STEVIE NICKS—Leather And Lace B30
- EARTH, WIND & FIRE—Let's Groove X
- BARRY MANILOW—The Old Songs X

WMAK-AM—Nashville (Scotter Davis—MD)

- ★ ★ RONNIE LAWS—Stay Awake 21-16
- ★ ★ JUICE NEWTON—The Sweetest Thing 40-14
- ★ BOB SEGER—Tryin' To Live My Life Without You 5-4
- ★ FOREIGNER—Waiting For A Girl Like You 4-3
- ★ ROD STEWART—Young Turks 11-8
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- BARBRA STREISAND—Coming In And Out Of My Heart
- RITA COOLIDGE—Wishing & Hoping A
- DON McLEAN—Castles In The Air A
- JOHNNY LEE—Bet Your Heart On Me X
- SNEAKER—More Than Just The Two Of Us X
- CHILLIWACK—My Girl X
- GENESIS—No Reply At All X
- ROLLING STONES—Start Me Up X
- JOURNEY—Don't Stop Believin' A
- EARTH, WIND & FIRE—Let's Groove X
- THE MOODY BLUES—Talking Out Of Turn X
- NEIL DIAMOND—Yesterday's Songs B30
- LULU—If I Were You X
- PAUL DAVIS—Cool Night A

WWKX-FM—Nashville (John Anthony—MD)

- ★ ★ EARTH, WIND & FIRE—Let's Groove 26-21
- ★ ★ BARRY MANILOW—The Old Songs 19-10
- ★ THE POLICE—Every Little Thing She Does Is Magic 14-8
- ★ QUARTERFLASH—Harden My Heart 28-26
- ★ OLIVIA NEWTON-JOHN—Physical 15-9
- NEIL DIAMOND—Yesterday's Songs
- QUEEN/DAVID BOWIE—Under Pressure
- PAUL DAVIS—Cool Night A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A
- BARBRA STREISAND—Coming In And Out Of My Heart A
- THE J. GEILS BAND—Centerfold X
- STEVE MILLER BAND—Heart Like A Wheel B30
- CHRIS CHRISTIAN—I Want You, I Need You B30
- LUTHER VANDROSS—Never Too Much B28
- KOOL & THE GANG—Take My Heart X
- JOHN ENTWISTLE—Too Late The Hero X
- RINGO STARR—Wrack My Brain X

WBJW-FM—Orlando (Terry Long—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 10-4
- ★ ★ DARYL HALL/JOHN OATES—Private Eyes 3-1
- ★ JOURNEY—Don't Stop Believin' 26-20
- ★ THE POLICE—Every Little Thing She Does Is Magic 19-11
- ★ FOREIGNER—Waiting For A Girl Like You 14-6
- THE J. GEILS BAND—Centerfold K39
- BARBRA STREISAND—Coming In And Out Of Your Life K38
- DON McLEAN—Castles In The Air A
- JOHNNY LEE—Bet Your Heart On Me X
- JERMAINE JACKSON—I'm Just Too Shy X
- BERTIE HIGGINS—Key Largo X
- RUPERT HOLMES—Loved By The One You Love X
- TRIUMPH—Magic Power
- STREEK—One More Night X
- THE GO GO'S—Our Lips Are Sealed
- THE KNACK—Pay The Devil X
- SURVIVOR—Poor Man's Son X
- DONNIE IRIS—Sweet Merilee A
- KOOL & THE GANG—Take My Heart B37
- JOHN DENVER—The Cowboy A
- BEE GEES—Living Eyes B40
- ROCKY ROBIN—I Believe In Love A

WSGF-FM—Savannah (J.P. Hunter—MD)

- ★ ★ THE POLICE—Every Little Thing She Does Is Magic 12-6
- ★ ★ FOREIGNER—Waiting For A Girl Like You 9-4
- ★ ★ COMMODORES—Oh No 18-8
- ★ OLIVIA NEWTON-JOHN—Physical 16-7
- ★ MIKE POST—The Theme From Hill Street Blues 17-12
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- CHRIS CHRISTIAN—I Want You, I Need You A
- THE MOODY BLUES—Talking Out Of Turn A
- NICOLETTE LARSON—Fool Me Again A
- PRINCE—Controversy NX
- JOURNEY—Don't Stop Believin' NX
- QUARTERFLASH—Harden My Heart X
- STEVE MILLER BAND—Heart Like A Wheel X
- KIM CARNES—Mistaken Identity X
- CURTIS MAYFIELD—She Don't Let Nobody X
- PABLO CRUISE—Slip Away X
- RONNIE LAWS—Stay Awake X
- KOOL & THE GANG—Take My Heart X

- JUICE NEWTON—The Sweetest Thing X
- E.L.O.—Twilight X
- NEIL DIAMOND—Yesterday's Songs X
- POINTER SISTERS—What A Surprise X

WRBQ-FM (Q-105)—Tampa (Pat McKay—MD)

- ★ ★ THE POLICE—Every Little Thing She Does Is Magic 23-16
- ★ ★ AIR SUPPLY—Here I Am 16-13
- ★ JOURNEY—Don't Stop Believin' 21-17
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 29-24
- ★ FOREIGNER—Waiting For A Girl Like You 10-8
- EARTH, WIND & FIRE—Let's Groove 23
- BARBRA STREISAND—Coming In And Out Of Your Life 31
- STEVE MILLER BAND—Heart Like A Wheel A32

WSEZ—Winston-Salem (Bob Mahoney—MD)

- ★ ★ COMMODORES—Oh No 13-6
- ★ ★ OLIVIA NEWTON-JOHN—Physical 14-2
- ★ ★ AIR SUPPLY—Here I Am 15-7
- ★ MIKE POST—The Theme From Hill Street Blues 16-10
- ★ ROD STEWART—Young Turks 19-11
- DELBERT McCLINTON—Sandy Beaches
- BEACH BOYS—Come Go With Me
- JOURNEY—Don't Stop Believin' A
- STEVE MILLER BAND—Heart Like A Wheel A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World 8-30
- JERMAINE JACKSON—I'm Just Too Shy B31
- STEVIE NICKS—Leather And Lace X
- EARTH, WIND & FIRE—Let's Groove X
- ALABAMA—Love In The First Degree X
- CHILLIWACK—My Girl A
- NEIL DIAMOND—Yesterday's Songs A
- PAUL DAVIS—Cool Night A

WCSA-AM—Charleston (Sandy—MD)

- ★ ★ STEVIE NICKS—Leather And Lace 27-20
- THE J. GEILS BAND—Centerfold A
- PRINCE—Controversy A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- GREG LAKE—Let Me Love You Once A
- BARBRA STREISAND—Coming In And Out Of Your Life A
- BEACH BOYS—Come Go With Me A
- BERTIE HIGGINS—Key Largo X
- GENESIS—No Reply At All X
- BEE GEES—Living Eyes X
- QUEEN/DAVID BOWIE—Under Pressure X
- EXILE—What Kind Of Love Is This X

WSKZ-FM—Chattanooga (David Carroll—MD)

- ★ ★ JOURNEY—Don't Stop Believin'
- ★ ★ THE POLICE—Every Little Thing She Does Is Magic 10-6
- ★ QUARTERFLASH—Harden My Heart 25-16
- ★ DIESEL—Sausalito Night 16-13
- ★ ROD STEWART—Young Turks 20-14
- THE J. GEILS BAND—Centerfold
- E.L.O.—Twilight
- THE MOODY BLUES—Talking Out Of Turn A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A
- STEVE MILLER BAND—Heart Like A Wheel X

Vox Jox

NEW YORK—Mel Karmazin, general manager of WNEW-FM New York, has resigned to become president of the newly structured Infinity Broadcasting, a group of six stations that include WKTU-AM New York, WYSP-FM Philadelphia and WBCN-FM Boston.

Karmazin leaves the Metromedia station after 11 years with that chain. He has served as general manager of both WNEW-AM and FM, spending the last six years running the FM outlet.

The new company he will head has been put together by Gerry Carrus and Mike Weiner, who paid \$40 million to join three SJR Communications stations—WKTU/WJIT-AM New York, WYSP—with their holdings of WBCN, WIVY-FM Jacksonville and KOME-FM San Jose.

With six years of running the AOR-formatted WNEW-FM under his belt, Karmazin will no doubt pay particular attention to the similarly formatted stations in the new chain: WBCN, WYSP and KOME. WBCN, particularly, can use some help. It has suffered from the dynamic growth of competitor WCOZ-FM Boston.

Formats of other stations in the chain include urban contemporary at WKTU, Spanish at WJIT and adult contemporary at WIVY.

★ ★ ★
Jonathan King has left his year-long stint as a talk host on WMCA-AM New York to pursue various projects including the creation of a monthly five-minute look at the U.S. top 20 hits, which will be inserted into the BBC tv show, "Top Of The Pop."

The first show debuts Thursday (12) and includes footage shot at the Meadowlands in New Jersey during a Rolling Stones concert last Thursday (5). King, a former recording artist, is using Billboard's Hot 100 chart for the show.

★ ★ ★
WYNY-FM New York general manager **Al Law** has been promoted to vice president of programming for NBC stations. Law, a former DJ and programmer who went by the on-air name of "Plain" **Al Brady**, will be responsible for program development and strategy for the eight NBC stations: WNBC-AM/WYNY New York, WMAQ-AM/WKQX-FM Chicago, WRC-AM/WKYS-FM Washington, KNBR-AM/KYUU-FM San Francisco. FM programming vice president **Mike Phillips** is leaving to become a consultant.

Law as general manager has had solid success with the adult contemporary/oldies format on WYNY and as program director boosted the ratings at WHDH-AM Boston be-

fore joining NBC. The elevation of Law and the job switch by **Mel Karmazin** (see above) leaves two key general manager's jobs open in the New York market.

This promotion of Law is another development in the general shakeup of NBC Radio (Billboard, Oct. 31). Also on the move is WRC-AM general manager **Frank Scott**, who's been shifted to vice president for Washington affairs. He's succeeded by **Jerry Nachman**, former executive producer of WCBS-TV New York's "Six O'Clock News."

★ ★ ★
Vern Ore is the new general manager of Capital Cities' KZLA-AM-FM Los Angeles. Ore is the former general manager of the chain's KSCS-FM Ft. Worth. He replaces **Norm Schrott**, who recently joined the company's WBIE-FM Atlanta. **Gary Allyn** is appointed operations manager at KEZL-FM San Diego. The industry broadcast veteran was heading his own consultancy firm. **Joe Marshall** moves up to vice president and general station manager for KFRC-AM San Francisco. **Barry Sarazin** adds CFPL-AM-FM London, Ont. to his newly-formed radio consultancy company, which specializes in adult/contemporary music. **Bill Underwood** and **Bill Cranney** are the new general managers at KJIN-AM/KCIL-FM Houma, La., and WOKO-AM Albany. **Dave Klemm**, a former Blair Radio executive, has formed Klemm Media, a media strategy group based in Washington Depot, Conn.

★ ★ ★
Joe Ernest has been promoted to vice president and chief operating officer of Waterman Broadcasting Inc. The firm's radio properties include KTSA-AM/KTFM-FM San Antonio where Ernest has and will temporarily continue to serve as general manager.

★ ★ ★
Mike Kosser, **Beverly Beard** and **Tom C. Armstrong** have been appointed to the Nashville writing staff

Balon Assoc. Expands Into Promotion

AUSTIN—Robert E. Balon & Assoc., the communications research and consulting firm, is expanding into advertising and promotional consulting.

The new service is available on a one-to-a-market basis. Rob Balon, president of the company and regular contributor to the radio section in Billboard, says the new service is being offered because "many of the company's research clients complain that their ad agencies do not really understand how to sell radio to the public."

Balon adds that the service is positioned to give both stations and ad agencies guidance to position themselves in their respective markets.

Balon says many stations produce and air commercials which suggest an image that is inconsistent with the station's programming image. Balon recommends pretesting all commercials.

Balon's company, which recently completed a national study of the radio listening audience for McGavren Guild, has undergone several changes of late. The firm has moved from California to here and has changed its name from Multiple Systems Analysis. The company consults 40 stations.

of "Drake-Chenault's History of Country Music." **Mark James**, music and news director at WFYC-AM-FM Alma, Mich. joined the air staff at WOHM-AM Port Huron, Mich. **John Oehrlein** has been promoted to general manager of KKOS-FM Carlsbad, Calif.

★ ★ ★
Tom Shovan and **Randy West** have been named radio marketing directors at the Creative Factor in Los Angeles. **Drake-Chenault Enterprises** has been awarded a government contract from the Armed Forces Radio And Television Service to provide music programs for military bases and ships worldwide. **Dr. "Popp," Perry Pierce**, joins WVHI-FM Evansville, Ind. in the midnight-4 a.m. slot.

★ ★ ★
The automation system has been put to pasture at WTYX-FM Jackson, Miss. and the new live lineup includes music director **Wayne Scott**

from 6 to 10 a.m., operations manager **Jim Chick**, 10 a.m. to 2 p.m., **David Elliott** handles afternoon drive and Kevin from 6 p.m. until midnight. **Gail Allen** takes the midnight to 6 a.m. shift with **Jim Holley** and **Terry Stenzel** handling weekends and **John Leader** hosted "Music World 20/20." **Gary Douglas**, program director at WDUX-AM-FM Waupaca, Wis., has been named operations manager of the station.

★ ★ ★
At WRCC-FM Cape Coral, Fla., **Ron Abplanalp** assumes music director duties, as well as continuing his duties as production manager and producer of the "Wheeler In The Morning Show." **Claudia Claussen** has been promoted from traffic manager to promotion director and **Dave Kesler** assumes the duties of public affairs director, and continues his "Kesler and Company" show Monday through Friday from 10 a.m. until 3 p.m. and Saturday mornings from 5:30 a.m. until 9 a.m.

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& JESSI COLTER

"BITTERSWEET LOVE"
JESSI COLTER

"MAYBE HE KNOWS
ABOUT YOU" AND "MONEY"
RITA COOLIDGE.

Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	11	THE ROLLING STONES —Tattoo You, Rolling Stones Records
2	2	18	FOREIGNER —4, Atlantic
3	3	16	JOURNEY —Escape, Columbia
4	17	5	GENESIS —Abacab, Atlantic
5	14	10	TRIUMPH —Allied Forces, RCA
6	6	16	STEVIE NICKS —Bella Donna, Modern Records
7	4	8	BOB SEGER AND THE SILVER BULLET BAND —Nine Tonight, Capitol
8	7	11	THE KINKS —Give The People What They Want, Arista
9	5	18	PAT BENATAR —Precious Time, Chrysalis
10	8	9	DAN FOGELBERG —Innocent Age Full Moon/Epic
11	15	7	ATLANTA RHYTHM SECTION —Quinella, Columbia
12	13	12	RED RIDER —As Far As Siam, Capitol
13	10	29	BILLY SQUIER —Don't Say No, Capitol
14	16	12	SHOOTING STAR —Hang On For Your Life, Virgin/Epic
15	12	12	LITTLE RIVER BAND —Exposure, Capitol
16	33	4	THE POLICE —Ghost In The Machine, A&M
17	21	7	THE GO-GO'S —Beauty And the Beat, IRS
18	25	6	JOHN ENTWISTLE —Too Late, The Hero, Atco
19	9	15	HEAVY METAL —Soundtrack, Full Moon/Asylum
20	22	10	CHILLIWACK —Wanna Be A Star, Millennium
21	11	16	ZZ TOP —El Loco, Warner Bros.
22	18	13	PRETENDERS —Pretenders II, Sire
23	19	14	ELECTRIC LIGHT ORCHESTRA —Time, Jet
24	20	7	BILLY JOEL —Songs In The Attic, Columbia
25	NEW ENTRY		QUARTERFLASH —Quarterflash, Geffen
26	23	21	BLUE OYSTER CULT —Fire Of Unknown Origin, Columbia
27	NEW ENTRY		J. GEILS BAND —Freeze Frame, EMI-America
28	32	3	LINDSEY BUCKINGHAM —Law And Order, Electra
29	24	24	THE MOODY BLUES —Long Distance Voyager, Threshold
30	40	2	SURVIVORS —Premonition, Scotti Bros./CBS
31	26	9	NILS LOFGREN —Night Fades Away, Backstreet/MCA
32	27	8	HALL & OATES —Private Eyes, RCA
33	NEW ENTRY		QUEEN —Greatest Hits, Asylum
34	38	2	THE WHO —Hooligans, MCA
35	37	2	RICK SPRINGFIELD —Working Class Dog, RCA
36	28	11	JON AND VANGELIS —The Friends Of Mr. Cairo, Polydor
37	29	27	TOM PETTY & THE HEARTBREAKERS —Hard Promises, Backstreet/MCA
38	NEW ENTRY		ROSSINGTON COLLINS BAND —This Is The Way, MCA
39	30	31	JEFFERSON STARSHIP —Modern Times, RCA/Grunt
40	NEW ENTRY		STEVE MILLER BAND —Circle Of Love, Capitol
41	44	3	GREG LAKE —Greg Lake, Chrysalis
42	39	20	DIESEL —Watts In A Tank, Regency
43	43	10	NOVO COMBO —Novo Combo, Polydor
44	45	5	STEVE HACKETT —Cured, Epic
45	48	4	MICHAEL SCHENKER —MSG, Chrysalis
46	34	16	THE MICHAEL STANLEY BAND —Northcoast, EMI/America
47	35	9	DONNY IRIS —King Kool, MCA
48	36	14	THE ALLMAN BROTHERS —Brothers of the Road, Arista
49	46	5	SCHON & HAMMER —Untold Passion, Columbia
50	47	13	RICKIE LEE JONES —Pirates, Warner Bros.

Top Adds

1	RUSH —Exit Stage Left, Mercury
2	NEIL YOUNG AND CRAZY HORSE —Re-Ac-Tor, Warner Bros.
3	OZZY OSBOURNE —Diary Of A Madman, Jet
4	ROD STEWART —Tonight I'm Yours, Warner Bros.
5	LOVERBOY —Loverboy, Columbia
6	QUEEN —Greatest Hits, Asylum
7	SNEAKER —Sneaker, Handshake
8	GARY MYRICK —Living In A Movie, Epic
9	BOB WEIR —Bobby And The Midnights, Arista
10	GREG LAKE —Greg Lake, Chrysalis

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	13	ROLLING STONES —Start Me Up, Rolling Stones Records
2	2	10	BOB SEGER —Tryin' To Live My Life Without You, Capitol
3	6	8	GENESIS —No Reply At All, Atlantic
4	5	7	THE KINKS —Destroyer, Arista
5	3	17	FOREIGNER —Juke Box Hero, Atlantic
6	4	8	THE ROLLING STONES —Hangfire, Rolling Stone Records
7	11	6	THE ROLLING STONES —Little T and A
8	7	16	STEVIE NICKS/TOM PETTY —Stop Draggin' My Heart Around, Modern Records
9	8	14	JOURNEY —Don't Stop Believing, Columbia
10	9	15	STEVIE NICKS —Edge Of Seventeen, Modern Records
11	10	18	FOREIGNER —Urgent, Atlantic
12	16	11	LITTLE RIVER BAND —The Night Owls, Capitol
13	12	13	THE KINKS —Better Things, Arista
14	17	16	FOREIGNER —Night Life, Atlantic
15	14	18	PAT BENATAR —Fire and Ice, Chrysalis
16	20	7	TRIUMPH —Magic Power, RCA
17	15	24	THE MOODY BLUES —The Voice, Threshold
18	13	7	BILLY JOEL —Say Goodbye To Hollywood, Columbia
19	23	10	RED RIDER —Lunitic Fringe, Capitol
20	21	11	DAN FOGELBERG —Hard To Say, Full Moon/Epic
21	22	8	THE POLICE —Every Little Thing She Does Is Magic, A&M
22	24	14	THE GO-GO'S —Our Lips Are Sealed, IRS
23	18	13	THE PRETENDERS —The Adulteress, Sire
24	28	5	GENESIS —Abacab, Atlantic
25	49	2	QUEEN & DAVID BOWIE —Under Pressure, Electra
26	29	8	CHILLIWACK —My Girl, Millennium
27	25	8	CHRISTOPHER CROSS —Arthur's Theme, Warner Brothers
28	19	16	DON FELDER —Heavy Metal, Full Moon/Asylum
29	26	16	JOURNEY —Who's Crying Now, Columbia
30	27	20	BLUE OYSTER CULT —Burning For You, Columbia
31	30	15	BILLY SQUIER —Lonely Is The Night, Capitol
32	35	9	DONNY IRIS —Sweet Marilee, MCA
33	37	5	HALL & OATES —Private Eyes, RCA
34	32	14	ELECTRIC LIGHT ORCHESTRA —Hold On Tight, Jet
35	33	16	JOURNEY —Stone In Love, Columbia
36	31	29	BILLY SQUIER —In The Dark, Capitol
37	34	15	ZZ TOP —Tubesnake Boogie, Warner Bros.
38	38	11	ATLANTA RHYTHM SECTION —Alien, Columbia
39	36	17	PAT BENATAR —Promises In The Dark, Chrysalis
40	42	3	QUARTERFLASH —Harden My Heart, Geffen
41	39	13	MOODY BLUES —Meanwhile, Threshold
42	48	3	ROD STEWART —Young Turks, Warner Brothers
43	40	16	THE MICHAEL STANLEY BAND —Heartland, EMI/America
44	50	4	LINDSEY BUCKINGHAM —Trouble, Electra
45	41	18	PAT BENATAR —Just Like Me, Chrysalis
46	NEW ENTRY		RAINBOW —Jealous Lover, Polydor
47	45	14	THE ALLMAN BROTHERS —Straight From the Heart, Arista
48	NEW ENTRY		OZZY OSBOURNE —Flying High, Epic
49	43	18	DIESEL —Sausalito Summer Night, Regency
50	54	2	ROSSINGTON COLLINS —Get It Straight, MCA
51	44	5	NOVO COMBO —Up Periscope, Polydor
52	58	9	DAN FOGELBERG —Lost In The Sun, Full Moon/Epic
53	NEW ENTRY		SURVIVOR —Poor Man's Son, Scotti Brothers
54	NEW ENTRY		THE STEVE MILLER BAND —Heart Like A Wheel, Capitol
55	57	4	TRIUMPH —Allied Forces, RCA
56	46	22	SQUEEZE —Tempted, A&M
57	NEW ENTRY		TRIUMPH —Fight The Good Fight, RCA
58	NEW ENTRY		JOHN HALL —Crazy (Keep On Falling), EMI/America
59	NEW ENTRY		THE J. GEILS BAND —Centerfold, EMI/America
60	59	10	IAN HUNTER —I Need Your Love, Chrysalis

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

Billboard [®] TOP 50 Adult Contemporary

Survey For Week Ending 11/14/81

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	9	1	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
2	12	2	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
3	6	3	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
4	9	4	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
5	3	5	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
6	7	6	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
7	8	7	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weill, BMI)
8	9	8	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
9	10	9	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
10	4	10	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
11	11	11	ATLANTA LADY Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
12	15	12	I WANT YOU I NEED YOU Chris Christian, Boardwalk 7-11-126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
13	24	13	YESTERDAYS SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
14	14	14	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
15	18	15	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
16	16	16	ALIEN Atlanta Rhythm Section, Columbia 18-02471 (Low Sal, BMI)
17	20	17	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
18	23	18	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
19	21	19	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
20	29	20	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
21	26	21	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
22	6	22	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
23	10	23	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
24	28	24	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
25	19	25	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/DebDave, BMI)
26	22	26	YOU SAVED MY SOUL Burton Cummings, Alfa 7008 (Shillelagh, BMI)
27	27	27	I SURRENDER Arlan Day, Pasha 5-02480 (CBS) (WB/Pasha/Hovona, ASCAP)
28	37	28	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
29	33	29	PHYSICAL Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)
30	25	30	BACK IN MY LIFE AGAIN The Carpenters, A&M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
31	17	31	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
32	NEW ENTRY	32	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
33	38	33	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
34	31	34	ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
35	40	35	TROUBLE Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
36	32	36	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
37	NEW ENTRY	37	PRIVATE EYES Daryl Hall & John Oates, RCA 12296 (Fust Buzza/Hot-Cha/Six Continents, BMI)
38	35	38	SAY GOODBYE TO HOLLYWOOD Billy Joel, Columbia 18-02518 (Blackwood, BMI)
39	30	39	TAKE ME NOW David Gates, Arista 0615 (Kipahulu, ASCAP)
40	NEW ENTRY	40	IF I WERE YOU Lulu, Alfa 7011 (Blackwood/Fullness, BMI)
41	43	41	SMILE AGAIN Manhattan Transfer, Atlantic 3855 (Garden Rake/Foster Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
42	44	42	NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 228 (Word, ASCAP)
43	34	43	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
44	42	44	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
45	39	45	MEMPHIS Fred Knoblock, Scotti Bros. 5-02434 (CBS) (Arc, BMI)
46	36	46	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
47	41	47	STILL John Schneider, Scotti Bros. 7-1289 (Epic) (Jobete/Commodores Entertainment, ASCAP)
48	45	48	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
49	46	49	THE NIGHT OWLS Little River Band, Capitol 5033 (Colgems-EMI, ASCAP)
50	47	50	ALL I NEED Dan Hartman, Blue Sky 02472 (Epic)

★ 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.)

Radio Singles

• Continued from page 38

- ★ STEVIE NICKS—Leather And Lace 25-19
- ★ COMMODORES—Oh No 12-7
- BARBRA STREISAND—Coming In And Out Of Your Life
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- JOHNNY LEE—Bet Your Heart On Me B35
- THE J. GEILS BAND—Centerfold X
- CHRIS CHRISTIAN—I Want You, I Need You X
- KIM CARNES—Mistaken Identity X
- THE KNACK—Pay The Devil X
- STEVIE WOODS—Steal The Night X
- JOHN ENTWISTLE—Too Late The Hero X
- LINDSEY BUCKINGHAM—Trouble B33
- GEORGE BENSON—Turn Your Love Around A
- E.L.O.—Twilight X
- PAUL DAVIS—Falling In Love X
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- BEE GEES—Living Eyes X
- LOVERBOY—Working For The Weekend B34
- RINGO STARR—Wrack My Brain X

WONN—Lakeland (Allan Rich—MD)

- ★★ BERTIE HIGGINS—Key Largo 27-22
- ★★ STEVIE NICKS—Leather And Lace 23-20
- ★ JUICE NEWTON—The Sweetest Thing 20-19
- ★ LINDSEY BUCKINGHAM—Trouble 26-23
- ★ FOREIGNER—Waiting For A Girl Like You 21-18
- LULU—If I Were You
- JOURNEY—Don't Stop Believin'
- STEVE MILLER BAND—Heart Like A Wheel A
- THE MOODY BLUES—Talking Out Of Turn A
- GEORGE BENSON—Turn Your Love Around A

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

- ★★ AIR SUPPLY—Here I Am 3-2
- ★★ COMMODORES—Oh No 7-3
- ★ LUTHER VANDROSS—Never Too Much 18-10
- ★ BARRY MANILOW—The Old Songs 13-7
- ★ FOREIGNER—Waiting For A Girl Like You 9-4
- KOOL & THE GANG—Take My Heart AD
- CRYSTAL GAYLE—The Woman In Me X
- LINDSEY BUCKINGHAM—Trouble B27
- NEIL DIAMOND—Yesterday's Songs B26
- PAUL DAVIS—Cool Night X
- DARYL HALL/JOHN OATES—I Can't Go For That
- BEACH BOYS—Come Go With Me A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- BARBRA STREISAND—Coming In And Out Of Your Life
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B28
- DON McLEAN—Castles In The Air B29
- JOHNNY LEE—Bet Your Heart On Me X
- STEVE MILLER BAND—Heart Like A Wheel AD
- TIERRA—La La Means I Love You X
- EARTH, WIND & FIRE—Let's Groove AD
- KIM CARNES—Mistaken Identity DX
- GENESIS—No Reply At All DX
- STREEK—One More Night X
- RONNIE LAWS—Stay Awake X
- STEVIE WOODS—Steal The Night X

WXKY-AM—Sarasota (Tony William—MD)

- ★★ CARL CARLTON—She's A Bad Mama Jama 15-9
- ★★ BARRY MANILOW—The Old Songs 17-10
- ★ JOURNEY—Don't Stop Believin' 26-17
- ★ DIANA ROSS—Why Do Fools Fall In Love 25-14
- JUICE NEWTON—The Sweetest Thing
- BARBRA STREISAND—Coming In And Out Of Your Life
- KOOL & THE GANG—Take My Heart A
- QUEEN/DAVID BOWIE—Under Pressure A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- STEVE MILLER BAND—Heart Like A Wheel B23
- BERTIE HIGGINS—Key Largo X
- STEVIE NICKS—Leather And Lace B18
- SURVIVOR—Poor Man's Son X
- NEIL DIAMOND—Yesterday's Songs B22
- PAUL DAVIS—Cool Night B29
- RINGO STARR—Wrack My Brain X

WSGA-AM—Savannah (Ron Fredricks—MD)

- ★★ LUTHER VANDROSS—Never Too Much 22-11
- ★★ BARRY MANILOW—The Old Songs 17-12
- ★ DIANA ROSS—Why Do Fools Fall In Love 25-17
- ★ ROD STEWART—Young Turks 27-22
- ★ STEVIE NICKS—Leather And Lace 29-24
- DARYL HALL/JOHN OATES—I Can't Go For That K32
- KENNY ROGERS—Blaze Of Glory K33
- PAUL DAVIS—Cool Night A34
- KOOL & THE GANG—Take My Heart A35

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Radio Programming

Mike Harrison

• Continued from page 31

"Michael," he shared, "I've been to hell and back."

Upon exiting KQFM, O'Hair woke up to the fact that he indeed had a problem and enrolled in earnest in a major hospital detoxification program in the Portland area. To make a long story short, he was off the booze and living again.

Our conversation then drifted to the state of the radio art which O'Hair verbally dived into with razor-sharp clarity of thought, perception and all-around knowledge. I can't recall being so turned on and inspired in a long time.

He spoke of the cycle... how art, culture and media movements are cyclical in nature.

"First, you have the pioneers who break new ground and serve a need. Then, you have the guys they hire taking over, but making it more marketable. Then you have the guys they hire taking over and making it

more competitive. Then you have the guys they hire taking over and turning it purely into dogma... into form without content."

He nodded over to the radio which was playing one of LA's rockers. "Listen to that... it's all logos and mechanics. We're listening to a format, not a radio station. It may be making money right now, but it can't last for long... the cycle is turning completely around now. The new technology, the new social climate, all add up to the need for a new progressive era in media and communications."

I've been around this old circuit a few times myself... and there is only one Thom O'Hair. I applaud his guts and his rekindled abilities. Welcome back to radio, Thom. Welcome back to life.

Mike Harrison is available for comment and questions at the Goodphone Communications Center, 4869 Topanga Canyon Blvd., Woodland Hills, Calif. 91364 (213) 888-5730.

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Talent

Tex. Promoter Orbin Does It His Way With Low Prices

By KIP KIRBY

NASHVILLE—A club owner who says his philosophy and profits aren't tied to making money on national headliners? A promoter who believes in lowering ticket prices for major concerts and budgeting heavily for sponsored publicity?

Sounds like a paradox, but Texas promoter Jack Orbin claims it is working for him. To prove his point, he cites the success of his 11-year-old concert firm, Stone City Attractions, and a three-club showcase chain he owns called Cardi's of Texas. Not only are both running in the black, Orbin says, but their success underscores his premise that intelligent, creative promotion and long-range image building can compensate for inflated ticket pricing.

Orbin states that Stone City Attractions will gross \$5 million this year, not counting its outdoor promotions. On a recent co-op date for the Rolling Stones at the Cotton Bowl, Orbin grossed \$2.8 million off the single appearance.

"We're doing fewer shows now due to the cutback of midrange acts on the road, yet we're still grossing more money than in previous years," Orbin explains. But he adds that he feels today's elaborate stage productions have become too costly for all but the most successful headliners: "It's getting almost impossible for medium-size acts to afford to do a tour with competitive lighting and sound systems. Which is why we try every way possible to come up with creative promotions when we handle dates."

Orbin says he'll often lower a concert ticket price by a dollar or two and settle for a smaller profit percentage. "I'd rather make a little less myself and have the date sellout. It's a lot better to have a full house and sell concessions than to be half-empty because of high ticket prices no one can afford."

Orbin wants to see a return to concert packaging, less extravagant on-stage productions, pairing of two or three mid-range acts on one bill, and reduction in catering requirements demanded in contract riders.

Stone City Attractions also makes a point of involving itself closely in tour routing. "Some promoters wait until they're called, but we prefer to get involved at the beginning," he explains. "That way, we don't end

up competing with ourselves by scheduling a similar date too close to another one in the market."

In April 1980, Orbin opened his first showcase nightclub in Dallas under the logo Cardi's of Texas. Since then, he has added a second Cardi's in Houston, one in San Antonio (opened in September), and plans an Austin facility by the end of the year. Each of the clubs—which cost between \$175,000 and \$250,000 apiece—seats at least 900 people and has two separate stages for continuous performances.

The thrust behind Cardi's centers on presenting national breaking acts and headliners for minimal prices, selling out each show and creating an image in customers' minds that leads to repeat business on a regular basis.

Orbin schedules the big-drawing rock acts Sundays through Wednesdays, when business is traditionally slow in clubs. Prices for the shows are often ridiculously low: \$2 for the Pretenders or Sue Saad & the Next, \$2.99 for the Rockets or Johnny Van

Zandt, 99 cents for Riot or U-2. Since Orbin has permanent feed lines to the major FM AOR stations in each Cardi's city, he often will coordinate the ticket costs to the individual dial position of the sponsoring radio station. (Cardi's concerts are simulcast over KISS-FM in San Antonio, KLOL-FM in Houston and KZEW-FM and KTXQ-FM in Dallas.) On weekends, he schedules local and regional acts.

Orbin says he knows that he takes a gamble in undercutting his initial production costs when he promotes a free Cardi's appearance by Spirit, or offers a double bill with Peter Frampton and Leon Russell for \$7.50 and doesn't turn the house. But he also believes it's paying off for him in the long run.

"With ticket prices skyrocketing, it's difficult to imagine anyone being able to showcase national acts for \$2," he admits. "But even if we lose, say, \$2,000 on a night's booking, we're building an image and rapport with both the customers and the acts

(Continued on page 45)

Las Vegas Gig For The Stones?

LAS VEGAS—The Rolling Stones may be adding Las Vegas to their scheduled 42-date concert tour of the U.S., according to an application filed with the Clark County Business License Dept. here.

Dan Fitzpatrick, county business license director, has confirmed that a representative of a firm calling itself United Services (formerly United Personnel), which provides conventions with security, maintenance and entertainment, filed an application for a rock promoter's license that in-

cludes a single concert with a tentative date of Nov. 17, 1981.

Donna L. Gummelt, representative of the firm filing the application, declines to confirm the possible concert of the Rolling Stones.

The concert, if held here, would likely be staged at the 42,000-seat Silver Bowl. Estimates for security average approximately 200 police officers.

The last Silver Bowl concert was a performance by ZZ Top last year.

Blaze Destroys A Pa. Ballroom

PHILADELPHIA—The 52-year-old Somerton Springs Ballroom in nearby Feasterville, Pa., was destroyed by fire Oct. 24. Owned and operated by Vernon and Jean Platt, the ballroom had been newly renovated at a cost of about \$70,000. Total damages were estimated at \$125,000.

During the big band era, the ballroom was a regular one-night stop for touring names with area favorites also featured. In recent years, the ballroom was used primarily for private affairs. It was renovated with new carpeting and paintings with new plumbing also installed. The

ballroom was part of a complex made up of a swim club and a golf club.

The Platts will "rebuild something" at the ballroom site but are hit by the fact that they had not yet increased insurance coverage for the ballroom and had yet to purchase new policies to cover the renovations. The fire burned out of control for several hours. Firemen said the fire apparently started in the second-story storage room where pool tables and other equipment are stored. The ballroom, in a two-story wood and stucco building 210-feet by 45-feet, was closed since the late summer for renovations.

Acts Get 'Working Vacation' On S.S. Norway

By SARA LANE

MIAMI—The S.S. Norway, largest passenger ship afloat, instituted a modified concept in cruise entertainment when it began its weekly trips from Miami to St. Thomas and Great Stirrup Cay (Bahamas) in June 1980. It was an idea initiated by Peter Compton, senior vice president of product design and development; Dick Carpentier, cruise director; Chip Hoehler, band master and Larry Toppall. "The entertainment concept has been extremely successful in luring passengers," says Hoehler.

"We decided to hire name acts on a consistent weekly basis," explains Danny Dean, ship's entertainment director.

"Other cruise ships feature theme cruises—country, opera and jazz, for instance—which tend to attract people of those particular tastes. The Norway's entertainment policy reaches a far broader audience."

A sampling of the acts that have played the S.S. Norway include the Fifth Dimension, Pat Boone, Diannah Carroll, Phyllis Diller, Patti Page, Vic Damone, Jack Jones, Roger Williams, Rita Moreno, Brenda Lee, Connie Stevens, Al Martino, Frankie Laine, Della Reese, Robert Goulet, Peter Marshall, Teresa Brewer, Bert Convey and Eddie Fisher.

For the entertainer, the booking is a "working vacation." Depending



Billboard photo by Chuck Pulin
ALBERT & DELBERT—Albert Collins plays guitar, while Delbert McClinton watches and listens closely from the audience, during a recent show at Tramps in New York.

Phoenix Coliseum Grows As Venue

By AL SENIA

PHOENIX—Fresh from a face lift, an expansion of seating and a successful run on concert dates presented in conjunction with the 1981 Arizona State Fair, Veterans Memorial Coliseum here continues its growth as a successful concert venue.

Rick Bjorklund, the facility manager, expects to have 27 top name concert acts booked into the facility by the end of 1981, nearly a 50% increase over the 19 acts booked last year. In 1978 and 1979, slightly more than a dozen performers played the facility annually.

Bjorklund and two other Coliseum officials began booking their own shows into the venue last year. "Previously we contracted out to promoters or directors to contract a date on our behalf," Bjorklund says. "Last year we started our own bookings on the street. We continued it this year and we've been satisfied with the result."

Bjorklund says \$1.3 million has been spent to upgrade the facility, which also is utilized for sporting events and various special shows. "We put some serious money into the facility to bring it up to par," he says. Walls were painted, floors refinished, the concession stands upgraded and—of special importance to concert fans—2,500 seats added. That brings the capacity of the venue up from 14,000 to 16,500, making it one of the largest in the Phoenix area.

When booking acts, Coliseum officials charge a guarantee against a percentage of the gate. Ticket prices average around \$10. Both general admission and reserved seat shows are offered. Bjorklund says rock acts are the most popular.

"We aim to get a wide (musical) spread without going into an extremist-type thing," he says. "We try to do MOR, country, some rock."

Styx, Journey, Rush, Pat Travers, Charlie Daniels, Marshall Tucker, Van Halen and Molly Hatchet are examples of some of the performers who recently have lured large numbers of fans to the venue.

Although Bjorklund may seem to have an easy time booking top names into the city's premier west-side facility, he admits there are some complications.

Arranging dates "can turn into a bit of a crapshoot" because many dates are lost to home basketball games of the Phoenix Suns, soccer dates, and touring, non-musical shows like the circus and "Ice Follies."

The nearly three-week-long State Fair presents another special situation: usually about a dozen top acts are presented in that span. The shows are handled separately than the other concerts booked throughout the year.

"Outside of the fair, we function strictly as a rental facility," Bjorklund says. For the fair dates, how-

(Continued on page 45)

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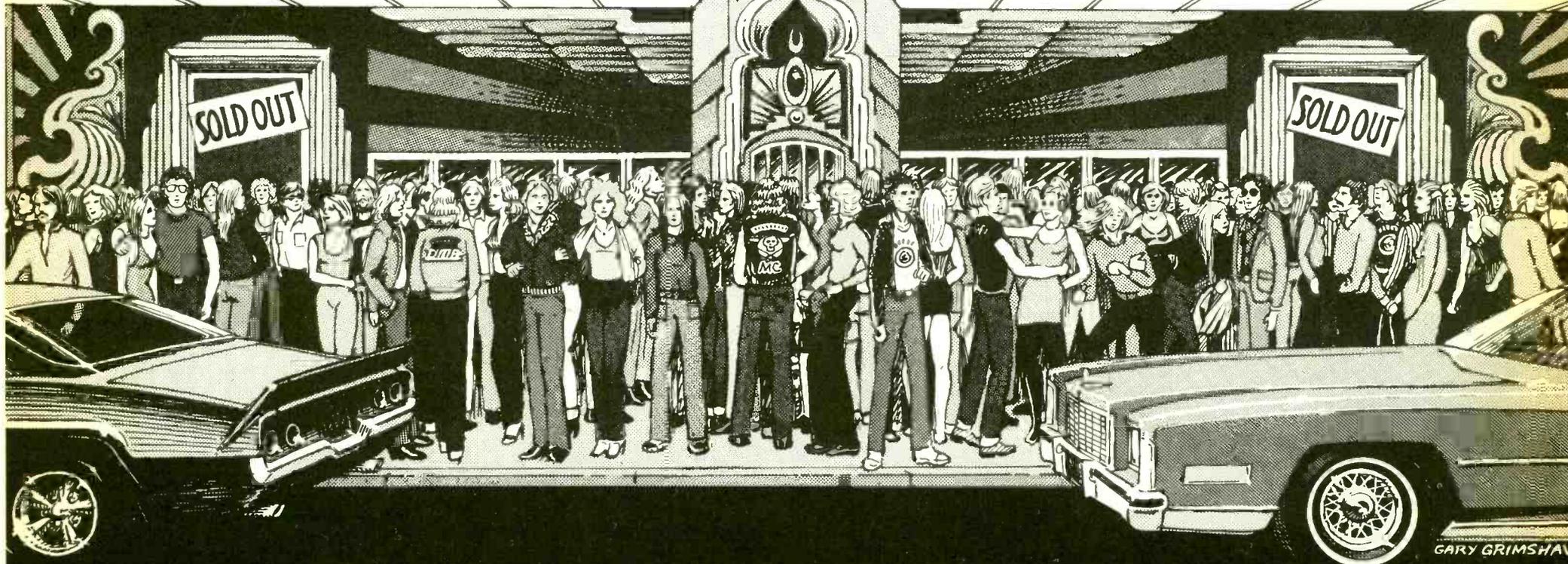
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FRED WARING BEST DRAW

Ocean Grove Season Off, But '82 Plans Unaffected

OCEAN GROVE, N.J.—Although attendance for the 17 week-end events scheduled during the summer in the Ocean Grove Auditorium fell short to cover the \$200,000 expenditure for this year's concert season, the sponsoring Ocean Grove Camp Meeting Assn. was satisfied with the short response—particularly from those within the religious-oriented summer resort community and for all the new people first-timing it here.

The summer series offered a mixed bag of names like Fred Waring, Pearl Bailey, Tennessee Ernie Ford and the Lettermen along with jazz, string band, folk, choral and sacred music attractions. Also included was a guest lecture series and a Walt Disney Film Festival.

The Rev. Ronald W. Cadmus, director of programming and development for the association, says attendance averaged only 55% of capacity for the season at its 6,500-seat auditorium. The break-even point and maybe allow for a small profit is an average 85% attendance. The best-attended show was presented by Waring and the Young Pennsylvanians. But the draw was only 4,300, or 64% of capacity. It was still 21% short of the projected average attendance anticipated.

Tickets were kept in the price range of \$2 to \$9, depending on the attraction. No admission was charged for a choir festival and a Sunday afternoon concert by the West Point Band that drew 3,000

spectators. Even some of the other top names failed to draw much better. Cadmus says he counted on 100% attendance for Pearl Bailey, counting on attracting people from nearby black communities to help fill the hall. But she attracted only a little more than 3,000 persons, which was also the attendance pulled in by Tennessee Ernie Ford. The Sweet Adelines and Barbershop Quartet shows did better.

Of the \$200,000 expense, \$150,000 went for the concerts with most of it going to the performers. Another \$53,000 was spent on advertising, which went way over its estimated budget of \$30,000. Last year, only \$20,000 was spent on advertising. Most of the ad money went for billboards and newspapers. The program cards the audience is asked to fill out added some 7,000 new names to the association's mailing list, used to promote the summer concerts. A substantial number of the new names were from out of town, Cadmus notes.

The lecture series featured such names as Dr. Norman Vincent Peale, Art Linkletter, Patricia Neal and Lowell Thomas, who made his last public appearance here.

In spite of the heavy losses, Cadmus says the association will follow the same concert format next summer. However, he expects to keep all the bookings in-house. For the past summer, he had to depend entirely on outside agents to line up the performers.

MAURIE H. ORODENKER

S.F. Jazz Fest 'Classy,' 'Intelligent' And Balanced

By JACK McDONOUGH

SAN FRANCISCO—The first San Francisco International KJAZZ Festival, which presented six shows at two venues over four days (Oct. 29-Nov. 1) was a well-bred, classy and intelligent affair that offered an excellent balance between the mainstream and the experimental, and proved the viability of the new Louise K. Davies Symphony Hall (site of the four major shows) as an attractive jazz venue.

The opening night program (which drew San Francisco Mayor Dianne Feinstein and California Gov. Jerry Brown to the 7 p.m. show and which repeated at 11 p.m.) headlined the Modern Jazz Quartet and Dave Brubeck, who was reunited with Cal Tjader, Eugene Wright and Ron Crotty. The Friday night program featured Chick Corea

playing solo and with Gary Burton, Joe Henderson, Miroslav Vitous and Roy Haynes. While Saturday night's show, beamed live to Japan via satellite (see separate story) featured Mel Torme and the Mel Lewis orchestra.

Two avant garde events at the adjacent and smaller (900 seats) Herbst Theater headlined Cecil Taylor and Jack DeJohnette at Saturday and Sunday afternoon shows.

Both the early show opening night and the Corea retrospective sold out; the late show opening night drew 2,100 and the Saturday show 2,500. The two Herbst Theater dates each drew about 600. Tickets for the Davies shows were pegged at \$10, \$13, \$16.50, \$20, \$23.50 and \$50 for loge seats; Herbst tickets went for \$8, \$10, \$12 and \$15.

The opening night festivities emphatically delineated the ambient mix of elegance and exuberance that was to mark the entire weekend. Those entering the auditorium were greeted by the full and vibrant music of the James Leary Big Band, an 18-piece ensemble in black tuxedos fronted by saxophonist Joe Henderson and bassist Leary in resplendent white. The four trombones, four trumpets and five saxophones provided the core band of Leary, Henderson, pianist George Cables, percussionist Roger Glenn and drummer Eddie Marshall with just the right firepower to launch the festival into cruising gear, with two songs by Mary Stallings affording a nice vocal balance and grounding.

As Stallings finished, festival emcee Jon Hendricks, together with his "Jon Hendricks & Friends" en-

(Continued on page 53)



Billboard photo by Chuck Pulin
DYLAN SHOW—Bob Dylan plays the Byrne Arena at the Meadowlands, outside New York.

Court Sets Aside \$5,500 Payment To Pitt Promoter

PHILADELPHIA—A jury's damage award of \$5,500 to Danny Kresky Enterprises, Pittsburgh, rock concert promoters, against Electric Factory Concerts, locally based rock concert promotion firm headed by Larry Magid and Alan Spivak, was set aside by Federal Judge Alan N. Bloch, of the U.S. District Court in Pittsburgh. The case, an antitrust action brought by Kresky against Electric Factory, was tried before Judge Bloch and a jury in March of this year.

The antitrust action involved charges by Kresky that Electric Factory had monopolized "black-oriented, arena-sized" concerts in Pittsburgh by using its alleged monopoly over such concerts here. Although the jury found that Electric Factory did not have a monopoly in any concert market, it did award damages to Kresky in the amount of \$5,500 for the alleged profits on two Parliament/Funkadelic concerts which Kresky claimed he was unable to promote in 1978 and 1979 because of Electric Factory's alleged pressure of withholding playing dates on performers.

Judge Bloch, in dismissing the damage award Oct. 16, stated that Kresky failed to prove that he would have promoted those concerts, and that Kresky failed to prove that the failure to promote the Parliament/Funkadelic concerts was the result of a violation of the antitrust laws by Electric Factory.

Urges Tests Of Big N.J. Venue

EAST RUTHERFORD, N.J.—Alarmed by vibrations in an upper balcony at the new Meadowlands Arena here at the opening rock concert with Bruce Springsteen last July, state Assemblyman William F. Dowd wants the New Jersey Sports and Exposition Authority to have the new concert facility tested to make sure it is structurally safe. The arena—now named the Brendon T. Byrne Arena in honor of the state's incumbent governor—is the newest addition to the Meadowlands sports complex here.

Dowd said although he has no personal knowledge that the arena is unsafe, he would like it tested to determine whether the vibrations caused by sound waves and crowd reactions present a danger.

The new arena, with a seating capacity of 30,000, is already a major rock concert venue.

Survey For Week Ending 11/14/81

Boxscore

- **ROLLING STONES, ZZ TOP, THE FABULOUS THUNDERBIRDS**—\$2,695,332, 156,000, \$17.50, Stone City Attractions/Pace Concerts, Cotton Bowl, Dallas, two sellouts, Oct. 30-Nov. 1.
- **ROLLING STONES, ZZ TOP, THE FABULOUS THUNDERBIRDS**—\$1,202,500, 65,000, \$18.50, Pace Concerts, the Astrodome, Houston, two sellouts, Oct. 28-29.
- **FOREIGNER, BILLY SQUIER**—\$237,244, 19,009, \$12.50 & \$10.50, Ron Delsener Prods., Madison Square Garden, New York City, sellout, Oct. 30.
- **JOURNEY, LOVERBOY**—\$199,318, 20,000, \$9.95, Gulf Artists, Lakeland (Fla.) Civic Center, two sellouts, Oct. 22-23.
- **FOREIGNER, BILLY SQUIER**—\$174,157, 15,509, \$11.50 & \$10.50, Don Law Co., Boston Garden, sellout, Oct. 28.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$172,986, 16,184, \$10.75 & \$9.75, Schon Prods., St. Paul Civic Center; sellout, Oct. 31.
- **DEVO**—\$147,565, 11,284 (11,764 capacity), \$13.50 & \$12.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, two shows, Oct. 31.
- **OAK RIDGE BOYS**—\$142,381, 17,185 (17,340), \$9-\$6, in-house promotion, Lanierland Music Park, Cummings, Ga., five sellouts, Oct. 23-24.
- **FOREIGNER, BILLY SQUIER**—\$140,533, 13,262 \$12.50 & \$10.50, Bill Douthat, Norfolk (Va.) Scope, sellout, Nov. 1.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$130,051, 12,114 \$10.75 & \$9.75, Schon Prods., Kemper Arena, Kansas City, Mo., sellout, Oct. 28.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$128,600, 12,000, \$11 & \$10, Schon Prods., Omaha Civic Auditorium Arena, sellout, Oct. 30.
- **PAT BENATAR, DAVID JOHANSEN**—\$124,502, 15,000, \$10.50 & \$9.50, Bill Graham Presents, Oakland (Calif.) Auditorium Arena, two sellouts, Oct. 27-28.
- **MEAT LOAF**—\$123,806, 10,225 (15,249), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., Oct. 31.
- **JOURNEY, LOVERBOY**—\$122,136, 11,632, \$10.50, Mid-South Concerts, Mid-South Coliseum, Memphis, sellout, Oct. 30.
- **ARETHA FRANKLIN, FOUR TOPS**—\$122,067, 5,882, \$22.50 & \$15, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, sellout, Oct. 27.
- **FOGHAT, BLUE OYSTER CULT**—\$118,395, 12,660, \$9.75 & \$8.75, Schon Prods., Met Center, Minneapolis, sellout, Oct. 29.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$115,712, 10,799 (19,715), \$10.75 & \$9.75, Schon Prods., the Checkerdome, St. Louis, Oct. 29.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$114,517, 12,500 (13,263), \$9.50 & \$8.50, Sunshine Promotions, Market Square Arena, Indianapolis, Oct. 24.
- **BEACH BOYS, RED RIDER**—\$108,617, 11,714, \$10 & \$8.50, Barcol Entertainment/Whalen-Chandler Prods., Leon County Civic Center, Tallahassee, Fla., sellout, Oct. 29.
- **JEFFERSON STARSHIP, GREG KIHN BAND**—\$90,816, 8,305 (12,191), \$11 & \$10, Brass Ring Prods., Cobo Arena, Detroit, Nov. 1.
- **BEACH BOYS, RED RIDER**—\$89,122, 7,477 (12,000), \$12.50 & \$10, Sunshine Promotions, Ind. Univ. Assembly Hall, Bloomington, Oct. 17.
- **RODNEY DANGERFIELD, DENNIS BLAIR**—\$89,046, 6,984, \$12.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, two sellouts, Oct. 31.
- **NAZARETH, JOE PERRY PROJECT**—\$83,921, 7,703 (15,924), \$11, \$10 & \$9, Brass Ring Prods., Joe Louis Arena, Detroit, Oct. 31.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$74,771, 7,121 (12,000), \$10.50, Feyline Presents, Lloyd Noble Center, Norman, Okla., Oct. 26.
- **BLUE OYSTER CULT, FOGHAT**—\$62,316, 7,008, \$9, Sunshine Promotions, Ohio Center, Columbus, sellout, Oct. 20.
- **FOREIGNER, BILLY SQUIER**—\$62,139, 6,541, \$9.50, Progressive Prods., Civic Center, Glen Falls, N.Y., sellout, Oct. 27.
- **AL JARREAU**—\$56,092, 4,848, \$12.50 & \$10, Brass Ring Prods., Fox Theater, Detroit, sellout, Oct. 28.
- **CAMEO, CARL CARLTON, AL HUDSON & ONE WAY**—\$56,009, 5,100, (11,000), \$9.50 & \$8.50, Midwest Circuit Prods., Omaha Civic Auditorium, Oct. 29.
- **OAK RIDGE BOYS, LACY J. DALTON**—\$53,781, 5,925 (6,193), \$9.50 & \$8.50, in-house promotion, Hooper-Eblen Auditorium, Tenn. Tech Univ., Cookeville, Oct. 25.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$49,186, 5,622 (6,800), \$9.50 & \$8.50, Sunshine Promotions, Louisville (Ky.) Gardens, Oct. 25.
- **JEFFERSON STARSHIP, GREG KIHN BAND**—\$47,787, 5,724 (10,000), \$8.50 & \$7.50, in-house promotion, Miami (Ohio) Univ., Oct. 24.
- **TUBES**—\$46,629, 4,620 (5,600), \$10.50 & \$9.50, Don Law Co., Orpheum Theatre, Boston, two shows, one sellout, Oct. 31.
- **MOLLY HATCHET, FORCE**—\$44,300, 4,430 (5,600), \$10, Brass Ring Prods., Welsh Auditorium, Grand Rapids, Mich., Oct. 30.
- **MOLLY HATCHET, BIG STREET**—\$41,692, 4,820 (6,000), \$9 & \$8.50, Ruffino-Vaughn Prods., Bangor (Maine) Municipal Auditorium, Oct. 21.
- **CAMEO, ONE WAY, CARL CARLTON**—\$41,362, 4,703 (12,000), \$9.50 & \$8.50, A.D. Prods./Midwest Circuit Prods., Omaha Civic Auditorium Arena, Oct. 29.
- **DEVO**—\$35,584, 3,606 (4,177), \$10 & \$9, Brass Ring Prods., Hill Auditorium, Ann Arbor, Mich., Oct. 28.
- **STANLEY CLARKE & GEORGE DUKE**—\$31,900, 2,552 (3,402), \$12.50, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, two shows, Oct. 31.
- **NAZARETH, JOE PERRY PROJECT, VIC VERGET**—\$30,773, 3,717 (8,000), \$9 & \$8, Sunshine Promotions, Hara Arena, Dayton, Ohio, Oct. 21.
- **FRANKIE VALLI & THE FOUR SEASONS**—\$30,650, 2,452 (3,402), \$12.50, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, two shows, Oct. 30.
- **OINGO BOINGO, FIBONACCIS**—\$30,462, 3,500, \$9.75 & \$8.75, Avalon Attractions, Santa Monica (Calif.) Civic Auditorium, sellout, Oct. 31.
- **MOLLY HATCHET, BIG STREET**—\$29,001, 3,452 (6,000), \$9 & \$8.50, Ruffino-Vaughn Prods., Cumberland County Civic Center, Portland, Maine, Oct. 22.

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Talent In Action

BOB DYLAN

Brendon T. Byrne Sports Arena
Meadowlands, N.J.
Tickets: \$12.50/\$10.50

Bob Dylan is still playing to soldout halls. His 15-year-old songs still receive wild applause, and his audience is still sprinkled liberally with '60s liberals as well as newer fans. Dylan got born again, and he hasn't been the same since.

Oh, he's still mysterious—convoluted, even—and there was always something spiritual about such songs as "The Times They Are A'Changing" and "Blowing In The Wind," both of which he performed here Oct. 27. But the unfortunate difference is that Dylan seems to have lost respect for the innate spirituality of those songs in favor of straight religion, to have exchanged a culture-oriented obsession for a personal one.

Although he played many "greatest hits," their melodies were often changed so as to be unrecognizable. Not only did old favorites fail to inspire nostalgia, it was as if Dylan was poking fun at them. As annoying as much of this was, however, it rarely became dull.

Only in encores did the old feelings reappear; the final push brought the audience to its feet and made up for much of what had come before.

Ten backup musicians and singers, including Al Kooper on keyboards, two drummers and three women gospel singers in black and gold knickers, provided the best of the evening's entertainment. Their powerful performances occasionally made one wish Dylan would stop confusing the issue with his radically revised vocals.

LAURA FOTI

MEAT LOAF

Brendan Byrne Auditorium,
Meadowlands, East Rutherford, N.J.
Tickets: \$12.50, \$11.50

Like the Dodgers in the World Series, Meat Loaf came from an exceedingly slow start to a grand finale Oct. 31.

Meat Loaf opened the show with "I'm Gonna Love Her For The Both of Us," after a 10-minute opening instrumental introduction by the band. The next six numbers included "You Took The Words Right Out of My Mouth" and "All Revved Up And No Place To Go."

While these were enjoyable, they consisted mostly of Loaf running back and forth across the stage, sweating profusely, and trying to increase the audience response. The only highlight of the first set was on the number "Paradise By The Dashboard Light" which culminated in a grand insult session between Meat Loaf and his new vocalist, Pamela Moore. It was so convincing that it might lead one to wonder how much was staged and how much wasn't.

During the intermission between the first and second sets, local radio station WPLJ ran a Halloween costume contest. Disc jockey Jim Kerr served as MC for this part of the show. Winners were chosen by audience response.

The second half, which ran about 90 minutes, also consisted of six songs. These included "Stark Raving Love," "Bat Out Of Hell," "Dead Ringer For Love" and "Two Out Of Three Ain't Bad."

The band, the Neverland Express, is an amazing group, and really too hot to be dismissed as merely a backup group. Standout members include ex-Rockpile drummer Terry Williams; ex-Elton John lead guitarist Davey Johnstone and ex-Jesus Christ Superstar vocalist Teddy Neeley.

The encore consisted of "Stag-O-Lee," "Promised Land" and "Gimme Shelter." Just after the lines "shot that boy so bad" in "Stag-O-Lee," Meat Loaf fell to the floor as if shot. It then took nine attendants to pick him up and carry him offstage. Later, after the song had segued into a few choruses of "Amazing Grace," Meat Loaf returned to fly over the stage (via ropes and hooks) dressed as an angel. Terrific staging!

Although the auditorium was only half-filled, those who came enjoyed a fine 2½ hour event.

PETER KANZE

FRANK ZAPPA

Palladium, New York
Tickets: \$11, \$10

Zappa, back in New York for his annual Halloween show and to promote his new album "You Are What You Is," continues to pack halls, as his five recent performances here indicated.

Zappa, known for his bizarre lyrics and complex orchestration, impressed fans Nov. 1 with three hours of inexhaustible rock'n'roll, culmi-

nating in three encores. The set started with "I Am The Slime," a humorous, vulgar condemnation of television, after which Zappa surprised fans by playing a lot of his earlier works.

The seven-piece band included Zappa veterans Ray White on guitar and vocals; Tommy Mars, keyboards and synthesizer; Steve Vai, guitar; and Ed Mann, percussion. Newcomers were Bobby Martin, who played horns and piano and also proved he had a voice; Scott Thomas, bass; and Chad Wackerman, drums.

The band under Zappa's direction was made up of true pros, who played together as tightly as if they had been mixed and mastered.

One of the evening's most outstanding numbers was an incredible version of the Allman Brothers' "Whipping Post," complete with a Zappa guitar solo and vocals by Bobby Martin.

Zappa is a firm believer in audience participation, and he used this show as a vehicle for some autograph-signing and matchmaking—members of his entourage with members of the audience.

LAURA FOTI

PATTI LABELLE

Roxy, Los Angeles
Admission: \$10

She's sassy, often raunchy, sometimes sensitive, infrequently lady-like and always vocally superior—Patti Labelle could do no wrong Oct. 29.

She is one of those performers who not only knows how to work a stage and an audience into an absolute frenzy, but is so conscious of her stage act that she even makes her gowns an integral part of each song. This was no easy feat that evening since she changed only twice.

On the other hand, her eight-piece band was not up to Labelle's professionalism, often becoming self-indulgent and appearing to forget they were there only to back the star and not as a showcasing unit. The band also was not as tight as it could/should have been.

But not to worry, Labelle overcame that. Four band members also doubled as background singers. In this area they were excellent.

Labelle has total vocal control. She has such range she does not have to work her way to the upper register, she often starts there.

There were many highlights, accompanied by as many standing ovations. Among the standouts at the dozen tune, approximately two-hour show were "You Are My Friend," "Lady Marmalade," "Shoot Him On Sight," "Isn't It A Shame," and the encore, "Somewhere Over The Rainbow."

For "You Are My Friend," Labelle called on two male vocalists from the audience, who accompanied her during her last swing through L.A. and "my good friend" Yvonne Fair, who set the crowd on its ear.

JEAN WILLIAMS

THE ENGLISH BEAT

Ritz, New York
Admission: \$11.50

Exciting is as good a starting point as any when trying to describe the irresistible dance music of the English Beat (known only as the Beat on the other side of the Atlantic). Like all ska bands, their primary concern is music that makes you move, but this group is decidedly more consistent at it than most. Why? Probably because the songs rely on melody as much as they do syncopation.

Saxa, the group's (about) 50-year-old sax player, strolled on stage Oct. 26 blowing a soothing, disjointed melody and, one by one, the rest of the band followed. David Wakeling (who is right-handed but plays left-handed rhythm guitar, vocals) wondered out loud if anyone wanted to dance. A massive and roaring approval was the response. With that, the English Beat unleashed a 20-song, 65-minute act, driven by Wakeling's and Andy Cox's clipped rhythm guitar playing and Everett Martin's reggae-styled drumming. Ranking Roger's exuberant toasting raps were as vivid as Saxa's sometimes languid, sometimes luminous signature solos.

The seven-man band spiced their performance at appropriate intervals with: "Tears Of A Clown," "Hands Off... She's Mine," "Mirror In The Bathroom" and "Twist And Crawl," all of which made top 10 in the U.K.

The band's determination to blend its diverse influences and group invention into nonstop "Go-Feet" music succeeds on all levels. No matter how serious the subject ("Stand Down Margaret" is as uncompromising and catchy as any political protest set to music), the English Beat never let the message obscure the beat.

THOMAS GABRIEL

Industry's Better Acts

• Continued from page 42

the horn players are in one big pool and we can draw upon that for the different rooms depending on the size of the group we need."

The Norway has attracted credentialed musicians from around the nation, including long-time professionals from Las Vegas, as well as others just out of college. "It's a great experience for these younger musicians," explains Hoehler, a former trombonist with such bands as Billy May, Les Elgart, Tommy Dorsey, Jimmy Dorsey, Charlie Spivak and Stan Kenton.

Hoehler says the high caliber of musicians is another reason acts like to work the Norway. "Because of the reputation we've developed in the industry, we're getting inquiries from other top stars. Too, many of the show rooms are closing now and using revues instead of names with taped music. The same thing is happening in San Juan, Puerto Rico. Show rooms are diminishing and we're a stable entity in the entertainment market." Dean claims the Nor-

way offers many incentives for the entertainer including a relaxed booking engagement. "In the beginning they didn't realize that aspect of it. Of course we can't compete with the salaries they can command on the outside. But we've found that once they've played the ship they want to come back again and again. Jack Jones has been back six or seven times; Vic Damone almost as often."

Hoehler says the company is always looking for new musicians as the firm has a fairly consistent turnover due to the nature of working in such a close environment. "We feed all the other NCL ships from this company. We have little trouble finding musicians since we not only have 2,000 on file, but many others are recommended by those who have worked for us."

Checkers Lounge is the only area that hires outside musicians. Groups are hired for up to six weeks. Laredo, a country band, just finished a three-week engagement, a Miami group You & I, have started a six-week run with Top 40 and dance music.

Talent Talk

After television appearances on the "Tomorrow" show and "American Bandstand's 30th Anniversary Special," Connie Francis returns to live performances with a series of shows at the Westbury Music Fair this week (12-15). Francis, who has sold a reported 80 million records, making her among the top if not the top female recording artist in history, stopped performing live in 1974 after being raped in a motel room near the Westbury Music Fair, where she was appearing at the time. She cancelled the remainder of her shows and never played live again. "Connie opens at Westbury on Nov. 12, 1981, exactly seven years to the day that she would have ended that earlier Westbury engagement," her press release says.

But there is more to the Connie Francis story. "As the press release tells it: "Four years ago (three years after the rape), even more tragedy occurred. Following an operation on her nose, Connie discovered she could no longer sing. Not that she couldn't sing as well, but that she could not sing at all. Connie felt that her life was over. At least her performing career. She began a new career in New Jersey, an interior design firm called 'Designing Woman.'

"But a month and a half ago a remarkable event occurred. Connie, for the first time, broke down to her new boyfriend and in an emotional outpouring told him the truth of why she no longer sang. The reason for her not performing was not the rape, but that she could no longer sing. An emotion and possibly a physical catharsis happened that evening, for the next day Connie Francis' voice returned to its former glory. Connie immediately called her manager, George Scheck, and told him to book her at Westbury," continues the release coming from Henry Luhrman Associates Inc.

U.K.'s Hot Gossip dance and song team, who can be seen on the "Kenny Everett Video Show," imported from London, will be making their U.S. debut on the "Merv Griffin Show," Tuesday and Wednesday (10 & 11). ... Kiss hired 50 actors and invited 50 more friends for a videotape shooting in New York in conjunction with their new "The Elder" LP. ... Wedding bells are planned for the Dead Kennedys' Jello Biafra, but if all goes as expected they will ring in a boneyard, as the wedding is set to take place in a cemetery. Details are sketchy.

ROMAN KOZAK

Texas Promoter Orbin

• Continued from page 42

themselves. People know they'll always get more than their money's worth when they come to Cardi's, and the artists understand what we're trying to do and respect it."

More importantly, by building relationships at the ground level with breaking artists through his showcase clubs, Orbin says he is able to turn around later when the act hits and promote concerts in the money-making auditoriums and arenas.

"As a promoter interested in creative ways of promoting, I see the future of our business in developing tomorrow's superstars," he explains. "You can't take one week and say, 'Jeez, I lost \$18,000.' You have to look at a six-week projection and balance it out. We recoup our investment when acts we've worked with before finally do hit big and we continue to promote all their dates in our area."

Orbin is a strong believer in the strength of innovative promotion. He says he would rather offer his concert-goers affordable tickets and sell out a Def Leppard appearance for \$2.99 than to have a small crowd at \$7 apiece. He oversees his own advertising in the media, tries to get as much tv and radio coverage as possible for acts he's promoting, and pushes record companies for video spots that he can air prior to concert dates. And, he says, he isn't anxious to work with acts that aren't interested in cooperating on the promotional budget.

Another key factor in Stone City's success, Orbin feels, is his active participation in local ordinances and lobbying efforts that involve live

music, especially rock. Recently, he helped pass a tax bond designed to raise funds to build a new multiple-facility show arena in San Antonio. (A similar measure was defeated in Austin.)

"We try to bring more public awareness about the volume of money that rock concerts generate in a market," says Orbin. "A lot of municipal arenas are being kept alive by rock promotions solely. I think it's time people in rock'n'roll stood up and demanded fair treatment."

Phoenix Coliseum

• Continued from page 42

ever, he echoes a common complaint of promoters: rising costs spurred by increasing demands by the artists.

"Our costs are escalating every year, probably about 10%," he says. "It makes doing business more difficult."

As the State Fair has offered better known and more expensive performers, concert officials have gone back to fair officials for larger budgets.

"It's one of those unfortunate facts of life," Bjorklund says. "We're a business just like everybody else's business. You must look for other means to reduce your overhead. It makes buying more difficult."

He says the fair board of directors has understood the problem and seems committed to providing the resources to allow the concert series to continue. In part, this is because the State Fair annually is a \$50 million business that attracts about 800,000 during its annual run. The concerts are considered a major draw. Bjorklund says.

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More French Cities Join SACEM Attack

PARIS—Several more French cities have joined the attack on performing right society SACEM launched recently by authors and composers in Montpellier and Ajaccio, Corsica (Billboard, Oct. 24).

Now Toulouse, Grenoble and Marseille are among regional centers demanding the resignation of SACEM director general Jean-Loup Tournier and an investigation into the society's organization and affairs.

Meanwhile, the Monopolies Commission has asked Madame Simone Rozes, president of the Paris Tribunal, to start an investigation of the charges being brought, which include accusations of abuse and of establishing a monopoly.

SACEM is to call a meeting of its regional delegations in response. The society is not entirely without supporters. Both the National Syndicate of Authors and Composers and the National Union of Authors and Composers say they work with SACEM, have always been given the right of control, and have always received satisfaction.



TREE EXPANDS—Producers Larry Butler, center, and Eddie Kilroy, right, look over the board at Tree International's in-house studio, with Tree president Buddy Killen and vice president Donna Hilley looking on. Butler and Kilroy have joined the staff of the giant Nashville publishing firm to handle production.

Tree Int'l Adds Producers Butler, Kilroy To Staff

NASHVILLE—In a surprise move, publishing conglomerate Tree International has added well-

known producers Larry Butler and Eddie Kilroy to its ranks as executive officers and in-house producers.

With Butler signed as senior vice president and member of the board of directors for Tree International, and Kilroy added as vice president in charge of Tree's reactivated Dial Productions, Tree now claims five staff producers, the largest of any Nashville publishing firm.

Although Butler and Kilroy will continue to produce outside projects, as well as the artists they now handle, their production efforts will be routed through Tree. Butler, who formerly headed up his own independent production firm, currently works with Debby Boone, Kenny Rogers, Paul Anka, John Denver and Bobby Goldsboro, among others. Kilroy produces Jerry Lee Lewis, Dean Dillon, Gary Stewart, Louise Mandrell and R.C. Bannon.

The heavy emphasis on production expansion comes on the heels of Killen's recent agreement with Handshake Records, in which Tree Productions will produce several acts for the New York-based label, as well as scout new talent for the roster.

This expansion venture also follows Tree's entry in March into the gospel field. Its gospel publishing and production wing, Meadowgreen Music, with Randy Cox at the helm, has now moved into Butler's office building to accommodate the firm's increased production activity based in Tree headquarters on Music Row.

Butler and Kilroy join other in-house Tree producers Buddy Killen, Bud Logan and Terry Choate. Killen produces T.G. Sheppard, Ronnie McDowell, Roger Miller, the Wright Brothers and Joe Tex. Logan produces John Conlee and Judy Taylor. Choate is working with Tammi Klein, a new Columbia artist.

Donna Hilley, vice president of Tree International, says the move to add Butler and Kilroy is designed to strengthen Tree's position in production and serve as a conduit for channeling new artists into record companies through production deals with Tree and Dial.

"We will be actively working with outside producers to secure recording contracts for new acts under our production arms," Hilley explains. "We believe this will offer fresh avenues of exposure that will benefit the entire music community."

KIP KIRBY

Broadway's In Dire Need Of Librettists: BMI's Engel

By IRV LICHTMAN

NEW YORK—Even with an inordinate number of failures among new musicals in recent years, what's left is a big draw on Broadway—but to Lehman Engel, conductor, composer, chronicler and educator of the idiom, there's still a lot to be desired creatively.

Engel, who has just started his 23rd year as headmaster of BMI's Musical Theatre Workshop, feels it's not so much a failure of music, but of librettists and producers.

"Good librettists are not willing to invest three or four years of their lives on the chance they'll have a flop when they can get \$200,000 for writing a movie script," says Engel. "But, they're short-sighted. Nothing they do can make more money than a hit musical," adds Engel, amplifying that with 2% of the box-office gross and the possibilities of endless road and amateur productions, it can be a ticket to—as a song in "Annie" says it—"Easy Street."

The dearth of good librettists may have a good deal to do with the emergence of what Engel terms are "folio" shows. These are retrospectives of a songwriter's output—a la "Ain't Misbehavin'" (Fats Waller) and "Sophisticated Ladies" (Duke Ellington). To Engel, these productions cannot even be considered revues, since they're all-singing and don't have "the wonderful sketches" that were part of the old revue format.

As for producers, "there are very few producers in the real sense of the word. Anyone can be one if he has the money. A lot of them fail, however, because they don't know anything and do a show ill advisedly. They just hire names to do anything."

Engel recognizes that his students must "adjust to change until there's another change." But, he contends there's a great deal to learn from that crop of musicals he terms "classics" with scores by the likes of Richard Rodgers, Jerome Kern and Frederick Loewe.

It's not that Engel is unaware that even the structures of shows by these giants may be dated by today's standards. "Yet, it's important to study the principals that made them successful. One of them is that you have to display 'feelings,' that you care about the people in the show. The audience has to be entertained—I didn't say amused—throughout."

Schirmer, VAAP Deal Renewed

NEW YORK—G. Schirmer Inc. will continue to represent in publishing and related areas all Soviet music under a new long-term agreement with VAAP, the Soviet copyright agency.

The publisher's original agreement with VAAP was signed in 1974 and while not reciprocal, the U.S. publisher has been assigning individual works through VAAP.

According to terms of the agreement, G. Schirmer and its affiliate, Associated Music Publishers, will have exclusive rights to the complete present and future catalogs of Soviet music, covering print and licensing for records, film, stage, concert, television, radio, cable, etc.

The new deal was signed between Ed Murphy, president of G. Schirmer, and Yuri Rudakov, deputy chairman of the board of VAAP.

Performance Rights Bill Is Snagged In Congress

By BILL HOLLAND

WASHINGTON, D.C.—The Performance Rights Bill (HR6063), which broadcaster critics have dubbed the "Play for Pay" bill, was dropped late last month from its expected markup session by a House subcommittee.

The legislation, which has been stalled in Congress in one form or another for two years, was officially "postponed until further notice," as one subcommittee staffer put it, and, off the record, some friends of the bill—which would give a royalty to musicians, singers and record companies from fees collected from broadcasters and jukebox owners—are pessimistic about the bill's future in this session of Congress.

Officially, proponents of the bill suggest that the postponement, in part, is due to the recent entry of the Home Music Store that wishes to sell programmed recorded music to cable tv subscribers that would provide "digitally encoded" music superior to most regular albums and tapes (Billboard, Oct. 24). The music is to be transmitted via satellite. However, negotiations with the record industry are in the beginning phase, and Rep. George E. Danielson (D-Cal.), the performance rights bill's sponsor, wants to take a closer look at the repercussions of such a new "celestial jukebox" industry in such areas as copyright violations, and, of course, the very real concern of what sort of royalty

fee should such new companies pay to performers and producers for the use of the recordings.

Opponents of the bill are openly euphoric at this turn of events, and simply say the postponement indicates the bill does not have the votes because of what they term a very successful lobbying campaign on the part of broadcaster groups such as the National Assn. of Broadcasters and the National Radio Broadcasters Assn.

The bill's compulsory license fees are set up on a pro rata basis, and the annual royalty for a radio station would vary from \$250 a year for a station with annual advertising revenues of between \$25,000 and \$100,000 to 1% of net advertising receipts of a station with revenues of more than \$200,000.

ASCAP Awards \$1M Cash Grants

NEW YORK—A total of \$1,021,350 in cash grants has been voted to ASCAP members by the society's popular and standard awards panels. These awards represent monies over and above royalties paid for performances of works in ASCAP's sample survey. The latest awards are for the distribution year of 1981-82. Since 1960, more than \$17 million in cash grants have been made to writers in addition to performance fees.

Survey For Week Ending 11/14/81

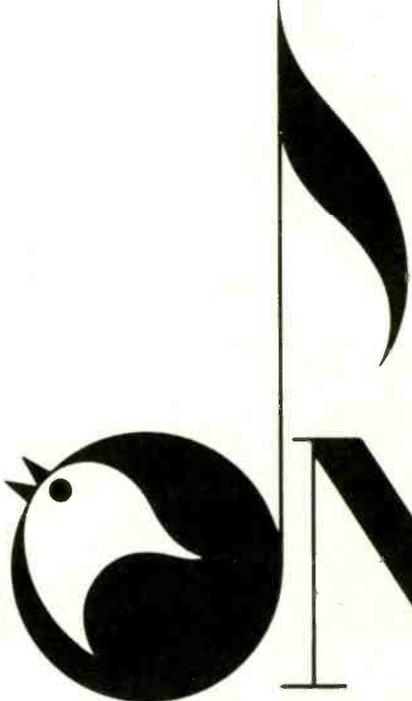
Billboard® Special Survey Hot Latin LPs™

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NO. CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El numero uno CBS 20555.	1	CELIA CRUZ Y WILLIE COLON Dos jueyes, Vaya 93
2	VIVA EL NORTE Vol. II, Telediscos Profono 1502.	2	WILFREDO VARGAS Karen 60
3	LOLA BELTRAN 15 Inolvidables exitos, Telediscos Gas 1020	3	EL GRAN COMBO Happy Days, Combo 2021
4	LOS HUMILDES A mis amigos del norte. Fama 608	4	EL PRIMER CONCIERTO DE LA FAMILIA TH TH 2154
5	JUAN GABRIEL 15 sensacionales exitos, Telediscos America 1018	5	JUSTO BETANCOURT Y LA SONORA MATANCERA Barbaro 207
6	LAS JILGUERIAS El bracero fracazado, CBS 20529	6	FANIA ALL STARS Perfect Blend, CBS 10316
7	JOSE LUIS RODRIGUEZ Mujer, TH 2151	7	OSCAR D'LEON CON LA CRITICA TH 2149
8	JULIO IGLESIAS De nina a mujer, CBS 50317	8	MARVIN SANTIAGO Adentro, TH 2148
9	LUPITA D'ALECIO Orfeon 16055	9	LUIS PERICO ORTIZ NG 725
10	CONJUNTO MICHUACAN Piquete de hormiga, Odeon 73171	10	EDDIE PALMIERI Barbaro 205
11	AMANDA MIGUEL El sonido Volumen I, Telediscos Profono 3049	11	SOPHY Baladas y salsas, Velvet 6004
12	EMMANUEL Intimamente, Arcano 3535	12	ELIO ROMERO, JUAN B. FERNANDEZ Y ORQUESTA Jessica 1001
13	LOS BABIES Peerless 2207	13	SAMMY GONZALEZ Fanny 528
14	LA PEQUENA COMPANIA Tangos a media luz, Alhambra 4826	14	ORQUESTA FUERZA LATINA Inventario, Combo 1907
15	JUAN GABRIEL Con tu amor, Pronto 1096	15	CONJUNTO QUISQUEYA El pocker del sabor, Liziel 1399
16	PARCHIS Muzart 60631	16	SONORA PONCENA Inca 1077
17	GRUPO MASS Cara 028	17	RAPHY LEAVITT TH 2132
18	LOS HURACANES DEL NORTE Luna 1078	18	ORQUESTA LA TERRIFICA Hinca la yegua, Artomax 733
19	LOS MOROS Alhambra 75501	19	EL GRUPO SIETE Abusadora, Cubanei (Serie Especial)
20	VICKY Gas 4236	20	ORQUESTA LA SOLUCION TH 312
21	KARINA Orfeon 16054	21	HECTOR LAVOE Fania 597
22	JOSE JOSE 15 exitos mas grandes, Telediscos America 1015	22	ORLANDO CONTRERAS CON DANIEL SANTOS TECA 2002
23	VIVA EL NORTE 15 exitazos norñenos, Telediscos Profono 1501	23	ISMAEL MIRANDA Fania 593
24	NAPOLEON Celos, Ruff 9083	24	ANDY MONTANEZ Velvet 6005
25	BURBUJAS Burbujas, Telediscos Profono 1001	25	TIPICA 73 Fania 593

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Gospel

Mandrell To Keynote

• Continued from page 3

emphasis on retail record sales. She will speak at the opening banquet Tuesday.

Bill Moran, director of the conference, says that the two-time Country Music Assn. entertainer of the year will also take questions from the registrants following her presentation. "Gospel music is very important to her," says Moran, noting that she includes a gospel segment on each of her weekly shows. "She's probably given it more exposure this year than any other star."

Mandrell's name joins a growing list of conference speakers who are prominent in the gospel industry. Other performers recently added include MCA's B.J. Thomas and Michael Omartian, newly signed to Sparrow.

Confirmed to the publishing panel, which will be chaired by ASCAP president Hal David, are Lester Sill, president of Screen Gems publishers, and Buddy Killen, president of Tree. Long a major country music publisher, Tree this year added Meadowgreen Music as its gospel division.

Mike Harrison, an air personality and trade columnist who will head the conference's radio panel, says that he has selected for it Joe Bataglia, general sales manager of WWDJ-AM, Hackensack, N.J.;

Vashti McKenzie, general manager of WAYE-AM, Baltimore; Larry Bruce, program director of KGB-FM, San Diego; and Norm Pattiz, president of Westwood One, a syndication company.

Other conference additions include Hank Caldwell, vice president of black music for WEA and Freddie Perrin, president of Perrin-Vibes Music. Scheduling conflicts will prevent previous keynote prospect, Mike Douglas, from attending the conclave.

Gospel Scene

Re'Generation is scheduled to perform a Nashville benefit for Hospital Hospitality House, Dec. 1. The group has been featured in a series of major appearances for conventions and amusement parks recently. They have also performed for the National Assn. of Life Underwriters, in Atlanta, and the Boy Scouts at Pikes Peak, Colo.

Big band leader, Fred Waring, 81, conducted the choir of the First Baptist Church, Dallas, for several selections of early American hymns for an album to be released in early 1982, on Waring's evangelical religious record label, GlorySound. The project features gospel arrangements by Charles F. Brown, Don Marsh and Larry Mayfield. Musical accompaniment is by the symphony orchestra of North Texas State Univ.

Omartians Signed

CANOGA PARK, Calif.—Grammy-winning producer Michael Omartian and his wife, Stormie, have signed a longterm recording contract with Sparrow Records. The deal was made through the Omartians' Rhema Productions.

Michael Omartian has been recording as a self-produced solo artist for the Christian market since 1975 and with his wife as a Christian duo since 1978. Last year, for his work with Christopher Cross, Omartian took Grammy honors as producer of the year and for record of the year. He is also producer of Cross's current hit, "Arthur's Theme."

Roberts TV Show Bows

LOS ANGELES—Sid and Marty Krofft will debut the first in a series of hour-long variety specials they have produced with Oral Roberts as host during the week of Nov. 30-Dec. 6. Called "Celebration," the monthly series will be shown during prime time in more than 170 markets.

Starring in the first production will be Barbara Mandrell, Stephanie Mills and Richard Roberts. The Kroffts will also introduce the Fudge Family, a troupe of puppets developed for the series.

According to the producers, the shows are intended to provide "positive role models" in a "non-religious context."



ANIMATED ARCHERS—MCA/Songbird's gospel act. The Archers, belt out the title song from their "Spreadin' Like Wildfire" album during an appearance on the "Mike Douglas Entertainment Hour." Making up the trio are, from left, Steve, Janice and Tim Archer.

Classical

Classical Notes



WAGNER LIVE—Leonard Bernstein and "Tristan Und Isolde" cast members accept applause following recent Munich performance of the Wagner opera recorded live by Philips Records. From left are Yvonne Minton, Bernd Weikl, Hildgard Behrens, Bernstein and Peter Hofman.

Philips Records Distributing 6 Arrau Tapes

NEW YORK—Philips Records is distributing six Claudio Arrau radio interview tapes to salute the pianist's four newest albums.

Each hour-long interview, taped by WNCN-FM New York's music director David Dubal, is devoted to a single composer, including Beethoven, Schumann, Chopin, Liszt, Brahms and Schubert/Debussy.

Philips' Peter Clancy says the no-cost series will be mailed to interested stations in mid-December.

Arrau's new Philips albums include Schubert Impromptus, and Sonata in B flat, Op. Posth.; a new recording of the Liszt First Concerto coupled with Arrau's first recording of the Second, and a new Grieg/Schumann Concerto pairing, all with Sir Colin Davis and the London Symphony.

Classical Notes

Avant garde composer/performer Phillip Glass has signed an exclusive CBS Masterworks recording contract and will tape a new album in New York this month, CBS reportedly also is anxious to re-release Glass' several recordings for the defunct Tomato Records label, including the opera "Einstein On The Beach." The label points out that Glass is the first composer signing since Copland and Stravinsky. Glass' first CBS album will be released in early 1982, reportedly. . . . Philips Records "Pops In Space" Boston Pops digital LP has become the biggest album in the company's U.S. sales history, according to Nancy Zannini, U.S. vice president. Other Philips all-time best-sellers include the Colin Davis-led Handel's "Messiah," the I Musici Vivaldi's "Four Seasons" and the Antal Dorati complete "Nutcracker" with the Concertgebouw Orchestra. . . . Victor Company Of Japan (JVC) will issue seven albums recorded in the Soviet Union in June 1981 using JVC digital equipment. The month-long "Moscow Series" project is capped with a Stravinsky "Rite Of Spring" waxed by the Moscow Radio Symphony conducted by Vladimir Fedosev. The series is intended to show off JVC's technology, and the new JVC CH-90 disk cutter head designed to handle digital dynamics was used while deluxe UHQ pressings will be offered. . . . England's Decca Records now has 23 digital two-track machines in the field, and it is probably the first major label to have gone 100% digital. The company's last analog tape editing session will take place in the next few weeks, Decca digital design engineer Tony Griffiths revealed at last week's New York Audio Engineering Society meet.

Audiofon Records Debuts Commercially With 5 LPs

NEW YORK—Audiofon Records, formed recently in Coral Gables, Fla. as an audiophile classical label, bows commercially with a release of five albums this week even as it explores a national distribution alliance.

Meanwhile, shipment is being made direct to selected stores, mostly in the East, says Julian Kreeger, a principal in the new enterprise.

Rationale of the new line is to wed top-quality analog production to the interpretations of established artists performing works they are specially identified with, says Kreeger, an attorney who doubles as Audiofon's a&r chief.

The pianists Earl Wild, David Bar-Illan, Ivan Davis and Leonard Shure are featured in the initial batch of LPs, all recorded under the technical supervision of Peter McGrath, co-principal.

McGrath, owner of Sound Components, a high-end audiophile equipment retailer in Coral Gables, believes the label's albums, recorded at 30 i.p.s. and eschewing equalizing, compression or noise suppression components, surpass digital production in quality at current state-of-art standards.

Audiofon Records carry a suggested list of \$12.95. Kreeger says the company is gearing for a release rate of 12-15 albums a year.

CBS RECORDS ISSUE

Denver And Domingo Join Forces For Crossover LP

By IRV LICHTMAN

NEW YORK—A mutual love of the singing art of Placido Domingo and an attempt to make the "great crossover record of all-time" made it to market with the release recently of a Domingo album. "Perhaps Love," with John Denver joining in on two tracks.

The recording was marketed a month ago on CBS Records, rather than Columbia Masterworks, in order to broaden product potential, and is ranked at number 140 on Billboard's Top Selling LP chart this week.

The album had its genesis when Milt Okun, the producer of Denver recordings, tried to convince Domingo to record an album with James Galway that would include Denver's (and Galway's) hit, "Annie Song," but the project fell through.

However, a month after this unsuccessful teaming idea, in December, 1980, Joe Dash, chief of Masterworks, was invited by Domingo to attend a performance of "Tales Of Hoffman" in Covent Garden. Dash recalls he didn't realize, until he went backstage that the man sitting next to him was Okun. It was then that the Domingo/Denver approach was brought up, tentatively agreed upon and finalized several months later. The album, with arrangements and orchestra direction by Lee Holdridge, was cut in New York

over a three day period in April.

With far less effort, Okun was also asked by Domingo to produce a Christmas album in Vienna the following month, again with Lee Holdridge conducting and arranging. This album is due for release on CBS this month.

Says Okun, "It took me five years to get the first album and only five minutes to get the second."

Okun's one regret, however, is that RCA, Denver's label, has refused to allow CBS to market the title song as a single, claiming, according to Okun, it's currently working on another Denver single, but Okun maintains the issue is not closed.

Domingo, at the top ranks as a tenor, is no stranger to pop material, having appeared in musical theatre works, including "My Fair Lady," in his native Spain.

Later this month, the ABC tv'er, "20/20," is doing a feature on Domingo, including a video of both he and Denver singing "Perhaps Love," also a Denver composition.

Okun's firm, Cherry Lane Music, is doing some promotion of its own, including the marketing of both "Perhaps Love" and "Annie's Song" at the price (\$2.50) of a single sheet. In other tie-ins, the sheet will be given free to those who purchase the album.

Jazz

Verve Line Sparks PolyGram's Catalog

• Continued from page 4

Gram's overall catalog strategy. "Many of those items hadn't been around for many years, and we saw a good response from dealers to both price and packaging, as well as the repertoire involved," he says.

Those albums, first imported in May of this year, are Japanese LPs featuring the original, laminated cover art, heavy gauge plastic outer wraps designed for permanent use instead of as a disposable shrink wrapping, and a "tusuki" or paper belly-band, secured vertically around the package. The belly-band details the LP's contents in Japanese ideographs—and for the U.S., underlines each disk's origin as a higher-quality album manufactured from high-density, virgin vinyl, a key selling point for audiophiles.

The decision to ship those products here followed PolyGram's decision to move its jazz catalog marketing under the wing of its PolyGram Classics division. Says Lewis, "we put Verve under the classical end because we saw a synergy between those two areas we felt we could develop. They're similar businesses in terms of the kind of volume turned and the special marketing needs."

John Harper, director of marketing for PolyGram Classics, agrees. "We're giving our jazz product the same kind of attention we give classics, and the sales have responded to that."

The Verve titles, listed at \$9.98 in disk or cassette, have sold out their initial shipments, and have prompted PolyGram Classics to expand its import net to include Japa-

nese product from other PolyGram-owned labels, including Mercury's Emarcy jazz line, Mercury itself and Limelight. Harper says new reissues are now added on a bi-monthly basis.

Artists now represented or soon to be restored to the Japanese line include Charlie Mingus, Eric Dolphy, Cannonball Adderley, Dinah Washington, Maynard Ferguson, Clifford Brown and Max Roach, Buddy Rich, Gerry Mulligan, Al Cohn and Zoot Sims, Helen Merrill and Les McCann.

Although U.S.-produced Verve anthologies, developed in the mid-'70s to consolidate key titles, continue to sell well, Harper touts the injection of new momentum from import goods as the path PolyGram will focus on in the near future.

Apart from the expansion into other lines for Japanese goods, Harper says this month will bring yet another import line into the market via PolyGram. Slated for a \$9.98 list will be the first release of albums from Enja, the German jazz label, which presses at the same Hamburg facility as PolyGram's Deutsche Grammophon Gesellschaft (DGG).

Enja is already represented here by certain titles licensed to Inner City, but Harper says there will be no conflict since those LPs aren't covered in the new label introduction via PolyGram. With Enja, PolyGram will be able to offer not only true catalog but also comparatively current masters, including 1981 recordings by such top jazz names as Phil Woods, Tommy Flanagan and Red Mitchell.

ALBUM SERIES REVIEW

Jazz Man Label In Debut With 6 Reissue Packages

LOS ANGELES—It's an auspicious debut for the Jazz Man label, distributed by First American Records of Seattle.

True, the initial release of six albums is comprised of old masters. But in judging artistry, old is not necessarily bad.

Looming prominently among the batch of a half-dozen attractively packaged LPs is one which couples the talents of Barney Kessel and Stephane Grappelli. The guitar-fiddle duo, backed by bass, drums and rhythm guitar (Michel Gaudry, Jean-Louis Viale, Nini Rosso) perform eight delightful standards. It is warm and charming chamber music with the Oklahoman and the Frenchman collaborating sympathetically—and swinging lightly but mightily. The LP was taped in 1969 in Paris.

Count Basie's "Ain't It The Truth?" emerges as an oddity from around 30 years ago, when the Red Bank pianist was temporarily leading an eight-piece combo made up of Joe Newman, Henry Coker, Frank Wess, Frank Foster, Charlie Fowlkes, Freddie Green, Ed Jones and Gus Johnson. Basie plays electric organ as well as the Steinway and eight tracks are offered. Most Basie fanatics prefer his big ensemble, but there's much of interest in this package. George Wein was the original producer.

Another long-revered pianist, Thelonious Monk, also programs eight titles in his "Something In Blue" album made in London in 1971 with Al McKibbin, bass, and

Art Blakey, drums, accompanying on the "B" side only. Monk's unique plunkings require a lot of listening to appreciate—he will never become a household word—but his work here is pleasantly typical. "Nice Work If You Can Get It" is a particularly enjoyable track.

"Mingus" with the late bassist assisted by Booker Ervin, Dannie Richmond, Eric Dolphy, Charlie McPherson, Ted Curson and others (three different groups) stems from 1960 sessions in New York supervised by writer Nat Hentoff. There are but four titles, all running long, with perhaps a 13-minute "Stormy Weather" impressing as the showcase track. Like Monk, Mingus is unconventional in his approach to jazz; his is not for those who regard Kid Opy as a giant.

"Brazil" teams Luis Bonfá and Don Burrows on 13 Bonfá compositions. Six sidemen accompany Bonfá's guitars and vocals and Burrows' various flutes, alto saxophone and percussion. The program has its charms, but the weak annotation fails to inform when and where the LP was taped.

The European Kenny Clarke/Francy Boland big band backs Carmen McRae on the sixth Jazz Man entry, "November Girl." Recorded in London 11 years back, and produced by Gigi Campi, the band is more impressive than McRae on eight songs, the best of which are "Tis Autumn" and "You're Getting To Be A Habit With Me." Charts are by pianist Boland; information liner notes are by Mike Hennessey. The

Highlights Of S.F. KJAZZ Event

• Continued from page 44

semble, arose on a mechanical riser from the orchestra pit, with a tune already in motion. The crispness of the Hendricks troupe's vocal work (they did "Lil' Darlin'," "Every Day," "Avenue C" and "Take Five") and the smoothness of Hendricks' emcee work set the pacing tone for the entire festival, with every effort made to assure that one performance flowed into another gracefully; in fact, as the Hendricks troupe disappeared back into the pit their chords were picked up by the Brubeck band, already in place on the main stage.

By the time Brubeck appeared at 8:15 the crowd seemed to have settled comfortably with the idea of jazz at Davies. The openness and spaciousness of the hall, the benignly high-tech aura created by the acoustic reflectors that float over the stage and the wrap-in warmth of the seating design which pulls the loge and rear-balcony seats right in over the stage, all made for a pleasing jazz-listening atmosphere. While hardly as informal as a club, it's certainly not as stuffy as many another classical music venue.

The atmosphere was upset to some degree by the many video technicians roaming the stage and the front-seat area and by the strong lights the videotaping required. Some patrons tolerated the intrusion reasonably well, while others seemed outraged to have such expensive seats devalued.

Brubeck, who seemed euphoric at the chance to play again with Tjader and his early bassist (he said it had been 31 years since he had played with Crotty), played a sparkling set that included "Take Five," "Somebody My Prince Will Come" and "A Train." Tjader actually was out only for two songs, one on vibes and one on drums, although he did return for a six-man encore. Otherwise Brubeck worked with his backup of Wright on bass, Randy Jones on drums and Jerry Bergonzi (who offered a fine tenor solo) on sax.

The Modern Jazz Quartet, with its Savile Row velvet jackets and elegantly sculpted, passionately cool music, was the ideal headline act, and the crowd responded to the liquid gold that flowed from the instruments with a mid-set standing ovation that seemed to startle the players. The set ranged from swinging material like "True Blues" and "The Cylinder" to their film orchestrations like "One Never Knows," "Traveling" and "Odds Against Tomorrow."

The group seems capable of producing music that is intricate enough to be endlessly challenging and airy enough never to be wearying. Since MJQ had refused to be videotaped the crowd was spared the extra lights and stage clutter.

The Corea evening—with Chick given free rein to put together a broad program of his own choosing—was not as dynamic as it might have been (John McLaughlin and others rumored as possible helpmates were not there), but the rather stunning duets with vibraharpist Burton more than compensated.

entire album was taped in eight hours, on a single day, and one one cut ("Just Give Me Time") Dizzy Gillespie sits in on snare drums.

So Jazz Man is off to a strong start. Graphics are better than average, the recording sound is acceptable despite the masters' age and annotation is generally commendable.

DAVE DEXTER JR.

After an intermission Corea filled out his two-hour stint with duets with drummer Haynes, bassist Vitous and tenorman Joe Henderson, and then worked out with all four players. Vitous was the most flamboyant, Henderson the most workmanlike, and Haynes—now in his 50s—the most surprising, showing how to apply old lessons to a contemporary sound.

Like MJQ, Saturday headliner Mel Torme was a shrewd choice in carrying through the festival's mix of elegance and exurbance, since he is a singer with top-drawer supper club credentials who can stretch out grandly when he focuses on jazzier material. Torme, who inserted his own drummer into the Lewis orchestra, was in complete command of the proceedings and also earned a mid-set standing ovation. He offered scintillating takes of "Bluesette," "Round Midnight" and "New York State Of Mind"; did a tribute to Ella Fitzgerald; and then closed out by

bringing on Hendricks for a vocal duet on Count Basie's "Down For Double."

Prior to Torme's appearance the Lewis orchestra had laid down a solid swinging hour that featured Art Pepper on two numbers, and Hendricks & Company had a chance to wow the crowd again also. The opening set was provided by Japanese cornetist Terumasa Hino and group, whose somewhat shallow and neither fish-nor-fowl fusion did not do much for the crowd. The opening act for the Corea evening, local scat vocalist Bobby McFerrin, fared better and obviously made new friends.

The most demanding and far-ranging music of the festival was offered by Taylor and DeJohnette at the Saturday and Sunday matinees, with festival director Bud Spangler commenting afterward that the DeJohnette performance offered "what might have been the most exciting moments of the festival."

Survey For Week Ending 11/14/81							
Billboard® Best Selling Jazz LPs™							
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	2	12	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576	26	25	24	FRIDAY NIGHT IN SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152
☆	5	5	CRUSADERS Standing Tall, MCA MCA-5245	27	26	8	ORANGE EXPRESS Sadao Watanabe, Columbia FC 37433
☆	3	10	SIGN OF THE TIMES ● Bob James, Columbia FC 37495	28	29	16	LIVE IN JAPAN Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506
☆	4	6	SOLID GROUND Ronnie Laws, Liberty LO 51087	29	27	17	WORD OF MOUTH Jaco Pastorius, Warner Bros. BSK 3535
☆	5	11	FREE TIME Spyro Gyra, MCA MCA 5238	☆	40	2	TRAVELIN LIGHT Tim Weisberg, MCA MCA-5245
☆	6	17	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	31	31	12	MAGIC MAN Herb Alpert, A&M SP-3728
☆	7	7	REFLECTIONS Gil Scott-Heron, Arista AL 9566	32	32	27	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918
☆	8	22	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	33	33	25	LIVE Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550
☆	9	31	VOYEUR Naomi Sornborn, Warner Bros. BSK 3546	☆	NEW ENTRY		PIECES OF A DREAM Pieces Of A Dream, Elektra GE-350
☆	10	11	THE DUDE ● Quincy Jones, A&M SP-3721	35	35	24	HUSH John Klemmer, Elektra 5E-527
☆	13	3	LOVE BYRD Donald Byrd, Elektra 5E-531	36	34	13	BLUE TATTOO Passport, Atlantic SD 19304
☆	12	52	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305	37	28	10	BLTYHE SPIRIT Arthur Blythe, Columbia FC 37427
☆	23	2	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	38	37	16	MY ROAD OUR ROAD Lee Oskar, Elektra 5E-526
☆	14	10	MISTRAL Freddie Hubbard, Liberty LT 1110	☆	NEW ENTRY		UNTOLD PASSION Neal Schon And Jan Hammer, Columbia FC37600
☆	19	4	ANTHOLOGY Grover Washington Jr., Molown M9-961A2	40	42	25	SECRET COMBINATION Randy Crawford, Warner Bros. BSK 3541
☆	16	28	RIT Lee Ritenour, Elektra 6E-331	41	45	17	MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036
☆	17	10	TENDER TOGETHERNESS Stanley Turrentine, Elektra 5E-535	42	43	2	LIVE AT BUBBAS Ahmad Jamal, Who's Who WWLP 21021
☆	21	4	MONDO MANDO David Grisman, Warner Bros. BSK 3618	43	38	15	THIS TIME Al Jarreau, Warner Bros. BSK 3434
☆	19	17	FUSE ONE Fuse One, CTI CTI 9003	44	46	14	INVOCATIONS THE MOTH AND THE FLAME Keith Jarrett, ECM-D-1201 (Warner Bros.)
☆	20	15	MAGIC WINDOWS Herbie Hancock, Columbia FC 37387	45	39	34	DIRECTIONS Miles Davis, Columbia KC2-36477
☆	21	18	APPLE JUICE Tom Scott, Columbia FC 37419	46	36	18	THREE QUARTETS Chick Corea, Warner Bros. BSK 3552
☆	22	22	THE LEGEND OF THE HOUR McCoy Tyner, Columbia FC 37375	47	47	22	THREE PIECE SUITE Ramsey Lewis, Columbia FC 37153
☆	23	20	MORNING SUN Alphonze Mouzon, Pausa 7107	48	48	8	SLINGSHOT Michael Henderson, Buddah BDS 6002 (Arista)
☆	24	24	YELLOW JACKETS Yellow Jackets, Warner Bros. BSK 3573	49	49	10	AUTUMN George Winston, Windham Hill C 1012
☆	30	3	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154	50	44	36	MOUNTAIN DANCE Dave Grusin Arista/GRP 5010

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Small Pool Publishes Tip Sheet In Calif.

NEW YORK—In a move aimed at combating the negative image of being a small pool in a market dominated by such majors as the Bay Area Disco Deejays Assn. (BADDA) and the TOP 25, the 20 member Sacramento Area Nightlife Dance Assn. (SANDA), has doubled its efforts, and is utilizing a number of innovative promotion and marketing techniques.

The pool, located in Walnut Creek, Calif. a suburb of San Francisco, has begun issuing one of the most comprehensive feedback reports found in the industry. The weekly tip sheet, circulated to record companies, radio stations, retailers and pool members, offers a breakdown on the beats-per-minute of new dance music releases, as well as record store sales and radio play in the San Francisco/Sacramento/Oakland area.

Also offered is a list of new releases suggested for radio play, and a list of radio stations, along with their music format, that play requests.

The tip sheet is the brainchild of Keith Jacobson, the pool's director who took over its operation from former director Craig Walker in July. Jacobson feels that by building the pool's credibility through projects such as the tip sheet, he will eventually be able to overcome the disadvantages of not having nationally-known spinners on his membership roster, and not being serviced by some of the major record labels.

At present the pool services spinners mainly from clubs throughout the San Joaquin valley area and, as a result, major record labels such as CBS and Atlantic, are reluctant to take its efforts seriously. However,

Jacobson remains undaunted by the negativism. He feels that hard work and innovative techniques will eventually turn the tide of opinion in favor of SANDA.

At present, the pool's monthly fee is \$35 per member. Telephone bills, office fees and a stipend for an assistant, Steven Louie, come out of this. Jacobson explains that because of the detailed format of the feedback sheet, the telephone bills take a chunk out of the monthly income. However, he praises the willingness of his members to donate their time in helping to pursue the pool's goals, and thereby defray some of the operational costs.

In addition to the tip sheet, which Jacobson proudly claims is now read by "some very influential people in the industry," SANDA hopes to establish a promotional arm through which it can sponsor local appearances by top name dance music artists. Also on the drawing boards is a plan to establish a chain of record retail shops controlled by the pool's members.

"However," he stresses, "the first order of business is to build the pool's strength and credibility to the point where the people of influence in the business want to be associated with us, rather than the other way around."

Jacobson does not expect this to be an easy undertaking, but he has faith in the pool and its members. He says, "It is because of this faith that I agreed to take over the operation of the organization. I did not want to see the pool die. I feel there is a need for the operation, and I am convinced that we can build it to the level after which we aspire."

NITRO PACKAGE Club In Detroit Aspiring To Become A Sound Showcase

By CONSTANCE CRUMP

Nitro is open five nights a week, Tuesday through Saturday. Acting manager Greg Hedgebeth says the club is "trying to appeal to a wide range of people." The facility doesn't want to narrow its clientele at all. Nitro is not a punk bar, not a disco, not rock 'n' roll, and plays all kinds of music, but it has to be dance-oriented, he says.

The club's marketing strategy is on a night-by-night basis. "We're building a package here," Hedge-

beth notes. "We want to smother our customers with excellent service and good music."

Following a recent change in management, the furniture in the main room of the club is being upgraded and seating capacity increased by close to 150%. Table service has been added to the two large bars. The present subdued light show will be augmented by a laser show to be installed in late fall. The ceiling features a neon helix and bolts of neon lightning.

Big screen video has transformed the club scene, and Nitro presents a variety here as in the selection of live and recorded music. A regular DJ was recently hired. He has a strong interest in video, and weekly video nights are under consideration.

Hedgebeth has worked for American Avents for more than four years. His background is "in administration, not operations," he says.

"Our 21-and-over policy has given us some problems," Hedgebeth says, "but I think it's good for the club in the long run." Others in management at the club see keeping out underage drinkers as their biggest headache. "We're trying to be completely straight dealing with the liquor and vice authorities," one reported.

"Michigan's drinking laws add more work for the enforcing authorities and put a heavy burden on the licensee. A lot of customers call to complain about our policy, especially if they have underage friends who'd like to come to the club. My first question is always, 'Did you vote on the referendum?'" says Hedgebeth. (Michigan voters recently turned down a proposal to restore the 19-year-old drinking laws in effect before the legislature raised the legal limit to 21.)

Nitro wants to be a lot more than a musical watering hole. Plans include beefing up off-hours usage at the facility, booking fashion shows, afternoon parties, even wedding receptions. Business functions for 100 to 1,000 are targeted for strong promotion, according to Hedgebeth.

The club aspires to become a showcase sound system for Detroit. To that end, DLS Audio was recently commissioned to make several major additions to the DJ booth, including a Roland SEQ 315 3/4 octave equalizer, CM Lab Model 620 mixer and two Technics SL1200 MkII turntables. Dale Swezene, audio consultant, is aiming for "the hottest sounding club in Detroit."

Nitro has a one-year exclusive booking agreement with Parentau Guidance agency, operated by Gail Parentau. Classix Nouveau, Squeeze, and the Ramones are among recent acts booked at the club. Juice Newton and Roy Orbison also performed at Nitro.

Security hasn't been a problem for the club. There are no bouncers, although additional staff is on hand for band nights. A positive change in customer and staff safety has been a shift from plastic to glass barware. The change ended a customer tradition of crushed plastic shards underfoot.

Hedgebeth plans to leave the top 40, heavily danceable music format in place, until Nitro has an established image and clientele. "Our emphasis is on adult," he says, "but we'd like to eventually go into a rock night, a new wave night, a regular live night besides the special events."

DETROIT—Nitro, one of the newest clubs in this city, presents a format of live music with national acts alternating with local bands.

The club, on the site of a former Uncle Sam's disco, is still being operated by the American Avents chain, which also runs the Uncle Sam's discos nationwide. However, Nitro, a 900 capacity room, is a far cry from the old, smoke-filled beer-on-the-floor atmosphere of the old Uncle Sam's.



Billboard Photo by Bobby Salerno.

PLENTY BULL—There is a look akin to astonishment on the face of Scott Walsh as he struggles to remain astride his mechanical bull during the semi-finals of the Grand International Mechanical Bull Rodeo Championships. Walsh, a Midwest regional winner, will join other semi-finalists from Ohio, Virginia, California, Arizona, Ontario, Canada and British Columbia, Canada; in Las Vegas on Saturday (14) for the finals of the contest for which the first prize is \$10,000 in cash. The show is being sponsored by Screamin' Willie's country disco of Columbus, Ohio. It will be taped for airing on national television.

Long Island Club Revives Teen Disco

By BOB RIEDINGER, JR.

NEW YORK—After an absence of more than a year, prime time teen disco is enjoying a revival on Long Island. Penrods, a longtime favorite with the younger adult crowd, has turned its Friday and Saturday nights over to the soda pop set.

Owner Danny Bracciadeta, Penrods owner, claims he's "winning the market by default. The adult disco market is saturated in this area," he says, "and with a teen club I'm virtually alone."

Up until September when it began a non-alcoholic beverage policy, the popular East Meadow night spot competed with at least 10 major

clubs, all serving alcohol, and all within a 15 minute car ride from Penrods. Of these, only Feathers carries a teen session, off-peak, from 4 to 9 PM on Sundays.

Teen disco surfaced in 1978 as the disco industry mushroomed and developers tested various marketing angles. At that time, Guys and Dolls in Franklin Square, L.I. established itself as a successful teen club, but folded in 1980, several months after it had been sold to new owners.

While Bracciadeta claims an average attendance of 500 teens each night, he would be surprised if teen disco returns as a trend.

Operating as a teen club not only allows Bracciadeta to tap an untouched market, it also enables him to cut down on operating expenses, while renovating on a small scale, "piece by piece" basis.

"I've voluntarily placed my liquor license in safekeeping with the state liquor authority. I've cut everything—hours of operation, cost of repairs, cleaning and maintenance. At the end of the night we just clean up the paper cups we use for soft drinks. I close at one in the morning, so my heating bills are down."

Bracciadeta says the emphasis in a teen club is on the lights and sound, unlike the clubs seeking an older crowd which prefers more subtle touches. Penrods uses neon pyramids over the dance floor, which Bracciadeta has expanded because "this is a dancing crowd. When you have a bar crowd, you keep the dance floor small to keep the bar busy."

Bracciadeta has gone straight to
(Continued on page 55)

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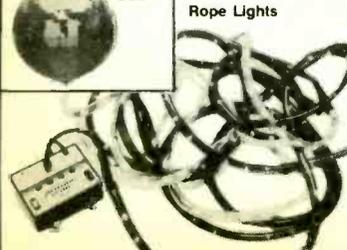


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Disco Mix

By **BARRY LEDERER**

NEW YORK—Jean Carn should succeed in bringing touch dancing back to dance clubs with her TSOP release titled, "Love Don't Love Nobody" (7:07). This 12-inch is taken from the artist's "Sweet and Wonderful" LP. Tender, and evocative vocals are heard as Carn's voice rises

prominently over the rhythm tracks. Her performance gives a warm but melancholy feeling to the listener. Deejays who have the opportunity to play a ballad in their clubs should not overlook this release produced by Norman Connors and arranged by McKinley Jackson. Carn's spoken dialog towards the end of the disk is

an endearing touch that makes this record a must.

★ ★ ★

From Mango Records are two LPs that bring reggae music in its most palatable format to those individuals not into this upcoming musical styling. "More Gregory" features Gregory

Isaacs whose former works never enjoyed commercial success. His latest album contains soft and appealing material in which most cuts are below a midtempo beat but worthy of a listen. Highlights include "Confirmed Reservation," "Permanent Lover," "If I Don't Have You," and "The Fugitive." All songs were written, arranged and produced by the artist.

★ ★ ★

Pablo Moses' "Pave The Way" LP (Mango) contains haunting vocal stylings that are irresistible and more authentic-sounding than Gregory Isaacs. This latest recording made in Jamaica, West Indies, is moderate in tempo yet quite melodic in rhythm arrangements. Stand out selections include "Africa Is For Me," "Proverbs Extractions," "It's a Trick" and "Pave The Way." The album was produced, arranged and mixed by Geoffrey Chung, one of Jamaica's most creative and respected producers.

★ ★ ★

Carol Williams' 12-inch 3 3/4 r.p.m. from Vanguard Records strays from an r&b format to a slightly more Eurodisco synthesizer flavor. The tempo is kept busy and pleasant enough for early evening play as Williams' vocals maintain a restrained feeling, but offer enough sex appeal to tease and intrigue the listener. It is titled "No One Can Do It (Like You)," and a steady pace is maintained throughout. Produced by Darryl Payne and Gary Turnier, the production is slick and tightly-arranged and should receive enthusiastic club play.

★ ★ ★

One of the more interesting rap records out today incorporates a jungle beat and sassy female vocals by artist Sula. Appropriately titled "Jungle Rap" this 12-incher offers a 5:05 and 6:43 minute version. Available on Starwave Records, producer Don Oriolo and mixer Bobby Orlando have put together a fine combination of rap sequences with a more disco than funk beat. Not only is the disk captivating and infectious in rhythm, but it is also fun to listen to.

★ ★ ★

Recent releases not to be overlooked include the WMOT Album by Brandi Wells titled "Watch Out." From Salsoul Records is Skyy's latest LP "Skyline." From the same label is Joe Bataan II which includes the artists' latest 12-inch "Ling Ching Kong."

Clubs In France Drawing Fewer

PARIS—Discotheques in France seem to be losing some of their pulling power, certainly in terms of attracting regular attendees.

While some, like the Kayoc, have attendance figures this year that are roughly the same as in 1980, a lot more, the Bagherre among them, say numbers of fans visiting are patchy and that there's evidence of a popularity decline.

This suggests to record companies that the sales promotion of discotheques is on the wane.

Disco, noting a drop in drink consumption overall, patrons settling for a glass rather than a bottle, are reluctant to boost trade by increasing prices. Instead they're opting for special attractions, added facilities, and regular contests with prizes. Video installation is also seen as a key to increased attendance.

There's also hope that the spreading of the music range in discos, from straight disco dance music to salsa and reggae, will lure more customers on a regular basis.

Long Island's Penrods Revives Teen Disco

Continued from page 54
his clientele for his radio research. "We took a survey and most of the kids listen to WKTU-FM and to KISS-FM, so we'll advertise with them."

While Penrods currently draws local teens, Braccioceta expects his radio advertising to pull in more of Queens and Brooklyn.

Newspaper advertising is used only to keep parents aware of the club, not only for weekly business but also for private parties and catered affairs.

NOVEMBER 14, 1981, BILLBOARD

Billboard® Survey For Week Ending 11/14/81

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		
☆	3	7	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	★	49	4	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533		
2	2	12	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	★	51	3	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL 9544		
3	1	12	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	☆	59	3	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086		
☆	7	6	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	☆	44	5	STREET MUSIC—Bang Gang—Sugarscoop (12-inch) SS-419A		
5	5	10	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	☆	60	3	JUST CAN'T GET ENOUGH—Depeche Mode—Mute (12-inch) Import		
★	8	8	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	☆	46	31	29	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) G8-1002M1	
☆	11	8	MONEY MONEY—Billy Idol—Chrysalis (EP) CEP 4000	☆	47	36	5	STEP BY STEP—Peter Griffin—EMI (12-inch) Import	
☆	12	10	WORDY RAPPINGHOOD/GENIUS OF LOVE—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	☆	48	34	25	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	
9	9	11	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	☆	49	47	8	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594	
10	10	9	HUPENDI MUZIKI WANGU?!—K.I.D.—Sam (12-inch) S-12340	★	50	57	3	DO ME—Mona Rae—RFC/Quality (12-inch) QRFC 003	
☆	20	4	LET'S GROVE—Earth, Wind & Fire—Columbia (LP) TC 37548	☆	51	41	8	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299	
12	4	12	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	☆	52	42	13	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100	
★	16	8	MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	★	NEW ENTRY	54	48	7	DO IT AGAIN—Paulette Reaves—Dash/TK (12 inch) DD 6001
14	6	13	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	☆	54	48	7	BANG BANG—Iggy Pop—Arista (LP) AL9572	
15	15	8	FUNKY SENSATION/POYSON—Gwen McRay—Atlantic (LP) SD 19308	☆	NEW ENTRY	56	52	20	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618
16	14	17	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	☆	56	52	20	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	
17	17	8	HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412	☆	57	29	15	WALK RIGHT NOW—The Jacksons—Epic (12-inch) 49-02403	
☆	27	5	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	☆	58	37	10	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import	
★	24	7	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	★	59	65	2	SPASTICUS (AUTISTICUS)—Ian Dury—Polydor (LP) PD 16337	
20	18	10	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	☆	60	64	2	ONE WORLD/TO MUCH INFORMATION/EVERY LITTLE THING SHE DOES IS MAGIC—Police—A&M (LP) SP 3730	
21	21	7	SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227	★	61	NEW ENTRY	61	NEW ENTRY	CALL ME/WHEN YOU TOUCH ME—Skyy—Salsoul (12 inch) SG 365
22	22	7	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12 inch) FA 1207	★	62	NEW ENTRY	62	NEW ENTRY	GET LOOSE/DO YOU BELIEVE IN MAGIC—Wax—RCA (LP) AFL1-3918
23	13	14	ZULU—The Quick—Pavillion (12-inch) 429-02433	☆	63	63	4	BACK TO THE 60's—Tight Fit—Arista (12-inch) CP711SA	
★	28	4	GIVE IT TO ME—Conquest—Prelude (12-inch) PRLD615	☆	64	67	6	HOLD ON I'M COMIN'—Aretha Franklin—Arista (LP) AL9552	
25	25	16	DON'T STOP THE TRAIN—Phyllis Nelson—Tropique (12 inch) TD104	☆	65	46	7	DISCO KICKS—The Original Mass—JDC (12 inch) JDC 12-10	
26	26	7	TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	☆	66	54	4	SOMETHING ABOUT YOU—Ebony Webb—Capitol (LP) ST12148	
★	33	4	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	☆	67	56	8	YOU'RE GONNA WANT ME BACK—Delia Renee—Airwave (12-inch) AW 12-94963	
28	23	12	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Phonogram (12 inch) Import	☆	68	68	2	SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205	
☆	45	4	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620	☆	69	55	42	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	
30	30	9	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1	☆	70	58	14	CHANT #1—Spandau Ballet—Chrysalis (12-inch) CDS 2528	
★	40	5	96 TEARS—Thelma Houston—RCA (LP) AFL 13842	☆	71	66	17	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12 inch) QRFC 002	
★	39	5	PLAY TO WIN—Heaven 17—Virgin (LP) Import	☆	72	70	6	I'LL CAST MY FATE TO THE WIND—Snaps Montigo—Tune Wizard (12-inch) TW002	
★	38	5	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595	☆	73	73	11	BACKFIRED—Debbi Harry—Chrysalis (12-inch EP) CDS 2547	
★	43	3	TAKE MY HEART/STIPPIN' OUT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	☆	74	71	17	KNOCK OUT/PAY GIRL—Innerlife—Salsoul (LP) SA 8543	
35	35	13	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589	☆	75	75	6	SPELLBOUND/ARABIAN NIGHTS—Siouxsie and the Banshees—PVC (LP) Import	
☆	50	3	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004	☆	76	72	16	LET'S GO DANCIN'—Sparque—Westend (12 inch) WES 22-135	
37	32	23	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	☆	77	77	14	LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A	
38	19	18	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	☆	78	79	11	KEEP ON TAKING ME HIGHER/LADY (You Bring Me Up)—Commodores—Motown (LP) M955	
☆	62	2	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	☆	79	76	11	HOT SUMMER NIGHT—Vicki Sue Robinson—Prelude (12-inch) PRLD 617	
★	61	5	TELECOMMUNICATIONS—Flock of Seagulls—Jive/CBS (12-inch) Import	☆	80	80	7	WELCOME ABOARD—Love Unlimited—Unlimited Gold/Epic (LP) FZ 37425	

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Holzman: Navigating The Pterodactyl Terrain As WCI's 'Chief Technologist'

By SAM SUTHERLAND

LOS ANGELES—If you want a glimpse of the entertainment industry's future, you can find it in an unlikely, but perhaps appropriate, spot.

Enter the old Samuel Goldwyn studio lot at the corner of Santa Monica and Formosa, thread its venerable alleys now empty of the bustle and clutter of its heyday, and find the old writer's building. Up the back stairs, enter a second floor suite of modest proportions and no pretension.

Instead of a high-tech shrine to the brave new world of converging media, you find a quiet office where the only clue to its use is a compact "video wall" storing twin Sony color tv monitors, a Laserdisc player, a videocassette recorder and the necessary circuitry to bridge those components.

Yet this calm sanctuary is, in fact, a kind of crow's nest where its occupant, Jac Holzman, is helping a sprawling conglomerate navigate through the turbulent waters of technological change. Unlike his counterparts in record company, film studio or network offices, he isn't brooding over the coming quarter or even the fiscal year-end—he's focusing considerably further down-range, decades in the future.

'Programming properly designed can be re-edited to be effective in other mediums than the one it was originally intended for'

Holzman, founder of Elektra Records, "retired" music mogul since 1973, carries a lengthy title as senior consultant to the office of the president at Warner Communications, but he prefers the simpler description he uses in answering his phone. "Chief technologist" has its own nuts and bolts ring, and that may be deliberate for the veteran innovator.

"There's just so much theorizing you can do in the abstract," he says flatly. "There's nothing like the process of actually doing it—that process may be even more important than the result."

What Holzman himself is doing these days covers a wide range of new and developing technologies with applications extending well beyond the conventional boundaries of the entertainment field: he wrote the business plan for Warner Home Video; reviewed Atari's technological capability prior to recommending WCI's purchase of the now booming division; mapped out much of the Warner/Amex QUBE system, a pioneering venture in interactive cable video, as well as arranged for production of QUBE's home terminal units by Pioneer in Japan; oversaw WCI's study of CBS' CX compansion disk process, leading to its adoption by WCI; continues to shepherd WCI's disk and tape manufacturing pact with Capitol; serves on Pioneer's board of directors, and consults to Atari, Panavision, Warner Home Video, Warner/Amex cable and other WCI interests.

More recently, he's embarked on his first interactive videodisk production through his own Valley Isle productions, and is piloting a new top priority audiocassette project aimed at upgrading duplication

technology and re-evaluating possible new programming uses.

Those activities underline Holzman's own perception of WCI, still typecast in some circles as a corporation rooted more in programming than its technology. "We're deeply into consumer hardware technology now," he asserts, pointing to such products as those now on the boards at Atari as indicative of the ongoing shift in the boundaries between technology and its content: "You can't separate software from hardware—they're symbiotic."

"If you come up with great software ideas and find you can't deliver them with existing hardware, then you have to modify the hardware. Hardware tends to lead software, but hardware can lead it places where the software wasn't originally 'intended' to go."

He can speak from experience. During his tenure as a record company chief, Holzman did considerably more than sign recording contracts and paychecks. Apart from his own early enactment of a now familiar jack-of-all-trades role common to those indie pioneers, in which he produced many of his earliest sides himself, Holzman created the concept of quality budget classical lines via Nonesuch.

That project enabled him to overturn the majors' cautious practice of recording only familiar repertorial "warhorses" by seeking master of less well-known composers and compositions abroad.

Nonesuch itself was among the first labels to regularly use Dolby noise reduction during production of its masters.

In the early '70s, even as he was preparing his exit from Elektra, Holzman emerged as one of WCI's key technical strategists as the corporation's principal advocate of discrete quadraphonic disks. During the years that the three WEA-distributed labels released titles in JVC's CD-4 format, it was Holzman who chaired the sessions where new releases were selected for remixing and remastering.

If he's bullish on the technological destinies that await, it's clear his experience with such doomed hardware contenders as four-channel sound has edged his risk-taking with realism. Thus Holzman can counsel change while acknowledging the perils it can pose?

Right now, he points to the emerging video field as one ripe for programming investment—but also still rife with potential pitfalls. Far from counselling indiscriminate subsidies for home video programs, Holzman underlines the need to create products that can be recycled into other avenues like films, cable and commercial tv. But he does advocate at least beginning home video's program development, something the VCR market has thus far approached almost entirely in terms of transferring old films to tape.

"I don't think you can isolate any of the mediums available," he explains. "Programming properly de-

signed can be re-edited to be effective in other mediums than the one for which it was originally produced.

"But video on videodisc isn't the same as video on cable, or on television itself. Those differences will need to be learned by program developers. The point is, you can design your program with sufficient care that you can then amortize your costs over other properties to find the necessary dollars."

To the frequent challenge that this new market doesn't yet generate enough income for sizable investments, Holzman offers not only that scenario for amortization, but the general warning that technologically based products always face change. "The record business has always been in transit," he says, remarking on that industry's current anxiety over such imminent wrinkles as CX or true digital home audio. "The video business is always in transit, too. God forbid that should ever stop."

While others are taking their first tentative steps into home video programming through instructional tapes, sports roundups and other broadcast tv stepchildren, Holzman already sees these as program ideas inherited from past media.

"There've been four distinct phases in the visual arts," he asserts. "From cave drawings through painting, there is the static representation of art as images filtered through the concepts of individual fine artists."

"Then came phase two, photography, in which a permanent record of a heightened reality could be made. Phase three was that heightened reality in motion—motion pictures—with subsets of that phase being sound, color and wider screens, as well as tv itself."

"Now we're getting into the fourth phase, which is very different from any of those preceding it—interactive programs. It has subjects functioning on many different levels, depending on the sophistication of the software and the interpretive device."

For Holzman, the lesson to be learned isn't simply the wisdom of investigating interactive home video. Rather, he interprets such constant seachanges as a given: "The hardware will constantly be changing," he promises. "I have a saying, which is that today's technology is tomorrow's pterodactyl."

His own list of endangered hardware species lengthens as his time frame for prediction is extended. "All of these developments point to one end-technology, solid state, with a universal software package that will be dropped into a slot," he forecasts. "That software will be an infinitely denser analog of the RAM memory storage used in data processing."

"The point of all this is that the software lives on forever. I would probably advise against an excess of caution in developing software, even when the hardware questions seem challenging."

"This is a time to take chances, within the boundaries of having good ideas, doing them tastefully, and adhering to responsible budgets. After all, we're looking at home video programming today that can be really creatively realized at the inflated budgets now seen for most audio recording sessions."

"I can do just about anything, within reason, for the quarter of mil-

lion dollars some would spend for a record, and do it in video."

Which is not, he's quick to add, a recommendation to invest in video and expect a bonanza.

"The bottom line is not financial," he explains. "The bottom line is, can we create enough wonderful software meeting the needs and tastes of

that's been done in this area, and very little of it works. The best I've seen is Michael Nesmith's material. He's doing the richest, most inventive and above all most conscious work: he totally conceives of his stuff from another point of view, as a totally fresh experience that pushes a completely different set of buttons



Holzman: "Hardware tends to lead software, but hardware can lead it places it wasn't originally 'intended' to go."

people to drive the hardware. Because the hardware may become obsolete, but good software rarely does.

"This is not an opportunity where you can throw in a lot of money and come up with something overnight," he argues. "If you think you'll see a return on your video investment dollars tomorrow, forget it. But if you create valuable material, it'll have a long life."

Add to those criteria exclusivity. Holzman counsels finding new subjects, not recycled ones, not only to define the new video medium, but as a hedge against what he sees as an inevitable drying up of catalog program sources. "Virtually all of the major libraries for motion pictures will be available on videocassette or videodisk by 1982," he warns. "Then what will they do?"

With those perceptions, you might expect Jac Holzman to be a booster for video music. But, apart from his

in the viewer.

"Of course, you should also add that I'm a very biased source, since he's an old friend."

For Holzman, if a prior show business model for the video field's current transitional status exists, it's probably the early days of sound recording for motion pictures. And therein lies yet another hurdle: "The current audio recording artists aren't necessarily creative enough, or sufficiently unbridled enough in their attitude, to do music video well."

Until this expected new art form is fully formed, Holzman sees the key as creativity rather than large investments. "The sleek don't inherit the earth," he cracks. "You've got to leave your Mercedes behind if you're going to do this stuff—it's Toyota territory. It has to be done well, but on the cheap."

Lest Holzman appear to be forever caught in a time warp placing him several years down the line, it's

'The record business has always been in transit. The video business is always in transit, too. God forbid that should ever stop'

blunt pronouncement that contemporary genres may lie behind the industry's soft business ("The music is dull," he says with finality), Holzman is also wary of the existing conventions in mating music with video.

"Music in video and on audio records are two different mediums and two different opportunities," Holzman believes. "They require different experiences, different sensitivities and totally different methods of production."

"Video music is not analogous to the record business, and anyone who tries to produce a video music program the same way they produce an audio record is in for a deep shock. You're working with different brushes and more colors—a far wider palette, in fact."

"I've seen an awful lot of stuff

instructive to hear his views on his more immediate priorities such as WCI's decision to adopt CBS' proprietary CX noise reduction system for disks. As a central character in his corporation's effort to study that new process, Holzman has little patience for the "compansion" system's early critics.

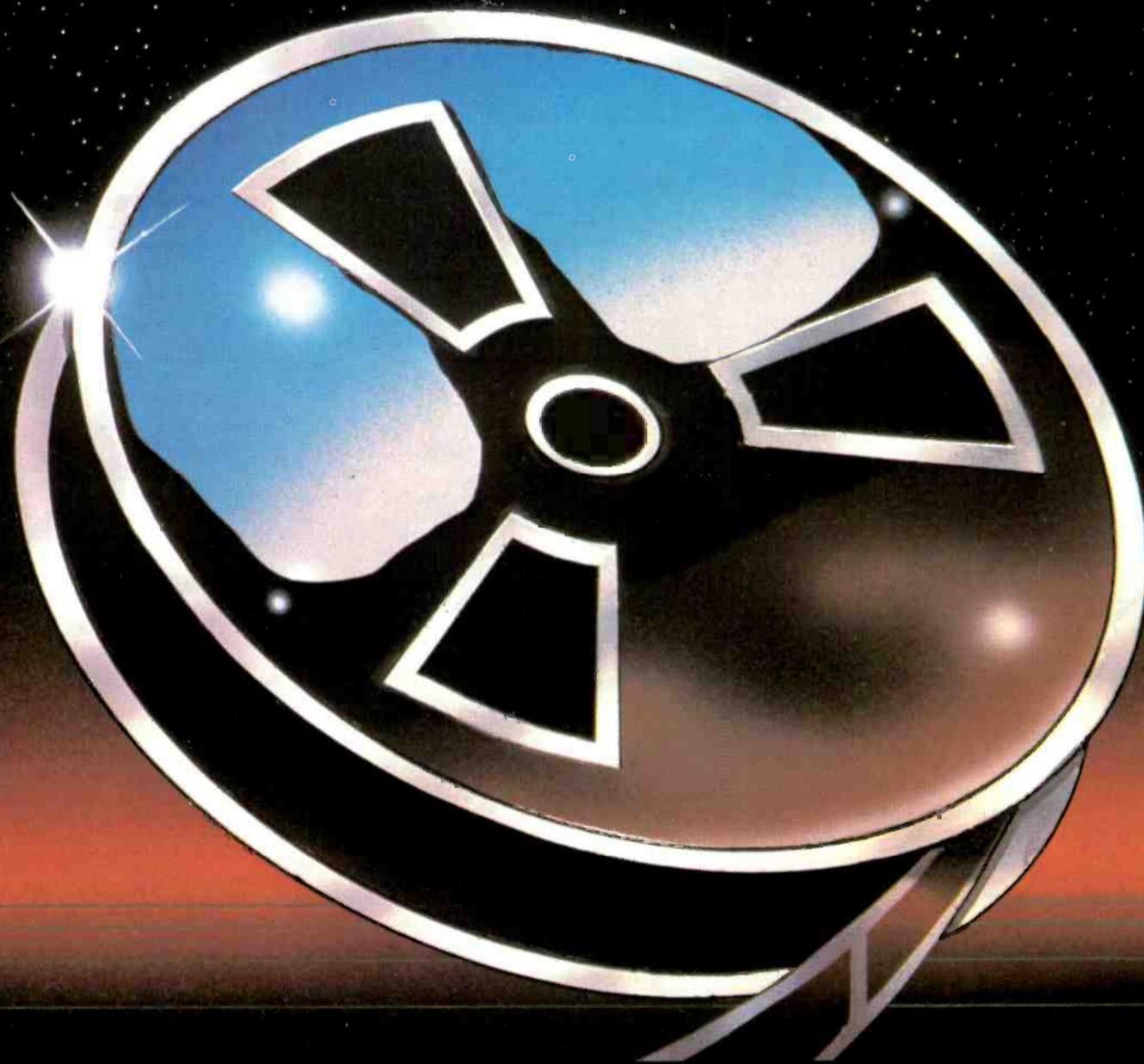
"It's an unnecessary battle," says Holzman of the furor generated by some mastering engineers and studio owners over the new system, which would require encoding of the master disks prior to replication. "It's a technology that was good to begin with, and continues to be improved. From the standpoint of our evaluating panel, we find it to be worthwhile and essentially transparent—and, above all, of real benefit to record listeners."

(Continued on page 98)

A Billboard Expanded Section

VIDEO MUSIC

Projecting A High Contrast Image



By JIM McCULLAUGH

It all seems so logical and simple to the home video music futurists.

You walk into tomorrow's record store, purchase a copy of the Rolling Stones new album in stereo videodisk form, and bring it home to play on your large-screen television/digital audio super system.

Not only will you be able to see the group perform its new songs, but the sound quality will be unlike anything you were used to from conventional LPs.

And you will even have the option of just flicking a switch if you want the audio-only portion. Perhaps the ultimate home video/audio music experience!

But by now it should be apparent to even the most casual observer that the great waterfall of videocassette and videodisk titles hitting the market today is top-heavy with movies.

Sure, you can buy or rent "The Towering Inferno," "10," "The African Queen" and Laurel & Hardy's "March Of The Wooden Soldiers" and scores of other classic and contemporary films—but the Eagles, Van Halen or Tom Petty & the Heartbreakers are still not available on these new visual disk or cassette formats.

In fact, of the 30,000 or so titles now for sale or rent for home video digestion, probably less than 5% represent music.

Many media marketing gurus, though, are certain that video music is just the catalyst needed to bust the home video market wide open. It may also be the shot in the arm the record industry needs to sail out of its present economic doldrums.

So, why the slow start?

Unfortunately for the anxious trade, not to mention the anxious consumer, much of the potential product is still lying on negotiating tables surrounded by record label chieftains, artist's managers and attorneys, and representatives of such unions and guilds as the American Federation Of Musicians (AFM).

Unlike the conventional record industry—a known quantity with established marketing practices and royalty-rate structures—the emerging video music industry is still a question mark enterprises plagued by legal, creative and merchandising uncertainties.

The estimated 30 million copies of "Saturday Night Fever" purchased worldwide, making it the largest selling audio disk in history, might be small potatoes compared to the sales numbers video albums could eventually generate.

By the year 2000, it's not inconceivable that a videodisk (music or otherwise) may sell 100 million or more units.

With that in mind, it's no wonder that such groups as the AFM want to get as big a piece of the royalty pie for their par-

ticipating musicians as they can. The recent Screen Actors Guild strike, at the core of which were serious video participation questions, may be only the first wave of a multi-union assault on the new video Alamo.

Moreover, there are a host of other legal and copyright considerations all parties have to contend with.

Just what are "visual rights" for recording artists? How do music copyrights—long-guarded and protected—cross over from audio to video media?

In the past several years, a number of videocassette marketers have been slapped with multi-million dollar lawsuits for selling tapes on which music rights had not been cleared. A case in point: Media Home Entertainment, which was offering the Beatles in concert ATV, which administers Northern Songs Ltd., the Beatles' publishing group, claimed they were not authorized to use the 37 tunes performed on the videotapes because synchronization (putting music on the film) rights had not been cleared.

But Media, and other similar firms, claim they do have a right to market the tapes, saying they were legally obtained from the original producer of the video or that the material is "public domain."

Beyond the bare bones legalities, also, are some meaty creative questions.

(Continued on page 69)

Labels See Video As Force To Be Reckoned With

By CARY DARLING

Picture this:

A new music act appears via a promotional clip on a widely viewed cable television program. The three-minute ad is so riveting that the act involved—previously only known to a small cult—instantly becomes the darlings of the public and press alike. The record company executives are collective smiles as sales soar despite the fact the act has not been played once on radio. A few months later, gold and platinum reigns where once the act could only count a handful of good reviews as symbols of success.

Far-fetched? Perhaps, but something like the above could happen as radio playlists constrict to the point of strangulation and more homes install cable. This is why the video promotion area is a growing one at most labels with an act's visual side being a big concern these days. Still, for all the optimism, there is the dream-shattering hand of reality:

- Inflation is driving the costs of video skyward and driving down the number of artists who can do video.
- The legal area still has the longform video in a tangle while most of the music videos still are promotional clips.
- Most cable operators want rather mainstream clips therefore leaving black, country and truly radical artists out in the cold.
- Instore and broadcast television outlets for promotional clips seem to be decreasing though this is offset by growth in cable.

While these are factors that have to be taken into consideration, label video departments are more than optimistic as the good news outweighs the bad. Firstly, there is an increase in the number of outlets with which to place a video.

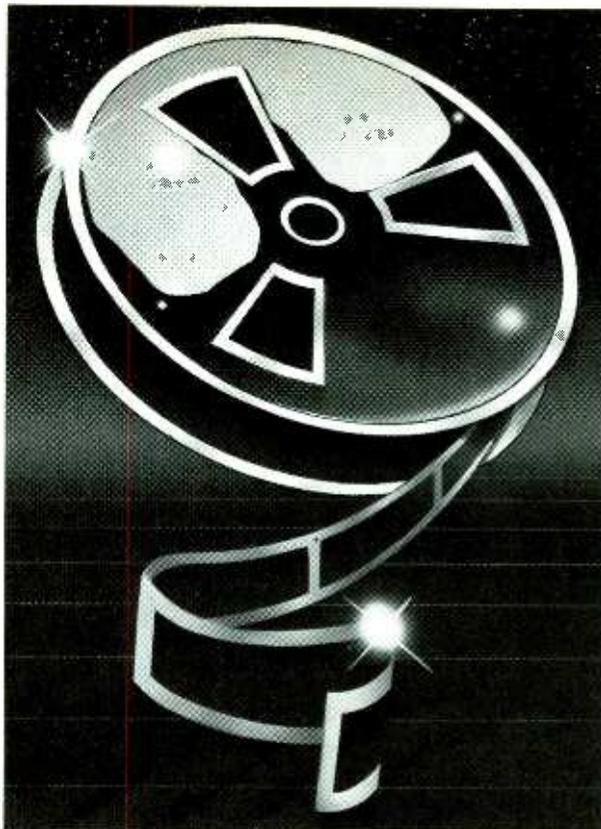
"The increase has more on the cable level than on the broadcast level," notes Linda Carhart, general manager of Chrysalis Visual Programming. "Most of the broadcast shows have fallen to the wayside but I'm getting more letters from cable operators who are doing this."

"Right now, there is a slump in the syndicated shows," concurs CBS Records' Debbie Newman, video operations director. "The 'Rock Worlds' seem to be gone. The cable outlets are replacing them though there are such shows as 'American Top 10' and 'Rock Concert.'"

"It's mushroomed," says Len Eband, vice-president of press and artist relations. "They could put you out of business in duplication costs alone." Eband is part of a video committee at PolyGram which includes creative services vice-president Bill Levy, international director Dan Young and executive vp/general manager Guenter Hensler.

The biggest splash in the video ocean has been Warner-Amex's MTV with its continuous play of video promotional shorts, concerts and music news. While most labels are enthusiastic about it, they are taking a wait and see attitude. In fact, PolyGram and MCA are not furnishing MTV with any of their video clips.

Cary Darling is a freelance writer based in Los Angeles and a frequent contributor to Billboard.



"Subscription television, MTV and VideoMusic Channel want to play these videos like records. What is this going to mean for the music?" asks Eband. "There are a lot of legal points to be settled here. The common argument is that artists make their money through record sales and then the publisher is paid. But, here the artist is as important as the song. The question of fairness becomes more of an issue. Once you start down the road, it's hard to stop. Then, there is the issue of home taping. If you air them liberally, they'll be easier to tape. On the other hand, we do regard these as promotional tapes. For new, unexposed artists, especially in tightening radio situations, there is a compelling argument to develop the video audience. PolyGram is not against MTV but wants to study the issue."

Eband is quick to emphasize that PolyGram does cooperate with MTV in arranging artist interviews and concerts. "We do provide our clips to show like 'Solid Gold' and 'Midnight Special' which pay the artists as if they are actually performing," he adds.

An MCA Records spokesperson noted that the only promotional videos being made are through artists' management. MCA Videodisk however is releasing a longform videodisk of Olivia Newton-John's "Physical" album, directed by Brian Grant of Millaney-Grant.

"MTV sounds great but it is a wait and see attitude," notes Sherry Goldsher, director of video and film operations at Elektra/Asylum. It may mean a lot more productions for us but I just don't know."

The lack of non-pop programming on MTV and other cable
(Continued on page 64)

Music Videos: Hollywood Handmaiden In A Hit Movie Business

By KEN WINSLOW

The only thing about today's video program business on which producers, retailers and customers can agree is that it has turned from a collector into a rental business.

And that's mainly due to the nature of today's video programs, whom they are designed to attract, and the rapidly changing nature of the business.

The Hollywood movie companies almost totally dominate the supply of video product which consists of largely theatrical features.

This has made it a hit movie business. Little else is moving. Concerts, especially produced video music, sports and other materials not available to be seen theatrically and hence more likely to be purchased, are growing much more slowly as a result of their second billing status.

Some video labels, notably led by MGM/CBS, are making a special effort to include music and other kinds of "collectible" material. But it's a tough go in the current emphasis on hit movies which is attracting an audience used to renting a seat in a theater and which sees little difference between that and renting a video movie to watch at home.

In response to the demands of growing numbers of newer and more youthful, less affluent videoplayer owners who are hooked on movies but are more inclined to "look at 'em and leave 'em" . . . growing rental activity has now hit some 60% or better of industry-wide retail transactions and has become the hottest part of the business over which studios and distribution are now waging war.

Partly because of early fears of studio retaliation and partly due to their creative merchandising ingenuity, endless variations of rental have been devised by retailers which fall generally under open, trade-in and club plans.

Open rentals use either a separate inventory which may be subsequently sold off as used or more frequently worked out of a single inventory which is repackaged as needed for both sale and rental. The consensus is that a retailer ought to get at least \$5 a rental turn.

Trade-ins are treated as open term rentals and have the advantage of doing away with deposits and other paper work. How the retailer handles his trade-in stock varies widely. Long established Discotronics Films, West Palm Beach, Fla., lets store and mailorder customers trade-in any good condition tape or disk title carried in its current catalog regardless of where obtained against the discounted purchase of either a new or used title. Discotronics has been successfully working its plan for several years.

(Continued on page 74)

Ken Winslow is a Washington, D.C. based consultant and writer.

BILLBOARD'S 3rd INTERNATIONAL VIDEO ENTERTAINMENT/MUSIC CONFERENCE

THE BEVERLY HILTON HOTEL,
BEVERLY HILLS, CALIFORNIA

THURSDAY, NOVEMBER 12

9:00 a.m. to 5:00 p.m. **REGISTRATION**
5:00 p.m. to 7:00 p.m. **OPENING COCKTAIL RECEPTION**
8:00 p.m. to 12:00 a.m. **VIDEO SHOWCASES**

FRIDAY, NOVEMBER 13

8:30 a.m. to 9:00 a.m.
WELCOMING REMARKS
LEE ZHITO, Billboard Magazine; GERRY WOOD, Billboard Magazine; RON WILLMAN, Billboard Magazine; JIM McCULLAUGH, Billboard Magazine.

9:00 a.m. to 10:15 a.m.
"VIEW FROM THE TOP: THE VIDEO INDUSTRY VIEWS THE ENTERTAINMENT INDUSTRY . . . ENTERTAINMENT VIEWS VIDEO"
Moderator: LEE ZHITO, Billboard Magazine.
Panelists: JACK SCHNEIDER, Warner-Amex; CHRIS WRIGHT, Chrysalis; JIM FIEDLER, MCA DiscoVision; RALPH PEER, Peer Southern.

10:15 a.m. to 10:30 a.m.
COFFEE BREAK

10:30 a.m. to 11:45 a.m.
"CHALLENGES IN A CHANGING MARKETPLACE"
Moderator: STEVE TRAIMAN, RIAA.
Panelists: AL BERGAMO, MCA Distributing; JIM JIMIRRO, Walt Disney Telecommunications; AL MARKIM, Video Corp. of America; HERB MENDELSON, CBS Home Video.

11:45 a.m. to 12:30 p.m.
"A DAY IN THE LIFE OF A MOVIE: HOME VIDEO MEETS ITS NEIGHBORS"
Moderator: BRUCE POLICAR, Samuel Goldwyn Co.
Panelists: CHARLES BENTON, Public Media, Inc.; GARY DARTNALL, VHD Programs; DAVID HILTON, Warner-Amex Movie Channel; PETER KUYPER, CBS/MGM Home Video; TAD GANZ, Sterling Recreation Association.

12:30 p.m. to 2:00 p.m. **LUNCH**
1:00 p.m. to 6:00 p.m. **VIDEO EXHIBITS**
8:00 p.m. to 12:00 a.m. **VIDEO SHOWCASES**

SATURDAY, NOVEMBER 14

8:30 a.m. to 9:30 a.m.
"SUCCESSFUL VIDEO RETAILING: ADVERTISING, PROMOTION, AND MERCHANDISING"
Moderator: ANNE LIEBERMAN, Magnetic Video.
Panelists: STEVE BERGER, The Screening Room; BOB CHARNEY, Maher-Elen; HERB FISCHER, Major Video Concept; WALTER KELLEHER, American Home Video; AYSE KENMORE, Liberty Music; BEN TENN, Walt Disney Home Video; LARRY FOSTER, Licorice Pizza.

9:30 a.m. to 10:30 a.m.
"RECORD COMPANIES: AN EXPANDING ROLE IN VIDEO ENTERTAINMENT"
Moderator: BOB EMMER, Alive Enterprises.
Panelists: JEFF AYEROFF, A&M Records; JO BERGMAN, Warner Bros. Records; LINDA CARHART, Chrysalis Records; PAUL COOPER, Atlantic Records; LEN EPAND, PolyGram Records; DEBBIE NEWMAN, CBS Records; NANCY WILD, Motown.

10:30 a.m. to 11:45 a.m.
"MAKING DEALS: SELLING PROGRAMS FOR NEW TECHNOLOGY"
Moderator: DON BIEDERMAN, Mitchell, Silberberg, and Knupp.
Panelists: BOB EMMER, Alive Enterprises; ARNOLD HOLLAND, RCA SelectaVision; BARRY MENES, Attorney; BARRY SHERECK, Pioneer Artists; BEN BEGUN, Warner-Amex; MICKEY SHAPIRO, Shapiro/Steinberg.

11:45 a.m. to 1:15 p.m.
"VIDEO ENTERTAINMENT: THE DAWN OF A NEW CREATIVE AGE"
Moderator: MICHAEL NESMITH, Pacific Arts.
Panelists: KIM CARNES; BRAD FRIEDMAN, U.C.L.A.; JOHN GOODHUE, John Goodhue Productions; JERRY KRAMER, Kramer Rocklen Studios; SCOTT MILLANEY, Millaney Grant; RUSSELL MULCAHY, MGM; BOB WELCH, Artist; CHUCK MITCHELL, RCA SelectaVision; KEN ERHLICH, Ken Erlich Productions.

1:00 p.m. to 6:00 p.m. **VIDEO EXHIBITS**
1:15 p.m. to 2:45 p.m. **LUNCH**
3:00 p.m. to 4:30 p.m.
"VIDEO PROJECT: A SIMULATED PRODUCTION MEETING"
Moderator: ROBERT LOMBARD, Marx Lombard Studios.
Panelists: STRATH HAMILTON, Technical Director; DAVID LEWIS, Director of Photography; RICHARD NAMM, Director; RICHARD OCEAN, Lighting Director; JOHN BASILE; MICHAEL BRAUNSTEIN.

8:00 p.m. to 12:00 a.m. **VIDEO SHOWCASES**

NOVEMBER 12-15, 1981

SUNDAY, NOVEMBER 15

9:00 a.m. to 10:15 a.m.
BROADCAST ENTERTAINMENT: THE NEW OPPORTUNITIES"
Moderator: DAVID CROOK, Los Angeles Times.
Panelists: WAYNE BARUCH, Wold Entertainment; Division of Robert Wold Enterprises; IRIS DUGOW, Home Box Office; DAVID JOVE, All World Stage; BOB LEVINSON, International Home Entertainment; JIM MERRILL, Playboy Productions; ROBERT PITTMAN, Warner-Amex.

10:15 a.m. to 10:30 a.m.
COFFEE BREAK

10:30 a.m. to 11:15 a.m.
"VIDEO NEW WAVE: GRAPHICS, COMPUTERS, AND INTERACTIVITY"
Moderator: DR. MARTIN POLON.
Panelists: ROBERT ABEL, Robert Abel Films; DAVID GESHWIND, Digital Video Systems; BRUCE GREEN, First National Kid Disc; RON HAYS, Music Image; TOM SEUFERT, Visual Music Alliance; DOUG KAY, Marx & Marx.

11:15 a.m. to 12:30 p.m.
"FUTURE TECHNOLOGY: SPACE AGE OR ICE AGE"
Moderator: DR. MARTIN POLON.
Panelists: JERRY ASTOR, Akai; WILLIAM GILLIS, Mattell Intellivision; MEL LAMBERT, Recording/Engineer/Producer Magazine; ROGER PRYOR, Master Digital; WILLIAM F. VON MEISTER, Digital Music Company.

12:30 p.m. to 2:00 p.m.
CLOSING RECEPTION

VIDEO SHOWCASE TO INCLUDE:
"An Evening With MTV: Music Television"
"Rock For Kampuchea" featuring Paul McCartney and Wings, Pretenders, Peter Townsend, the Clash, Queen
"The Tubes Video"
"Elephant Parts"
Music Video Clips (highlighting best 1982 promotional clips)

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Compact Hardware Revolution Paces Technological Changes

By RICK FORREST

The technological magic behind the video marriage of sight and sound is evolving with amazing quickness. The years it took for audio science to go from 78 rpm to 33

rpm and from mono to stereo seem like a virtual snail's pace in comparison to the audio/video changes abounding today.

Just consider the strides in tape size that have happened. The two-

inch broadcast standard has shrunk to one-inch. The transition to consumer video that first saw light in ¾-inch cassettes has dwindled in size to the ½-inch Beta and VHS species, and as noted in

Billboard (March 28, 1981), manufacturers see ¼-inch and ⅛-inch metal tape as a fast approaching consumer reality.

Video equipment has equally advanced. Cameras, recorders, video switchers and the like have become

smaller, lighter, more versatile and accurate. Computers are merging with video to increase the reaction time of video machinery, its intelligent interaction with the human operator, and the style and variety of special effects. Microprocessors, aptly tagged by some as the buzzword of the '80s, have endowed video machinery with a life of its own. And digital, another favorite video techno term, allows video music artists to squeeze, pull apart, flip around and reassemble images with literally the push of a button.

All this technological ferment—call it a hardware explosion, if you will—makes a concise and detailed analysis of the science of video music difficult. On the most simplistic and obvious level, technology is enabling video to jump higher, run faster and sound better. It's allowing the consumer to see and hear images more accurately, and it's making the software producers more able to fully realize the musical vistas springing from the mystical place called the mind.

From the producers standpoint, Paul Flattery of Gowers, Fields, and Flattery notes, "When I started doing video music promos, the only tape was two-inch and you couldn't get out of the studio. Now, of course, you can. Where you can go is virtually limitless. As equipment gets lighter and more portable, all it means is that your creativity gets freer as you're being freed from the concern of heavy hardware."

The basic impetus for richer, newer and more frequent music visualizations lies with the consumer. They have to buy it, or they have to be stimulated enough by it to purchase the audio-only version—as is the case with video music pieces promoting popular records, still the most common use of video music.

The man and/or woman on the street is being increasingly flooded with shinier toys. This new hardware demands new software, and because of its repeatability, music video is a prime software product. This is why several new consumer products take their inspiration from video music concerns.

For example, consumers are accustomed to stereo separation and high fidelity in their audio, but up until now U.S. video tape machines were devoid of both. Retailing at \$1,695, Akai's VP-7350 is the first Dolby stereo VCR available here. Though Michael Nesmith's landmark "Elephant Parts" and Family Home Entertainment's "Tom Jones Live in Concert" are the only stereo tapes now available, the fact that they are both music-oriented says something for the types of software for stereo VCRs that will come.

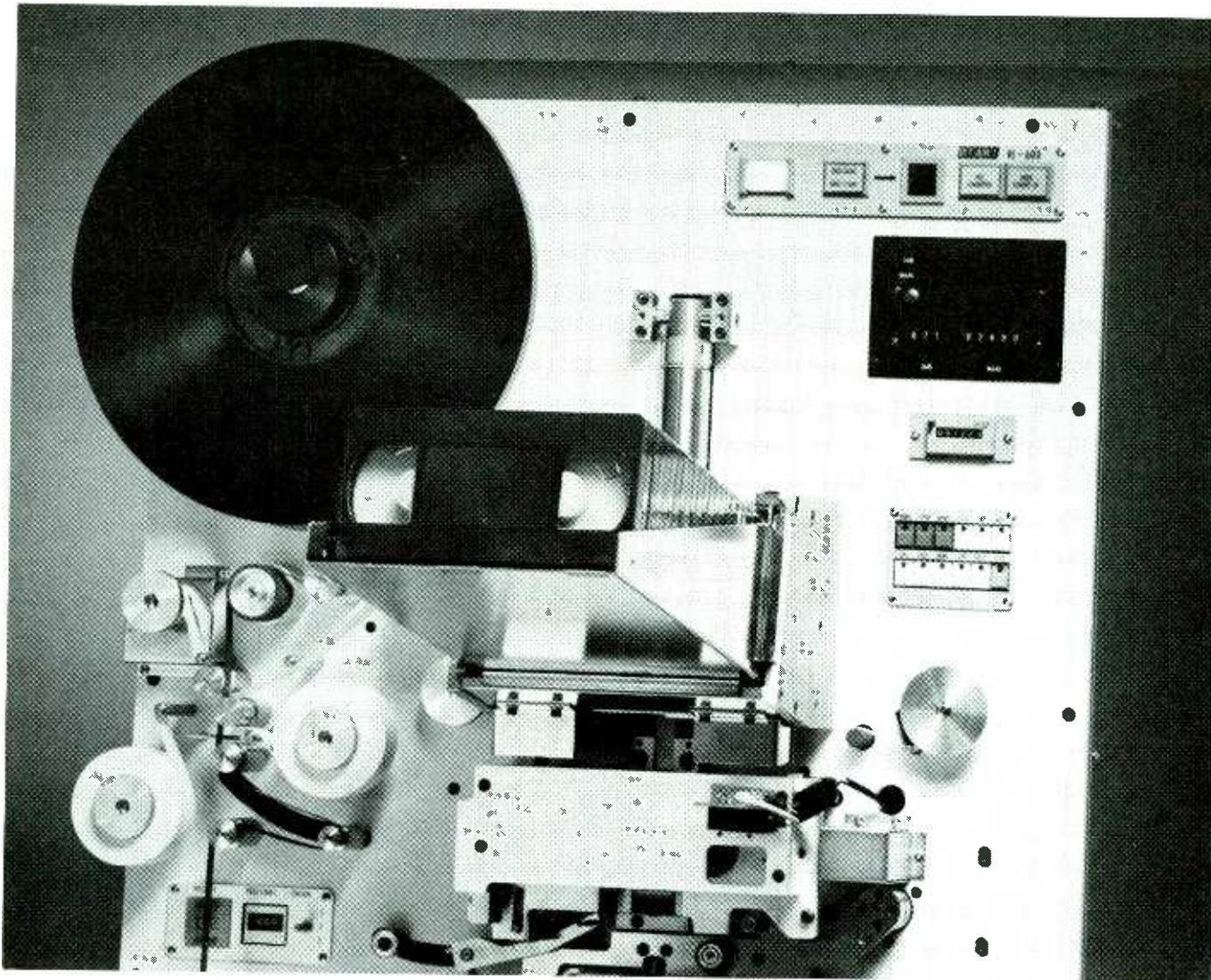
Video machine manufacturers are even taking cues from the progression of audio technology. Not only are manufacturers such as Sony and GE coming out with stereo television sets in preparation for stereo tv broadcasting, but Sony with its Profeel line is copying the component trend that took place in audio. The tv monitor is separated from the tuner and speakers. Reason—high fidelity sound and picture.

No discussion of consumer video equipment is complete without delving into the realm of the videodisk. The videodisk is a prime example of the technological mating of audio/video thought processes. Like an audio record, the videodisk is flat, round and releases its information

(Continued on page 76)

Rick Forrest is a Los Angeles-based freelance writer.

VIDEO MUSIC



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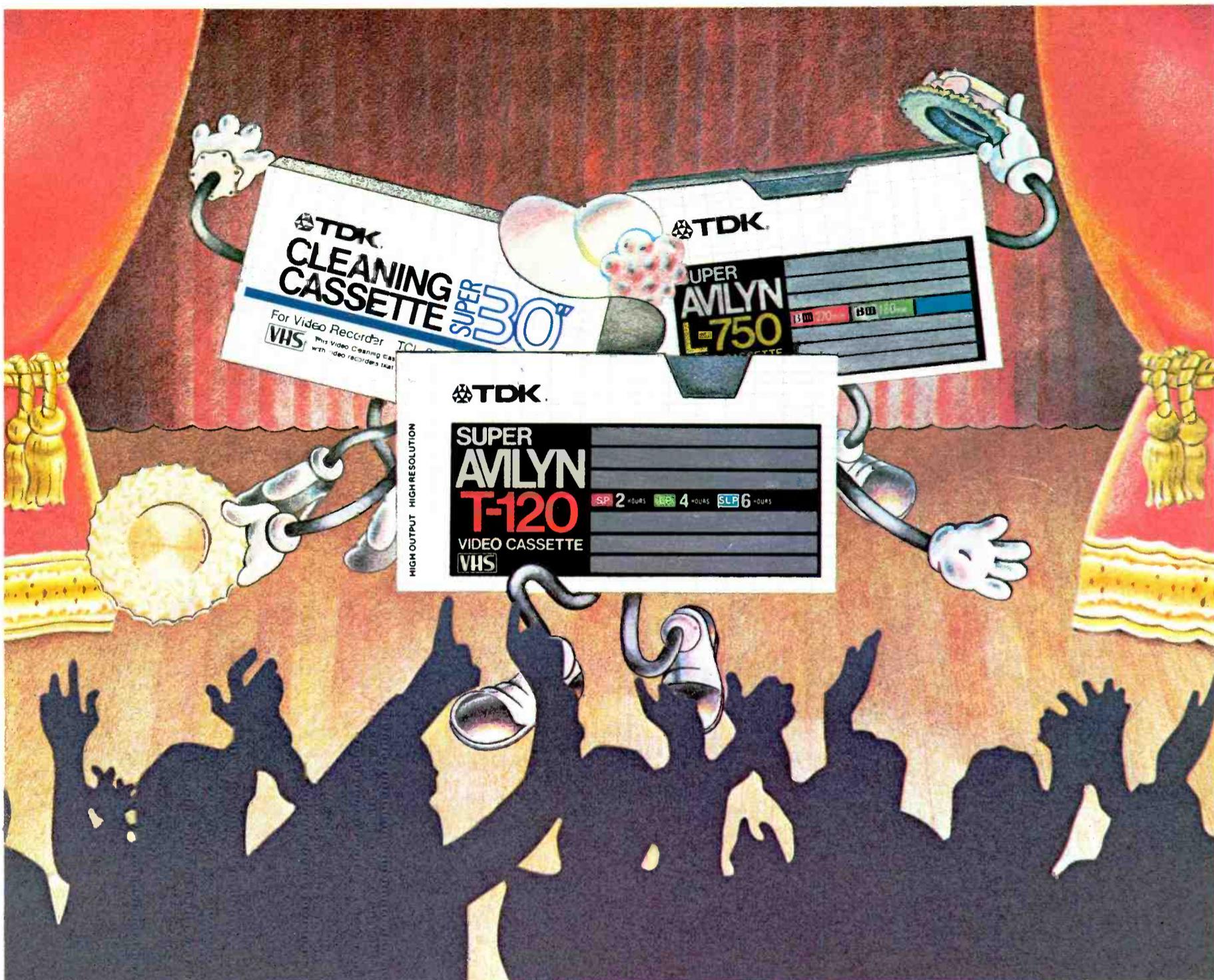
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Video Visionaries Boost Original Programs In Europe

By NICK ROBERTSHAW

Amid the explosive growth of the European video market in general, it is easy to forget that music on videotape is a specialist area accounting for only a small proportion of total sales: whatever mass market may eventually develop is still some way in the future.

A quick glance at any national video chart confirms this. In the U.K. consumer press, top 40 listings for October '81 contained not a single music-based videogram release. Equivalent charts in West Germany, Scandinavia, France and other key territories tell much the same story. There too feature films dominate while music is conspicuous by its absence, and until the great movie catalogs are exhausted the situation is unlikely to change.

Also necessary is a much larger machine population. Even in the most advanced markets, Britain and West Germany, penetration is only around 5%, and though consumer research is scant, it is clear there is comparatively little overlap so far with the key 16-24 age group of record-buyers. In Britain EMI Records earlier this year released a live concert videogram of heavy metal band Iron Maiden with the specific aim of testing this sector of the market.

But it's significant that the acts who sell on video are those whose appeal extends more broadly. Steve Webber, boss of London-based VCL, Europe's leading independent video producer, explains: "Music is still very much in second place. We're waiting for the kids to get machines, and that's reflected in the sales of Elton John, say, compared with Black Sabbath. The main hardware market is very much with an older generation at the moment, though we are beginning now to see a change."

In an increasingly rental-oriented marketplace, Webber believes the younger consumers, when they do come along, will be looking to buy. Straight sale could account for 50% of music video business, he thinks, against only 10% in other areas. But prices are a deterrent, and all producers are looking to growing volume to permit lower retail levels. Critics have not been slow to suggest that a customer paying nearly \$80 for less than one hour of fairly antique concert footage may well be disappointed with his purchase.

A key limiting factor are the copyright clearance problems that continue to dog producers throughout Europe. In Britain the formation last year of the British Videogram Association was thought to presage agreement with the Mechanical Rights Society on a video rate card. But negotiations have broken down and there has been a return to the free-for-all whereby individual rates have to be hammered out with individual publishers for each individual program. In January Status Quo Publishing successfully took VCL to court over uncleared copyrights, and in May, despite a so-called 'conciliation agreement,' it was Thorn EMI Video Programmes' turn, along with EMI Records, at the hands of a group of publishers. Told that the publishers were trying to force acceptance of a royalty rate not yet agreed, the High Court judge said the boot was on the other leg: the video producers were trying to force the publishers to accept half what they regarded as a fair rate. The result has been 'free bargaining' at or

below the MRS rates, with producers refusing to deal with hardline publishers and in some cases deferring or cancelling proposed releases.

In West Germany, second largest European market, things are equally chaotic, as top industry lawyer Walter Lichter describes. "Most producers are now members of the

video section of IFPI here, while copyright owners have assigned their rights to GEMA which is the only negotiating body. GEMA has issued a tariff of 10% of retail price, and the two sides have started talks from which nothing has yet emerged.

"So the situation now is that video producers can pay what they think is a fair rate, but the difference between that and the GEMA

rate has to be deposited in an interest-bearing account pending agreement. Maybe they will pay 4DM to GEMA and 10DM to the account on each tape. Some major producers now have as much as \$400,000 in these accounts, which of course is money they cannot use for investment. Frankly they feel GEMA does not care whether they go bust."

Despite these headaches, the music software side has made great

BEST-SELLING VIDEOCASSETTES START WITH GREAT MOVIES!

Movies like *Kramer vs. Kramer*, winner of five Academy Awards, including Best Picture, Best Actor (Dustin Hoffman), Best Supporting Actress (Meryl Streep), Best Screenplay Based on Another Medium (Robert Benton) and Best Director (Robert Benton).

Kramer vs. Kramer is just one of a long list of prized movies from Columbia Pictures that are now available on videocassettes.

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Nick Robertshaw is a U.K.-based freelance writer.

VIDEO MUSIC

strides in the last year. The independent producers like VCL and Videoring continue to expand their catalogs, while the major record companies are almost through the phase of setting up video distribution operations—Warner Home Video, CIC Video, Thorn EMI, CBS/MGM and so on—and beginning to think about creative investment in original programming.

A progress report on the U.K.

scene would note around 100 pop and maybe 20-30 classical titles now in the shops. The great majority are far from purpose-made though. Live concerts dominate most catalogs: Alice Cooper and Johnny Cash from Magnetic Video; Gary Numan and Rod Stewart from Warner; Donna Summer and Bony M—both top 10 sellers in West Germany—from Videoring. Some of the most popular video releases to

date—Chrysalis's "Eat To The Beat," hailed as the first video album, and Europa Film's two Abba shows, for instance—are basically collections of video promotional clips. On top of that there are quantities of musicals, from "Breaking Glass" to "Blue Hawaii."

Attempts to explore the unique features of the video medium are few. Radial Choice, the first U.K. label specifically devoted to video, led

off with the little-known singer/dancer Toni Basil in "Word Of Mouth," a disappointingly conventional production. 'Ron Hays Music Odyssey,' a kind of 'Fantasia' for the '80s from IPC Video, is a rare

development of abstract computer-aided graphics in a commercial release.

Investment money is beginning to come into the business from outside entrepreneurs who see video's potential, and will fuel the expansion of catalogs. Keefco boss Keith MacMillan, noted for his promo clips, has three major 'longform' projects on hand, budgeted in six figures each, one record company originated, one put together with a cable tv system, the third financed from undisclosed sources. But he does say: "It has been realized that home video programs demand more investment, more time, more care, and we are finding sympathetic ears not just in the record business, but outside, where people are getting really keen to put their money in." A group of West German investors is part-financing Go Video's upcoming video movie "Born To Rock" about Eddie Cochran, to be shot in Hollywood. Original Image, which plans a series of MOR programs with international artists, was co-founded by the Earl of Lichfield, cousin of the Queen. BBC TV's long-awaited first batch of video releases includes Deep Purple in concert ("California Jam '74") and "Toyah at the Rainbow." And the corporation is linked with the Royal Opera House in a deal for three productions a year with Covent Garden Video Productions.

So the record companies are under some competitive pressure now, having been content to let the independent producers make the early running. But they are starting to respond. Steve Webber, whose 50 VCL music titles are distributed in France by VIP Video Club, in Norway by 3M, in Sweden by Esselte, in West Germany by the VCL Video Services subsidiary, and are licensed in all PAL territories, sees his biggest competition in Europe not as Videoring or one of the other independent firms, but as the record companies themselves. EMI, says Keith MacMillan admiringly, is "coming forward like a train, and in a very professional way."

In fact EMI has just put out a very strong music package, featuring among others Kate Bush, Paul McCartney, Cliff Richard and the "Queen Greatest Flix" compilation of promo clips, its release timed to coincide with the band's new "Greatest Hits" audio album. Virgin Records is in the marketplace for the first time, with videotapes of Mike Oldfield and Devo. Chrysalis has followed Blondie with Billy Connolly and Jethro Tull. Even in smaller territories moves are afoot: in Sweden Polar and Mariann are active, SOS has produced a video-gram with the Boppers. RCA has Chantal Goya and Anna Pruknal on video releases, and will be launching in Britain early next year.

Because music is minority programming—a high-selling tape may sell 10,000 units in a year round Europe—it can be difficult to get into mainstream retail outlets beside "Jaws" and the plethora of feature films. Outside the U.K. even distributors may in some cases pay little attention to music. But because of the growing diversity of outlets in Britain—there are probably over 6,000 in all—this resistance is beginning to break down and the same will be true elsewhere as markets grow and develop. In West Germany, for instance, the market developed so to speak backwards, with a great deal of hardware sold before the availability of software was really known to the public.

NOVEMBER 14, 1981, BILLBOARD



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Billboard

Force To Be Reckoned With

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music outlets bothers some. "Right now, they are AOR. I hope we don't end up creating the same b.s. we have with radio," offers Steve Kahn, RCA's manager of audio/visual productions, who laments the lack of black and country music

programming.

"MTV is just programming to the white rock'n'roller," notes Nancy Leiviska-Wilde, director of Motown's Video operations. "They told me that Rick James is just not white enough. Cable as a whole is beginning to ask for Motown product.

But you have to remember that most cable and video owners are middle class whites so this is the audience that the cable owners are trying to reach."

"The calls I've been getting from companies is for pop but I think there is a need for video in the areas

VIDEO MUSIC

of r&b and country," continues Elektra's Goldsher. "This is especially true if you want to crossover an artist and you want to show what they can do. I think there will be

more of a reaching out in those areas. Other kinds of music, like jazz and r&b, are very big internationally."

"One of the problems with black videos is that you are limited to where you can show them," adds Dan Davis, creative services vice-president at Capitol Records. "It's the same with stone country acts. It's hard to get them on cable. However, crossover acts can make it. We've gotten a tremendous amount of exposure on Maze and we're thinking of doing one on Natalie Cole. When we plan a video, we have to ask: can we put it in clubs, cable or regular tv?"

The counterpart to the growth of cable is the video explosion at the club level. For Chrysalis Records especially, cable and club play is important. "We have a number of English acts that aren't getting a lot of airplay. We have this tool as an alternative from radio," says Linda Carhart, Chrysalis' director of artist development. "I think clubs definitely could sell records. The only problem with clubs I've found is that they don't have the capacity to identify what they are playing. You're going to see a series of visuals on groups that unless you know the song or recognize the group, you may like it but you don't know what it is. We're dropping i.d.'s into our pieces, like 10 seconds into it or 10 seconds before the end. We're identifying the artist and the song title. From now on, this is what I'm doing. When we get a tape in, we make two masters. One for clubs and one for television because a lot of television shows don't want that in there."

Warner Bros. has a special plan for clubs. "We have just instituted a plan for clubs and we put together a compilation tape," begins Linda York, assistant director in the label's tv and video department. "The clubs sign an agreement with us. They can buy it for a service charge if they like what's on the tape. We've done our first compilation tape." Currently, approximately 30 clubs are signed to the program.

"The greatest proliferation of new outlets for video has been at the club level," says Dan Davis at Capitol Records. "On rare occasions, we will use them as an opening act." This happened recently when the Tubes' "The Completion Backwards Principle" videocassette was screened before various concerts. Davis does not know if Capitol will launch such an effort again as the success of the idea varied from club to club.

"In the clubs, you're getting the hardcore buyers," adds Jeff Aye-roff, creative service vice president at A&M Records. "I see the playing of videos as being better than most opening acts. I get excited about that because a great video can be something kids talk about."

With clubs and cable opening up as an avenue, there arises the risk of the "burnout factor," as Atlantic Records' George Salovich, merchandising vice president, calls it. "Some acts are quite concerned with over-exposure," he emphasizes. "People keep seeing the same video over and over. As an industry, maybe we should be much more selective in how videos are distributed. At Atlantic, we are mapping out our video marketing beforehand with a combination of MTV, clubs, etc. No matter how good a video is, there is that burnout factor."

Instore playing of videos seems to be on the decline with all labels
(Continued on page 69)

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Mickey Mouse!

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Force To Be Reckoned With

• Continued from page 64

but one painting somewhat of a bleak picture in this area. "It has declined but we still get some requests for them from stores," says Ben Hill, member of the national merchandising staff at Atlantic Records and video library head.

"Four or five years ago, instore was a major thing," recalls Capitol's Davis. "There are still a few retailers here and there who use them."

"We haven't found instore to be helpful," says Elektra's Goldsher. "You have to find stores with the equipment, the space, and actually run them on a regular basis. It's also hard to get accurate information from all the different stores."

"Instore never was much of a factor. It was never significant as far as amount of exposure or results," notes Rick Dobbis, senior vice president of artist development at Arista.

"Stores don't want to be bothered," states CBS' Newman. "I think what's going to happen is that efforts on the part of MTV and this new Heartbeat media network is to tie in with stores with their cable channel. This will replace the videos where the guy at the store has to take the ¾" tape out of the machine every three and a half minutes."

One dissenting view of instore play is held by RCA's Steve Kahn. "How can people say instore doesn't work if the store never turns the machine on? Of course it won't work as long as the machine is off," he says, noting that he has

seen a slight upsurge in the use of video instore.

Increased avenues for video—be it club, cable or store—means more video which means extra costs for record companies. The task of creating exciting, image-building videos is made more difficult due to inflation. "Last year, videos were averaging somewhere around \$10,000 and now it starts at \$10,000 and goes up to \$35,000," says Chrysalis' Carhart. "We're still treating them as non-recoupable expenses."

"Our average cost for a video is about \$10,000 to \$12,000 per song," says Goldsher. "We have used some British directors who are affiliated with companies here in Los Angeles but we've not gone to England. Some of the production companies in England have prices that are prohibitive."

"I used to be able to shoot four for \$10,000," muses RCA's Kahn. "But you can't do that anymore because the public and the artists are not happy with a simple stage shoot. But, I don't believe in spending a lot on these because there's no return. I don't think that we all should spend what it took for 'Bette Davis Eyes' on each of our videos. Did video or radio sell that record? Right now, I think radio sells records."

Warner Bros.' Linda York believes that cost is not an overriding consideration as video is a longterm situation. "We look at it as an artist development tool, not as a seller of records," she says. "We see the

promotional piece as an image builder for the artist."

"The recession is bad but once you accept its parameters, things may be better because you have to be more clever," offers Ayeroff. "Art isn't necessarily good because it cost a lot of money."

"It's ironic that the acts that need video most have the hardest time getting the budget because they don't have the sales history," says PolyGram's Epan. "We do many of our videos on a collective basis. We seek contributions from the countries that are releasing the record."

Another method is to seek increased funds from the artists' management or the artist. "It's all going to depend on the individual interests of the labels involved," states Arista's Rick Dobbis. "There are a number of labels which moved into video software, others were restrained while others are only in licensing and partnerships. Over the course of the next five to 10 years, we are going to see a lot of flux in types of financing."

To keep costs down, both RCA and Motown do most of their artists' videos inhouse. In New York, RCA has a \$250,000 complex which does 90% of the label's videos, record commercials and inhouse new product sales presentations.

Inflation and legal hassles have dogged the growth of the longform video but the area continues to grow. Chrysalis was the first with Blondie's "Eat To The Beat." "Actually, it has sold better than I expected," professes Carhart. "Of course, it is not as strong as 'Superman.'"

Though sales on the Kinks' live "One For The Road" videocassette are not phenomenal, Arista's Dobbis says there is more reason to be optimistic than raw sales figures might indicate. "We did not market it. Time-Life Video had it and they were dismantled. Given the circumstances and sales of other music projects, this did rather well."

The most adamant of the longform is David Bean, president of the Carmel-based Pacific Arts Video Records. He wouldn't disclose the number of copies Mike Nesmith's "Elephant Parts" has sold but says sales are encouraging for longform video projects. "If a video sells 8,500 copies, that doesn't seem like much," he begins. "But when you take into account the number of people with players and the \$24 price tag, then the numbers seem better."

Whether longform or promotional form, this past year has shown that video has evolved into a force to be reckoned with. A&M's Ayeroff summed up the feeling of those involved when he says: "I don't know what this medium's Uncle Miltie is going to be. We're seeing the future peeking in the window at us."

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Projecting An Image

• Continued from page 57

Record companies have mounting libraries of promotional video-clips of their artists which they have employed successfully (and in some cases not so successfully) as an aid for selling LPs in-store. But does the consumer want these as a video package?

And what about the shape of video music? Does the public want graphic interpretations of songs? Should it be a mixture? Should it be something else?

Providing some insight into the future of video programming, some artists, producers, software firms and other creators have already begun to make product available.

Ex-Monkee Michael Nesmith, who recently abandoned analog vinyl for laser, has debuted "Elephant Parts"—a kind of super 'Saturday Night Live' combining music and video.

Still other questions.

Will consumers play video music programs over and over again the way they do audio LPs? How much will they be willing to pay for a video album?

Some of the major record labels have already formed video departments and/or divisions to cope with these and other issues, as have some of the major hardware firms.

U.S. Pioneer, for example, has created Pioneer Artists with two disks already in the marketplace—Paul Simon and Liza Minnelli concert programs.

A look at present hardware also underscores a few drawbacks for video music. Practically all home videotape players are still mono only except for an Akai stereo Dolby unit and a new JVC model, just shipping. Other major hardware VTR forces, however, like Sony and Panasonic, should be to the U.S. market soon though in two channel. And RCA is promising its stereo CED videodisk player shortly while LaserVision and soon to be debuted VHD are stereo from the outset.

At present, though, the home video music scene is not exactly a barren wasteland.

A good number of contemporary and classical music soaked films are available from major video software suppliers (primarily the film studios).

Examples: "Woodstock," "Grease," "Saturday Night Live," "The Sound Of Music," "A Star is Born," "The Jazz Singer," "Fiddler On The Roof," "9 To 5," "Fame," "The Wizard Of Oz" and "Let It Be"—just to name a handful.

Various video software firms, too,

have been aggressive in their video music (concert) offerings.

From Warner Home Video: Blondie, the Kinks, Rod Stewart, Fleetwood Mac, and others. From CBS Home Video: ELO, James Taylor, REO Speedwagon, and "The MUSE Concert." From Thorn EMI: The Tubes Video and Queen.

MCA DiscoVision is prepping an Olivia Newton-John videodisk, "Physical," the name of a new audio LP.

"Elephant Parts," is available in stereo and soon other videocassette offerings will be in that format as major duplicators gear up for stereo replication.

RCA SelectaVision also has quite a bit of music in its initial catalog—movies such as the Rolling Stones' "Gimme Shelter," all the way to original, exclusive concerts such as an upcoming Bob Welch videodisk.

Most observers feel that video music entertainment is still in an infant form—that factors such as the interactive nature of the videodisk will move the medium to staggering realities.

Adding the science of holography to the equation also, it might be possible to project three dimensional images of artists into a living room environment.

Because of the ability of the disk to store information, according to futurist Alvin Toffler, this scenario might even be possible.

"Let's say," he conjures, "that I am watching a Rolling Stones concert, "and they are singing a song. But there is another group that sings the same song. Now maybe I would like to hear their lead man sing with the Rolling Stones and not Mick Jagger. I am going to be able to select that out and suddenly create a new group . . . my own concoction."

"Surely it's going to be possible because the storing of images has been learned and we will see many technologies of this type and permutations of these technologies. We are going to be able to substitute the third violinist at the New York Philharmonic for the third violinist at the Berlin Philharmonic. That's the ultimate customization and the consumer performing a creative act . . . tailoring a work of art in a way to the viewer's desire that has never been possible before."

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Cover and Art, Lumel Whiteman Graphic Design.

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Pioneer Videodisk Japan Debut Better Than Expected

By SHIG FUJITA

The Pioneer Electronic Corp. of Tokyo placed its videodisk player, LD-1000, and 70 titles of videodisks on sale throughout Japan Oct. 9, but the other companies have no definite plans for releasing their hardware and software on the market. The overall mood is a wait-and-see one with the VHD group of 13 companies waiting to see what Victor Co. of Japan (JVC), the leader of the group, will do.

The record companies say they are waiting for the hardware makers to announce the dates for sale of their players, while the hardware makers say the matter hinges on when the software makers can place enough titles on the market to warrant the sale of players.

Pioneer took the lead in the videodisk field by announcing in August that it would market its players and videodisks on Oct. 9, but JVC, which had originally intended to start sales on Oct. 1, announced in mid-August that sales would not start until April 1982 in Japan, June 1982 in the United States and June-July in Europe.

From several days before the start of sales, Pioneer displayed huge LaserDisc posters at commuting train stations and smaller posters inside the trains, with the emphasis on the larger cities, including Tokyo, Osaka and Nagoya.

LaserDisc corners and displays were set up in several major department stores, and these demonstration booths drew many people showing great interest in videodisks.

Pioneer, which is hoping to sell 5,000 players—Pioneer videodisk system is the optical or laser type—a month, received orders for 3,000 units even before they were actually placed on sale. It is finding that sales are much better than expected, and some observers are predicting that first-month sales may even go up to 10,000 units.

Pioneer is aiming at the young people, believing that 70% of those why buy LaserDisc players and videodisks will be young people. Consequently, the selection of videodisk titles is aimed at young people, including the movies and music videodisks.

Pioneer is hoping to expand its player production capacity to 15,000 units a month by the spring of 1982, although actual production will depend on how well the players sell.

The Pioneer player LD-1000 is retailing for \$975 (Y228,000), while the Foresight 50 complete with the player, amplifier, color monitor tv, a pair of speakers, tuner and accessories is being sold for \$2,476 (Y579,000). A slightly more deluxe version, Foresight 70, is listed at \$2,780 (Y650,000).

LaserDisc Corp, a wholly-owned subsidiary of Pioneer, is pressing the LaserDisc videodisks at the rate of 200,000 a month. Tatsu Nozaki, general manager of LaserDisc, says that production would be doubled to 400,000 a month from October 1982. Nozaki was director of marketing of CBS Int'l in 1967 and became CBS/Sony Int'l general manager in 1968 when CBS/Sony Inc. was established.

He said that 600 stores were selling LaserDisc videodisks, and the number of outlets would be increased to 2,000 by October 1982.

Nozaki says, "We're receiving reports that some stores are already running out of videodisks. Of

course, it's still too early to predict how sales will be. We'll have to watch the market until February 1982 before we can get any clear picture of the situation."

The number of titles will be in-

creased to 100 by the end of the year. The 70 available include such movies as "Alien," "French Connection," "Omen" and music videodisks such as Elton John's "In Central Park," "This Is Tom

Jones," George Shearing's "At Ambassador Auditorium" and "Commodores In Las Vegas."

All the English movies are bilingual, English and Japanese. Titles to be released soon include "Hello, Dolly!," "Poseidon Adventure," "Sound Of Music," "MASH," "All That Jazz," "9 to 5" and many others.

The videodisks are listed at \$16.25 (Y3,800), \$20.52 (Y4,800),

\$24.80 (Y5,800), \$29.08 (Y6,800), \$33.35 (Y7,800), \$37.63 (Y8,800) and \$41.90 (Y9,800), depending on length of play and contents.

Nozaki, who is very confident that some companies which are presently for the VHD system will eventually switch over to the optical system, said that Pioneer and LaserDisc will display their player and videodisks in space covering 14 booths in MIDEM in January 1982.

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Shig Fujita is Billboard editorial representative in Japan.

Susumu Kamura of JVC's public relations office, said that no exact date has yet been decided for release of JVC's player and disks.

At the electronic show held early in October in Osaka City, at least 10 hardware makers displayed prototypes of players. Pioneer and Sanyo were the only ones displaying optical or laser players. Sanyo also had on display CED and VHD system players.

Toshiba and Hitachi also displayed CED players as well as VHD units. Other companies showing VHD units were JVC, Sharp, Matsushita Electric, Mitsubishi Electric, Nippon Electric and Trio/Kenwood.

Sony was the only major hardware maker not displaying a player in the electronic show.

As to why JVC postponed sales for half a year, Kamura said that time was needed to eliminate the

problems connected with pressing the videodisks. "It took longer than expected to iron out all the kinks, including the balance of materials used in the disks so that they could withstand the higher temperatures used in pressing," he pointed out.

Believing that the availability of adequate titles is very important, JVC has signed contracts to produce and market films with ABC Video Enterprise. JVC has also ac-

VIDEO MUSIC

quired the exclusive right to a series of 50 French films.

With United Artists and Paramount agreeing to custom pressing of their films on the VHD format, the VHD system will have available a very wide range of movies.

Kamura also pointed out that the JVC VHD player will be compatible with the image signals for all three systems—PAL, SECAM and NTSC.

As for the price of JVC's VHD player when it finally comes out, Kamura says he could not reveal any concrete figure, although it would be lower than the Pioneer price. He said he had heard Sharp wanted to peg it below \$427.60 (Y100,000).

Takayuki Itakura, manager of Trio-Kenwood Corp.'s public relations dept., expressed the opinion that the price should be less than \$855.25 (Y200,000). He thought the desirable price of around \$641.45 (Y150,000)-\$684.20 (Y160,000) could be attained through production and sales.

Itakura says that Trio had not finally decided yet on which system to adopt, CED or VHD. It had started research on the CED system seven years and on VHD a year ago. Initial production will probably be 2,000 a month for the time being.

Toshio Suzuki, chief of the overseas section, videodisk development promotion dept. of Toshiba, says that Toshiba has still made no final decision on when to sell its VHD players in Japan, although it has been exporting CED players to the United States and Canada from June this year.

He thought the demand for videodisk players will go up gradually and steadily, since people are already used to watching images while listening to sound because of the video tape recorders.

He says that Toshiba-EMI's development preparations office was studying what to do about software.

His opinion was that it is "now the time just before dawn breaks" in the case of videodisk.

Yoshio Sugita, chief of Matsushita Electric's public relations section, says that Matsushita had no concrete date but would place its players on sale about the same time as JVC. "Our basic policy is that there is no need to hurry and that adequate software must first be available."

He also says that the postponement of the sale of VHD systems was due in part to some problems in making the videodisks. He said that dealers and stores are placing great hopes on videodisk players as the item of the future.

Sugita says that audio experts and critics are saying that at least 500 if not 1,000 titles should be available or sales of players won't increase appreciably.

Sony, which didn't display a prototype in the electronic show in Osaka, does not intend to produce and market players for home use, although it will continue to make industrial units to Ford Motor Co. last spring; they were the optical type.

CBS/Sony established its video software division on Aug. 21, and the division headed by Hiroaki Ishikawa is currently checking the market situation and sales possibilities. The preferences of the customers must be ascertained before videodisks are actually pressed and marketed. Consequently, CBS/Sony cannot give any definite date on when software will appear on the market.

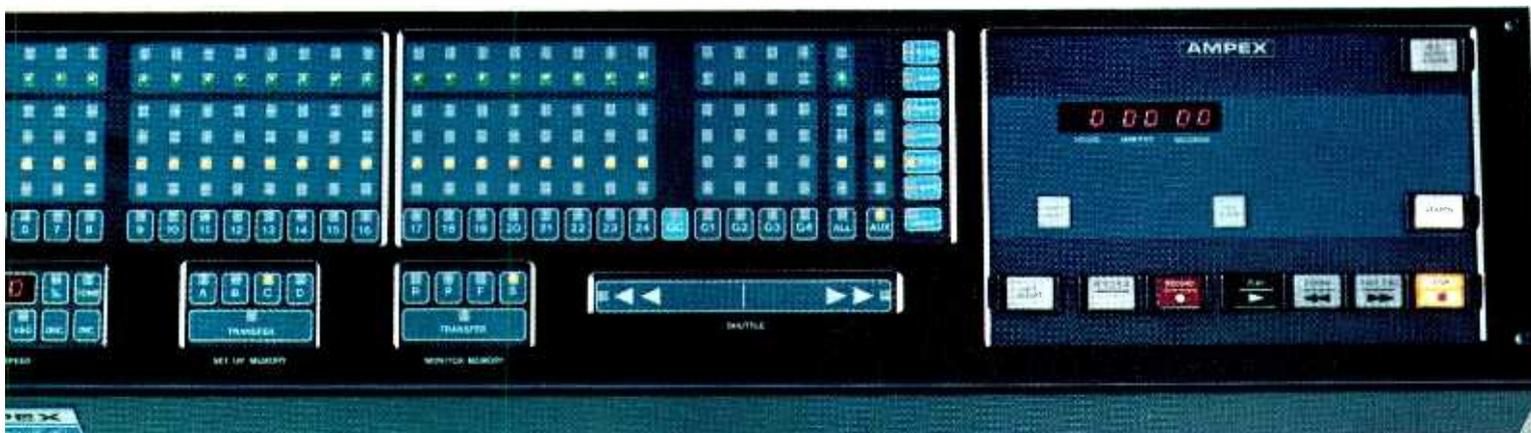
This is more or less the situation prevailing in the record companies, when software will appear.

Pioneer has made a head start in this new field, but the other makers are waiting to see what happens and how the consumers react to the videodisk itself. As pointed out by Nozaki of LaserDisc, it will be February 1982 or later before a clear picture emerges.

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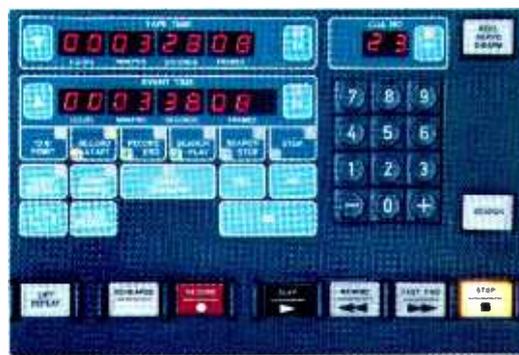
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NOVEMBER 1981

<i>This</i>	<i>Last</i>		<i>Distributor</i>
1	(-)	THE JAZZ SINGER	THORN EMI
2	(-)	THE ELEPHANT MAN	THORN EMI
3	(-)	MONTY PYTHON'S LIFE OF BRIAN	THORN EMI
4	(-)	BEING THERE	MGM/CBS
5	(-)	THE LONG GOOD FRIDAY	THORN EMI
6	(-)	FLASH GORDON	THORN EMI
7	(-)	20	
8	(-)	TH	
9	(-)	ES	
10	(-)	PR	
11	(1)	SC	
12	(5)	EM	
13	(9)	ZON	
14	(-)	XAN	
15	(-)	TH	

16	(-)	FA
17	(-)	TH
18	(7)	TH
19	(-)	MIS
20	(-)	DE
21	(-)	TH
22	(34)	TH
23	(4)	TH
24	(-)	TH
25	(-)	TH
26	(-)	HI
27	(8)	EL
28	(3)	AL
29	(-)	PR
30	(-)	TH
31	(2)	DA
32	(-)	GF
33	(-)	CL
34	(6)	KI
35	(14)	SI
36	(18)	TH
37	(12)	TH
38	(1)	TH
39	(1)	TH
40	(7)	TH

To THORN EMI VIDEO, in fact. The company which, as you see, swept the board in the November 'Video Business' chart — the definitive video chart in the UK,* (as featured in 'Billboard!')

And that performance will be repeated by all kinds of commercial titles on THORN EMI videocassettes, all over the world — because where the UK video market leads, the rest of the world follows.

Note, too, that three of our top five were the work of independent producers: George Harrison and Denis O'Brien's

"Monty Python's Life of Brian," which we took straight to the top of the charts with a sell-in of 7,500 tapes in the UK alone; Handmade Films' "The Long Good Friday"; and Dino de Laurentiis' "Flash Gordon."

Other recent signings to THORN EMI for video marketing in the UK, and most other world markets, include Paul McCartney and Wings "Rock Show," "Watership Down" and "One Flew over the Cuckoo's Nest."

They all chose us because we've got more outlets, worldwide distribution and a carefully co-ordinated marketing policy —

as well as total commitment to the future of home entertainment.

If you want the best worldwide performance on video (cassette or disc) from your film, TV show or music, talk to Philip Nugus — Marketing Director at THORN EMI VIDEO in London (836 2444), or John Kelleher — Head of Acquisition at the Billboard Video Entertainment Conference, Beverly Hilton, Los Angeles (274 7777).

You too could finish up at the top of this ad.

Leaders in world home entertainment.



IF YOU DON'T WANT YOUR FILM TO END UP HERE, GO TO THE TOP.

In A Hit Movie Business

• Continued from page 58

Closed clubs require either a one-time or an annual up front fee. Some fees are set low to only cover administration and mailings with the customer getting either no break on list or only a modest incentive discount on programs as well as blank tape, accessories and other items. Alternately, some annual fees are set high in order to bind the customer over an extended period with an anticipated number of minimum "free" rentals.

By whatever means, rentals are rapidly climbing. Paramount and 3,848-store national merchandiser Fotomat report 20 and more rentals to every sale for growing numbers of titles. The "Barbarella" sci-fi flick starring scantily clad Jane Fonda is something that today's predominantly male video movie customers . . . when given the option . . . seem more eager to experience for \$9.95/5-days but do not necessarily want to own it forever and ever for \$54.95 says Fotomat.

While last year's flap over concurrent day/date video releasing with theatrical has now subsided, the fact remains that video releasing has been advanced from the rear over all types of electronic transmission releasing: pay, network and syndication.

The movie companies are now almost routinely following first theatrical with video releasing in six to nine months. They have quickly learned that the large advertising and promotional budgets spent to pull the public into theaters can also be made to pay off in increased home video revenue.

Warner Home Video president Mort Fink in his Sept. announcement of his highly controversial rental-only plan made it clear that Warner regards home video releasing as an extension of theatrical.

The pressure is on from the movie companies to capture with video audiences that still love movies but that are lost to theatrical. Fink revealed that while a theater ticket still nets the largest average return to the studio of \$1.50, prerecorded video viewing works out to 75c while home pay TV viewing drops to 35c, home network viewing brings 20c and home syndication television viewing bottoms at 10c.

With the switch to rental developing as a logical result of the kind of hit movie product being offered and the way it is being marketed, critical questions which must be answered in the coming months are what kind of a rental business is it to be . . . commodity or exhibition? Who's going to control it . . . retailers or producers? And how?

The original film buff oriented collector market that lunged at the chance to legally outright buy the first 50 Fox video movie titles ("M*A*S*H," "Patton," "The French Connection," etc.) offered by Magnetic Video in '77-'78 and around which the labels and many of the leading video program retailers such as NYC's Video Shack and Video To Go tailored their marketing is still there . . . and always will be.

But neither Fox, nor any other studio, had ever outright sold its product as a commodity before. Fox, joined by all the other Hollywood majors, started to do just that and laid the basis for today's commodity-styled distribution in which they and their distributors have gotten their money up front but in doing so gave up to the retailer all further control and revenue participation.

Starting over a year ago when

player sales began to spurt the video program business turned from a collector to a rental market. Stock laden retailers ready and willing to respond to rental requests found no legal barriers in spite of the bullying threats of shocked movie company executives. Retail-

ers had bought their stock and as long as they didn't copy it or publicly perform it they could commercially exploit it in any way they pleased.

Separate studies in 1980 by Columbia, Paramount and other movie companies all confirmed that

rental was going to be a fact of life as a result of the commodity form of distribution which they themselves had organized, nurtured and counted on for a quick return.

"It's not that we're against rental," says Fox Telecommunications president and Magnetic Video boss Steve Roberts . . . "we just want to share in it." However, as the industry leader with the biggest and most diverse li-

brary, Magnetic Video is still studying the situation.

Every movie company now sincerely believes rental generated revenue will begin to heavily outpace sale generated revenue in the near term and is trying to devise a scheme to "share" in it by various legal and business strategies.

This summer Roberts quietly appeared before the copyright hearings of the House Judiciary Sub-



MAGNETIC VIDEO PRESENTS OVER 400 WAYS TO TURN ON YOUR TV.

The Magnetic Video library is an exciting way to turn on your profits. It's the most complete selection of videocassette movies available. There's something for every taste and every customer. Classics, musicals, romance, even sports. On the following pages is a sampling of the most popular features offered by Magnetic Video. All available in both VHS and Beta II.

But we bring you more than great titles. We

constantly support our dealers with exciting advertising and merchandising programs. They're designed to keep a steady flow of traffic in your store. Take a moment and look over our Video Collectors' Guide. It can guide you to higher profits.

For more information, call Len White, Director of Sales, Magnetic Video Corporation. (313) 476-2250.

IT A GOLDEN VIDEOCASSETTE AWARD WINNERS

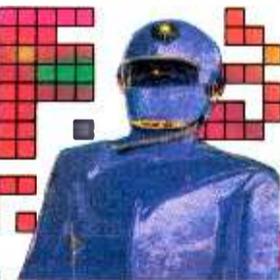
The African Queen
Alien
All That Jazz
Brubaker
Butch Cassidy & the
Sundance Kid
The French Connection
*Hello, Dolly!
The Longest Day
M-A-S-H
The Muppet Movie
9 to 5
Norma Rae
Patton
The Rose
Silver Streak



The Sound of Music
The Stunt Man
Tora! Tora! Tora!

SCIENCE/FICTION THRILLER

Alien
Buck Rogers Conquers
the Universe
Carrie
Damien—Omen II
*The Day the Earth Stood Still



Fantastic Voyage
The Fog
The Fury
Leonor
*The Making of "Star Wars"
The Manitou
The Omen
Phantasm
Planet of the Apes
Saturn 3
Voyage to the Bottom
of the Sea

D R A M A

All About Eve
Autumn Sonata
Barefoot Contessa
Black Marble
The Black Stallion
Brubaker
Charly
Coming Home
*Deadly Hero
The Diary of Anne Frank
Farewell My Lovely
For Love of Ivy
Inside Moves
Julia
Junior Bonner
Last Tango In Paris
The Last Valley



Man Friday
The Man with the
Golden Arm
Miracles Still Happen

My Bodyguard
Norma Rae
Old Boyfriends
The Paper Chase
Raging Bull
The Robe
Room At The Top
Straw Dogs
The Touch
They Shoot Horses
Don't They?
The Turning Point
The Killing of Sister
George

H O W T O

The Incredible Magic
of Magic Volume I
The Incredible Magic
of Magic Volume II
Watch Your Step
Program I
Watch Your Step
Program II
Watch Your Step
Program III

C O N C E R T S

Let It Be
Money Madness
Ron Hayes' Odyssey
Scruggs
The Strange Case of
Alice Cooper
Sympathy for the Devil

M Y S T E R Y / S U S P E N S E

The Big Sleep
The Boys From Brazil



The Domino Principle
The French Connection
Goldengirl
The Hound of the
Baskervilles
Madame Sin
The Medusa Touch
Murder By Decree
The Night Stalker
The Onion Field
Sanctuary of Fear
Sleuth
*Stiletto
The Tamarind Seed
Voyage of the Damned
Whatever Happened
to Aunt Alice?
Winter Kills

VIDEO MUSIC

committee to argue that successive unauthorized rentals of a video movie by retailers to the public constituted public performance under the copyright law and hence could be legally prevented by a studio even though the retailer had bought and paid for the copy.

What particularly irks Roberts is that his Magnetic Video titles and in some cases even his own Magnetic Video logo are being prominently

featured in such national open and club rental plans as run by Foto-mat, the 29-state VideoConcepts chain (3 days, \$4.95; 7 days, \$7.95; 14 days, \$10.95) . . . and in regional plans such as run by the five store Washington, D.C. metro Erol's (7 days, \$5).

Estimates put the number of video program retailers (those for whom revenue from programming is the corner stone of their busi-

ness) who are unknowingly operating deeper and deeper into the red at 10 to 15% and growing. A sudden panic realization results in 99c/night rentals; reboxing used, traded and returned for sale as new; and backroom piracy.

Retailers attending NARM's last August NYC Video Program Retailers meeting came away with the generally middle of the road recommendation that the only way to

make it with today's theatrically skewed hit movie catalogs was to rent during a title's initial popularity window and then to quickly sell it off when the window starts to close. In this way they could maximize their return on investment ac-

ording to what a given store's customer base indicates it wants.

Such a business plan is one thing. Putting it into operation and then properly managing it in the face of the intensive product loading now being heaped upon distribution by the studios is something else.

Movie company execs make it absolutely clear they are out to increase their rental participation or else, so they say; they can't see any way of funding the production of the new product which will become necessary when their present movie libraries become exhausted over the next two to four years.

To this end the Hollywood producers are on the move, carefully watched by the independents, and are being almost as inventive in their approaches to rental as have been the retailers.

But while the Paramount and Disney plans largely go with the flow of today's commodity oriented retail video program business, Warner's approach completely reverses it and, if successful, would have the effect of turning the retailer into a pure rental agent, home video's equivalent of a theatrical exhibitor.

Under Paramount's across the board surcharge plan which hikes the discounted price the retailer pays to get product for resale, Paramount obtains its estimated rental turn royalty up front and encourages a combination of rental and sale by its retailers out of a single inventory.

It's neat, clean and requires no records. The retailer operates in whatever way he wishes . . . all rental, all sale, or any mix . . . sets his own fees and terms. Paramount has kept it in every way a purely commodity based business while at the same time finding a way to satisfy its claim for rental participation.

Disney which in early '80 advocated and tested rental-only but found for various reasons it couldn't live with it at the time, came to market at the end of the year with its dual inventory plan. Authorized retailers who only want to sell, purchase sale-only inventory from Disney but contractually agree not to rent it in any way, shape or form.

If they want to also rent Disney product, or only want to rent, Disney rents a separate rental-only inventory to the retailer a title at a time at a flat 13-week minimum fee which a retailer can handle in whatever way he wants to.

While there was and still remains a lot of retailer grumbling—and many have chosen to stay outside and to get sale-only Disney product from third parties for unrestricted rental or sale—Disney has adjusted, shaped and supported its plan this past year and is winning growing if not yet universal acceptance.

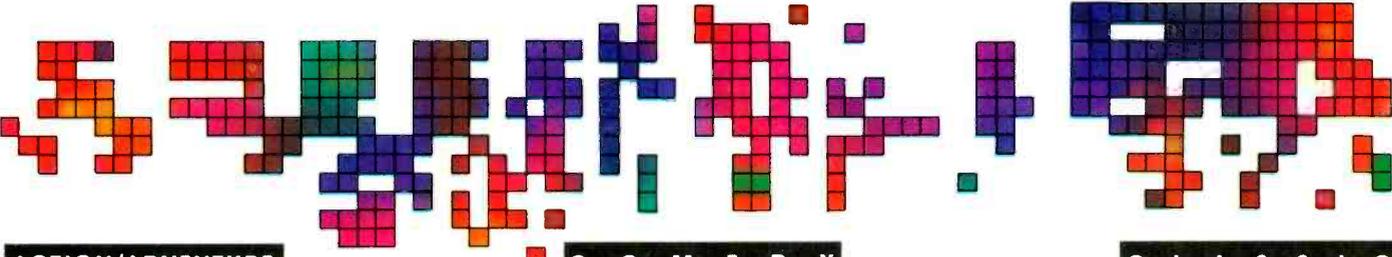
As in the case of Paramount, Disney has largely left the commodity orientation of the video program business untouched. However, Disney is tiptoeing around with rental-only availability with its current "Dumbo" test.

The Warner rental-only plan already reported and tracked in detail by Billboard and which has started with its first retailer test in Dallas and other Texas markets, proports to completely assume the entire retailer's burden from fulfillment, inventorying and marketing . . . thereby moving him out of the commodity business and into the exhibition business.

In point of fact Warner, Home Video president Mort Fink has an-

(Continued on page 76)

NOVEMBER 14, 1981, BILLBOARD



ACTION/ADVENTURE

- All Quiet on the Western Front
- Blood and Sand
- *The Blue Max
- A Bridge Too Far
- Capricorn One
- The Cassandra Crossing
- Circle of Iron
- Day of the Dolphin
- *The Desert Fox
- Dirty Mary, Crazy Larry
- The Eagle Has Landed
- Escape to Athena
- Gentleman Jim
- The Great Train Robbery
- Kagemusha
- The Longest Day
- Patton
- The Poseidon Adventure
- Raise the Titanic
- *The Sand Pebbles
- Stingray
- The Stunt Man
- The Thomas Crown Affair
- Tora! Tora! Tora!
- The Towering Inferno
- Twelve O'Clock High
- Vanishing Point
- *Von Ryan's Express



COMEDY

- The Adventure of Sherlock Holmes' Smarter Brother
- All Screwed Up
- Annie Hall
- Baltimore Bullet
- Breaking Away
- A Change of Seasons
- Don't Drink the Water
- Heartbreak Kid
- High Anxiety
- Hopscotch
- It's A Mad, Mad, Mad, Mad World
- King of Hearts
- Kotch
- La Cage Aux Folles
- Lovers and Other Strangers
- A Man, A Woman, and A Bank
- M-A-S-H
- Movie Movie
- A Nice Girl Like Me
- 9 to 5
- Pink Panther
- The Producers
- The Seduction of Mimi
- Semi-Tough
- Silver Streak
- Suppose They Gave a War and Nobody Came?
- Take the Money and Run
- The World's Greatest Lover
- Young Frankenstein



CLASSIC

- The African Queen
- The Bible
- Casablanca
- The Chaplin Revue (3 shorts)
- The Circus (Chaplin)
- City Lights (Chaplin)
- Cleopatra
- 42nd Street
- The Gold Rush and Payday (Chaplin)
- The Great Dictator (Chaplin)
- Heidi
- The Jazz Singer
- The Kid and The Idle Class (Chaplin)
- A King in New York (Chaplin)
- Limelight (Chaplin)
- The Longest Day
- Miracle on 34th Street
- Modern Times (Chaplin)
- Monsieur Verdoux (Chaplin)
- Notorious
- Rebecca
- Rebecca of Sunnybrook Farm
- Those Magnificent Men in Their Flying Machines
- Tom Jones
- A Woman of Paris (Chaplin)
- Yankee Doodle Dandy
- Zorba the Greek



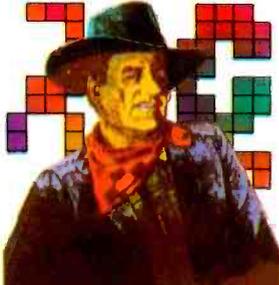
SPORTS

- Greatest Legends of Baseball
- Greatest Legends of Basketball
- Greatest Legends of Football
- Greatest Sports Legends Volume I
- Greatest Sports Legends Volume II
- Greatest Sports Legends Volume III
- A Golden Decade of College Football 1970-1979
- The Miracle of Lake Placid: Highlights of the 1980 Winter Olympics
- Olympic Highlights of 1976
- How to Sports
- Billie Jean King—Tennis Everyone
- Willie Mosconi's World of Pocket Billiards
- Jack Nicklaus Sports Clinic
- Pelé—The Master and His Method



WESTERN

- Apache
- Butch Cassidy & the Sundance Kid
- Cry For Me Billy
- The Duchess and the Dirtwater Fox
- *Hombre
- *Last Train From Gun Hill
- *Macho Callahan
- Soldier Blue
- They Call Me Trinity
- Trinity Is Still My Name
- Zachariah



DOCUMENTARY

- The Amazing Apes
- Creatures of the Amazon
- The Great American Wilderness
- Men of Destiny: Artists and Innovators
- Men of Destiny: World Political Figures
- Milestones of the Century: The Great Wars
- Milestones of the Century: 20th Century Turning Points
- The Pope in America: A Journey for Understanding
- Predators of the Sea
- The Secret World of Reptiles
- Vanishing Africa

FAMILY

- *Adventures of Mighty Mouse IV
- *Adventures of Mighty Mouse V
- The Adventures of Tom Sawyer
- Astronaut
- *The Best of Heckle & Jeckle IV
- *The Best of Heckle & Jeckle V
- Dinky Duck II
- Doctor Dolittle
- Huckleberry Finn
- Hugo the Hippo
- Jesus of Nazareth
- Ring of Bright Water
- Tales of Deputy Dawg II
- Tales of Deputy Dawg III
- The Muppet Movie
- Possible Possum II
- Sidney the Elephant II
- Terry Bears II
- The Wacky World of Mother Goose

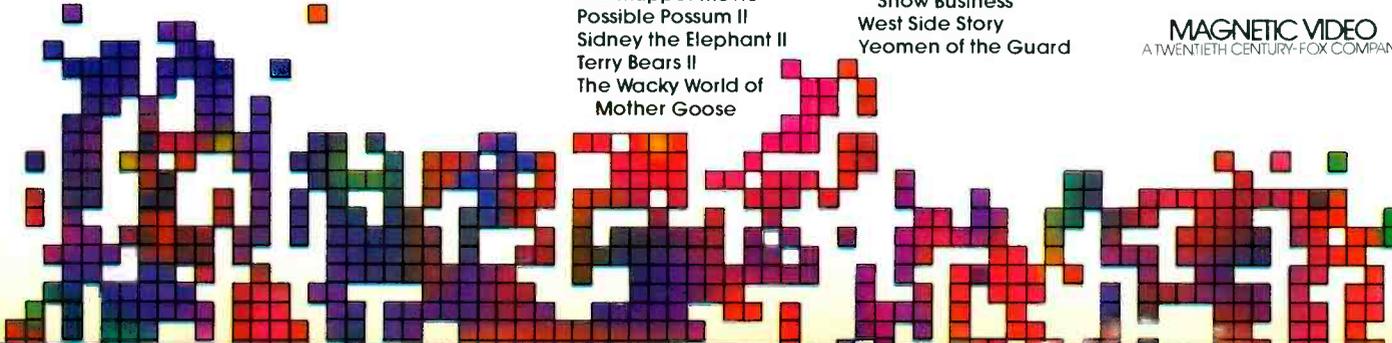


- *Hello, Dolly!
- H.M.S. Pinafore
- The King and I
- The Rose
- Song of Norway
- The Sound of Music
- There's No Business Like Show Business
- West Side Story
- Yeomen of the Guard

SEE OUR CATALOG FOR COMPLETE INFORMATION

Available in Beta II and VHS Formats. Title availability subject to change without notice. *These features also in Spanish and NTSC Standards. Copyright © 1981 Magnetic Video Corporation

MAGNETIC VIDEO
A TWENTIETH CENTURY-FOX COMPANY



Compact Hardware Revolution

• *Continued from page 60*
through spiral tracks circling from the edge of the center. Because it is nonrecordable, like audio disks, massive software is essential. Music has been a big software concern for the two presently existing videodisk formats, with RCA releasing the famous Blondie "Eat To The Beat" video album on its CED format disk, and Pioneer Artists most recently releasing to great success Paul Simon and Liza Minnelli concerts on its Laser/optical system.

Technologically, RCA's CED format is merely audio record science taken to its furthest refinement. It utilizes needles, grooves and a vinyl disk. Only the second generation machines will be stereo. Laser/optical, as its name implies, uses laser technology and already has stereo capability as well as such features as instant access, freeze-frame, fast, slow, backwards motions, etc.

The VHD format, due out in spring of 1982, is a mix of the advantages and disadvantages of CED and Laser technology. All the Laser special effect features are available, but a vinyl disk is still used. The disk is grooveless and the needle rides over a larger surface

space, enabling a longer disk life than RCA's format though less than the Laser-based system, which has indefinite disk life. The cost for VHD equipment will be more than the \$450 RCA price but less than the \$750 Laser/optical price, and it's been proposed that one third of the software will be music and theatre events.

In the competition between videodisk and tape, Michael Bard of Metavision notes that the disk's prime disadvantage is its inability to record: "This might seem obvious. But the average consumer looking to get into video usually isn't aware the disks don't record. When he finds that out, tape wins hands down."

According to Metavision founder Peter Inebnit, one way of bypassing disk's lack of recording ability is to fully utilize the instant access and special effects features of the Laser and VHD formats by combining it with computer technology. The result—interactive video with the viewer reacting to the video equipment and that equipment reacting back. Metavision has several interactive projects in the work.

"Interactive video hasn't hap-

pened sooner because the videodisk idea evolved out of tv and the first notions were to give people tv-like experiences. They didn't realize when they headed down the primrose videodisk path that the computer was part of their future."

The MIT interactive disk project is perhaps the most extensive interactive project. Two disks and a computer were combined to paint a video map of Aspen, Colorado. Using the computer to control disk access, the viewer was able to visually drive through any street in the city, stop at any point and pick out landmarks of interest and be treated to a history discussion and more.

"As a software producer it's tempting to want to design things for disk that require interaction with a computer," says Theo Mayer, another Metavision founder. "But on a consumer level, the equipment's not there, though I think within five years you're going to see computer intelligence incorporated within videodisk equipment."

MCA LaserVision software division has already released a participatory disk that utilizes the already available freeze frame and other special effects of the Laser system. Entitled the "First National Kidisc," the disk contains 25 interactive programs, including a frame-by-frame lesson in building paper airplanes, 101 jokes, a chapter on making a water-glass xylophone with 25 play-by-number tunes, etc. By using that same format applied to music video, imagine the appeal of a videodisk containing one side with a concert of a popular artist in stereo and the other side using the time-squeezing freeze frame capability to retain the artist's lyrics, song sheets, biography, anything that 54,000 frames per side could hold.

In looking at technology's effect on video, it's important to note that although the proliferation of hardware brings down prices as new equipment quickly becomes old, it also makes the consumer wary. "It's true," says Inebnit. "I'll be raving about this system and saying it can do this or that, and the common reaction is for someone to say, 'I'll wait. Next year it will be cheaper and do more things or it will be obsolete.'"

This same wariness is found among video music producers, who grudgingly feel the necessity to obtain the latest state-of-the-art equipment to make state-of-the-art videos.

"We rent facilities," says Flatery. "We never buy equipment, because in this business, hardware is always changing. When you buy something you have to deal with maintenance and the fact that when you're not using it, it's losing money for you."

"Technology makes it easier to do things from an application standpoint," says Philip Mancino, executive vice president in charge of engineering for Modern Telecommunications, Inc. "But the rapid changes make it more difficult monetarily. Let me give you an example. We have a Quantel, a digital device that can manipulate pictures and cause some very beautiful special effects. The basic unit is well over \$100,000. We bought it 18 months ago.

"Six months ago Ampex produced a thing called Ampex Digital Effects or ADO. It made our Quantel obsolete. Now from a technological standpoint a magnificent piece of equipment was produced that can do effects that can't be done even in film. But it costs \$250,000 and now what do we do with our old Quantel."

VIDEO MUSIC

Because of the increasing sophistication of video music special effects, Mancino is seeing more and more groups shooting in the studio as opposed to outdoors.

"It's because of the convenience of quick post-production and the controlled environment of the studio," he says. "There was a time that people did a lot more remotes because they wanted a spontaneous reaction. Now because of all the special effects, they see the need for a studio environment. Most video music sessions are for promo tapes and the groups are lip-synching. In order to create the effects, they need to do it over and over again to integrate the visuals and music properly. The best place for that is the studio."

The key to putting together any visual project is the editing. Computers and microprocessors have transformed the task of video editing into a very different task than film. Video is molded, not cut. Specific scene changes are experimented with, time code numbers are put into computer and the assembled sequences are transferred to whatever master tape format desired (usually one-inch Type C) at the flick of a switch. Digital effects equipment such as Quantel work their magic by converting video signals into digital information and then converting that information back into pictures, mutated at the directors will into different sizes, shapes, movements, etc.

Steven Schwartz of Excalibur Video system, a state-of-the-art digital production house, believes that in some ways the varieties of video effects has grown too large. So many combinations are available that the operator is more concerned about finding the right buttons to push than translating a visual inspiration into reality. He feels the key will be found in the increased use of computers and the simplification of editing systems.

"They are simply going to have to refine the number of buttons and become a lot more automatic than they are now," he insists. "Right now, I have to type in quite a few instructions to get a complicated edit performed. Soon you'll see those edits becoming library stock edits requiring single key strokes."

One editing room in the Los Angeles-based Excalibur complex has a computer voice that responds as buttons are pushed, reminding the editor of what he has requested and admonishing him with "Please, try again, ready, set, go" when he makes a mistake. Schwartz sees such accessories developing into active interfaces with the human visual/audio artist.

"Whether it's spoken or written or activated with buttons and lights changing, I think ultimately we're going to see a soft keyboard, where you have a limited number of entry buttons and the buttons change their nomenclature and numerics like a chameleon. I feel that's a necessity because we're constantly adding more and more capabilities and this digital system here has got so many buttons now it's intimidating. We're still finding out applications for some of them, where we discover when we hit this and this, then that happens.

"Overall, I see video facilities like this one moving toward centralizing all the components of television technology. I see the movement of cameras, image origination, computer graphics and image distortion or synthesis all being controlled by an editing system which up to this point has been limited to controlling other video tape recorders and sequencing events. When all those

technologies start to find themselves in the same console, you're going to be looking at the ability to play with the entire process of generating an image or look from top to bottom."

Above all, visual music is an art form. Where does art fit among all this dazzling display of present and future technology.

"It's hard for me to put technology and art ahead of one another," says Denise Gallant, a visual music artist who spent the last seven years perfecting a real-time image processing system. "To me they're a perfect match, and I think in the future, art will have a purpose just as technology has a purpose."

"The most important thing is the human element. On a technological level, there has to be an interface of the engineer with his designs. The engineer needs to work artistically with his equipment so he can mold it into a simple and creative tool, directly interfaceable between the mind and hand. And on the artistic level, it helps for the artist to know the technology so that the artist can program something new, rather than copy what's been done a hundred times."

"Watch the kids," advises Metavision's Inebnit. "Watch what happens when they grow up with this technology as part of their everyday lives. They'll invent things we never dreamed of."

Movie Business

• *Continued from page 75*
nounced that Warner will never permit any of its titles that it still controls to ever be sold again . . . even to the extent of buying them back from retailers who sign.

Increasing its catalog by almost 50% with a liberal salting of very recent theatrical run titles ("Superman II," "Arthur," etc.). Warner which cancelled out all prior distributor and retailer agreements, now will deal with anyone, anywhere . . . from Mom & Pop to Mass Merchandiser . . . who wants to rent one or more of its titles on a week by week basis.

Under Warner's plan it's not even necessary to shelf stock titles. A Warner rental agent can operate completely out of a catalog . . . when he makes a rental, he can turn around and book it from Warner for a 48-hr. maximum delivery.

Warner says video program rental is here to stay and is now moving to build an entirely new business plan to handle it as an extension of its theatrical box office business.

Few already established retailers seem to like the Warner plan, but some spoken to see in it a way of getting out from the crushing inventory burden that past studio practices have built up.

One of the disappointments is the position Warner takes that it will never sell. "What happens," says retailers, "when a Warner title makes it to pay-tv or broadcast television where it can be videotaped . . . why can't they then be made available for sale?" Unconfirmed reports are that eventually Warner will make such an adjustment in its plan.

The irony in it all is that when Warner first came into the market it insisted on sale only, even with national merchandiser Fotomat, which has become an authorized renter of all other studio properties with the notable exception of Magnetic Video.

Warner has now done a 180° . . . and is looking to get the entire industry to do likewise.

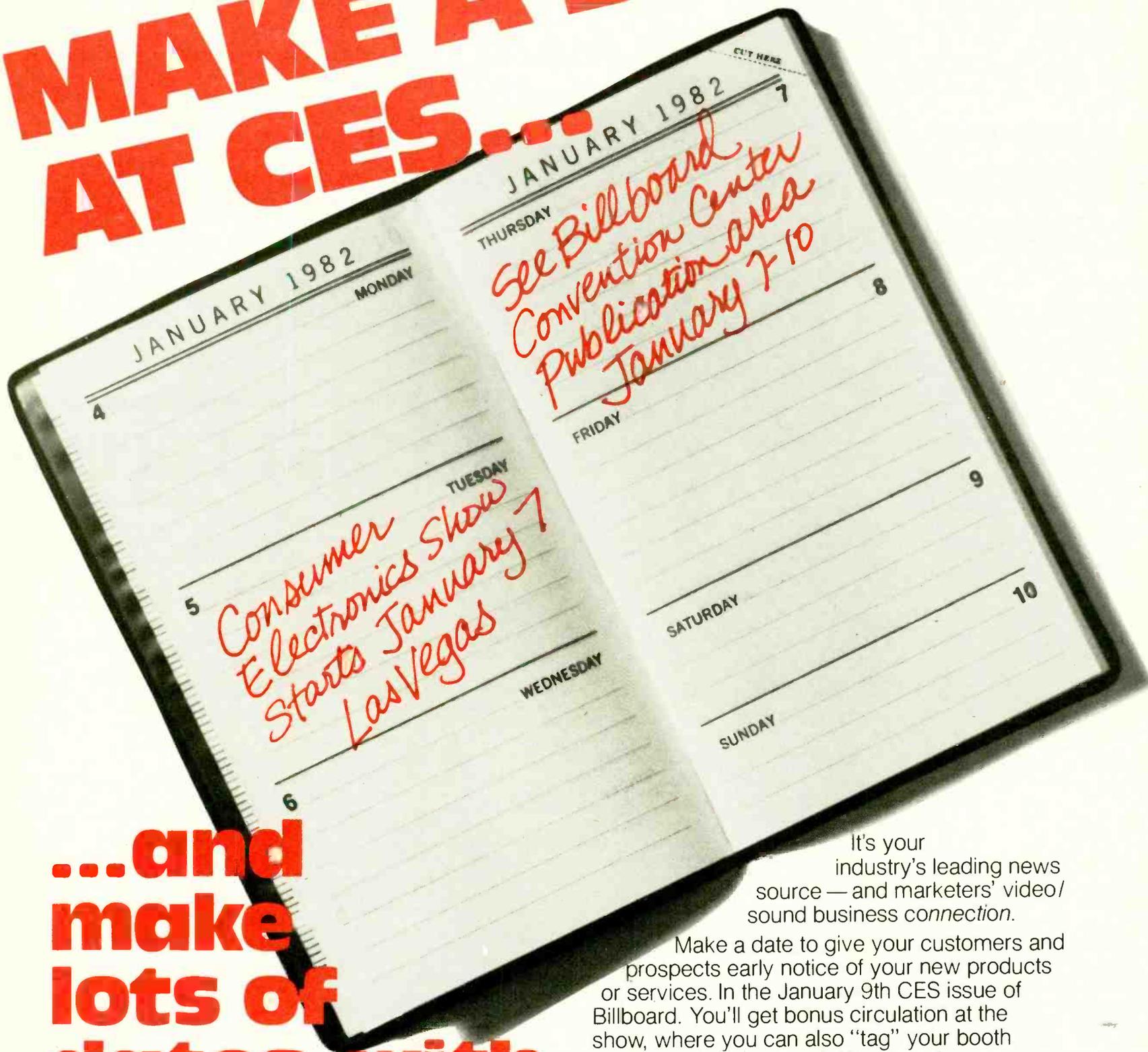
Programming available for television, cassette, cable and theatrical markets worldwide.

At the Beverly Hilton Hotel Contact:
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Ballato Jones & King

10 West 33rd Street, Penthouse
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CES Issue Date: January, 9, 1982 Advertising closes: December 18, 1981

Billboard®

Your Video/Sound Business Connection

AT BEVERLY HILTON HOTEL

300 For 3rd Video Conference

• Continued from page 3

communications: Al Markim, Video Corp. of America; and Herb Mendelsohn, CBS Home Video.

• Rounding out Friday is "A Day In The Life Of A Movie," moderated by Bruce Polichar, vice president,

business affairs, the Samuel Goldwyn Co., with panelists Charles Benton, Public Media, Inc.; David Hilton, Warner-Amex; Gary Dartnall, VHD Programs; Peter Kuyper, CBS/MGM Home Video; and Tad Ganz, Sterling Recreation Organi-

zation and president of the Theatre Assn. of California.

• Saturday leads off with "Successful Video Retailing: Advertising, Promotion & Merchandising"—a combination seminar and workshop. Moderator is Anne Lieberman, Magnetic Video, with panelists Steve Berger, The Screening Room; Bob Charney, Maher-Elen; Herb Fischer, Major Video Concepts; Walter Kelleher, American Home Video; Ayse Kenmore, Liberty Music; and Ben Tenn, Walt Disney Telecommunications.

• Record Companies: An Expanding Role In Video Entertainment" is moderated by Bob Emmer, Alive Video, with panelists, Jeff Ayeroff, A&M; Jo Bergman, Warner Bros.; Linda Carhart, Chrysalis; Paul Cooper, Atlantic; Len Eband, Polygram; and Debbie Newman, CBS Records.

• "Making Deals: Selling Programs For New Technology" will be moderated by Don Biederman, Mitchell, Silberberg & Knupp, with featured panelists to include: Bob Emmer, Alive Video; Arnold Holland, RCA SelectaVision; Barry Menes, Menes & Turtle; Barry Shereck, Pioneer Artists; Mickey Shapiro, Shapiro and Sternberg; and Ben Begun, Warner-Amex.

• "Video Entertainment: The Dawn Of A New Creative Age" is slated to be moderated by Michael Nesmith, Pacific Arts, with panelists Kim Carnes, EMI/Liberty artist; Bob Welch, RCA artist; Russell Mulcahy, MGM, Scott Millaney, Millaney Grant; John Goodhue, John Goodhue Productions; Jerry Kramer, Kramer-Rocklen; and Brad Friedman, U.C.L.A.

• Video Project: A Simulated Production Meeting" is another seminar/workshop with moderator Robert Lombard, Marx & Lombard Entertainment Co. Panelists include Strath Hamilton, director, live television (Charlie Daniels Band, REO Speedwagon, Billy Joel); Richard Ocean, lighting director, live television (Boston, Yellow Magic Orchestra); Strath Hamilton, technical director (Queen, Clash, Jam); John Basile, technical supervisor, unit manager (Queen, Cars, Jam, Ian Dury); and Michael Braunstein, audio mixer/recording engineer, Record Plant.

• Sunday features "Broadcast Entertainment: The New Opportunities" with moderator David Crook, L.A. Times, with panelists Jim Merrill, Playboy Productions; Bob Pittman, Warner Amex MTV; Music Television; Bob Levinson, International Home Entertainment; Wayne Baruch, Wold Entertainment; Iris Dugow, HBO; and Tom Lynch, Don Kirshner Entertainment.

• "Video New Wave: Graphics, Computers & Interactivity" will be moderated by Theo Mayer, Metavision, with panelists Tom Seufert, Visual Music Alliance; Ron Hays, Ron Hays Music Image; David Geshwind, Digital Video Systems; Bruce Green, producer "First National Kid Disk;" Robert Abel, Robert Abel Films; and Doug Kay, Marx & Marx.

• "Future Technology: Space Age Or Ice Age" will be moderated by Dr. Martin Polon, UCLA (associate editor, Video Magazine, technical editor, Computer Merchandising). Panelists include Jerry Astor, Akai; William Gillis, Mattell Intelligence; Roger Pryor, Master Digital; Mel Lambert, Recording/Engineer/Producer magazine; and William F. Von Meister, Digital Music Co.

WARNER HOME VIDEO TARGET

Washington Dealers Blast 'Rental Only'

• Continued from page 9

"It hits at my ability to run my business," Norm Salinger, co-chairman of the meeting, said to the group at the outset of the meeting. Soon it was quite apparent that all of the other dealers felt the same way.

Also criticized was Warner's requirement that those who wish to participate in the plan must sell back their Warner inventory, the rigidity of Warner's corporate thinking in dealing with the specialist shops, and the problems of holding multiple copies in inventory (thereby at least doubling the rental fee) that shop owners said they needed for customer satisfaction.

Most of those in attendance said that they would be making sure their customers know about the Warner rental plan—and how it will affect prices.

Also mentioned was the administrative paperwork to be involved, and the "very real problem" of the plan "encouraging piracy and bootlegging—because folks will want these movies even if we refuse to go along with the rental plan," as one of the dealers pointed out.

Co-chairman Harold Levy said after the meeting that he and

Selinger would be working on the language of the letter based on the open exchange of views stated by the dealers at the meeting, and that all of the participants would be sent a final copy which they would in turn sign individually and mail to WHV.

The Washington ad-hoc meeting and vote follows negative retailer reaction in Texas and other parts of the country in the last few weeks to the WHV rental plan. All cited problems with the high fees, the loss of ownership of product, and the feeling that Warner is trying for mass-market business (drugstore, supermarket and discount book chains, for example) with their "Top 10" rental plan at the expense of the specialist shops. "A big chain store might be able to absorb a loss with such rates—but I can't, and I won't," another retailer at the Washington meeting said, summarizing the feelings of the rest of the owners and managers.

Co-chairman Selinger revealed at the meeting that a representative from Warner Video had agreed to come and present the company view, but added that "when they heard the press was coming, they backed off."



By CARY DARLING

NARROWCASTING: Warner-Amex's MTV channel has been coming under fire from some quarters for not including much of the pop music spectrum. Video producers as well as label video departments have pointed out MTV's unwillingness to program black acts in particular, though Warner Amex Satellite Entertainment Co. programming vice president **Bob Pittman** feels MTV's purpose has been misconstrued.

"I would like to have all kinds of music, but then we would have nobody watching," he explains. "If you don't give most of the people what they want most of the time, they'll leave you. Our whole view of cable is that if you could program everything on one channel, you wouldn't need 100 channels."

According to Pittman, MTV is a rock channel which is going after a rock audience. "We exclude all r&b, country and disco. We were definitely interested in r&b and country music but we went with AOR because it has the biggest audience of the three. The target we are after is the 18 to 34 age group which is hard for most advertisers to get to. Rock artists are more into video than those in other genres so we knew there was enough product out there. And we couldn't start three channels at once."

Pittman says it has nothing to do with race and everything to do with style. "We don't play **Barbra Streisand** or the **Bee Gees** but we play reggae acts like the **Specials** and rock like **Gary U.S. Bonds**," he states.

Pittman doesn't think MTV could be successful with a more all-encompassing pop format and even downplays so-called progressive radio from the late 1960s which played a bit of everything. "The stations that played everything were never successful. We want to be a successful progressive station," he reasons.

Despite the criticisms, he feels MTV could lead to other types of cable outlets. "We're paving the way," he states. "R&b and country is at critical mass right now in terms of enough artists doing videos to get a channel. It will happen to adult contemporary too."

According to Pittman, research shows that audiences prefer the narrowcasting approach. "You have to pick one style and do it," he says.

Music Monitor welcomes all contributions on artists' current video activity. Please include the name of the artist, director, songs to be shot, location of the shoot and for what format the video is intended.

Please send items to Music Monitor, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

SUPERIOR VIDEO LAUNCHED

New L.A. Production Wing

LOS ANGELES—All World Stage, Inc. here, producer of "New Wave Theatre," LA's "New Music" national cable show on USA network currently in production with PolyGram Television for syndication, is forming a new video production wing.

The new group, called Superior Video, will produce "special concept" video albums and singles. And plans to incorporate a camera technique school for artists as well.

According to David Jove, All World's veteran video producer-director who has more than 300 clips to his credit on "New Wave Theatre," the new service is geared to "provide the missing link in video

clip production. More specifically, the video identity or creative image building that makes or breaks a recording artist's transition to visual success.

"Video music," he continues, "is already in danger of all looking the same and for good reason. Most video producers today are simply technicians unknowingly upstaging artists by using the performer's clips as a platform to perform an already escalating use of visual gimmickry and effects."

Jove feels that the future of video music hinges more on the creative skills of a stage and film director, but combined with dramatic substance and identity for the performer.



By MARTIN POLON

The ultimate excitement of the future in consumer electronics is the marriage of stereophonic audio with the imagery of video. This merger of current entertainment technologies will produce a spectacular synergy of audio and video. To quote Warner Bros.' Wascally Wabbit, "You Ain't Seen Nothing Yet."

The future promises such wizardry as radio and television units that tune on voice command: you have only to say "jazz" or "CBS" and the on-board microcomputer chip will recognize your verbal command and hunt down the correct program via a computerized identifier. The home viewer-listener will be able to hear a digital audio disk performance by Billy Joel with the same acoustic definition that his live concert audience feels. In addition, still photos from the concert will be viewable on the home tv set. The tv display unit will be flatter and provide higher resolution of picture. Stereo sound will accompany tv broadcast, direct satellite transmission, cable cast and videotape-videodisk playback.

Still and video cameras will replace film, for later playback by the home tv user. Personal computers will provide space shuttle landing simulations and also be capable of performing all home banking needs. Stereo systems will have wide dynamic range via digital audio disks allowing Blondie and Tchaikovsky to sound exactly like the original performance: playback after playback without a single flaw. Debbie Harry will sound and look as good as Georg Solti. Audio/Video consumers will be able to purchase a concert performance and dial-in acoustical ambience on a home digital reverberation system, providing the acoustics of the location where the recording was made or any other location desired.

The audio/video home entertainment center is becoming a part of the 1980s lifestyle. These innovations are moving from the laboratory into the marketplace. The challenge is to provide suitable programming/software to meet the demands of multiple channels of home access. Just three years ago 90% of the homes in North America had only one channel of input; broadcast television with monaural sound. Today, the 1980s find the home equipped with cable systems providing stereo capability (via FM signals) for feature

presentations, videodisk systems in stereo and VCRs with Dolby stereo, and tv stereo just around the corner from Japan (where one million-plus viewers currently enjoy stereo tv). This places a burden on the video entertainment industry to provide programming which can take advantage of the fact that by 1990, more than 85% of America's homes will have at least one channel of video with stereo and 60% will have two or more discrete stereophonic video entertainment channels.

The teleproduction industry has made dramatic changes in the last several years adopting audio mixing consoles from manufacturers such as Neve, Ward-Beck, McCurdy, Quad-8, etc. These multi-channel consoles together with multi-track audio tape machines from Ampex, 3M, MCI, Studer-Revox, etc., plus the use of SMPTE time code, allow the coordination of program audio frame by frame with video. This process of sweetening television soundtracks had made stereo video productions feasible, with Dolby noise reduction modules on "C" format one-inch videotape recorders providing a professional medium for recording the final stereo/video mix. Feature films have had the potential for sweetening stereo soundtracks since the 1950s. Only recently has the use of Dolby noise reduction made stereo practical for feature film distribution.

Despite these and other technological advances in stereo, films and video production and distribution, program producers face a challenge to produce enough software to satisfy home users. The Japanese stereo television experience since 1978 has suffered more than anything else from a shortage of suitable stereo video software. Even with the availability of theatrical features, network concerts, video music and other productions on a worldwide basis: the Japanese have found it difficult to program more than three hours per day of stereo television on a single channel.

The challenge of producing video entertainment/video music will rest with the program producers. Teleproducers will have to equip their studios and remote trucks for stereo audio/video and provide a stereo soundtrack for all audio video programming even if the initial release

(Continued on page 93)

Texas Mixed in Support Of Warner Rentals

• Continued from page 9

six consecutive weeks change (Billboard, Oct. 3).

Dennis wanted to test run the innovative program in her Waco home base store for a month. The instantaneous success she's enjoyed caused her to introduce the rental plan next week in the other two franchised outlets.

"I polled my steady rental customers on the titles before we got the program. That gave me a good indication of what I would need. I'm reserved through mid-November on the better titles," she adds.

She's rented her top three titles in order, "Superman II," "Excalibur" and "Altered States" 14 times each over 17 days. A huge bulletin board, with boxed dates, enables her to channel her two copies of each of those two titles to reservation customers. Her club members pay a \$50 annual fee or a \$100 lifetime, plus \$3 per night or \$15 weekly for each title rental. She carries 40 WHV titles and about 300 miscellaneous titles from other firms.

Manuel Aizen, Video Magic, Richardson, Tex., a Dallas suburb, reports it's going well. He's had 28 rentals from seven copies of "Superman II"; 16 rentals from four "Excalibur" copies and 5 rentals on three "Outland." He gets \$5 per day from members who pay \$60 annually. He's embarrassed to ask for a \$100 deposit, a practice most all the retailers involved employ. Like Dan Goodman, Video Connection, Houston, Aizen, dislikes the excessive necessary paperwork, as does Clive Weitzel, Video Tape Rental, Houston, and Susan Adkins, Vista Sound, El Paso.

Goldman feels the agreement itself is worded intimidatingly. He urges a procedure from WHV wherein the customer can sign a one-time agreement. Goldman, who stocks more than 300 rental titles, has experienced 90 rentals on 25 copies of "Superman II"; 30 on 7 copies of "Excalibur" and 30 from eight copies of "Altered States."

The five Video of Texas stores in greater Dallas are high on the WHV rentals, Kelli Griffiths, video software manager, states. In the store she personally monitors, 18 "Superman II" copies rented 31 times; 9 "Excalibur" rented 29 times and 11 "Altered States" 25 times. Her customers like it, she volunteers.

Dave Brichter of Texas Tapes & Records, South Houston, is elated with WHV rentals thus far. "Superman II's" 12 copies rented 120 times, 6 copies of "Pvt. Benjamin" moved 35 times and 3 copies of "Excalibur" rented 15 times so far. He exacts the \$100 deposit per title and, like most, has had no customer resistance. He charges \$8.50 for two nights. He carries a total of about 70 different titles from all vendors and has been in rental a year.

Two new rent customers is his daily average since the program began Oct. 15, he notes. He favors rentals because he warns sales prices on videocassettes are too high for the general public. Texas Tapes is a 20,000 square foot store into all audio and video software and accessories.

Helen Brayton of Disc 'n Dat Records & Tapes, Houston, has moved 3 copies of "Superman II" 9 times; 3 "Outland" 3 times and 3 "Pvt. Benjamin" a similar amount. She feels it's a plus for her independent outlets. She would like to see dealers tagged on video spots as they are in newspaper ads by WHV. She rents for \$5 per night.

Three of four Showtime Video

stores in Houston handle WHV's rental program, while the fourth is still selling off its existing pre-rental Warner videocassette inventory. Ben Wright of the Katy Freeway outlet charges \$10 for three days for a single title; two titles for \$19 and three for \$27. His 14 copies of "Superman II" moved out 30 times; 10 of "Excalibur" 20 times and 7 "Shining" 20 times. Wright says he's had to junk some slow-renting titles, but the goodies are keeping him.

Steve Marmaduke of Western Merchandisers, Amarillo which had

18 different record/tape/accessories outlet enlisted in the program, has already notified several stores to return their WHV inventory, when no interest was noted in those locations.

He and Jeff Goins, his Hastings Records manager in Wallowbrook Mall, Houston, agree that WHV rental packages need more sell. When displayed alongside other videocassettes in the store, the drab WHV boxes pall in comparison. Marmaduke does not like the color coding, red for VHS and blue for Beta, and would prefer some stand-

out copy on the package to differentiate.

Aizen and Marmaduke warn that allowing cable tv to show videocassette titles decimates their rental potential.

Stan Price of Video Mart, Beaumont, says the first week's rentals were excellent, falling to good the second week, with the first half of the third week falling off badly. Like so many of his contemporaries in the WHV experiment, he hopes the supplier will have hot new titles ready as

quickly as possible to perk interest. Harold Craig of Price's Lumberton location dropped the program after one week. In the smaller town, habit is to rent for weekends only and he cannot come out financially over the two-day period.

Rainbow Records, an independent dealer in Houston, cancelled the first shipment of WHV product, feeling they could not handle the program for a number of reasons. Grayson Knapp reports. He's not ignoring the program, but is letting others test it out.

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- BRIDGING THE GAP BETWEEN RECORD COMPANIES AND HOME VIDEO
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| 2. WILL INCREASED RENTALS AFFECT THE DOLLAR VOLUME AND BOTTOM LINE PROFITS? | 5. WHAT IS THE CONSEQUENT FORECAST FOR BLANK VIDEO CASSETTE SALES? |
| 3. CAN A DEALER WITH A SALES-ONLY POLICY SURVIVE WHEN EVERYONE ELSE IS RENTING? | 6. WILL LOW-PRICED RENTALS WHET THE CONSUMERS' APPETITE TO BUY OR WILL IT INCREASE DUPLICATION IN THE HOME AND BY PIRATES? |
| 4. WILL INCREASED RENTALS AFFECT THE PRODUCTION | |

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15-Year-Old Nazareth Completes Videotape

NEW YORK—The rock group Nazareth has been around for 15 years and has played hundreds of shows. Now manager Jim White, is out to familiarize even more people with the group, through a recently completed videotape to be distributed around the world.

White claims he is negotiating with 11 different companies in this country for rights to show the one-hour program on cable or sell it via the home video market. In addition, a two-hour version is set for theatrical release overseas.

"This is such an important development for us, we don't want to flood the market with it," says White. "But video is the wave of the future—as soon as the public and record companies get used to it. They're shying away now because they don't understand it."

Nazareth's label, A&M, White claims shied away from investing any money at all in the film/video project, a fact he further claims they now regret.

The program itself combines concert footage with tape of the group on the road in hotels and its bus. There is also a section accompanying three songs acted out by children.

Sound was recorded in stereo, using Record Plant's mobile unit and 24-track mixing at London's A.I.R. Studios. Editing took two months. "I'm a great believer in technology," says White. "Sooner or later everything will

be stereo." All told, seven cameras were also used during taping.

Before the project even began, White relates, "We sat through 30 videos to see what had been done. Then we looked at how we could best capture the live Nazareth show. After all, kids support the rock business, so you have to give the kids what they want."

Stuart Orme was tapped for directional duties, and Irwin Rappaport as producer, "but basically we controlled everything," White says. "We actually lived the project for months before we went into it."

"We're adamant that the way it's marketed is correct," White continues. "because there's so much garbage on the market. You have to put something into it, and we put a fortune into ours to get the band across correctly."

In one shot, for example, the group uses 400 pounds of dry ice and 180 airstrip lights to punctuate a stage number. "We couldn't use a video camera, because it would have blown it out." So the band used film techniques. "That one shot sold a whole distribution chain on the tape," White relates.

As the manager sees it, "Record sales are down now. You don't ship platinum, you don't even ship gold any more. They'll have to come out with a tin award." **LAURA FOTI**

Halloween On Videowest's 2-Hour Video

By JACK McDONOUGH

SAN FRANCISCO — Videowest celebrated Halloween this year with a live two-hour video "trick or treat" that showcased the work of independent producers from across the country while also beaming Halloween antics from a variety of nightclubs, concert halls and parties from the Bay Area.

The program, which aired live on KQEC (channel 32), with an abbreviated half-hour live carried also on KQED (channel 9), was offered to other pubcasters around the country via Westar satellite from 3 to 4 p.m. the following day.

The special was hosted by Alex Bennet from the South of Market Cultural Center, with an ad-hoc team of reporters and comedians foraging out to other spots around town to get shots of "the weirdest acts and costumes from the streets of San Francisco," according to Videowest's Fabrice Florin.

Firesign Theatre provided comic interludes throughout the telecast, and video songs by Kim Carnes, Devo, Siouxsie & the Banshees and the Residents were used. Other items worked into the special included an interview with horror film director Roger Corman, the famous trailer from Alfred Hitchcock's "Psycho" and a documentary on modern witchcraft.

New Site For Pioneer Video

MONTVALE, N.J. — Pioneer Video, Inc. has moved to new headquarters here. The 20,000-square-foot building will house all of PVI's executive and administrative personnel.

At the formal opening of the facility, PVI president Ken Kai said, "The formation of PVI enables us to give more attention to this rapidly growing segment of the home entertainment market, while providing us the opportunity to develop and implement programs geared specifically to the needs of our video dealers, PVI, for instance, offers U.S. Pioneer dealers a separate credit line for their purchase of video products."

The subsidiary of Pioneer Electronic Corp. of Tokyo markets the LaserDisc videodisk player and a projection television. Software is developed through the Pioneer Artists division of PVI.

BBC Video Appoints North American Reps

NEW YORK—BBC Video has named Franklin Media and ATI Video Enterprises its exclusive representatives in North America for all BBC Video product on cassette and disk.

BBC's cassette of the Royal wedding has already been released through Jeff Franklin, chairman of the board and chief executive officer of ATI Equities.

Titles currently available from BBC Video include "Treasures of The British Crown," "Deep Purple—California Jam," "Seapower," "Salute To The Edinburgh Tattoo" and others. Future titles will be announced shortly.

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	2	4	THE BLUE LAGOON	Columbia Pictures 10025E
2	4	7	THE JAZZ SINGER	Paramount Pictures, Paramount Home Video 2305
3	5	4	ENDLESS LOVE	MCA 77001
4	3	4	STIR CRAZY	Columbia Pictures 10248E
5	1	12	RAGING BULL	United Artists, Magnetic Video 4523
6	7	23	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
7	9	12	NIGHTHAWKS	Universal City Studios Inc., MCA Dist. Corp. 71000
8	8	8	DRESSED TO KILL	Warner Bros. Inc./Warner Home Video 26008
9	6	7	BUSTIN' LOOSE	Universal City Studios, MCA Dist. Corp. 77002
10	14	40	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
11	22	17	AND JUSTICE FOR ALL	Columbia Pictures 10015
12	10	12	TESS	Columbia Pictures 10543
13	11	23	ELEPHANT MAN (ITA)	Paramount Pictures, Paramount Home Video 1347
14	29	3	THE COMPETITION	Columbia Pictures 10124E
15	26	3	HAPPY BIRTHDAY TO ME	Columbia Pictures 10595
16	23	2	FRIDAY THE 13TH II	Paramount Pictures, Paramount Home Video 1457
17	25	23	POPEYE (ITA)	Paramount Pictures, Paramount Home Video 1171
18	13	14	CASABLANCA	United Artists, Magnetic Video 4514
19	19	4	ELECTRIC BLUE I	Kenyon Video 001
20	27	7	FIDDLER ON THE ROOF	United Artists, Magnetic Video 4524
21	34	2	HALLOWEEN	Media Home Entertainment M131
22	24	9	WHOLLY MOSES	Columbia Pictures 10587
23	37	17	WINNIE THE POOH	Walt Disney Films 25
24	36	8	CAR WASH	Universal City Studios, MCA Dist. Corp. 66031
25	12	18	BLACK STALLION (ITA)	United Artists, Magnetic Video 4503
26	16	8	LOVE AT FIRST BITE	Warner Bros. Inc./Warner Home Video 26009
27	18	8	THE AMITYVILLE HORROR	Warner Bros. Inc./Warner Home Video 26010
28	NEW ENTRY		ATLANTIC CITY	Paramount Pictures, Paramount Home Video-1460
29	30	2	SEEMS LIKE OLD TIMES	Columbia Pictures 10475E
30	NEW ENTRY		MEATBALLS	Paramount Pictures, Paramount Home Video-1324
31	20	35	9 TO 5 (ITA)	20th Century-Fox Films, Magnetic Video 1099
32	39	39	CADDYSHACK (ITA)	Orion, Warner Home Video OR 2005
33	NEW ENTRY		THE FAN	Paramount Pictures, Paramount Home Video-1469
34	32	37	FAME (ITA)	MGM/CBS Home Video M70027
35	38	29	SOMEWHERE IN TIME	Universal City Studios Inc., MCA Distributing Corporation 66024
36	33	16	THE INCREDIBLE SHRINKING WOMAN	MCA 66027
37	21	27	SUPERMAN ▲ (ITA)	D.C. Comics, Warner Home Video WB-1013
38	15	12	ANNIE HALL	United Artists, Magnetic Video 4518
39	28	17	THE GREAT SANTINI	Orion, Warner Home Video OR 22010
40	31	18	LA CAGE AUX FOLLES	United Artists, Magnetic Video 4506

● Recording Industry Assn. Of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 50,000 units plus \$2,000,000 after returns. International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

NOVEMBER 14, 1981, BILLBOARD

U.K. Video Chart

This Week	Last Report	Catalogue Number	Price (U.S. Price)
1	—	THE JAZZ SINGER (EMI)	TVA 90 03042/TXA 90 03044 £44.50 (\$82.77)
2	—	THE ELEPHANT MAN (EMI)	TVA 90 03012/TXA 90 03014 44.50 (82.77)
3	—	MONTY PHYTHON'S LIFE OF BRIAN (EMI)	TVA 90 03052/TX 90 03054 44.50 (82.77)
4	—	BEING THERE (CBS)	UCV/UCB 10026 39.95 (74.31)
5	—	THE LONG GOOD FRIDAY (EMI)	TVA 90 03062/TXA 90 03064 44.50 (82.77)
6	—	FLASH GORDON (EMI)	TVA 90 03002/TXA 90 03004 44.50 (82.77)
7	—	2001: A SPACE ODYSSEY (MGM)	UMV/UMB 10002 39.95 (74.31)
8	—	THE CHAMP (MGM)	UMV/UMB 10014 39.95 (74.31)
9	—	ESCAPE FROM ALCATRAZ (CIC VIDES)	VHA/BEA 2015 39.95 (74.31)
10	—	PRETTY BABY (CIC VIDEO)	VHA/BEA 2014 39.95 (74.31)
11	1	SCANNERS (GUILD HOME VIDEO)	N/A 39.95 (74.31)
12	5	EMMANUELLE (BRENT WALKER)	B/BC 004 39.95 (74.31)
13	9	ZOMBIES: DAWN OF THE DEAD (ALPHA-INTERVISION)	N/A 39.95 (74.31)
14	—	XANADU (CIC VIDEO)	VHA/BEA 1018 39.95 (74.31)
15	—	THE BLUES BROTHERS (CIC VIDEO)	VMA/BEA 1013 39.95 (74.31)
16	—	FAME (MGM)	UMV/UMB 10027 39.95 (74.31)
17	—	THE POSTMAN ALWAYS RINGS TWICE (GUILD HOME VIDEO)	N/A 39.95 (74.31)
18	7	THE SEA WOLVES (RANK)	75000490/76100490 39.95 (74.31)
19	—	MISSION GALACTICA: THE CYLON ATTACK (CIC)	VHA/BEA 1020 39.95 (74.31)
20	—	DEATH RACE 2000 (BRENT WALKER)	39.95 (74.31)
21	—	THE HUNTER (CIC VIDEO)	VHA/BWA 2017 39.95 (74.31)
22	34	THE STUNT MAN (GUILD HOME VIDEO)	N/A 39.95 (74.31)
23	4	THE EXTERMINATOR (ALPHA/INTERVISION)	N/A 39.95 (74.31)
24	—	THE AWAKENING (EMI)	TVB 90 03132/TXB 90 03134 39.50 (73.47)
25	—	THE MIRROR CRACK'D (EMI)	TVA 90 03032/TXA 90 03034 44.50 (82.77)

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The S.F. Jazz Int'l Festival Broadcast Live To Japan

By JACK McDONOUGH

SAN FRANCISCO—The San Francisco International Jazz Festival beamed its Saturday night concert (31), live via satellite to Japan featuring Mel Torme, Mel Lewis & the Jazz Orchestra featuring Art Pepper, Jon Hendricks & Company and the Terumasa Hino Octet at the new Louisa Davies Symphony Hall, via Intelsat to Tokyo, where it was received and broadcast by Asahi Broadcasting.

Festival executive producer Ron Cowan (co-owner of festival sponsor KJAZ-FM), says that "we supplied all the cameras and technicians and they supplied the producer, assistant producer and two emcees. We provided the signal out of our truck and they took the signal to the uplink and the satellite and down to Tokyo."

Shoot director was New York-based Gary Delfiner, who worked with a camera crew of five using Ikegami HL 79s. Two of the five cameras were hand-held on stage. Cameras and technicians were supplied by One Pass Video. FM Tokyo did the audio.

Cowan says that in addition to the live broadcast Asahi will air in November or December a followup two-hour program culled from ten hours of tape from all four Davies Hall concerts and related festival events, supplied by the festival producers to Asahi.

The related events included a Wednesday evening (Oct. 28) pre-festival gala at the Galleria design center in San Francisco, as well as afterhours jam sessions at the Fairmount Hotel and live jazz events by local musicians in city parks. Principal festival performers included Modern Jazz Quartet, Dave Brubeck, Chick Corea and Mel Torme. California governor Jerry Brown, who was represented by real estate developer Cowan on a recent trade mission to Japan, welcomed the opening night crowd.

"Asahi and FM Tokyo," explains Cowan, "asked us to try to create an aura somewhat like the Academy Awards around the festival. So we planned the gala at the Galleria to recreate that kind of happening."

"We've videotaped the entire festival, including all the concerts, the party, the jam sessions and Jazz on Wheels. We'll give them 10 hours of unedited tape and they'll cut that to two hours."

"We'll also take the tapes and create our own domestic program, using the party and the jams and the Jazz on Wheels as wrap material, and we'll also create a 90-minute special for European market."

Cowan says the domestic programs, to be offered to cable and public television, "can be one hour, or 90 minutes, or a series of one-hour shows."

"The new cultural networks and public television have expressed strong interest. We had been looking for a prepayment deal but the more we got involved the more we felt that as long as we were making the commitment to go ahead and do it, then we were better off to get it on tape and then sit down and work with an individual user with the raw footage to see what kind of program they'd like to draw from it. I think that's the best way to market it."

Cowan says he is not entertaining the idea of cassette or disk release "because getting the rights is absolute chaos."

Cowan says the original contacts to set up the live feed to Japan "were made last April while I was on a trade mission for the governor. After taking care of the state business I

stayed two weeks on my own to work on this. They made clear to me then that to make it viable for them we'd have to have a major Japanese artist on the concert." Thus the Terumasa

Hino group was booked for Saturday's concert, which, with the time difference, would be received in Tokyo midafternoon Sunday.

Other principals in executing the

deal were Cowan's business manager Jim O'Day; attorney Bob Gordon; and Delfiner.

Cowan says that he and Delfiner "may go on to produce more jazz

concerts for video." Delfiner is currently represented in the video market with one-hour specials on both Spyro Gyra and Grover Washington.

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Survey For Week Ending 11/14/81

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NOVEMBER 14, 1981, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★	2	12	MY BABY THINKS HE'S A TRAIN—Rosanne Cash (L. Preston), Columbia 98-02463 (Bug, Whiskey Drinkin', Paw, Paw, BMI)	★	35	41	6 STARS ON THE WATER—Rodney Crowell (R. Crowell), Warner Bros. 49810 (Coolwell, Granite, ASCAP)	★	69	NEW ENTRY	DIAMONDS IN THE STARS—Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)
☆	3	11	ALL MY ROWDY FRIENDS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47191 (Bocephus, BMI)	☆	36	40	6 EVERYONE GETS CRAZY NOW AND THEN—Roger Miller (K. Welch), Elektra 47192 (Cross Keys, ASCAP)	★	70	83	2 DROPPING OUT OF SIGHT—Bobby Bare (T. Hall), Columbia 18-02577 (Unichappell, Morris, BMI)
☆	6	11	WISH YOU WERE HERE—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Hall-Clement, Welk, BMI)	☆	37	39	8 SLOWLY—Kippi Brannon (T. Hill, W. Pierce), MCA51166 (Cedarwood, BMI)	☆	71	51	13 MEMPHIS—Fred Knoblock (C. Berry), Scotti Bros. 02434 (CBS) (ARC, BMI)
☆	8	12	MISS EMILY'S PICTURE—John Conlee (R. Lane), MCA 51164 (Tree, BMI)	☆	45	4	4 THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	★	72	NEW ENTRY	THE ROUND UP SALOON—Bobby Goldsboro (B. Goldsboro), Curb/CBS 02583 (House Of Gold, BMI)
5	5	10	SHARE YOUR LOVE WITH ME—Kenny Rogers (A. Braggs, D. Malone), Liberty 1430 (Duchess, BMI)	★	39	42	6 CHEATIN IS STILL ON MY MIND—Cristy Lane (R. Jenkins), Liberty 1432 (Kevin Lee, Robchris, BMI)	☆	73	52	17 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibb, BMI; Welk, ASCAP)
☆	9	7	BET YOUR HEART ON ME—Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)	☆	40	48	3 RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, Plum Creek, BMI)	☆	74	53	14 GRANDMA'S SONG—Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)
☆	10	9	MY FAVORITE MEMORY—Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)	★	41	50	9 IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	☆	75	75	4 AFTER TEXAS—Roy Head (B. Jones, J. M. Johnson), Churchill 7778 (Tree, BMI/Cross Keys, ASCAP)
☆	14	9	IF I NEEDED YOU—Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbine, ASCAP)	★	42	49	5 NOW THAT THE FEELING'S GONE—Billy "Crash" Craddock (M. Buckins, R. McCormick), Capitol 5051 (Muscle Shoals, BMI)	★	76	84	2 EVERLOVIN' WOMAN—Pat Garrett (D. Lirde, D. Devaney), Gold Dust 104 (Combine, BMI/Music City, ASCAP)
★	11	10	HEART ON THE MEND—Sylvia (K. Fleming, D.W. Morgan), RCA 12302 (Hall-Clement, Welk, BMI)	☆	43	57	2 LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	★	77	85	2 YOUR DADDY DON'T LIVE IN HEAVEN—Michael Ballew (M. Ballew, B. Moulds), Liberty 1437 (Phooey, Black Mountain, BMI)
★	13	10	IT'S ALL I CAN DO—Anne Murray (R. Leigh, A. Jordan), Capitol 5023 (United Artists & Jack & Bill Music Company, Welk, ASCAP)	☆	44	55	2 IT'S HIGH TIME—Dottie West (R. Goodrum, B. Maher), Liberty 1436 (Welbeck, Blue Quill, Random Notes, ASCAP)	☆	78	54	12 THE HOUSE OF THE RISING SUN—Dolly Parton (D. Parton), RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)
★	12	11	ONE NIGHT FEVER—Mel Tillis (B. Morrison, J. Macrae), Elektra 47178 (Southern Nights, ASCAP)	☆	45	47	5 I'LL STILL BE LOVING YOU—Mundo Earwood (J. Earwood), Excelsior 1019 (Music West Of The Pecos, BMI)	★	79	NEW ENTRY	HEARTACHES OF A FOOL—Willie Nelson (W. Nelson, W. Brezland), Columbia 18-02558 (Tree, Pardon, BMI)
☆	15	8	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (Hall-Clement, Welk, BMI)	☆	46	4	13 SLEEPING WITH THE RADIO ON—Charly McClain (S. Davis), Epic 14-02421 (Algee, BMI)	★	80	NEW ENTRY	THE COWBOY AND THE LADY—John Denver (B. Goldsboro), RCA 12345 (House Of Gold, BMI)
☆	16	10	YOU MAY SEE ME WALKIN'—Ricky Skaggs (T. Uhr), Epic 14-02499 (Amanda-Lin, ASCAP)	☆	47	7	13 TEACH ME TO CHEAT—The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)	☆	81	56	14 FEEDIN' THE FIRE—Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)
14	1	11	FANCY FREE—Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline, ASCAP/BMI)	☆	48	17	12 SHE'S STEPPIN OUT—Con Hunley (T. Brasfield, W. Aldridge), Warner Bros. 49800 (Rick Hall, ASCAP)	★	82	61	5 SLIPPIN OUT, SLIPPIN IN—Bill Nash (D. Burgess), Liberty 1433 (Barnwood, BMI)
☆	19	7	WHAT ARE WE DOIN' LONESOME—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	☆	49	18	11 CRYING IN THE RAIN—Tammy Wynette (C. King, H. Greenfield), Epic 14-02439 (Screen Gems, BMI)	★	83	NEW ENTRY	I CAN'T SAY GOODBYE TO YOU—Terry Gregory (B. Hobbs), Handshake 02563 (Al Gallico, BMI)
☆	20	7	STILL DOIN' TIME—George Jones (J. Moffat, M.B. Heaney), Epic 14-02526 (Cedarwood, BMI)	☆	50	67	2 HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	★	84	NEW ENTRY	LOOKS LIKE A SET-UP TO ME—Cedar Creek (A. Rhody), Moonshine 3001 (Tree, BMI)
☆	26	7	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	☆	51	27	9 THE CLOSER YOU GET—Don King (J. P. Pennington, M. Gray), Epic 14-02468 (Chinnichap, Careers, Down 'N Dixie, BMI)	★	85	NEW ENTRY	THE SHOE'S ON THE OTHER FOOT—Montana (R. Bean), Waterhouse 15005 (Quist, Slender Willow, ASCAP)
☆	21	7	THEM GOOD OL' BOYS ARE BAD—John Schneider (J. Penning, J. Harrington, K. Esby), Scotti Bros. 35-02489-3 (Flowering Stone, ASCAP/Holy Moley, BMI)	★	52	60	3 THERE'S NO ME WITHOUT YOU—Sue Powell (D.W. Morgan, K. Fleming), RCA 12297 (Hall-Clement, Welk, BMI)	★	86	NEW ENTRY	WHY AM I DOING WITHOUT—Wayne Kemp (R. Lawe, D. Kirby), Mercury 57060 (Tree, BMI, Millstone, ASCAP)
☆	22	10	DOWN AND OUT—George Strait (D. Dillon, F. Dycus), MCA 51170 (Hall-Clement, Welk and Golden Opportunity, BMI/SESAC)	★	53	59	4 ONLY WHEN I LAUGH—Brenda Lee (R. Matly Jr., D. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP/ BMI)	☆	87	92	2 DRAW ME A LIVE—Ray Griff (R. Griff), Vision 440 (Blue Echo, ASCAP)
☆	23	9	JUST ONE TIME—Tompall And The Glaser Bros. (D. Gibson), Elektra 47193 (Acuff-Rose, BMI)	☆	54	58	4 I WISH YOU COULD HAVE TURNED MY HEAD—Peggy Forman (S. Throckmorton), Dimension 1023 (Tree, BMI)	★	88	NEW ENTRY	ALWAYS LATE WITH YOUR KISSES—Leona Williams (L. Frizzell, B. Crawford), Elektra 47217 (Peer, Rightsong, BMI)
☆	24	6	YOU'RE MY FAVORITE STAR—Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	☆	55	NEW ENTRY	BLAZE OF GLORY—Kenny Rogers (J. State, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	☆	89	62	4 ALL THESE THINGS—Joe Stampley (N. Nevel), Epic 14-02533 (Tune Kel, BMI)
☆	25	6	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	☆	56	66	3 SLIP AWAY—Mel Street & Sandy Powell (J. Deaton), Sunbird 7568 (Levisa, Red Ribbon, BMI)	☆	90	63	4 A WHOLE LOT OF CHEATIN' GOIN' ON—Jimmi Cannon (S. Scalle, D. Singleton, J. Hayes), Warner Brothers 49806 (Vogue Music/ Partner Music, Welk and Salge Music, BMI)
☆	29	4	LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)	☆	57	79	2 IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	☆	91	70	4 THE ROSE IS FOR TODAY—Jim Chestnut (J. Schwers), Liberty 1434 (Jack and Bill Music Company, Welk, ASCAP)
☆	28	5	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	☆	58	64	5 CATCH ME IF YOU CAN—Tom Carlile (T. Carlile), Door Knob 81-167 (Milene, ASCAP)	☆	92	71	16 STEP BY STEP—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, DebDave, BMI)
☆	32	6	HUSBANDS AND WIVES—David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)	☆	59	68	3 FAMILY MAN—The Wright Brothers (A. Rhody), Warner Brothers (Tree, BMI)	☆	93	72	10 TRY ME—Randy Barlow (R. Barlow, F. Kelly), Paid 144 (Frebar, BMI)
★	30	7	MOUNTAIN DEW—Willie Nelson (B.L. Lunsford, S. Wiseman), RCA 12328 (Tree, Tannen, BMI)	☆	60	73	2 ALL NIGHT LONG—Johnny Duncan (D. Cavalier), Columbia 18-02570 (Sun Disc, Bosque, Rokblok, BMI)	☆	94	74	18 TAKIN IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 18/2188 (Algee, BMI)
☆	46	3	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (K. Fleming, D.W. Morgan, C. Quillen), RCA 12342 (Hall-Clement and Jack & Bill Music Company, Welk, BMI/ASCAP)	☆	61	65	5 SEND ME SOMEBODY TO LOVE—Calamity Jane (T. Krekel), Columbia 10-02503 (Combine, BMI)	☆	95	77	5 JESUS LET ME SLIDE—Dean Dillon (D. Dillon, F. Dycus, A. Gore), RCA 12319 (Hall-Clement, Welk, Golden Opportunity Music and Pannin Gold Music, BMI/SESAC)
☆	35	5	RODEO ROMEO—Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	☆	62	31	13 NEVER BEEN SO LOVED—Charley Pride (N. Wilson, W. Holyfield), RCA 12294 (Al Gallico, Dusty Roads, BMI/Bibo, ASCAP)	☆	96	78	7 I WONDER IF I CARE AS MUCH—Dickey Lee (D. Evely), Mercury 57056 (Acuff-Rose, BMI)
☆	36	5	TELL ME WHY—Earl Thomas Conley (E. T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	☆	63	38	8 I WANNA BE AROUND—Terri Gibbs (J. Mercer, S. Vimmerstedt), MCA 49809 (20th Century Fox, ASCAP)	☆	97	80	4 DON'T WE BELONG IN LOVE—Rita Remington (M. Garvin, T. Shapiro), Plantation 202 (Blackwood, O'Lyric, BMI)
☆	37	4	YEARS AGO—The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	☆	64	69	4 CAROLINA BY THE SEA—Super Grit Cowboy Band (C. Matlocks), Hoodswamp 8003 (Hoodswamp, BMI)	☆	98	81	3 WHAT'S SO GOOD ABOUT GOODBYE—Terry Aden (D. Hodges), B & B 21 (Brandwood, BMI)
★	33	6	WHEN YOU WALK IN THE ROOM—Stephanie Winslow (J. De Shannon), Warner/Curb 49831 (Unart, BMI)	☆	65	76	2 SHE'S GOT A DRINKING PROBLEM—Gary Stewart (D. Morrison, T. Dubois, W. Newton), RCA 12343 (House Of Gold, BMI)	☆	99	82	3 I CAN'T HELP MYSELF—Sami Jo Cole (E. Rabbitt, E. Stevens), Elektra 47211 (DebDave, Briarpatch, BMI)
☆	32	8	PATCHES—Jerry Reed (R. Dunbar, N. Johnson), RCA 12318 (Gold Forever, BMI)	★	66	NEW ENTRY	PREACHING UP A STORM—Mel McDaniel (R. Murrain, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	☆	100	86	7 THE BEST BEDROOM IN TOWN—Judy Bailey (C. Craig), Columbia 18-02505 (Screen Gems-EMI, BMI)
☆	44	4	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	☆	67	NEW ENTRY	MIDNIGHT RODEO—Leon Everette (D. Orender, R. Ware), RCA 12355 (Denny, ASCAP)				
☆	43	5	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	☆	68	NEW ENTRY	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)				

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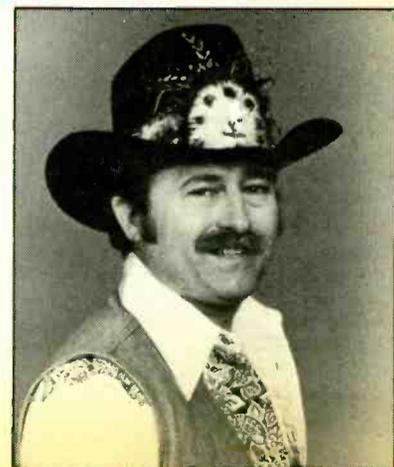
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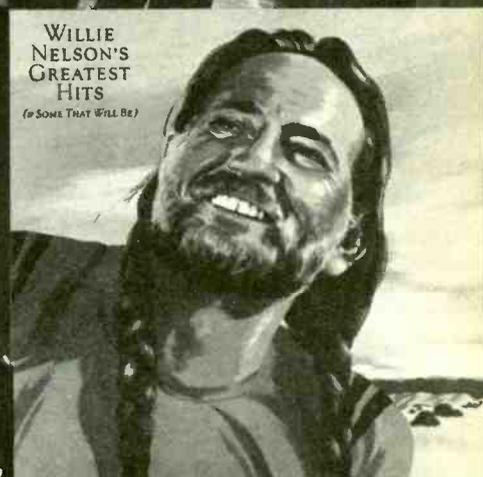
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 I found it but look at me now
 I had a sweetheart who would love me forever
 Didn't need her, I would reign all alone
 Look at me I'm the King of a cold lonely castle
 The queen of my heart is gone*

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Willie Nelson on tour in November/December.

- | | | |
|--|--|-----------------------------------|
| Nov. 11 San Antonio/Freeman Coliseum | Dec. 9 Charlotte/TBA | Dec. 18 Tampa/TBA |
| Nov. 12 Corpus Christi/Memorial Coliseum | Dec. 10 Huntsville/TBA | Dec. 19 Miami/TBA |
| Nov. 13 Beaumont/Convention Center | Dec. 11 Atlanta/TBA | or 20 |
| Nov. 14 Abilene/Heart of Texas Coliseum | Dec. 12 Greensboro, N.C./Coliseum | Dec. 27 St. Louis/The Checkerdome |
| Nov. 16 El Paso/University of Texas, El Paso | Dec. 13 Lexington/Municipal Auditorium | Dec. 28 Jackson, Miss./Coliseum |
| Nov. 19-25 Las Vegas/Caesar's Palace | Dec. 16 Tallahassee/TBA | Dec. 29 Shreveport/Coliseum |
| Nov. 27 Rapid City/Benefit-Black Hills Expo | Dec. 17 Gainesville/TBA | Dec. 30 Dallas/Reunion Arena |
| | | Dec. 31 Houston/The Summit |

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Country

Country Acts Curtail Demands In Riders To Help Cut Costs

By KIP KIRBY and ROBYN WELLS

NASHVILLE—Country acts appear to be toeing the line when it comes to concert contracts and rider demands. Although there are scattered reports of higher-than-average demands written into specific contracts, most country performers seem cognizant of the overall need to curtail "frill costs."

Contrary to such publicized excesses as riders demanding private limousines, electronic games supplied backstage and cases of expensive champagne, country artists center their requests primarily on technical necessities directly related to the concert itself. Most contracts have food clauses built in, but these call mainly for meals offered to the band and road crew.

Comments Dan Wojcik, vice president of Shorty Lavender Talent which books, among others, Waylon Jennings and Hank Williams Jr.: "In country, you won't see the outrageous demands that you do in rock. You may see a rider clause for a bottle of Jack Daniels, but not for an entire case that ends up with the crew."

Promoters and agents feel that country contract prices are kept lower because it takes longer to build a headliner in country. Acts become used to traveling by bus on endless one-nighters, and develop a closer and more personal relationship with their fans than rock acts do.

However, they cite their concern that the "perks" of the rock industry be kept out of country.

"In some areas it's already gotten out of hand, and if we aren't careful, it could end up the same way in country," observes Loretta Lynn's manager, David Skepner.

"Artists have to remember that in the long run, it's the fans who are paying for the show. And if a promoter loses money due to an artist's excesses, he isn't going to book him again. With many country artists now booked and managed on the West Coast, this would become a sensitive area."

Says Randy Jackson, president of Chardon, Inc. (which handles Charley Pride, Sylvia and Janie Fricke): "When artists start out in the business, they always think, 'I won't be like that when I get to the top.' But I see acts every day—especially those crossing over into pop—developing a rock'n'roll attitude that could carry over onto their contract riders."

Promoter Keith Fowler, president of Fowler's Productions believes the situation may be changing in country. "I think our contract demands have gone up for sure. I've seen a few major artists' riders that looked like insurance policies. It's a chain reaction from the influences of rock acts. Artists yell about the expense of touring and then want \$1,800 worth of hors d'oeuvres in their dressing rooms."

A saving grace in country, feels Wojcik, is the personal involvement

many country performers have in their business. "Country headliners tend to be very interested in how their shows do each night. They don't want to see the promoter lose money. I've seen acts cut down on their backstage costs and food requirements before a show to help a promoter out."

Wojcik emphasizes that country riders for his acts are designed to protect the group rather than burn a promoter's pocket. "In Waylon's case, for instance, he doesn't ask for limos or fancy 12-course French dinners. He does require a hot meal for his band and road crew (about 30 people), but this is because otherwise they won't have time to go out and eat before setting up the show."

Stan Moress, Eddie Rabbitt's manager, says he is highly sensitive to excessive contracts. "The more we jam our costs down promoters' throats, the fewer promoters we're going to end up with. As long as your technical requirements for sound and lights are covered, there's no excuse for demanding expensive freebies. The only thing we ask for in Eddie's case is a vehicle to get him away from the backstage area as soon as the show is done, for security reasons. He uses his bus or the promoter's car to get to the show, and he's happy with a deli tray in his room."

Noting that Conway Twitty "doesn't even require hot coffee in his rider," United Talent president Jimmy Jay comments, "Perhaps some of country's newer young acts may be inclined to go overboard if they've been exposed to rock acts on the road, but I've found both pop and country acts to be flexible and willing to cooperate if you discuss things with them up front."

Louis Messina, president of Pace Concerts, minimizes the impact rider demands have on the outcome of a show. He points out that backstage riders usually run into the hundreds, opposed to the thousands racked up by production costs.

Sometimes the production costs more than the band is worth. You

can't pay \$10,000 a night for sound and lights and another \$10,000 for stagehands and tech crews."

Elaborating on this theme, Fowler adds, "These days, a rider can cost the promoter as much as it did to put on an entire concert in 1965. If the economy is so bad, then we all need to be cutting back. If we didn't have exotic requirements tacked on to contracts, we might be able to lower ticket prices and pass on some savings to the people who really count. Not the act—the people out front."

With more country acts competing in pop arenas and playing in crossover situations, there is a stronger need now for superior sound and light systems, which country promoters and agents say is still the main cost in the act's rider.

"Our most demanding requirement is for the sound system we'll be using," explains Steve Greil, president of GreilWorks which manages Bobby Bare. "We have to ensure a certain quality level. And sometimes we have a hard time with country promoters who don't understand that."

Acts such as Barbara Mandrell, Brenda Lee, Waylon Jennings, Merle Haggard, Hank Williams Jr., Loretta Lynn and Conway Twitty require no special demands whatsoever in their contracts, claim agents who handle their shows. Dick Blake, president of Dick Blake International, books and promotes shows for the Statler Brothers, Ronnie Milsap, Steve Wariner, Barbara Mandrell and Leon Everette.

"This is a business, and it must be conducted like a business. We don't use riders; everything is contained in the contract itself. There is no food, no beverages, and absolutely no alcohol backstage."

Summing up the differences that exist between rock and country rider demands, Scotti Brothers' Stan Moress says firmly, "The economy is already hurting us enough. We don't need to add ego situations. If we allow country artists to become dependent on contract demands and rider clauses, then we will have a real problem on our hands."



ELEKTRA GATHERING—Elektra/Asylum artist Joe Sun, left, greets Les Acree, program director, WMC-AM Memphis, right, following the label's showcase at the Stockyards during country music week. Looking on are, from left, labelmates Sonny Curtis and Kieran Kane, and Bruce Adelman, E/A national promotion coordinator, Nashville.

Treat Band Wins Nashville Int'l Music Contest

NASHVILLE—Norris Treat and the Country Treat Band, representing New York City, captured the top prize in Seagram's 7 International Battle of the Bands held here during the 56th Grand Ole Opry Birthday Celebration week. The prize consisted of \$5,000 and a recording contract.

More than 1,500 bands throughout the U.S. and Canada competed in the series of local contests that led to the Nashville finals. Of these, 45 acts participated in the week-long final series.

Treat, a native of Arkansas, has lived in the New York/New Jersey area for the past 27 years. He started performing publicly only three years ago, he says, and assembled his five-piece winning band only four months ago. Each member of the band wrote at least one song to comply with the contest stipulation that entrants perform original material.

Although Treat's band won a total of \$6,000 in cash (including their prize as a local winner), he says the travel and expenses involved left him about \$100 "in the hole." Still, he adds, "It's the happiest \$100 I've ever spent." He and Tony Gargiulo—both of whom work as self-employed construction contractors—operate Country Treat Enterprises in Califon, N.J., as the band's booking and management agency.

Winner of the second-place \$3,000 prize was Melrose, from Fort Worth.

30,000 At Harvest Jam

BREWTON, Ala.—More than 30,000 people attended the Harvest Jam held here recently. Staged at a 640-acre tract near the airport, the show was sponsored by William Lee Golden of the Oak Ridge Boys, his Family Affairs Concerts and the Brewton Chamber of Commerce.

Headlining the nine-hour fest were the Oak Ridge Boys, the Charlie Daniels Band, Alabama, Delbert McClinton and Sylvia. Special guests were the Boys, a new Elektra/Asylum group whose members include Golden's son Rusty, and Cedar Creek, a Canadian-based group whose members include Golden's son Chris.

Tickets for the concert were \$10.75 in advance and \$12.75 at the door. The total gross was in excess of \$272,000.

Film Proceeds To Foundation

NASHVILLE—Peter Bogdanovich's new film, "They All Laughed," will have its world premiere showing here Nov. 18, with proceeds earmarked for the Country Music Foundation.

The movie's country music connection, according to CMF director Bill Ivey, is the soundtrack that features cuts from Roy Acuff, Johnny Cash, Waylon Jennings and Rodney Crowell.

Billed as a "romance mystery," the film stars Audrey Hepburn, Ben Gazzara and John Ritter, son of Country Music Hall of Famer Tex Ritter. Following the showing, Bogdanovich will host a private reception at the CMF office. Ritter and other performers in the film are scheduled to attend the affair.

A limited number of public tickets will be available to the premiere at \$10 each. Requests can be made to the CMF at (615) 256-1630.

Daniels Headlines Symphony Benefit

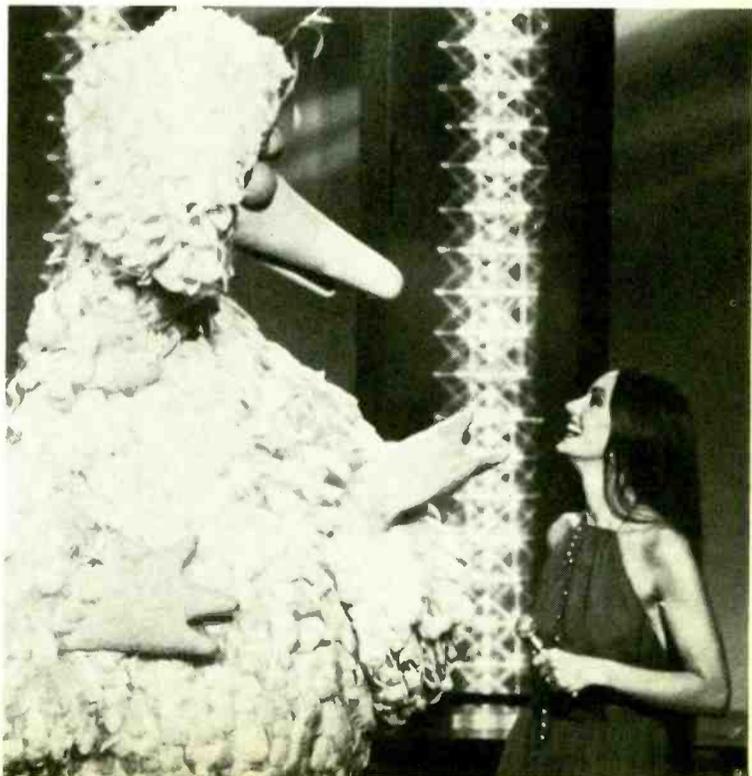
NASHVILLE—The Charlie Daniels Band headlines a benefit performance Thursday (19) for the Nashville Symphony. The concert, which takes place at the Grand Ole Opry House, and the \$35 ticket price includes a country supper prior to the show.



PARTY TIME—T.G. Sheppard celebrates at a recent party hosted by Warner Bros. honoring his third No. 1 single this year, "Party Time."

Blossom Records Bows New Offices

NASHVILLE—Blossom Cap Records has opened its offices at 1300 Division St., Nashville, Tenn. 37203. Promotion and distribution for the label will be handled by Fischer & Lucas, Inc. Don Andrews will serve as administrator for the label.



SESAME COUNTRY—Crystal Gayle joins Sesame Street's Big Bird on "Country Top 20," a television special airing this month. The couple teamed up for "Songs," a cut from the Sesame Street country album.

Citation of Achievement

FROM BMI TO THE WRITERS OF THE MOST PERFORMED COUNTRY SONGS OF 1981.

Most performed song — "9 to 5" by Dolly Parton



Deborah Allen
Gregg Allman
Tilden Back
Delbert Barker
Roger Bowling
Bobby Braddock
Milton Brown
J. J. Cale
Hank Cochran
Roger Cook
Tommy Crain
Cliff Crofford
Charlie Daniels
Danny Darst
Mac Davis
Steve Davis
Taz Di Gregorio
Stephen Dorff
John Durrill
Fred Edwards
Kye Fleming
Michael Foster
Rusty Gabbard
Snuff Garrett
Larry Gatlin
Gary Gentry
Teddy Gentry
Bobby Goldsboro
Don Goodman

Merle Haggard
Tom T. Hall
Jerry Hayes
Charlie Hayward
Larry Herbstritt
Sam Hogin
Bob House
Jim Hurt
Waylon Jennings
Larry Keith
Ben E. King
Kris Kristofferson
Jerry Leiber
John Lennon
Dennis Linde
David Lindsey
David Malloy
Jim Marshall
Jimmy McBride
Paul McCartney
Bob McDill
Parker McGee
Joe Melson
Hugh Moffatt
Dennis Morgan
Danny Morrison
Voni Morrison
Roger Murrah
Willie Nelson
Roy Orbison
Randy Owen
Dolly Parton
Norman Petty
Don Pfrimmer
Sandy Pinkard
Chris Price

Ray Price
Curly Putman
Eddie Rabbitt
Chick Rains
Jerry Reed
Don Reid
Kent Robbins
Jim Rushing
Johnny Russell
Ronny Scaife
Troy Seals
Pebe Sebert
Billy Sherrill
Shel Silverstein
Paul Simon
Johnny Slate
Even Stevens
Ray Stevens
Mike Stoller
Bob Stone
Bruce Sudano
Sonny Thockmorton
Glenn Tubb
Dan Tyler
Rafe Van Hoy
Harlan White
Peggy White
Carson Whitsett
Marijohn Wilkin
Hank Williams
Hank Williams, Jr.
Allee Willis
John Wills
Tammy Wynette
Bill Zerface
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The country music
the country hears most!

Nashville Scene

By KIP KIRBY

A correction about an item that appeared last week in this column comes from Ovation Records president **Dick Schory**, who called to say that although his label no longer maintains a Nashville office or an active country roster, Ovation is far from "defunct." Says Schory, "We are still a record company, we are still in music publishing, we are still in television and motion pictures. Our doors are still open." (But not in Nashville.)

His 61 days in the intensive care unit of a Memphis hospital gave performer **Jerry Lee Lewis** plenty of time to think. And what he thought about ... includes the possibility of doing a gospel album and tour. Lewis says he's "always been religious-minded," although he admits he didn't always live up to it. In an interview in Nashville during CMA Week with Robert Hilburn of the L.A. Times, Lewis scoffed, "I can't believe some of the stuff that's been written about me. If I did everything people say I've done, I'd be 300 years old—all that 'Killer' stuff ... I don't even know how I got that name." Lewis went on to say that while hospitalized, he got flowers from Elizabeth Taylor and Ted Kennedy, among others—"And I didn't even know they knew my music." Jerry Lee, who **doesn't** know your music?!



Expect an avalanche of Christmas albums this year in country music. Already out are holiday packages by **Slim Whitman** (his second in as many years), **Anne Murray**, the Elektra country roster (with **Joe Sun's** first label single a stirring version of "Silent Night"), **Mickey Gilley** (whose album is entitled, of course, "Christmas At Gilley's!"), **John Schneider**—and now, even **Kenny Rogers** has gotten into the act. One artist would do an amazing job with a Christmas carol is **Dolly Parton**, although there are no plans for her to release one, at least this year. (Guess that would be kind of difficult: doing a Christmas album between kissing scenes with **Burt Reynolds** on the "Best Little Whorehouse" movie set ...)

Playboy Magazine, which ran an excellent profile by Jack Hurst on **Alabama** recently, is now preparing a similar feature on the **Oak Ridge Boys** that will coincide with the group's seventh MCA album next year.

Scene had the opportunity this week to preview an interesting new concept in radio syndication, developed by Nashville actor/announcer **Bob Sanders**. Sanders has come up with a series of three-minute "radio drama" vignettes about the Old West, entitled "Old West Gazette." Aimed primarily at country and MOR radio stations, the mini-dramas feature colorful retellings of events that form the backbone of American folklore. Produced in Nashville and nationally distributed by ComWorld, the original spots combine flavor and color through dialog by the

actors who portray characters such as **Jesse James**, **Wild Bill Hickock** and **Commander William Cody**. Should make a nice programming tool for stations who want to trace our nation's heritage in short segments. Greyhound's set to sponsor the spots east of the Mississippi, Sanders says.

We now have details on that "Hart To Hart" episode **Charly McClain's** been taping out in Hollywood. McClain portrays (and we quote) "a southern-charming, country-singing diamond smuggler whose boyfriend/manager stashes stolen gems into the rhinestone pattern of her stage costumes." (Goodness, think what a sideline **Nudie's** been missing all these years!) Anyway, tune into the Dec. 1 segment to find out how Charly fares.

Ray Stevens has taped a public service announcement for the Tenn. Education Assn. Stevens' spot airs this coming week throughout the state to promote American Education Week.

Chuck Morgan (whose successful late-night country show on WSM-AM here in town prompted our recent query about how many other stations utilize the live interview format



CORNELIUS COUNTRY—Helen Cornelius performs during an Elektra/Asylum showcase at the Stockyards in Nashville.

on the air) has had more guests. Last month's "drop-ins" included the **Burrito Brothers**, **Ed Bruce**, **Sylvia**, **Barbara Mandrell**, **Marty Robbins**, **Riders In The Sky** and former tv cowboy & Gene Autry sidekick, **Pat Buttram**.

We Know You Didn't Ask, But ... did you know that there is a three-foot ten-inch man named **James Croft** who claims to be the "smallest man in country music?" Let's see, that would make him even shorter than tiny **Brenda Lee** ...

Drake-Chenault has enlisted the help of the Country Music Foundation here in Nashville to assist its mammoth 52-hour undertaking, "The History Of Country Music." They've also gotten **Chet Atkins** to compose a score for the program, which looms as one of the most comprehensive projects of its nature ever produced. Radio stations can expect to begin airing installments of the show in early spring.

Door Knob Records artist **Tom Carlile** will make his first Lone Star appearance in New York this week.

After three years away from the recording scene, singer **Ray Griff** is back in the picture with a single he wrote and produced himself, entitled "Draw Me A Line." The record's on Vision Records, a Canadian-based label, which is also distributing it as well.

This past year has been a big one in the career of **Emmylou Harris**. She's rung up a total now of five gold LP awards, and her last album, "Evangeline," has just gone gold, too. (Her tenth Warner Bros. album is "Cimarron," scheduled to be released this week.) She's been doing more tv appearances, including her most recent one in performance on the CMA Awards. Now it seems that a coal-mine owner fan of Emmy's in Elkhorn City, Ky. has decided to name one of his best mines after her. Nice tie-in with the "Blue Kentucky Girl" theme!

Radford Forms A.M.I. Records

NASHVILLE—A.M.I. Records has been formed by **Michael Radford**, president and general manager, with artists **Rich Landers**, **Nancy Montgomery** and **Terry Aden**.

Principals in the new label include **Kenneth Bridger**, vice president, and **Brien Fisher**, executive production manager. **Skip Stevens Promotions** will handle national promotion for product.

The company is located at 803 18th Ave. South, Nashville, Tenn. 37203, in the former offices of Ovation Records. Telephone: (615) 320-0594.

Sheppard Honored

BIRMINGHAM — WVOK-AM will salute **T.G. Sheppard** with album and poster giveaways and on-air specials Monday through Saturday (2-7). Sheppard will participate in a bank opening ceremony and receive a key to the city.

Chart Fax

By ROBYN WELLS

It's two toppers in a row for **Rosanne Cash** as "My Baby Thinks He's A Train" rolls to a stop in the top spot, following the tracks of her first No. 1 tune, "Seven Year Ache."

"My Baby Thinks He's A Train" becomes the 11th country chart-topper by a female artist this year. Three women have scored twice—**Cash**, **Dolly Parton** and **Dottie West**. Rounding out the upper echelon of women country artists this year are **Charly McClain**, **Sylvia**, **Anne Murray**, **Barbara Mandrell** and **Crystal Gayle**.

With Cash's feat, 1981 becomes the second most prolific year in the past decade for female artists. Women made it to the top 12 times in 1973. Four females turned the trick twice—**Loretta Lynn**, "Rated X" and "Love Is The Foundation," **Tammy Wynette**, "Til I Get It Right" and "Kids Say The Darndest Things," **Donna Fargo**, "Superman" and "You Were Always There;" and **Tanya Tucker**, "What's Your Mama's Name" and "Blood Red And Goin' Down."

Rounding out the female toppers in 1973 were **Barbara Fairchild**, "Teddy Bear Song;" **Lynn Anderson**, "Keep Me In Mind;" **Marie Osmond**, "Paper Roses;" and **Jeanne Pruett**, "Satin Sheets."

But with **Barbara Mandrell** at superstarred three, **Sylvia** at starred nine and **Anne Murray** at starred 10 this week, it seems certain that women will at least tie, if not surpass, the 1973 track record.

And "My Baby Thinks He's A Train" is the second No. 1 country single this year to mention some sort of vehicle, following **Razzy Bailey's** trucking tune, "Midnight Hauler." Other recent vehicular mentions in country tunes include **John Anderson's** top 10 "I Love You A Thousand Ways"/"Chicken Truck," **Glen Campbell's** "I Love My Truck" and **Sue Powell's** debut RCA single, "Midnite Flyer," replete with train whistle.

Some of **Chart Fax's** favorite country numbers over the years alluding to some mode of transport, along with peak position and year it charted, include **Eddie Rabbitt's** "Drivin' My Life Away" (No. 1, 1980); **Boxcar Willie's** "Train Medley" (95, 1980); **Johnny Paycheck's** "(Stay Away From) The Cocaine Train" (50, 1979), and "Drinkin' And Drivin'" (17, 1979); **Eddie Middleton's** "Midnight Train To Georgia" (87, 1977); **Red Sovine's** trucker tune "Teddy Bear" (No. 1, 1976); **Red Steagall's** "Truck Drivin' Man" (29, 1976); **Moe Bandy's** "Biggest Airport In The World" (27, 1976); **C. W. McCall's** "Convoy" (No. 1, 1975); **Joe Stampley's** truckin' "Roll On Big Mama" (No. 1, 1975); **Asleep At The Wheel's** "Choo Choo Ch'Boogie" (69, 1974); **Johnny Rodriguez's** "Ridin' My Thumb To Mexico" (No. 1, 1973); and **Hank Thompson's** "Cab Driver" (16, 1972).

And don't forget a couple of oldies by **Cash's** padre **Johnny**—the train tune "Orange Blossom Special" (three, 1965) and "Train Of Love," the backside of "There You Go" (two, 1956).

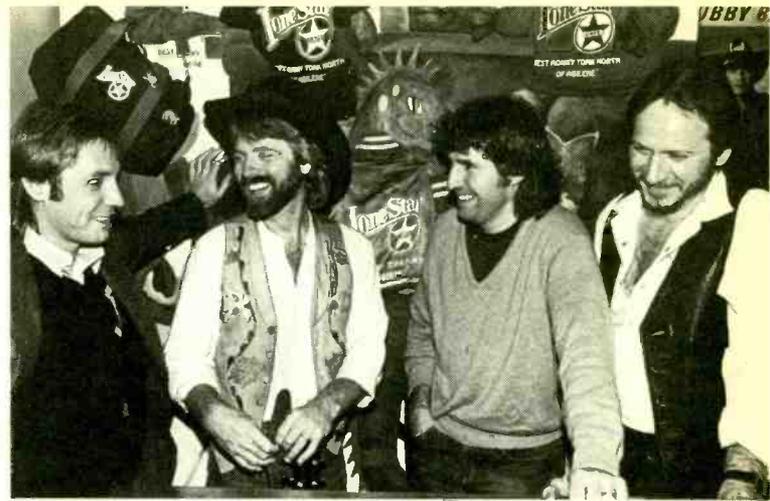
Kenny Rogers climbs aboard this week at starred 55 with "Blaze Of Glory," just as "Share Your Love With Me" stops at five. Despite its top five status, "Share Your Love" becomes Rogers' poorest showing on the country chart since "Sweet Music Man" peaked at nine in 1977. "Love The World Away" topped out at four in 1980.

Two **Bobby Goldsboro** tunes bow this week—his own rendition of "The Round Up Saloon" (starred 72) and **John Denver's** version of "The Cowboy And The Dandy" (starred 80). The latter hit the top for **Brenda Lee** in 1980. **Tommy Cash** reached 63 with the song in 1977, the same year Goldsboro took it to 85.

Leona Williams enters at starred 88 with "Always Late With Your Kisses," which went to No. 1 in 1951 for **Lefty Frizzell**.

Nashville Music Assn. Relocates

NASHVILLE—The Nashville Music Assn. has changed location. Its new address is 14 Music East, Nashville, Tenn. 37203. The telephone numbers are (615) 242-9662 and (615) 242-9663. Staff members include executive director **Dale Franklin Cornelius** and in-house publicist **John Lomax III**.



PACKAGE DEAL—Following a co-headline performance at the Lone Star Cafe in New York, **Michael Murphy** and the **Corbin/Hanner Band** chat with manager **Bob Burwell** about future package shows. From left are, **Burwell**, **Murphy**, **Dave Hanner** and **Bob Corbin**.

Hill Forms Tenn. Production Firm

NASHVILLE—Producer **Tommy Hill** has left his post as vice president of a&r for **Gusto Record Co.** to form his own production and publishing firm. The new company will encompass two production divisions (**Tommy Hill Productions** and **H.H.H. Productions**), **Attago Music**, and **Nashville Skyline Advertising Agency**.

The production firms will produce and market specialized recordings. They have previously released 20 albums on the **All-Pro** label containing original new songs about football. These LPs represent 20 different major colleges and have been

distributed by **NAPA Auto Parts** throughout an eight-state region. In the works is a similar series of basketball albums for major universities. Additionally, the firm plans to produce, distribute and promote product for artists and labels.

Hill founded **Gusto Records** in 1972, purchasing both the **Starday** and **King** label catalog and the **Starday-King** recording studio in Nashville.

Hill's new enterprises will be located at 403 Tuckahoe Dr., Madison, Tenn. 37207. Telephone: (615) 865-6843.

New On The Charts

CEDAR CREEK

"Looks Like A Set-Up To Me"—84

Take four Canadians, four Americans and a Swedish-based label, and you've got the potent ingredients that make up **Cedar Creek**. Signed to **Moon Shine Records** in the spring of 1981, the group has racked up appearances on the international show at **Fan Fair**, the **Harvest Jam** and at the recent **Neewollah Festival** in Independence, Kan.

Cedar Creek evolved through the efforts of lead vocalist **Dave Holcraft** and former **Oak Ridge Boys** keyboardist **Garland Craft**, who met more than seven years ago while working with a gospel group called the **Keystones**. Vocalists **Ken Harden**, **Don Edmunds** and **Ron**

Spearman are all formerly with **Light**, a Canadian gospel group, while bass player **Tony Perkins** was plucked from a country/bluegrass group, the **Blue Ridge Quartet**. Rounding out the group are lead guitarist **Sam Stricklan** and drummer **Chris Golden**, the son of **Oak Ridge Boys** member **William Golden**.

Soon to be released is "After Tonight," the group's first album. Booking for **Cedar Creek** is handled by the **Jim Halsey Co.**, 5800 Skelly Dr., Tulsa, Okla. 74135. (918) 663-3883. For more information about the group, contact **Moon Shine Records**, 1007 17th Ave. South, Nashville, Tenn. 37212.



Holyfield Named Songwriter Of Year

LITTLE ROCK, Ark.—Composer **Wayland Holyfield** was named songwriter of the year at the first annual **Arkansas Country Music Assn. Awards Banquet** recently. Nearly 300 members of the organization turned out for the awards, and for the announcement of a newly created **Arkansas Country Music**

Hall of Fame.

The events were filmed by the local **NBC-TV** affiliate for airing locally. Some of **Holyfield's** best known compositions, either entirely written by him or cowritten, include: "Could I Have This Dance," "Nobody Likes Sad Songs" and "You're My Best Friend."

Survey For Week Ending 11/14/81

Billboard® Hot Country LPs™

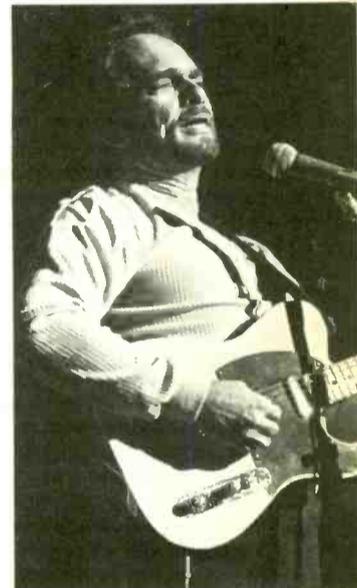
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This Week	Last Week	Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	35	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	40	41	3	I'M A LADY Terri Gibbs, MCA 5255
	2	10	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	★	NEW ENTRY		BIG CITY Merle Haggard, Epic FE 37593
	3	23	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	42	49	133	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
	4	10	LIVE Barbara Mandrell, MCA 5243	43	46	3	THE NEW SOUTH Hank Williams Jr., Elektra/Curb 5E 539
	5	11	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	44	47	28	LIVE Hoyt Axton, Jeremiah 5002
	6	7	GREATEST HITS Willie Nelson, Columbia KC2 37542	45	52	13	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
	7	6	STEP BY STEP Eddie Rabbitt, Elektra 5E 532	46	38	105	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	8	17	ESPECIALLY FOR YOU Don Williams, MCA 5210	47	45	3	LOVIN' HER WAS EASIER Tommy and the Glaser Brothers, Elektra 5E 542
	9	14	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	★	60	2	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
	10	19	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	49	34	16	RAINBOW STEW Merle Haggard, MCA 5216
	11	8	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	50	51	59	GREATEST HITS ▲ Anne Murray, Capitol SDO 12110
	12	25	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	51	48	13	MORE GOOD 'UNS Jerry Clower, MCA 5125
★	17	4	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	52	39	25	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4026
	14	34	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	53	56	2	WAITIN' FOR THE SUN TO SHINE Ricky Scaggs, Epic FE 37193
	15	34	JUICE ● Juice Newton, Capitol ST 12136	54	61	4	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
	16	15	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327	55	55	25	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	17	59	I AM WHAT I AM ● George Jones, Epic JE 36586	56	59	27	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SDO 12144
	18	56	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	57	54	3	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
★	24	2	GREATEST HITS Charley Pride, RCA AHL1 4151	58	58	7	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
	20	75	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	59	57	184	STARDUST ▲ Willie Nelson, Columbia JC 35305
	21	6	TOWN & COUNTRY Ray Price, Dimension DL 5003	60	63	65	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	22	19	MR. T Conway Twitty, MCA 5204	61	50	3	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	23	30	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	62	64	16	ENCORE George Jones, Epic FE 37346
	24	41	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	63	69	63	HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752
	25	8	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194	64	68	7	HEART TO HEART Reba McEntire, Mercury SRM 16003
	26	18	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	65	70	70	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
★	37	57	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	66	67	5	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
	28	105	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	67	53	30	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932
	29	8	HABITS OLD & NEW Hank Williams Jr., Elektra/Curb 6E 278	68	65	30	DRIFTER Sylvia, RCA AHL1 3986
	30	41	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	69	62	22	PLEASURE Dave Rowland & Sugar, Elektra 5E 525
	31	54	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	70	75	53	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
	32	18	YEARS AGO The Statler Brothers, Mercury SRM 15002	71	74	35	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883
	33	5	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	72	66	17	SHOULD I DO IT Tanya Tucker, MCA 5228
	34	7	STRAIT COUNTRY George Strait, MCA 5248	73	72	49	9 TO 5 AND ODD JOBS ● Doily Parton, RCA AAL1 3852
	35	16	WITH LOVE John Conlee, MCA	74	71	4	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	36	70	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	75	27	18	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
	37	20	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)				
	38	28	ONE TO ONE Ed Bruce, MCA 5188				
	39	3	ONE NIGHT STAND Hank Williams Jr., Elektra/Curb 5E 538				

★ 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.)

Country Singles A-Z

A Whole Lot Of Cheatin' Goin' On (Larry Rogers).....	90	My Favorite Memory (L. Talley, M. Haggard).....	7	Who Do You Know In California (Jimmy Bowen).....	34
After Texas (Eddie Kilroy).....	75	One Night Fever (Jimmy Bowen).....	11	What Are We Doin' Lonesome (The Gatlin Bros.).....	15
All My Rowdy Friends (Jimmy Bowen).....	2	Only When I Laugh (Ron Chancey).....	53	What's So Good About Goodbye (M.R. Radford).....	98
All Night Long (Steve Gibson).....	60	Patches (Rick Hall).....	32	When You Walk In The Room (Ray Ruff).....	31
All Roads Lead To You (Tom Collins).....	12	Preachin' Up A Storm (Larry Rogers).....	66	Why Am I Doing Without (D. Wells, W. Kemp).....	86
All These Things (Ray Baker).....	89	Red Neckin' Love Makin' Night (C. Twitty, R. Chancey).....	40	Wish You Were Here (Tom Collins).....	3
Always Late With Your Kisses (D.G. Bowen).....	88	Rodeo Romeo (Ray Baker).....	28	Years Ago (Jerry Kennedy).....	30
Bet Your Heart On Me (Jim Ed Norman).....	6	Send Me Somebody To Love (Billy Sherrill).....	61	Your Daddy Don't Live In Heaven (John English).....	77
Blaze Of Glory (Lionel B. Richie Jr.).....	55	Share Your Love With Me (Lionel B. Richie Jr.).....	5	You're My Bestest Friend (Rick Hall).....	33
Carolina By The Sea (Clyde Mattocks).....	64	She's Got A Drinking Problem (Eddie Kilroy).....	65	You're My Favorite Star (Michael Lloyd).....	21
Catch Me If You Can (Gene Kennedy).....	58	She's Steppin Out (Tom Collins).....	48		
Cheatin' Is Still On My Mind (Bob Jenkins).....	39	Sleepin With The Radio On (N. Wilson).....	46		
Crying In The Rain (Chips Moman).....	49	Slip Away (J. Deaton, N. Larkin, J. Prater).....	56		
Diamonds In The Stars (Ray Pennington).....	69	Slippin Out, Slippin In (Dave Burgess).....	82		
Don't We Belong In Love (S.S. Singleton Jr.).....	97	Slowly (Charles Howard Jr.).....	37		
Down And Out (Blake Melvis).....	19	Stars On The Water (Rodney Crowell).....	35		
Dropping Out Of Sight (Rodney Crowell).....	70	Step By Step (David Malloy).....	92		
Ever Lovin' Woman (Pat Garrett).....	76	Still Doin' Time (Billy Sherrill).....	16		
Everyone Gets Crazy Now And Then (Buddy Killen).....	36	Takin It Easy (Billy Sherrill).....	94		
Family Man (Buddy Killen).....	59	Teach Me To Cheat (J. Gillespie).....	47		
Fancy Free (Ron Chancey).....	14	Tell Me Why (N. Larkin, E.T. Conley).....	29		
Feedin' The Fire (Glenn Sutton).....	81	The Best Bedroom In Town (Ray Baker).....	100		
Fourteen Karat Mind (Russ Reeder, G. Watson).....	17	The Cowboy And The Lady (Larry Butler).....	80		
Grandma's Song (Gail Davies).....	74	The Closer You Get (Steve Gibson).....	51		
Have You Ever Been Lonely (Owen Bradley).....	50	The House Of The Rising Sun/Working Girl (Mike Most).....	78		
Headed For A Heartache (M. Morgan, P. Worley).....	24	The Round Up Saloon (Larry Butler).....	72		
Heartaches Of A Fool (Willie Nelson).....	79	The Rose Is For Today (J. Gillespie, J. Chestnut).....	91		
Heart On The Mend (Tom Collins).....	9	The Shoe's On The Other Foot (Randy Bean).....	85		
Husbands And Wives (S. Garrett, S. Dorff).....	25	The Sweetest Thing (Richard Landis).....	38		
I Can't Help Myself (D.G. Bowen, J. Bowen).....	99	The Woman In Me (Allan Reynolds).....	22		
I Can't Say Goodbye To You (Mark Sherrill).....	83	Them Good Ole' Boys Are Bad (Tony Scotti, John D'Andrea).....	18		
I Wish You Could Have Turned My Head (Ray Pennington).....	54	There's No Me Without You (Jerry Bradley).....	52		
I Wonder If I Care As Much (Buzz Cason).....	96	Try Me (Fred Kelly).....	93		
I Wouldn't Have Missed It (R. Milsap, T. Collins).....	27	Watchin' Girls Go By (Buddy Killen).....	68		
If I Needed You (B. Ahern, G. Fundis, D. Williams).....	8				
I'll Need Someone To Hold Me When I Cry (Jim Ed Norman).....	73				
I'll Still Be Loving You (J. Collier, J. Darrell).....	45				
It Turns Me Inside Out (Jerry Crutchfield).....	41				
It's All I Can Do (Jim Ed Norman).....	10				
It's High Time (B. Maher, R. Goodrum).....	44				
I Wanna Be Around (Ed Penney).....	63				
It's Who You Love (Jimmie Bowen).....	57				
Jesus Let Me Slide (Eddie Kilroy).....	95				
Just One Time (Jimmie Bowen).....	20				
Looks Like A Set Up To Me (L. White).....	84				
Lonely Nights (Jim Ed Norman).....	43				
Love In The First Degree (Alabama, L. McBride, H. Shedd).....	23				
Never Been So Loved (N. Wilson).....	62				
Now That The Feelings Gone (Jimmy Johnson).....	42				
Memphis (James Stroud).....	71				
Midnight Rodeo (R. Dean, L. Everette).....	67				
Miss Emily's Picture (Bud Logan).....	4				
Mountain Dew (not listed).....	26				
My Baby Thinks He's A Train (R. Crowell).....	1				



MERLE'S MEMORY—Merle Haggard sings his current Epic single, "My Favorite Memory," at the CBS label show at the Grand Ole Opry during the recent Deejay Week festivities.

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

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

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

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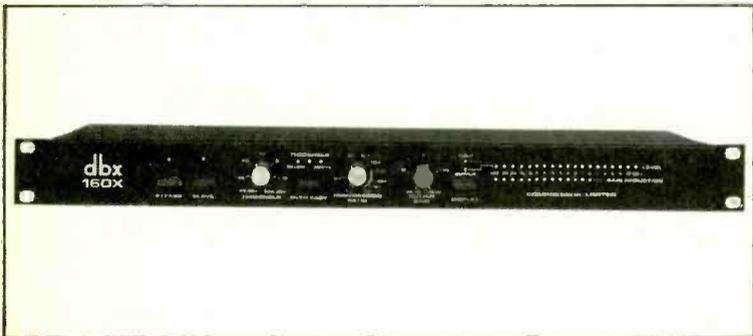
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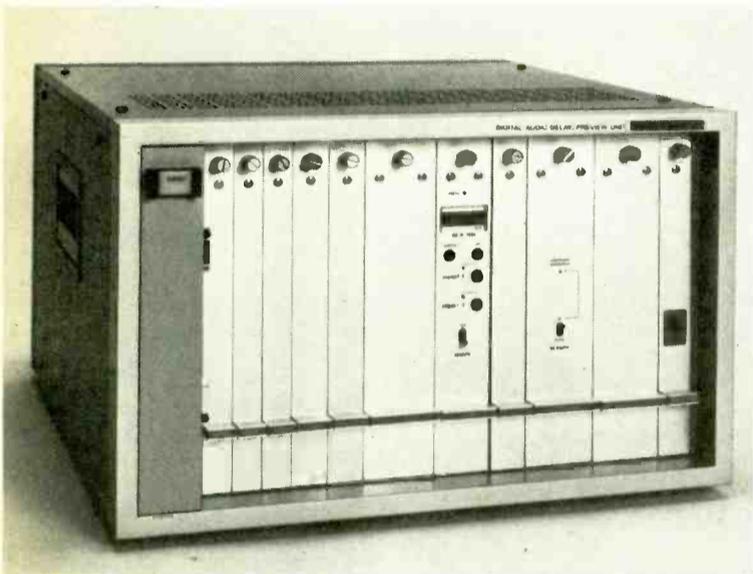
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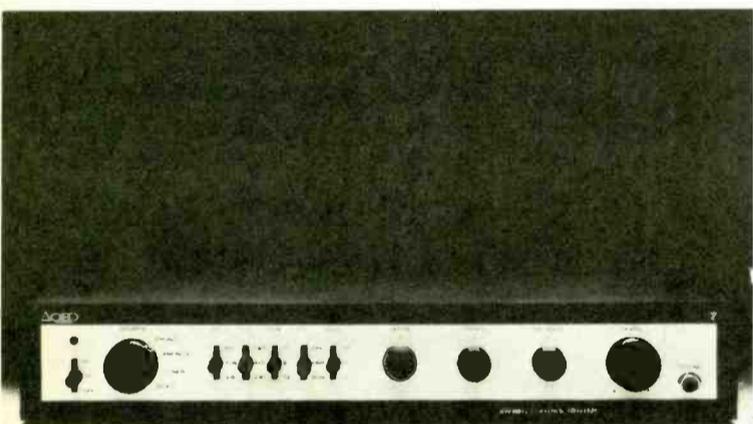
New Products



DUAL DISPLAY—At the AES convention in New York, dbx introduced Model 160X, a compressor/limiter featuring a 19-LED display that monitors input or output signal level over a 60 dB range and a 12-LED display to indicate the amount of gain reduction over a 40 dB range.



DIGITAL PREVIEW—Sony's new DDU-1510, designed for use with the company's digital mastering system, was first shown at AES. It provides preview and program signals, allowing the cutting lathe to control pitch and depth. A second preview unit and a delay unit for interface with analog systems are scheduled for introduction early in 1982.



CONTROL CENTER—The Model 7 preamplifier from Questar Electronic Design of Sacramento, Calif., acts as a complete stereo control center to correct for room, record and amplifier problems. Features include remote power supply to reduce noise and an input for the audio portion of any video source.



GIFT SET—Model CH100 from Recoton is a complete maintenance set for records and tapes; it includes products for cassette, eight-track, record and stylus care. Packaged in a storage case, it sells for \$22.99.

STUDIOS NONCOMMITTAL

Digital Audio Systems Are Focus Of Industry Attention At AES

By ALAN PENCHANSKY

NEW YORK—Digital audio systems continue to be the focus of industry attention, although most major studios have held off on committing to the technology because of high costs and questionable reliability.

That's the picture that emerges from an AES panel discussion entitled "Digital: Promise And Problems." Digital equipment manufacturers and rental companies debated the issues with studios representatives Nov. 3.

Panelist Gerry Block, chief engineer at New York's Sigma Sound, said digital can't yet pay for itself. He indicated that a basic skepticism still exists within the studio community.

Sigma itself recently instituted a 1/2-inch analog head stack for improved sound, and Block said the move to digital is not near. "The question just is who will pay," he says. "Our clients have told us straight away they will not pay any extra cost for digital recording equipment."

The difficulties presented by digital equipment maintenance overshadow the already problematic analog maintenance, and Block, who added that special maintenance people are needed to service the more complex equipment. "I don't think interchangeability of tapes is as serious a problem as finding qualified maintenance people," he asserted.

Digital technology will not impact heavily on the pop recording business until "big numbers" of Digital Audio Disk players are sold, believes Block, who acknowledged that the potential of the home technology is immense.

Panel moderator Peter Jensen of Digital Recording Services, New York said special test equipment and spare parts add to the expense of digital entry.

The minimum entry figure for multi-track with editing is about \$200,000, said Jensen, who was one of the first to independently acquire digital gear. He summarized the panel's discussion with slow acceptance of the technology, saying, "I'm fed up with the lack of standards, the lack of acceptance among top-end groups."

Jensen expects the new Japanese multi-track digital machines to present additional problems as the initial break-in period will require debugging. The systems are set to ship in mid 1982 from Sony and Mitsubishi.

(Continued on page 91)

SPARS Holds 2nd Road Show In N.Y. In 2 Sessions

NEW YORK—The second "Road Show" held by the Society of Professional Audio Recording Studios was in town Oct. 29 and played a full house. Two sessions discussed the relationship between studios and labels and the computerization of studio operations.

The first session, "Are Producers, Artists, Studios And Record Labels Kidding Each Other?" featured lively discussion of issues and reminiscences by panel members Tom Noonan, moderator and associate publisher of Billboard; Ron Alexenburg, president of Handshake Records; Bob Curlee, owner and president of Strawberry Jamm Recording; Mack Evans, president of Masterfonics Inc.; John Hammond, chairman of John Hammond Records; Moogy Klingman, president of Hi-Five Audio Video Studios; James Mtume, artist and half of the Mtume-Lucas Productions team; Paul Sloman, vice president of A&R for Arista; and Bob Walters, president of the Power Station.

Topics discussed included keeping recording costs down and relations between the various parties. Although no issues were resolved,

the exchange of ideas proved lively and informative.

The afternoon session was called "A Computer Tutorial: How To Use A Computer And Make It Work For You." The panel was moderated by SPARS regional vice president Robert Liftin, president of Regent Sound Studios and Christopher Stone, SPARS assistant to the president and head of the Record Plant in Los Angeles.

Panelists for the computer session included John Bittner, president of Zumaudio; Hank Epstein, manager of the Computer Store and Tore Nordahl, president of Rupert Neve. Epstein showed basic software that has been developed by his company for use in recording studios; Liftin explained what he had accomplished at Regent with a relatively inexpensive Apple system.

The Record Plant's color computer system was also discussed, and Neve showed a computer for business.

Many of this session's attendees already have computer systems in place and were looking for information on other systems that may be an improvement.



Billboard photo by Chuck Pulin

STUDIO DEBATE—Moogy Klingman (top left), president of Hi-Five Audio Video Studios, and Bob Walters, far right, president of the Power Station, debate an issue at a SPARS panel entitled "Are Producers, Artists, Studios And Record Labels Kidding Each Other?" At bottom: Tom Noonan, associate publisher of Billboard, moderated the panel. Ron Alexenburg, president of Handshake Records, is at right.

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Studio Track

NEW YORK—The team of **Mtume** and **Lucas** has completed album projects at **Sigma Sound** for the **Spinners** on Atlantic Records and **Lou Rawls** on CBS. **Gerry Block** and **Jim Dougherty** serve as engineer on both. Also at Sigma, producer **James Carmichael** and engineer **Calvin Harris** are completing an **Atlantic Starr** album for A&M. **Michael Hutchinson** is remixing "Don't Stop The Train" with **Jim Burgess**, a **Phyllis Nelson** single for **Stevens Entertainment Corp.** Hutchinson is also engineering an **Alvin Fields** album for A&M, with **Michael Zager** producing. A **Gayle Adams** single for **Prelude Records** is being mixed by **Francois**, with **John Potoker** engineering. In addition, a **France Joli** album for **Prelude** is being produced by **Ray Reid** and **William Anderson**, with engineering by **Potoker**. Producer **Tony Valor** is working with engineer **Jay Mark** on a **Fantasy** album project for **T.V.I. Productions**. All at **Sigma New York!**

Elsewhere in New York—**Port Jefferson**, to be exact—**Boogie Hotel** is the site of various projects. **Terou Nakamura** is producing **Bob Mintzer** for **Canyon Records**, with **Jeffrey Kowalek** engineering and coproducing. **Mike Appel** is producing a **Thor** album with **Don Berman** engineering and **Chris Isca** serving as assistant. Also, **Milton Brigham** is producing a gospel album for **Savoy Records** with engineer **Kowalek**, and **John Jansen** is producing the new **Elektra** group **Cheeks**. **Berman** and **Isca** are engineer and assistant, respectively.

In Philadelphia, at **Royal Studios**, "Tight Money" by **Ce Rock** is being remixed. **Diana Moore**, **Monte** and **Jerry Collins** are cutting tracks, with **Curtis Rock** and **A.A. Gravatt** engineering all projects.

At **Sigma Sound** in Philly, **Philadelphia International Records** recording artists are taking center stage. Producers **Gamble & Huff** are completing a **Jones Girls** LP with **Joe Tarsia** behind the console. **McFadden** and **Whitehead** are producing the **O'Jays** with engineer **Dirk Devlin**, and **Billy Paul** is completing a self-produced

project with engineers **Devlin**, **Jim Gallagher** and **Peter Humphreys**. For **Atlantic**, **Sister Sledge** is recording a self-produced album with **Arthur Stoppe** engineering. **Stoppe** is also engineering a mixing project for the **Dramatics & Tommy Hearns** and **Baby Dump Productions**. **Ron Banks** and **Rick Gianatos** are producers.

At **Almost Audible Studios** in Auburn, Ala. the **Moderns** are selecting tracks with producer/engineer **Lloyd Townsend** for release on a limited-edition 45 on **Townsend's Imaginary Records** label.

Chicago's **Lazer Band** is currently recording its second LP for **Erect Records** at **Pumpkin Studios**. **Jim Porter** is producing the album, slated for fall release.

At **Creative Workshop** in Nashville, **Riders In The Sky** producing themselves on single for **Rounder** with **Todd Cerney** as engineer. . . . **Marie Osmond** putting strings on **Elektra** tracks with producer **Rick Hall** and engineers **Cerney** and **Lee Peterzell** who has recently been named staff engineer and assistant manager of operations at the studio. . . . **Kenny Rogers** working on **Liberty** album with producers **Brent Maher** and **Randy Goodrum** with **Maher** behind the board. . . . **Gary Dunham** laying album tracks for **Newpax** with **Buzz Cason** producing and **Peterzell** engineering. . . . **Barry Beckett** producing **Russell Smith**, formerly of **The Amazing Rhythm Aces**, with **Maher** as engineer.

At **CBS** in Nashville, **Billy Sherrill** producing sessions with **Lacy J. Dalton**, **Johnny Paycheck** and **David Allen Coe**, all working on new albums. **Ron Reynold** behind the board on all three sessions.

At **Sound Emporium** in Nashville, **Al Green** working on third album for **Word** with producer **Tony Brown** and executive producer **Ken Harding** and **Billy Sherrill** as engineer. . . . **Keith**

(Continued on page 92)

Sound Business

Use Of Cassettes Urged For Radio

• Continued from page 16

Infonics' **Paul Lloyd**, a leading duplication hardware supplier, fingered human error as the primary cause of inferior cassette product. Lloyd said "operator attention and equipment maintenance" were the only real cassette quality problems.

"The reason there's so much garbage that reflects negatively on the

cassette is simply people," Lloyd stated.

Lloyd said Chicago's **Moody Bible Institute**, one of the world's largest duplicators for broadcast syndication, already has begun the conversion to cassette.

Panelist **Jim Williams** of **Cetec-Gauss**, another hardware company, stressed the need for preventative

maintenance and quality control of raw materials and finished product. "The cassette is capable of high quality," explained **Williams**, "but it's only as good as the people operating the duplicator."

Wilson added that one of the field's most "challenging" aspects was duplicating on the new metal tape formulation.

Spoken word and radio syndication duplicator **Warren Wilson** of **Forge Recordings**, argued forcefully for radio's conversion to cassette, claiming enormous cost savings in light of rising postage rates. **Wilson** adds that cueing, tape formulation, signal tone and other standards must be set if convenience and quality can be achieved.

Wilson and others expressed concern that broadcasters would purchase inexpensive cassette players that won't do justice to the quality cassettes can provide.

Wilson's predication is that cassette will take over completely.

A report on **RCA Records** duplication quality control upgrading also was offered during the panel session. The label's cassette capacity today is one half million pieces weekly, and improvements have been made in raw materials and equipment maintenance systems.

RCA now is able to make recorder azimuth adjustments on slave machines by internal metering, instead of recording a tone and playing back on reference machine.

ALAN PENCHANSKY



DANIELS TRACKS—**Charlie Daniels**, center, tries his hand at the console during a recent session at **Woodland Sound** in Nashville. Looking on are band member **Taz Di Gregorio**, left, and producer **John Boylan**.

ALTERNATIVE REVENUE

Lansdowne Studios Turns To Video For \$

By BRIAN OLIVER

LONDON—While many recording studios here continue to suffer because of the downturn in the fortunes of record companies and record producers, some are looking to video to fill the empty spaces in their order books.

Lansdowne Studios was one of the first to see post-production work on video projects as a lucrative source of alternative revenue, since the U.K. and Germany have become the major video markets outside Japan and the U.S.

"The excitement in video now is akin to that in the audio business in the late 1960s," says **Adrian Kerridge**, **Lansdowne** director. "Last October, we installed a complete video system and a computer and

took a chance. Now we're starting to reap the benefits."

The high-tech system used at **Lansdowne** involves nine microprocessors. They electronically link the video picture with the music being recorded in the studio, instead of having to "count in" numbers on a viewing screen.

Says **Kerridge**, "The microprocessors control the synchronization of music and picture, with or without a time code provided by the video company. So if a group is recording a concert on video, they can lock into a particular time code system. By putting this code into our computer when they come into the studio, the group can remix the sound, or even overdub a lead vocal, in complete synchronization."



LIVING DIGITAL—**Karl Richardson** (left) and **Don Gehman** (center), co-producer and mixing engineer, respectively, for the **Bee Gees'** latest LP "Living Eyes," watch a demonstration of the **Sony PCM-3324** digital multichannel recorder at the **AES** convention in New York. Doing the demonstrating is **Dr. T. Doi**, right, deputy general manager, research and development, for **Sony Corp. of Japan**. "Living Eyes" was mastered on the **Sony PCM-1610** two-track digital mastering and editing system.

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Studio Track

• Continued from page 90

Stegall producing himself on some tracks for Capitol with Sherrill engineering. . . . The **Joe English Band** continuing work on Refuge album with English and **John Rosasco** producing and engineer **David Henson**. . . . **Don Williams** and **Garth Fundis** producing the mixing of an upcoming MCA album on **Don Williams'** band headed

by **Danny Flowers**, with **Fundis** and **Gary Laney** engineering.

Little River Band at the Sound Emporium Studios, Nashville, doing a new project with engineer **Ernie Rose** and staff engineers **Gary Laney**, **John Abbott** and **Bo Stewart**. This is a self-produced effort. Also at Sound Emporium is **Joe Waters**, a New Colony Records artist. Engi-

neer for the project is **Billy Sherrill**. Waters is producing himself.

At the Music City Music Hall, Nashville: **Loretta Lynn** with producer **Owen Bradley**, **Bill Vandevort** engineering; **Eddy Arnold** recording next RCA single with producer **Norro Wilson** and engineer **Bill Harris**; Pre-records for **Loretta Lynn's** special "The Lady And The Legend" with **Lynn**, **Sissy Spacek** and **Howard Hesseman**; **Bill**

Vandevort is engineering and **Bill Walker** is producing; **Bill Walker** and **Vandevort** are doing pre-records for the **Statler Bros.** special to air next month; flutist **James Galway** working on RCA project with producer **Tom Collins**, **Bill Harris** is engineering.

★ ★ ★

At Criteria Recording Studios, Miami: **Victor**

Willis, formerly of the Village People, recording "Rollerdance" single. Producing are **Ron and Howard Albert** with **Ron Albert** engineering. **Daliah Lavi** is in the studio doing vocal overdubs for a Deutsche-Grammophone recording. **Jimmy Bovine** is producing with **Al Stegmeyer** engineering.

At House of Music, West Orange, N.J., is Arista artist **Juicy** who are recording their first album. **Eumir Deodato** is producing, **Jim Bonnefond** engineers and **Cliff Hodsdon** assists. **Don McLean** is at House Of Music mixing a live LP produced by **Herb Gart**, engineered by **Wayne Tarnowski** and assisted by **Paul Higgins**.

★ ★ ★

Frankie Valli is being produced at Sound Labs, L.A. by **Bob Gaudio** with **Anthony D'Amico** engineering. **Paul Lani** is assistant engineer. **George Dukes** is producing his own tracks at Sound Labs with **Tommy Vicari** engineering. **Stewart Whitmore** is assisting. The **Carpenters** are mixing at Sound Labs with **Roger Young** engineering and **Stewart Whitmore** assisting.

At Dalton Recorders in Santa Monica, Calif.: artist **Titch** is being produced by **Frank Unruh** with **Ron Krasinski** assisting. **Dirk Dalton** engineers; **Jimmy Photoglo** is in with **Brian Neary** producing for 20th Century Records. Dalton is engineering; **Towana Hill** is being produced by **Kent Harris** for Sheridan House Records. Dalton is engineering.

At the Hyde Street Studios in San Francisco: **Eric Jacobson** producing the **Silvertone** with **Richard Van Dorn** engineering; **Ron Nagle** and **Scott Mathews** producing and engineering the mix of a few tunes by the **Rubinoos**; **Ricky Vee** producing and **Gordon Lyon** engineering a single by **Ryth-A-Rama**; **Garry Crieman** engineering the **Flipper** album for Subterranean Records; **Richard Van Dorn** engineering **Mindsweeper** single; **Bill Motley** producing the **Boystown Gang** with **Gary Mankin** engineering.

Disk mastering engineer **John Stachowiaki** at **Disk Master** recently cut the LP soundtrack for "Prince Of The City" and a **Boost Clements** single "Ghost Riders In The Sky" for West Records.

Trainable at Pearl Sound in Ann Arbor, Mich. for Tri-Star Productions. **Ben Grosse** is engineering with **Scott Forman** producing.

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NEW DISPLAY—An illuminated display from Harman Kardon has been designed for either floor or counter use. The metal-reinforced unit's color scheme is black and gray with white trim, and is available from co-op advertising accrual.

U.K. Trident May Fold

LONDON—Trident recording studios, set up in London's West End in 1968 by the brothers Norman and Barry Sheffield, is no longer operating, and the official receiver has moved in.

Now it is hoped someone can be found to take over what has, for years, been a prosperous and fully booked studio complex. However, the receiver warns that if nobody comes forward, all equipment and contents will be auctioned off to help meet "substantial" debts.

Trilion Video, once under the same conglomerate "umbrella" as Trident, and successfully trading in London's Brewer Street, has no financial links with Trident and has been a separate entity since February this year. It is in no way affected by Trident's problems, stresses **Bill Hope**, managing director.

 **YAMAHA**

For Kramer-Rocklen, It's More Than Video

By CARY DARLING

LOS ANGELES—For Jerry Kramer and Gary Rocklen, video music is just a small part of their enterprise. The firm has finished a 26-minute film for Walt Disney, "Once Upon A Mouse," which consists of 60 years of Disney animation. The Levi Strauss Co. has used Kramer-Rocklen Studios here for commercials and an upcoming re-released version of "A Hard Day's Night" includes a new three-minute prologue shot by Kramer-Rocklen. Still, videomusic, especially promotional videos, are an important part of the operation.

Fleetwood Mac, Chic, Peter Allen, Peter Frampton, Split Enz, the Brothers Johnson, Michael Jackson, the Doobie Brothers and the Carpenters are just a few of the acts given the Kramer-Rocklen treatment since the formation of the company in the late 1970s. Previous to this, both had worked in film but neither sees that much difference in video. "We were filmmakers. A filmmaker meant visual storytellers, not literally celluloid," explains Kramer. "When a new film camera came out that was an advancement in technology, we would use it. Video is now a step forward. It's another tool. I don't see it as being completely different. When an Aeroflex SR came out after using an older style, you had to learn how to use that kind of camera. Now, it's the Hitachi SK-91."

"I think people make a bigger deal out of film versus tape than it actually is," adds Rocklen. "Because when you watch something on either film or tape, one scene starts and ends. Then another starts and ends. To me, the difference in methodology is more technical than it is creative."

"Except that nowadays with tape

technology you can do more within your budget on tape. Now, video cameras can look like film. It's not exact but it's so close that it really doesn't matter."

The technology has also an easier way to create special effects, so vital to many of the conceptual pieces. Both feel that the new crop of British video directors are getting a bit too much applause for their stylish conceptual videos. "The British direc-



ON TV—Video directors Jerry Kramer and Gary Rocklen are caught at work by a camera from KNXT-TV Los Angeles' "Two On The Town" newsfeature program.

tors are getting the credit but they weren't the first at all," notes Kramer. "You can go back and see all types of interpretive pieces done by American filmmakers long before this video promotion craze was happening. I remember back in the late 1960s with the video jukeboxes, I

used to see terrific interpretive pieces. American filmmakers were doing interpretive pieces to music in feature films. We used to do graphic pieces—kinestasis pieces—for "Midnight Special." But, the public became aware of this when the British directors started doing it. Yeah, they popularized it but they sure didn't invent the conceptual style."

The stumbling block, according to Kramer, for American directors

land because they were performing there that night. Things have improved."

One of the first videos Gary Rocklen ever did was Chic's "Le Freak." "I don't think it is any more difficult coming up with a good concept that is going to work for an r&b act but that doesn't help the problem of placing those videos," he says.

"Television is going for huge numbers and looking for the lowest common denominator," continues Kramer. "So, if black people don't watch black acts in large numbers and whites aren't watching, that's over 80% of the country that's against them to begin with. Maybe there is a reality there but it's ridiculous when you do acts like Chic, Brothers Johnson, Larry Graham or L.T.D. and the cable operators aren't interested because the music is phenomenal."

Still, Kramer is somewhat optimistic. "Jazz videos may happen if this video revolution continues. The demographics on audiophiles show that these people would appreciate a great laserdisk. I think it will happen. It's not right around the corner but it will happen. Certain great jazz artists will make the leap and classical music will too."

While the studio has done many A&M acts, including recent live shoots for .38 Special and Joe Jackson's "Jumpin' Jive," Kramer claims his firm has no special relationship with the label even though they are located next door. "We rent this building and manage this sound-

stage from MAP Properties. It has nothing to do with the label whatsoever. When an A&M acts wants to shoot on this stage, they've got to pay like anyone else. A&M uses a diversity of people to do their filming but we have a good relationship with them. It works to our disadvantage because a lot of people think we are allied with them although we are not. I can't even tell you what's going at A&M right now. I can only tell you what's booked on our stage."

Both Kramer and Rocklen direct and a third writer, Steven Henschel, is employed. "Generally, we bring in our own jobs," states Kramer of who does what projects. "That seems to work itself out. If somebody wants to work with this company and a particular person is busy then they'll just use one of the other guys."

The studio has done recent concert videos for the Tubes, the Doobie Brothers and the Jacksons, all of which will be turned into videodisks or videocassettes. The two see doing more longer form productions in the future, including conceptual pieces. Adds Kramer, "But the bands are going to have to write conceptual albums. 'Eat To The Beat' was great if it has one flaw it is that all the songs are unrelated and you had to sit there and watch unrelated videos. The conceptual albums that hold up the best are something like 'The Wall.' Some albums are going to be hard to do and some people are going to do videos that shouldn't. Some acts are better heard than seen."

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coming up with conceptual videos was the record companies. "Directors were being told by labels that they couldn't do concepts," he recalls. "Then, the conceptual promos began coming from London and the public here liked them. Then, the record companies—and I mean all of them—changed their minds. We used to be told from the international departments of labels that the videos had to be 80% performance. We even saw a letter from one label that didn't want any casual dressers. The performers had to be dressed like 'stars.' We came up with all kinds of crazy ideas but they said it wouldn't run on Dutch television or wherever. When the English started bringing over videos and everybody freaked out over them, suddenly the attitude changed radically."

The studio has done many videos for r&b and adult contemporary acts, both of which have a harder time getting aired than rock videos. "We did a Carpenters video that I think a lot of people would like," says Kramer. "It's not shown on the programs a lot of people watch but it gets some play. It's cute and I think it works for what the Carpenters are. It's like 'Happy Days' because one song was 'Please Mr. Postman' and the other was 'Beechwood 45789.' Both happened to be early '60s tunes so coming up with a concept was easy. The first promo I ever did for the Carpenters, years and years ago, I was told I had to shoot it at Disney-

Fast Forward

• Continued from page 78

is to be monaural. Only in this way can we begin to build a backlog of suitable stereo video software. The greatest danger awaiting the video music/entertainment industry is for the public to find itself with hardware but not enough software.

(Polon is a video instructor at UCLA, a technical futurist, and associate editor of Video Magazine and Computer Merchandising Magazine.)

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General News

Holzman: Navigating The Pterodactyl Terrain

• Continued from page 56

He's quick to cite the vested interests of the engineers and businessmen who have been CX's biggest foes: "The furor has been created essentially by people who operate independent mastering labs, not in-house operators of lacquer channels for the labels themselves.

"It's not perfect, it's just wonderful. Do you honestly think we would adopt CBS' system if we didn't think it had value? We looked at this really carefully, and took our best technical people over to study it.

"I think ultimately the public will be grateful for its adoption. Right now, though, it's just a tempest in a thimble—I've never seen so much energy wasted on moaning over problems that can be solved. These guys should be concentrating on how to make it better, not trying to scuttle it altogether. But then it's easier to stop things from happening than it is to get something going."

Finally, Holzman is now getting involved with a WCI project aimed at optimizing a decidedly "old" technology, namely audio tape recording. Says Holzman, "At WCI, we're totally rethinking the audiocassette in terms of its packaging, programming and the technical quality of which it's capable.

"It's definitely a high priority item, mandated by David Horowitz at WCI. So we're essentially starting from scratch with this configuration. In the past, we've treated tape as a stepchild—as just an equivalent of a phonograph record.

"And yet it has a soul of its own. We're looking at that very closely now. The audiocassette is clearly more than just an equivalent to an LP."

How would these programs change the use? Holzman just smiles, and offers a hint that says more than it seems to given his own past success in marketing challenging fare such as Nonesuch's medieval, renaissance and electronic catalogs attest: "I see a time when

we'll be releasing certain types of programs on cassette only, because of the smaller economies of scale needed to cover the costs."

Meanwhile, he's also busy studying new digital audio formats, and expects WCI will commit to a single format within a year. Holzman is also getting more involved with WCI's Panavision division, covering motion picture camera and lens development.

A long, long way from the days when he ran a tiny folk music label, perhaps. But then more than a few technological changes—including some "pterodactyls"—have appeared since and will doubtless continue to.

BROADWAY REVIEW

'Marlowe' Boggled Down In Mediocre Acting, Direction

NEW YORK—The music of "Marlowe," the new Broadway musical now at the Rialto Theatre, is probably the best thing to come out of the show, although its execution, under the direction of Kinny Landrum, does not do justice to the often pretty lyrics and compositions by British composer Jimmy Horowitz and Canadian-born Leo Rost.

"Marlowe," billed as a rock musical, was conceived by Rost in an effort to re-create, in an updated format, the controversial and anti-establishment life of Elizabethan poet and playwright Christopher Marlowe, and his association with William Shakespeare.

Although the show reveals glimpses of wit and creativity it gets bogged down in mediocre acting, direction and production; and is further hampered by bargain basement sets and costumes, which look as though the producers, not too convinced about the play's potential for success, opted to cut corners and keep the budget small.

Also working against "Marlowe," are its misguided efforts to ape such theatrical rock forerunners as "Jesus Christ Superstar," and "Hair." The problem the show encounters in trying to do this is that while "Hair," and "Superstar," were camp, timely and lavish, "Marlowe" is the opposite.

"Marlowe" features Patrick Jude as Christopher Marlowe, Lisa Mordente as Emilia Bossano, and Lennie Del Duca as William Shakespeare. Although these performers

all have Broadway credits for such shows as "Jesus Christ Superstar," "Charlie & Algernon," "Platinum," and "Got Tu Go Disco," their acting skills are something less than polished. However, there are some noteworthy singing voices, among them, that of Mordente who was a Drama Desk Award nominee for her role in the ill-fated "Platinum," on Broadway a couple of seasons ago.

"Marlowe" appears suspiciously as though it was never intended for the regular Broadway audience, but for the rock music-oriented teenybopper whose enthusiasm is not dampened by the many other shortcomings which plague this production. However, the average rock music teenager would be better served by seeking theatrical rock entertainment in concerts by Kiss, Queen, or Todd Rundgren, whose music and special effects are much more exciting, and whose prices at \$15 top, are much more affordable than Broadway's steep admission fees.

"Marlowe" was produced by Tony Conforti and John Annunziato, who also brought "Knockout" to the Broadway stage a couple years ago.

Riva Records, the releasing label for Elton John and Rod Stewart, will release the original cast album of "Marlowe." Billy Gaff, the label's president, states that the album, now being recorded, should be in the stores by Christmas.

Entertainment Co. Producing 'Fame'

NEW YORK—The Entertainment Company, the production/publishing firm here, will select musical talent and produce all music for "Fame," a new artist showcase to debut on NBC-TV in January.

Based on the recent movie, a first episode has been completed with full-scale production underway in New York and Hollywood.

The Entertainment Company will work with new talent, producing both old and new material for each weekly program. According to Martin Bandier, who runs the setup with Charlie Koppelman, two major labels are bidding for rights to market the resulting product.

Meanwhile, The Entertainment Company continues to produce recordings for a number of acts, including Barbra Streisand, Johnny Mathis, Diana Ross, Cher and Sarah Dash. It's also been named to publish and produce the music for several film projects and is the sub-

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BENELUX

FIGHTING BACK TO PROSPERITY

By MIKE HENNESSEY

Talent discovered, nurtured, produced and promoted in Benelux territories is finally making real impact at international level . . .

THERE'S A CERTAIN DISMAL IRONY in the fact that at a time when Holland has produced one of the most pervasive series of international hit recordings in the "Stars On 45" sequence, the Dutch music industry should be struggling to recover from the deepest recession it has ever known.

Turnover in Holland last year was 11% down on 1979; and this year it has been running at a further 10% down. In Belgium sales were 8% down on 1979 last year and this year's business looks like finishing up at 5% down.

In short, the business in Benelux has been nose-diving for the past two years or more, with Holland suffering rather more severely than Belgium.

Willem van Kooten, the almost indecantly successful music entrepreneur whose sustained ascendancy is in stark contrast to the general drift of Dutch business and whose CNR company pioneered wall-to-wall segue recordings with the phenomenally successful "Stars On 45" venture, is quick to claim that, despite the diminishing market, survival—even prosperity—can be assured by "making the right records."

Van Kooten has two rules for success in the music business: "The first rule is that there are no rules, and the second rule is that you need 50% hard work and 50% luck, in that order."

However, hard work and luck have not proved enough to prevent a major decline in record sales in Benelux.

The last two or three years have seen massive redundancies in the Benelux record business as a result of the general eco-

nomie downturn and it is a much leaner and hungrier industry which is trying to fight its way back to healthier sales figures and assured profitability. In the wake of a protracted period of bad news, the good news is that the recession has bottomed out and the music industry is pulling out of the dive.

Although Belgium and Holland are continually lumped together with the tiny Duchy of Luxembourg (pop. 400,000) in an improbable amalgam called Benelux, the fact is that there are deep-rooted differences between the countries which are clearly reflected in their music industries.

For a relatively small country, Holland has a proud history of creativity which has earned international success for many of its artists. It also has one of the highest levels of per capita expenditure on records—\$14.18 compared with Belgium's \$5.62. Indeed, one of the reasons why Belgium has suffered a lesser decline in business than Holland is that business in Holland had further to fall.

There are, however, other major reasons. For example,

Mike Hennessey is Billboard's U.K. Managing Director.

while Holland is essentially an album market, in Belgium it is singles that dominate. What's more, Belgium's sales are spread over a wider range of repertoire so that there is a much greater chance for the industry to

make up on the roundabouts what it loses on the swings.

Holland's high sales volume has been vulnerable because it was too heavily concentrated on the top 40 and because a rather disturbing proportion of it was achieved from imports.

One of the more striking contrasts between the two countries is that whereas Holland's market is virtually governed by one universally recognized chart service—the Stichting Nederlandse top 40 singles, top 50 LPs and the promotional Tip Parade—Belgium is a country of many and widely differing charts.

"What this means," says Roger Meylemans, managing director of Disques Vogue in Belgium, "is that sales representatives in Holland have a hard time selling records that are not featured in the national chart. Whereas in Belgium we tend to leave it to the dealer to judge his choice of repertoire. That's why Belgium is a more open market and why we have better catalog sales. A monolithic chart structure tends to concentrate sales in a narrow product range."

Another factor contributing to the wide product range in Belgium is the existence of two distinct ethnic and cultural strains in the population—Flemish and Walloon (French-speaking)—so that the market is open not only to repertoire

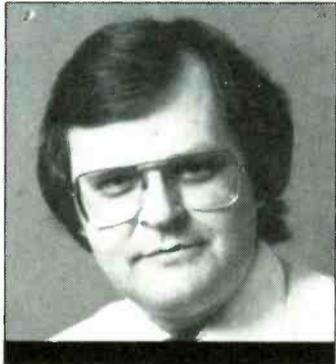
(Continued on page B-8)

U.S. STARS TOO COSTLY; ROCK CIRCUIT RALLIES FANS

A Billboard Spotlight



Leon Ramakers of Mojo: "Once U.S. acts are in Europe, the bills can be mainly paid in European currency."



Cor Sanne, Dutch country music promoter, who is against increasing concert ticket prices.

CONCERT PROMOTIONS, allied to the organization of regular pop-rock festivals, are as important as ever in the Benelux territories these days but bringing in big-name stars is a risky business, especially with wildly fluctuating currency rates against the U.S. dollar.

In Holland, for instance, promoter Lou van Rees calls the strength of the U.S. dollar today "a catastrophe" when it comes to booking international acts. So he's pulled out of concerts for the time being and instead organizes entertainment on cruises for European shipping lines. "A more stable business in every way," says the veteran showman.



Lou Van Rees, with the strength of the U.S. dollar against the Dutch guilder "a catastrophe," he's pulled out of straight concert promotion for a while.



Wim Wigt, "Acts want to be paid in dollars, and that starts the financial problems off."

And he adds: "It gives me a great kick to bring in prominent names from the U.S., but I wouldn't enjoy being bankrupt."

He was to book the complete European tour by Shirley Bassey this October, starting in Vienna, Austria. He called off the whole operation, 12 concerts in 15 territories, because of dollar impact through Western Europe.

He also called off some Andy Williams concerts set for September. "But most pitiful and heartbreaking of all," he says, "was having to cancel three Frank Sinatra performances set for Amsterdam, Rotterdam and Brussels, in Belgium, in March next year.

"Sinatra had asked \$150,000 for each concert. I said fine by me, but when the U.S. dollar rocketed skyhigh in recent months, I calculated that I had to pay around \$100,000 extra. That was impossible. I had to pull out."

Lou van Rees has been a concert promoter since 1949. He's organized major events for big bands, for "Jazz At The Philharmonic" packages, for names like Danny Kaye, Sammy Davis Jr., Diana Ross, Neil Diamond, Liza Minnelli and Sinatra.

For now at least, the interest has gone, damped down by currency hassles. "As long as a dollar costs me more than two Dutch guilders, I won't be back in the concert business."

The same basic problem obtains in Belgium, predictably. But in the regular-festival sector there, the linked rock events of Torhout and Werchter, pulling around 50,000 fans this year, are as big as any in Europe, along with the Pink Pop Festival of Holland, which attracts around the same number of fans.

Herman Schueremans, also Belgian WEA promotion manager, is the Torhout and Werchter dual-package boss. Back in 1975 he started an alternative rock circuit in Belgium, aimed at getting rock music out to the rural areas and also promoting second-line new bands and talent.

Gradually he built up a network of permanent "stops" en route around the country, halls taking in 800-1,500 people. Each month he brought in important newer acts from the U.K., such as: Steve Gibbons Band, Thin Lizzy, Dr. Feelgood, Frankie Miller, Boomtown Rats, Magazine, Bram Tchaikovsky. He also "imported" bands from Holland: Herman Brood, Gruppo Sportivo, Kayak.

Last spring, for example, the circuit featured: Echo and the Bunnymen, Adam and the Ants, the Tubes, Holly and the Italians, the Cure, George Thorogood, Rose Tattoo and the Blues Band.

Then the indefatigable Schueremans got involved with friends in a club which organized an annual rock festival, largely unnoticed, featuring mainly unknown bands. Schueremans decided to opt for a dual festival, with the same artists at two venues on successive days. Torhout is near the Belgian coast and Werchter is well inland in Belgium.

It was another way of taking good music into rural areas, ensuring that fans didn't have to go on long and expensive journeys to see the festival. His basic aim is to "put rock everywhere in Belgium, so anyone can reach it without travelling more than 100 kilometers."

Some of his "discovery" bands found real fame later: Talking Heads, Dire Straits and Fischer-Z among them. They can now fill, easily, the 8,000-seater National Hall in Brussels.

In a touring sense, Schueremans' circuit is now vital to the Belgian music business. It influences local sales; helps groups find a national breakthrough.

Record company sales statistics after the dual festivals make the point very clearly—even to the point of showing drops if a band fails to work well at Torhout or Werchter. While some promoters have problems, Schueremans fulfills demand, gets the big acts, packs the venues.

In the jazz promotion field, Holland's Wim Wigt is a long-time expert, but he is suffering, too, from the strength of the dollar. He reckons he lost "a considerable amount of money" in 1980-81 for this reason.

He explains: "U.S. acts want to be paid in dollars, and that starts the problem off. If the dollar stays strong, I'll be cutting the number of tours I handle."

Wigt also puts on tours through the rest of Europe, some five-seven U.S. jazz acts each month. He also promotes prominent U.K. Dixieland bands, notably those of Chris Barber, Acker Bilk and Kenny Ball. But the pound sterling has also had a high exchange rate against Dutch currency.

But for the moment Wigt is pressing on. For the 1981-82

(Continued on page B-11)

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BENELUX

PUBLISHERS ADAPT TO ECONOMICS BY CONFRONTING NEW CHALLENGES

MUSIC PUBLISHERS in the Benelux countries are fighting the financial hardship of fewer records sold, therefore lesser income from mechanicals, by working harder and harder on catalog material, on sheet music sales and on production.

Full impact of reduced mechanical rights hasn't filtered through yet. But Wim Landman, managing director of Universal Songs in Amsterdam, for instance, says: "The whole music business is far from blossoming, but it's not as sick as some would have us believe."

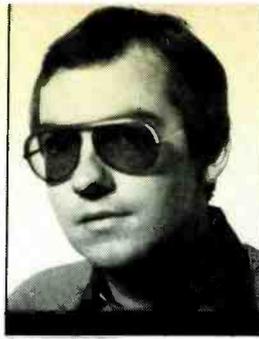
His company has had recent impressive success, including Kim Wilde's "Kids In America." And anyway Landman believes that home-taping and piracy are the real threats to the music business, not just poor economic influences.

"But the record business, certainly in Holland, is changing and that will reflect on the publishers. The ways of selling records are different now to a few years back. Many don't buy from traditional record shops, but in warehouses, also getting cheap cut-outs, or through the various book-clubs."

To safeguard its interests, then, Universal Songs is working on the sheet music side, one staffer full time on that. It involves close contact with sheet music dealers, and with schools. "It's a long-term business with a good outlook," says Landman.

As for the upcoming new BIEM deal on mechanicals, Landman admits: "I'm in favor of a percentage deal, related to retail price. But what, nowadays, is the retail price? Does it exist? Or is it a sort of joke?"

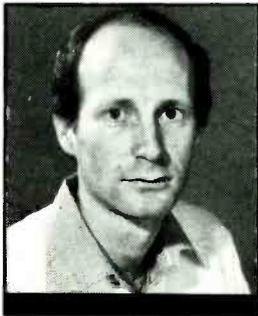
So far, Intersong/Basart Publishing Group hasn't felt significant problems due to dipping mechanicals. John Brands, managing director, says: "We have a broad-based catalog, and aren't dependent on just one record company. We have many deals. Some are good, some bad, but the average results are still reasonably good."



Charly Prick, head of Hilversum Music: His early "explosion" of success was Spargo's hit single "You And Me."



Peter Van Epen, managing director, Holland Music: "Latin American music is building popularity, with many local covers."



John Brands, managing director of Intersong/Basart: "Working a broad catalog helps get out of recession."



Wim Landman, managing director of Universal Songs in Holland (right) with Jerry Moss, president of A&M Records U.S., plus a gold disk for Dutch sales of 50,000 units of Steve Winwood's album "Arc Of A Diver."

Working on catalog is the Brands' way of working out of recession doubts. The aim is international expansion. And sheet music is important, too, with Intersong-Basart having contact with 2,500 Dutch musicians who get their sheet music free as a pointer for more performance fees. Brands, too, would like a percentage BIEM deal, when it comes. It has a worthwhile link to price increases.

This company is also getting into the video rights business in the Netherlands. Says Brands: "STEMRA got a settlement so when a videocassette has 100% music, 10% copyright is paid. Less than 100%, less copyright. But it is not overwhelmingly successful, because there are so many piracy elements in the videocassette business."

Just about the youngest music publishing company in Holland is The Company of the two P(i)eters: Peter Schoonhoven and Pieter van Bodegraven, both former EMI Music Holland executives. Going for corporate creativity is their way of facing up to dipping mechanical threats, creating a healthy cash flow not least by reactivating old catalogs.

"But another way," says Schoonhoven, "is to set up television merchandised projects. Two successes for us were a compilation by U.S. country singer Freddy Fender, through Arcade Holland, and one for Creedence Clearwater Revival through K-tel, and both sold more than 60,000 units."

Sheet music is important, too, says Schoonhoven, and The Company is into what it calls "matching folios," for instance linking one to the album "Cum Laude," of keyboardman Rick van der Linden and trumpeter Rein van den Broek, both formerly with Dutch band Ekseption.

This new company's biggest success so far was Joe Dolce's Australian single "Shaddup Ya Face." There were hit singles, too, for Keith Marshall and the duo Maywood. But Schoonhoven agrees the record business is in difficulties. "Some research we did showed that this summer all records reaching the top 40 sold less than those of a year or so ago. It's miserable."

But The Company now has its own production unit, handling recordings for acts like the Meteors and George Baker, followed by the group Massada and girl group Paloma Trio. What the two P(i)eters now look for is a percentage BIEM mechanical deal, not a flat rate "to eliminate as many financial risks as possible."

Another young company is Hilversum Music, set up two years ago by Charly Prick, who proudly points to "one explosive development." It was "You And Me," by Amsterdam-based funk band Spargo, a hit in Holland, Belgium, West Germany, Switzerland, Austria, Spain and Italy. It's sold more than 700,000 units as a single, then another two million on various compilations. And there have been other big hits by Grace Jones, Cliff Richard, Ray Parker and the Raydio and duo Frank and Mirella.

Charly Prick has also set up representation deals in Benelux for companies like Chrysalis (U.K.), Gerig (West Germany), Baby and Curci (Italy) and, from the U.S., Antisia, Window, Al Stewart and Creative. Hilversum Music is also heavily into sheet music, pushing out regular mailings to orchestras and musicians. And Prick's production unit is Papagayo Records, distributed in Benelux by Inelco, with Telly Savalas's cover of "Some Broken Hearts Never Mend" a big international hit, selling more than 600,000 units.

Papagayo has had 10 titles in the West German chart in less than a year. Its local hits have been by artists such as Arie Ribbens, Big John Russell, De Ploeg van Post and Ronnie, latter a Dutch language hit of "This Old House," the U.K. Shakin' Stevens hit.

(Continued on page B-11)

In Benelux, success is always in

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BENELUX

EXPORT ACTIVITY INTENSIFIES AS IMPORTS DROP AGAINST DOLLAR

AS IN OTHER AREAS of record business life in the Benelux territories, the financially startling upturn of the pound sterling and the U.S. dollar against local currencies wreaks dramatic changes in the export and import field.

Basically, most companies have drastically minimized their imports from the U.S. and U.K. but are hectically engaged in intensifying their export activity. Virtually all agree that the pattern of exporting and importing is constantly changing.

According to Johan Visser, of Boudisque, imports from the U.S. into Holland have decreased by around 75% over the past six months, with a considerable cut-back from the U.K., too.

This is a company formed in 1969, based in Amsterdam, with a staff of 12, Ruud Jacobs as managing director. For the first five years it imported mostly from the U.S. and U.K., but now the emphasis has switched to West Germany, France, Italy and Scandinavia because of currency advantages.

Boudisque specializes in progressive pop, sells imports direct to retailers, also has a wholesale division and principally exports to U.S., U.K., West Germany, Japan, Denmark and France. It has especially close links with Dutch independent labels, like Rock Against Records, 1000 Idioten, Torso and Plurex.

Also prominent in import and export trading is Bertus, based just north of Rotterdam, with Jan van der Linden heading a team of 14. He, too, has switched import emphasis from the U.S. and U.K. to European territories because of currency difficulties.

But probably biggest of all in the Netherlands import-export business is Boogaard, formed by Willem Boogaard in 1967. He's handed over to Jochen Schmitz as managing director now, and there's a 40-strong staff.

Boogaard import repertoire is varied, mainly pop and MOR and, as in other companies, the U.S. and Canadian imports have been "drastically slashed" of late. For years the company found France a big export territory, but now that has slackened off and West Germany is the key focal point. But Willem Boogaard reflects the general viewpoint of the export-import operators: no sales figures, no statistics, no help to the opposition.

Rinus Groeneveld heads up Rec Track, now 10 years old, also well down on its import figures from North America. As exports build, so does Rec's success in the musicassette production field, using its own Ram label for release and export to countries like Scandinavia and Ireland. The Ram catalog features around 250 cassettes now, all covers of popular melodies, made by Dutch session musicians.

Having been label manager for CBS Holland for 19 years, Guido Weyprecht set up his own import company, Ramshorn Records, in 1979. At first he imported from the U.S. and Canada, signing Benelux distribution deals with Brunswick and Prefuse. But the strong dollar syndrome has slowed him right down and now he's concentrating on his Ramshorn label, specializing in U.S. disco product. His first top 10 hit: "You Love," by Line, then Carol Gianni's "The Hit 'n' Lover."

The Dutch import-export scene is pretty fully populated. Weton-Wesgram has been around for five years, with Marinus Eygelsheim heading a team of 13 in Rotterdam. It specializes in budget records, with distribution deals with Oxford and Joker (Italy) and Surprise (Belgium). But imports now are European, not North American, and in recent months it has become less involved in export but more in production and distribution of children's albums for Dutch buyers.

Weton-Wesgram's two labels, WSP and WSP Select, have around 75 albums at budget range, and product is recorded using leading actors like Ton van Duinoven, Lex Goudsmit, Jeroen Krabbe, Donald Jones and Marijke Merckens. The company also has Disney rights for Holland, moving fast to a monopolistic situation in this territory for children's material. Just out is its DGR label, also a budget line, specializing in jazz/country double albums.

Top Budget is, as the name suggests, in the budget field, set up at the start of 1981 by Cees Wessels, former RCA Holland chief and international a&r manager of Phonogram International.

This outfit exclusively represents in Holland the U.K.'s Pickwick label and West Germany's Maritim/Marifon, but two more deals are on likely. Its Pickwick catalog has 400 titles, including acts like Presley, Jim Reeves, Johnny Cash, Dolly Parton. And its German link produces Udo Jürgens, Peter Alexander, plus French-language act Adamo. Top Budget goes mainly to the Dutch retail trade, distribution through BOA-Inter.

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INDUSTRY VIEWPOINTS

Billboard asked industry leaders in Benelux to give their views on the future problems and challenges facing the industry and the developments they expect to see. These are their responses:

Bernard Carbenez, general manager, Ariola Belgium:

I think we shall see a greater impact made by Belgian product on both the home and international markets and more attention paid to MOR material.

I also see the new broadcasting situation in Belgium helping to improve record promotion. What I would also like to see is a reduction in the added value tax on records and the worldwide imposition of a levy on blank tape—the only solution to the home taping problem.

Alain Olivier, general manager, CBS Belgium:

Belgium is not really a production country. Its output is weak by international standards and this is for economic, cultural, geographical and demographical reasons. I can see nothing to suggest any drastic change in the future.

Up to now the music industry all over the world has been drawing most of its revenue from sales of mechanical reproductions of its product. But I can see an increasing part coming from other sources in the future—such as neighboring rights and other means of exciting recordings. Compensation for home taping must be made available, for example. However a reduced disposable income means changes in the pattern of consumer leisure spending and the coming years could prove difficult ones for the record industry, for reasons beyond its control.

As for video, there is now doubt that the channels currently distributing records are the most suitable for distribution on video software, but compared with the record industry, the film and television industries have a distinct programming advantage at present. Currently the video scene is dominated by private copying, especially in countries where there is a wide choice of tv programs, such as Belgium.

Charles Andrews, managing director, EMI Belgium:

My view of the developments in Belgium in the coming years is that the industry will follow whatever trends are preva-

lent in the U.S. and central Europe and that there will be less dependence on France as a repertoire source. Local productions will increasingly be aimed at international markets.

Communications developments—legalization of free radio and tv, advertising on State tv, cable radio and improved reception of foreign broadcasting—all add up to more "free" music for the consumer, concentrating particularly on current hit product. This offers added promotion possibilities as well as posing a competitive threat.

The main problems we shall face are economic—the general depressed state of the economy and the linking of salaries to the cost of living—and continuing inadequate recognition of intellectual property. The industry must continue to urge ratification of the Rome Convention.

Charles Licoppe, general manager, Phonogram:

I see a resurgence in the popularity of genuine Belgian talent, aided by the proliferation of local radio stations. We must strive for a blank tape levy since home taping cannot be prevented and we should also revise our approach to a&r to avoid the neglect of what is a large public following for MOR music.

Where video is concerned, the music industry will only obtain a substantial part of the market if it succeeds in creating global programs which are valid for both listening and viewing.

Roland Kluger, managing director, RKM:

Diversification is the key to future prosperity in the music business. With RKM we not only have consistent record success with such artists as Plastic Bertrand, Mino and Two Man Sound but we also have a thriving publishing operation and a busy two-studio recording center with computerization and 24 tracks.

Since Belgium is such a small market we have to think internationally and this is reflected by our success with Mino and Plastic Bertrand in Canada, France and Italy. Two Man Sound is popular in South American countries and we have recently had three records in the Top 15 of Billboard's Disco chart.

The industry must always look for diversification in promotion techniques and RKM is a great believer in making video-clips available, especially to record dealers.

Roger Meylemans, general manager, Disques Vogue:

The main problems confronting the Belgian industry are home taping piracy and the high value added tax—25%—on records (though that on books is only 6%). There is too much taxation generally in Belgium.

We must try to deal better with piracy by speeding up legal actions—sometimes it takes three years to get a judgment. The home taping problem is made more difficult because Belgium has not ratified the Rome or Geneva conventions. Our industry association, SIESA, must press the government to recognize these treaties and we must strive for a levy on blank tape. Even so, home taping will still be a major contributor to declining industry turnover and profitability.

On the taxation front there is little hope of any relief so the

record industry will need all its dynamism to survive and prosper.

As for video, this is going to be a major element in home entertainment and we must take action to get legislation to protect producers' rights.

Martin Kleinjan, managing director, Ariola Benelux:

I think the Dutch industry must find new marketing techniques to meet the challenge of the eighties, including direct marketing and service merchandising. Catalog sales have been blocked for too long a period and the traditional sales outlets can no longer be considered as adequate to handle our full repertoire of software exclusively.

Local a&r—already accounting for between 30% and 35% of sales—will continue to play an important part in the product mix but there will be highly critical examination of its international potential.

Among the major problems facing the industry are, of course, home taping and parallel imports. The fact that the Dutch Government has not signed the Treaty of Rome makes Holland an attractive transshipping area for other European countries. An additional problem is price-cutting—creating alarming cash-flow difficulties among retailers, and aggravated by low-cost imports.

There is a future for the record industry in video but in a small market like ours we don't believe in individual units handling video. A profitable exploitation can only be achieved by a centralized distribution company, with centralized commercial and financial control.

Koos de Vreeze, managing director, CBS Holland:

The eighties will see the introduction of new audio-visual media—video, cable and satellite tv—which will offer new marketing and promotion opportunities for the music industry. Local and regional broadcasting will, in particular, add an extra dimension to the promotion of typical Dutch music.

At the same time, as a result of technological development, and the need for cost efficiency, we will face the introduction of sound carriers of different size and character—compact disk, video disk—and the benefits of this development will be higher quality, more efficiency in production and distribution and more exposure for our product.

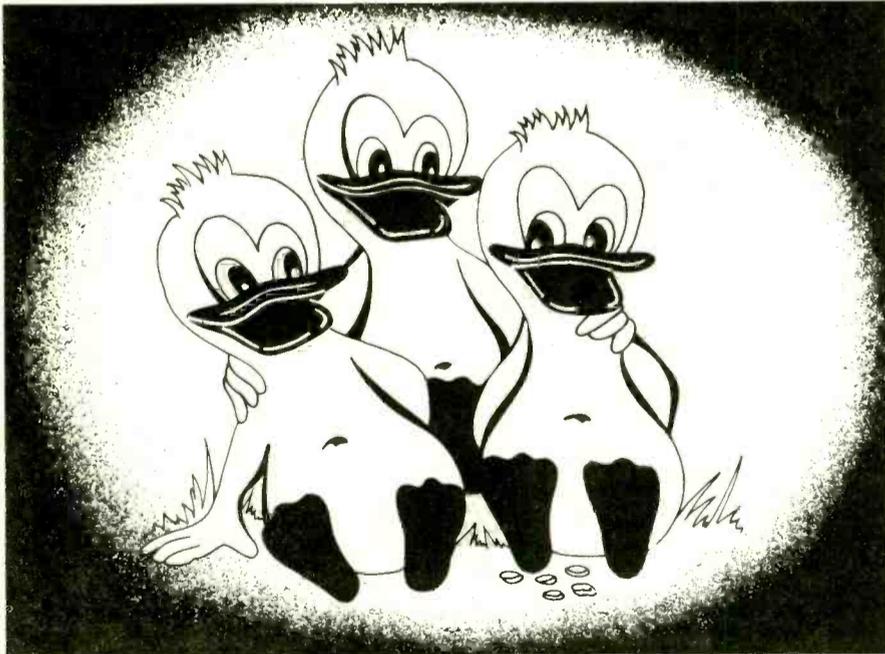
As far as distribution is concerned, on the one hand the non-traditional outlets will become increasingly important and, on the other, the independent dealers will combine in group-ordering schemes or will be taken over by the chains. Support for the independent specialized dealer will be vital for the record industry.

The major problems we face are the decline in points of sale, consumer saturation caused by uncontrolled tv merchandising and, of course, home taping, to which there is no answer other than the creation of unique product supported by creative marketing concepts. The biggest danger for the music industry would be caused by our cutting down our investment in a&r and marketing.

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THE BEST FOR THE BEST

FIGHTING BACK

• Continued from page B-1

from the U.S.A., U.K., Holland, and, to a small extent, Germany, but also from France in addition to home-produced material.

Martin Kleinjan, managing director of Ariola Benelux, contends that not only has the Dutch industry been too Top 40-oriented and seriously neglected the MOR market, but it has also indulged excessively in television merchandising—an other potent factor in reducing the product range.

Says Kleinjan: "In a recent top 50 LP chart, 18 of the albums were tv-merchandized, 12 emanating from Arcade and K-tel and six from the record companies."

Many industry leaders in Holland see this over-dependence on tv promotion as a negative tendency which throws more emphasis on the creativity of the compiler and copywriter than on that of the product originator.

Radio and tv promotion of product in both Holland and Belgium has been dramatically affected in the last year by the emergence of a legion of unauthorized private radio and tv stations, following the pattern established first in Italy and then in France.



Golden Earring, one of the great Dutch successes worldwide has been active since the '50s.

This revolution is seen as a major breach in the wall of solid establishment opposition to free radio which has been such an enduring feature of European broadcasting.

Ronald Mooy of the Dutch performing and mechanical right society, BUMA/STEMRA, says that the number of free radio stations in Holland—including the tiny, low-power, one-man operations—could be anything up to an astonishing 40,000. His estimate for illegal tv stations is around 200.

The incidence in Belgium of free radio operations is infinitely more modest—around 100 is the current estimate. The record industries of both Holland and Belgium are obliged to adopt a somewhat equivocal attitude to the free broadcasters because while privately welcoming competition for the institutionalized state broadcasting systems, their public posture must be to deprecate any station which neglects to pay performance fees. They must also decline to supply the stations with promotional product—although, curiously enough, copies of the latest releases somehow manage to materialize at the more influential of the private broadcasting stations.

The free radio stations have certainly enabled a wider range of repertoire to be heard and have contributed toward an upsurge in sales of local product. In Holland, for example, the share of market of national pop product increased last year from 22% to 26% while international pop product suffered a reduction from 67.5% to 59%. The balance was accounted for by classical (up from 8.5% to 11%) and miscellaneous (up from 2% to 4%).



Machiavel, with EMI chief Charles Andrews.

In Belgium, according to Pierre-Jean Goemaere, head of Inelco, the effect of the free radio stations has been to widen still further the range of viable repertoire. "Some of the stations specialize in certain kinds of music and this has enabled us to enjoy success with records which would get no exposure on the state radio networks."

Says Benard Carbonez, general manager of Ariola Belgium: "The free radio stations are becoming more and more important to the record industry in terms of promotion and they have created a new interest in radio."

The Belgian government has bowed to the inevitable and is



Pierre Kartner, alias Father Abraham, one of Holland's most popular acts, is internationally known through his "Smurf" creations.

prepared to sanction free radio provided that the stations run no commercials and limit their power to 100 kilowatts. Although many of the free stations in Benelux are amateur shoestring operations, some are well-enough run to have developed a substantial audience and some have even offered to pay fees to the authors' societies.

Says John de Mol, managing director of Conamus, the foundation for the promotion of Dutch music, "Although we cannot support stations which are illegal, I have to applaud the attitude of free radio toward Dutch songs. I strongly believe that commercial radio must come in Holland before too long."

And Ronald Mooy points out that when Dutch post office officials raided a pirate radio station and closed it down, there was widespread anger among the Dutch listening public.

Willem van Kooten, who has had long experience in radio—both legal and illegal—welcomes free radio and complains that the music policies of the official radio stations in the Netherlands are "terrible." Running a label which specializes in local product—from which CNR gets 75% of its turnover—van Kooten admits that the free stations play a big part in stimulating interest in Dutch productions.

Even with the additional aid of the free radio stations it is going to take a great deal of industry effort to haul the Benelux record industry out of the doldrums. A.J. Felis, chairman of the board of the NVGD, the Dutch record retailers' association, outlines three basic factors as militating against recovery:



Urbanus, with Charles Licoppe, PolyGram chief.

"First there is the fact that people are earning less money in real terms than before and unemployment in Holland is approaching 7% and could rise to 10%.

"Secondly there is a marked lack of any really dominant musical trend of an all-conquering act like the Beatles.

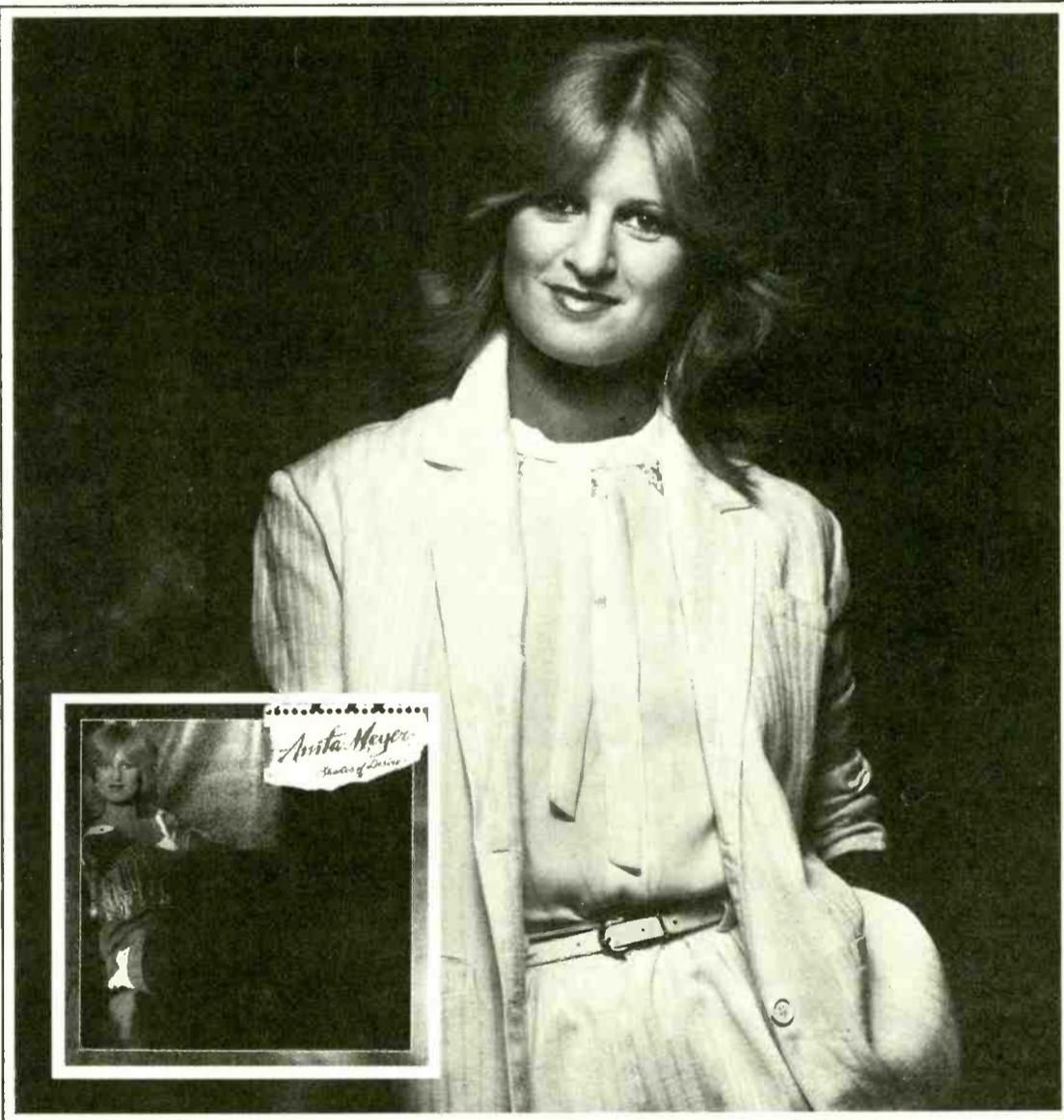
"And finally inflation and the high cost of credit is driving retailers out of the business at the rate of two a week because they just can't pay their bills. More and more are seeking 60 days, even 90 days credit from record companies.

Felis agrees with Ariola's Martin Kleinjan that every effort

(Continued on page B-10)

#1

IN THE BENELUX ANITA MEYER

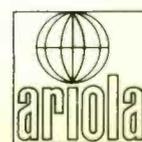


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FIGHTING BACK

• Continued from page B-9

must be made to recapture the interest of the MOR enthusiasts, to bring back into the record stores people in the 25 to 40 age group.

It was with this very much in mind that the Dutch record industry and the NVGD collaborated on a massive \$800,000 promotion campaign—a 10-day record event (Platen 10 Daagse) from Sept. 24 to Oct. 3. It was too early at presstime to know just how effective the campaign had been but hopes in the industry were generally high.

There is no doubt that the prosperity enjoyed by the Dutch record industry in the first half of the seventies was to a large extent attributable to the highly effective promotional body, the CCGC, the foundation for collective gramophone record promotion set up jointly by the record industry and the retailer association. The foundation was wound up in 1976 under the Common Market's antitrust laws.

Ton van den Brink, president of PolyGram Record Operations in Holland, believes that an important element of future strategy must be to find more ways of confronting the consumer with product.

"Our biggest problem is that the market is shrinking, outlets are shrinking, but costs continue to escalate," he says. Tracing the decline in unit sales in Holland, he points out that

they were 10.3% down in 1973, 13.1% down in 1980 and look like being 14.8% down in 1981.

"Another disturbing development," he says, "is that we have lost contact with the older record buyers. A recent survey shows that whereas in 1978 30.3% of industry turnover came from people over 40, last year the figure had declined to 23.6%. This could be an indication of where our problem is. We may assume that people over 40 have more disposable income than the under-40s and represent a group which is increasing. Yet we as an industry have neglected them. We have to find another way to reach them because they don't seem to feel at home in record shops."



An RCA summit: from left to right: François Dacla, president, RCA France; Carl Vos (seated), director, RCA Holland and Belgium; Jean-Claude Gangneux, RCA France executive; and Pascal Farcouli, of Discodisc'AZ, France.

Van den Brink also points out that the general recession could have serious implications, too, for the youth market. "More than 50% of the unemployed are under 20 and this is an important audience for new repertoire, new wave, if you like."

Inevitably the unemployed teenager, rather than deprive himself of music, resorts to home taping. A survey shows that in 1980 the equivalent of 70 million LP units was recorded privately on cassette—30 million more than the total sales of albums and more than 15 times the total sales of prerecorded cassettes.

"We must retrieve sales," says van den Brink, "by building new contact points, without, of course, endangering our good relations with the record dealers."



Roland Kluger, with Plastic Bertrand backdrop.

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Certainly the problems are daunting—perhaps slightly less so in Belgium than in Holland—but the general consensus is that with time and the two vital elements cited by Willem van Kooten—hard work and good luck—the industry will fight its way back to prosperity. The aircraft has leveled out and could well be about to start its ascent through the clouds of economic gloom to the silver lining beyond.

No one in Benelux, however, is looking expectantly to the video market to achieve the salvation of the record industry. With cable television well implanted in both Holland and Belgium, with satellite broadcasting on the horizon and a market in which rental is rapidly overhauling sale, the projected video "explosion" is more likely to be something of muffled pop.

By the end of this year 70,000 Belgian and 200,000 Dutch homes will have video recorders, but nobody is expecting to make a fortune out of sales of prerecorded software.

Van Kooten sums it up with uncompromising directness: "Our business is music and records and there is absolutely no reason why it should not continue to thrive. I don't, however, believe there is a future for videodisks. There will be a video-cassette market, but mostly for home taping. I certainly don't think people will buy video LPs. Audio recordings, on the other hand, will go on forever." Billboard



Known in the Dutch publishing business as the two P(i)eters, Schoonhoven and van Bodegraven set up The Company. Pictured left to right: Schoonhoven; Stevie Wonder; van Bodegraven; and Keith Harris, personal manager to the Motown artist.

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RKM studio is still referred to as Morgan

PUBLISHERS ADAPT

• Continued from page B-4

Holland Music is the Dutch branch of the Peer-Southern Organization, set up 29 years ago in Amsterdam, now in Hilversum, the radio and television city.

Peter van Epen, managing director, says the company's enormous catalog material helps offshoot dipping mechanical royalty income, and there is special strength in the Latin American field. He says: "This type of music really is popular here now, with Dutch acts involved in covers."

On a different musical level, Holland Music has Dutch rock band Diesel, which has an album "Watts In A Tank?" which sold well in Japan and the U.S.

But this company is less active in sheet music, though it did sell 150,000 units of its series "Great Music On Little Organs," a year or so ago. Where the action is hot is on deals with Dutch production units, notably Fred Rootveld's Ivory Tower Records; Han Grevelt's Flevo; Marty Schreienberg's MM Productions; Wim Hauers Dali Press; North Star Productions (Eddy Harms and Jur Eckhardt); and the Paloma Music set-up of Ruud Wams, Gerrit-Jan Leenders and Johnny Holshuysen.

Holland Music handles publishing administration of Job Zomer's independent label Munich Records and, since January 1 this year, has handled the complete Peer-Southern Organization music library, previously based in London for 15 years and including KPM and Bruton. Now it's in Hilversum.

Peer-Southern Productions Holland is now in action, its first album "Black Out" by the new wave band of that name. It has also invested heavily in the debut LP of Nick Hall, U.K. singer-guitarist, now living in Holland, and the debut album of local rock band Bruno Basta, "Paperboys Are Millionaires." There's international interest in this package.

As far as Belgian music publishing is concerned, Roland Kluger, who heads up the RKM conglomerate, is convinced the overall situation is very much better, and with greater growth potential, than it was some three or four years ago.

While he acknowledges the hang-ups caused by a constantly-changing economic situation, he sees the attitude of publishers changing too to meet new challenges.

He cites: real prospects of building up a local market; the arrival of free radio stations, offering increased promotional opportunities; new music showcase programs on radio and television. "Belgian publishing is suddenly that much more active," he says.

There is closer-than-ever collaboration with the various copyright societies, which offer computerized research facilities for the publishers. There's an all-industry attitude towards fighting the various areas of music piracy.

And, says Kluger, there's a real cooperation between the leading publishers. Seven of the top houses have linked to form an action committee: Hans Kusters, EMI, Universal, April Music, Intersong, Plumaert and Roland Kluger.

At corporate level, Kluger has forged the closest possible links between his offices in Brussels and in Amsterdam. One development has been the publication of a free catalog, widely distributed. Says Kluger: "There may be problems but for us I see a very rosy future." **Billboard**

U.S. STARS

• Continued from page B-2

season, he's scheduled European tours by Lionel Hampton, Dizzy Gillespie, Ray Brown's Los Angeles Four, Art Blakey and many more. And to recoup any losses from his concert business, he's built up the action in his Timeless Products unit, which he formed in 1975. Repertoire for the Timeless label in Benelux goes through Dureco.

Wigt also has deals for his label elsewhere in Europe: France (Musica); West Germany, Switzerland and Austria (Bellaphon); Scandinavia (Ad Lib); U.K. (Jazz Horixon); Italy (PIRD).

Most of his Timeless productions are handled in the U.S., Wigt himself often the producer. Recent releases come from Art Blakey, the George Adams Quartet, the David Liebman group, the Last Mingus Band and Dutch act Introduction.

Jazz production helps Wigt balance the books. For years Paul Acket has been one of Holland's best-known producers, but nowadays he's far from happy about dollar exchange power.

For around six years now he's concentrated on the organization of the North Sea Jazz Festival at the Congress Center in The Hague. He drew 30,000 fans this year, watching more than 600 musicians. Most of the artists were from the U.S. They were paid in dollars. Acket has his problems, too, though he does get government and municipal subsidies.

Also adversely affected is Lifa Lock Organization, which handles most of the soul and disco acts in the Dutch/Benelux concert scene. But the corporate view is: "We have some losses, but not as dramatic as some promoters would have you believe. You have to anticipate, buy dollars when they're cheap or reasonable."

For this season Lifa Lock is sprightly enough with Dutch concerts planned by the Crusaders, Joe Cocker, Randy Crawford, Odyssey, Grace Jones, Sister Sledge, George Benson, the Pointer Sisters and Rick James.

Mojo Concerts in Holland, while acknowledging the currency problems, says booking interesting acts and handle banking efficiently means "you can easily survive." And this is the company which puts on more than 75% of the pop con-

certs in Holland, having started under Berry Visser back in 1969.

Leon Ramakers, one of two Mojo managing directors, says: "Once U.S. acts are in Europe, the dollar is no longer involved. Hotel bills, equipment rentals and so on are mostly paid in European currency."

Bruce Springsteen and Stevie Wonder highlighted Mojo's 1980-81 Dutch season. On the way next are Joan Armatrading, Leon Kottke, Genesis, Santana, Janis Ian. Most shows are in the Rotterdam Ahoy Hall, with a 7,500 capacity, Holland's biggest non-open venue. Another major venue is Jaap Eden Hall in Amsterdam, with 4,200 seats.

And the best of the 2,000-seaters are the Carre in Amsterdam, the Congress Center in The Hague, the Doelen in Rotterdam and music complex Vredenburg in Utrecht.

Mojo now has one man working full-time on booking club circuit acts, building a corporate feeling for spotting new talent.

The ARP (Amsterdam Rock Promoters) outfit also specializes in the club circuit. This company was formed last year by Paul Coops and Frank van der Meyden, recently bringing in AC/DC, Rory Gallagher, Elvis Costello, Ian Dury and Dr. Feelgood. Economic hassles could mean fewer shows in future.

ARP is linked to Darling Agency, formed in 1979 by Paul Coops and John Federiksz and specializing in concerts by Dutch pop acts. There were 20 acts on the books, but the economic recession has cut that back to just four: Danny Lademacher's Innersleeve, the Meteors, Oh Boy! and a new group of former Teaser guitarist Adje van den Berg's.

Explains Federiksz: "We had to streamline. The main recessive problem has been the Dutch tax situation, with around 60% of a pop act's wages going to the taxman or to social security payments. It's hardly worth an act going on stage."

"But additionally it seems Dutch fans prefer to go to shows by non-Dutch acts, which is frustrating for us and for the local musicians. Additionally, record companies haven't invested so much in promotion as they did. So it's getting worse. My prediction is that there'll be 50% less Dutch pop act concerts this next season. That's disastrous."

In the folk music field, Ben Mattijssen, of Flying Dutchman Productions, is widely respected and puts on around 400 concerts a year in Holland alone. Most tours run 10-17 days; most acts come from Belgium, France, Germany, the U.K. Currency exchange rates hit Mattijssen, too, and he prefers not to recoup by upping admission prices for folk shows. However, he does put some of his acts into theaters as well as the usual clubs, and that means more tickets sold.

Another Dutch promoter in the veteran category is Charles Aerts, in business for more than four decades. He specializes in putting on shows of French music, and ballet and folklore dance groups. Last season he put on shows by Gilbert Beaud, Juliette Greco, Frida Boccara, Stephane Grappelli, Julien Clerc and Dave, Hildegard Knef and Amalia Rodriguez.

On the way for Aerts this season: Mexico Folklorico, Les Compagnons de la Chanson, the Tahiti Ballet, Marcel Marceau, Amalia Rodriguez and Maurice Bejart.

Aerts seems less worried than some by the strong pound and dollar. "It's more difficult to get your venues sold out," he says, "but when it's good quality entertainment, you don't have to be afraid of empty theaters. But there's no doubt some acts are asking too high wages. That is unsocial, when in economic recession all the rest of us have to cut back. Why not the artists, too?"

In the Benelux territories, the name Cor Sanne stands high and almost exclusively in the country field. He sees currency rates as "real handicaps, but not yet disastrous. He tries to get airline ticket reductions to help him carry on, and lower theater rentals. He'd rather do that than increase admission fees.

His business is Holland Country Agency, set up six years ago some 25 miles out of Amsterdam. He tours 30-40 acts in Holland annually, most from the U.S. or U.K. He booked all 10 acts on the International Country Music Jamboree which launched his new tour season in Nieuwkoop. Other upcoming visitors include Bobby Bare, Roy Drusky and singer-guitarist Bob Everhart.

Sanne also handles organization of the TROS radio sta-

BENELUX

B-11

tion's 10th annual international country show just before Christmas. He's also involved with Mervyn Conn's International Country Festival which is airlifted to the Rotterdam Ahoy Hall from Wembley in London in April next year.

For Sanne, there is extra work in gaining sponsors for musical events and in management, his acts including rock band Tulsa, Cool Breeze, singer-guitarist Robin de Ruiter and vocal duo Sterling.

Through the whole Benelux region, the chill winds of recession blow through the concert halls. But promoters are hopeful that concert cuts will soon be restored; that the big names will continue to visit; and that music will be taken through as wide an area of the two territories as possible. **Billboard**

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Coordination by Peter Jones. European News Editor: Lead story by Mike Hennessey, Managing Director, London office; All other articles by Willem Hoos, Holland correspondent, and Michel Verstrepen, Belgium correspondent; Art and layouts, Bernie Rollins.

A Billboard Spotlight

NOVEMBER 14, 1981 BILLBOARD



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NEW LEFT WING GOVT.

Industry Keeps Eye On Greek Socialism

By JOHN CARR

ATHENS—With Greece's economy heading towards socialism under the new left-wing government elected last month, the record industry here is keeping a wary eye on developments, with guarded optimism as the dominant attitude.

Most executives agree it is too soon to tell how the Papandreou administration will treat the music business, which, they note with relief, is not included in present socialization plans.

And one early move—the abandonment of the remnants of censorship on state-run radio and television networks—has come in for unanimous applause from the record companies.

"We are eagerly awaiting the government's plans in this sphere," says Guy Marriott, EMI's Athens-based regional director for the Middle East.

EMI and other major producers of domestic repertoire had often had entire albums banned from airplay because some lyrics were perceived as offending political and social morals. But any effect on sales now is likely to be marginal, Marriott believes.

In the past, the Greek Socialist party has often stated its aim of increasing the share of domestic repertoire played over state radio and tv, and an upsurge has already been noted on air. But companies interested mainly in international repertoire, like CBS and WEA, do not see this as a threat.

Despite the Socialist philosophy of Greece for the Greeks, sales of international product could bounce upward, according to CBS managing director Sol Rabinowitz, since buyers will be hearing less of it on the radio. And if government pressures on radio repertoire become too great, then there could well be a proliferation of pirate radio, as has happened in France.

The marketplace has also been mollified by the government's stated aim to "maintain and augment consumers' purchasing power, redistribute income, and increase the production of consumer goods."

But there has been no word so far on what the new administration intends to do about Greece's biggest record industry headache, namely cassette piracy.

Here the fight comes under the jurisdiction of the Minister of Culture and Science, a post now occupied by internationally famous actress and singer Melina Mercouri.

Most executives believe the mere fact that Mercouri has spent her life in the entertainment business will guarantee a sympathetic hearing for industry suggestions on how to combat the pirates. "It's too early to start advising the government how to go about it though," says Minos Records chief Makis Matsas.

However, PolyGram Greece says it understands the Greek Musician's Union has information that the pirates will be dealt a decisive blow, and soon.



BRAZIL SUNSHINE—John Denver signs autographs for a swarm of fans who met him at the Rio de Janeiro airport upon his arrival in Brazil to receive a gold record for "Sunshine On My Shoulders" which has been enjoying a nine-week run at the top of the Brazilian charts.

Northern Via Rose Music In Greece

ATHENS — Newly established Rose Music, claiming to be the first and only totally independent music publishing house in Greece, is seen as off to an encouraging start here, signing Northern Songs for this territory.

Rose Music is the brainchild of EMI's international repertoire manager, George Kyvelos, and has been in operation since March. The acquisition of Northern, from the U.K., has already put the company on a sound footing, raising the hopes of other would-be independents that music publishing here can now break out of the control exercised by the big recording companies.

Kyvelos has been in the publishing business for around 10 years. In

1972, he started work with Intersong and Chappell here, both now under the PolyGram wing, and five years later joined the newly established Athens branch of CBS, working as international a&r chief and also handling Blackwood Music catalog. He switched to EMI earlier this year.

He retains world rights to material by the Greek rock group Sharp Ties (EMI label), one of the few local groups believed to have strong export potential.

Now industry observers here predict that Rose Music's early success will prompt a wave of other independent publishing launches, though the emphasis will remain on parent record company involvement.

Astor Plant Closure Alarms Aussie Indies

By GLENN A. BAKER

MELBOURNE—Astor Records is closing its manufacturing facility here Dec. 31, leaving Australia's second largest city (population, two million) without a significant pressing plant.

It also reduces to four the number of plants—all located in Sydney—available for the production requirements of seven major and innumerable independent record companies. Those four are owned by EMI, CBS, Festival and Powderworks. RCA closed its Sydney factory one year ago.

The impending closure most alarms Australia's thriving independent label movement, which directs at least half of its manufac-

turing business to the Astor plant, which operates 14 presses and handles an estimated 20% of all Australian production.

PolyGram's recent acquisition of Astor (Billboard, Oct. 10) did not include the factory. The facility remains the property of Philips Industries, which has chosen to dispose of it. Comments Astor general manager, Rex Barry, "Philips is not really in the record business, so it isn't very practical for them to retain a pressing plant. However, this doesn't mean that it will be dismantled or junked."

Barry envisions it as an "ongoing proposition" if any other firm makes

Philips an offer. "Personally, I very much hope that happens."

Offering the independents' view on the closure is Keith Glass of the Missing Link Organization, which acts as an informal dissemination center for indies requiring pressings. Glass uses his Astor account to facilitate approximately eight releases a month for a variety of originators, who are both willing and pleased to have him take care of corporate liaison. One such independent is Au Go Go Records, operated by Missing Link retail store staffer Bruce Milne, which has issued 16 disks to date.

Where do these small operators go when Astor closes? "Probably nowhere," opines Glass. "In fact, I'm knocking people back right now, knowing that there's no point in entering into dealings with no future."

Kevin Mueller, partner in the specialist reissue label Raven Records, based in Melbourne, offers: "The closure will make independent Melbourne labels almost unviable because of the expense and difficulty of dealing with a city 600 miles away. The very small margins will be eroded significantly by added freight and communication costs."

Opposition to the closure has come not only from indies. Factory staff are presently out on strike as a protest over severance payments, even though they have been given reasonable promise of re-employment within Philips Industries. If this strike continues, it may render the plant inoperative well before the announced date.

"I can't deny that there will be short-term problems related to the

move, particularly for independents," says Barry. "They will now have to vie with the major companies for access to the strained plant capacity in Sydney." (The Astor plant is far from unprofitable; prior to the strike it was working two shifts at full load).

Independents are not the only operations distressed by the move. A number of tv marketing companies, such as J&B, Telmak, Hammard and K-tel use the facility to varying degrees. Hammard managing director Sino Guzzardi says, "If the plant closes, it will be very bad for the industry. With all pressing capacity in the hands of four Sydney record companies, it would be very easy for them to raise the custom pressing price to whatever they wanted."

Guzzardi, however, is not prepared to sit back and watch this happen. He is in the process of making a bid for the factory on behalf of Hammard. "I know just how the independents feel and I hope I can step in to ensure their future along with ours."

Audio School To Open In New Zealand

AUCKLAND — Harlequin studios have received a grant from the New Zealand government's arts council to help establish an audio engineering school here.

It is envisaged this will be run along the lines of the Australian School of Engineering, recognized by the Audio Engineering Society of New York, with Australian tutors incorporating New Zealand on their seminar circuit.

Disk Firms File Suit Vs. Rent Chains

• Continued from page 4

try, and has 300,000 customers registered to borrow records.

The JPRA, to which the suit's plaintiffs belong, claim that traditional disk stores located near the rental outlets report sales decreases of between 30% and 50%. It also claims that 97.4% of those borrowing the records were doing so to home tape.

The rental stores offer rates of little more than \$1 for two days' loan. Blank tape is available from as little as \$1.20, rendering the home taping consumer's expenditure at dramatically under the \$10 to \$14 range of regular retail album prices.

This unhindered duplication infringes on the rights of composers, songwriters, musicians and record companies, reiterates the JPRA, and endangers their livelihood. The healthy development of the music industry is also harmed, says the association, which held a press conference on the subject after the lawsuit was filed.

For the record rental chains, Reikodo president Oura observes, "We want to clarify our legality in court, for the sake of the music fans who support us." He denies that rental infringes any laws.

The record companies' suit follows the search of the regional offices of five labels (Billboard, Nov. 7) on suspicion that they were violating the Antimonopoly Law, by suspending product shipments to wholesalers who supply the rental chains.

Lending support, say industryites, to the JPRA claim that rentals are hurting disk sales are July-September production figures indicating a decline of 13% compared to the same period in 1980. The statistics for September alone showed a 15% drop from September last year.

In the case of prerecorded tape, production increased only 8% in the period under review against 1980.

Juergens Bows English Album

VIENNA—Udo Juergens, one of the most successful of all singers in the German-speaking territories, has completed his first English-language album, "Leave A Little Love," recorded in Los Angeles.

Prior to the release of the LP in the U.S., Ariola previewed it in Munich and here in Vienna. Sales in Austria were reportedly brisk from the first day of release.

Juergens wrote the music for the album, with lyrics contributed by Will Jennings, Don Black, Keith Forsey and Donna Summer. Harold Faltermeyer produced.



LOVE IS ALIVE—Singer Vicky Leandros is pictured with Pieter Van Vollenhoven, husband of Princess Margriet of the Netherlands, who initiated the recording of her new album "Love Is Alive" on the Philips labels released by Phonogram International in Holland. The special album marks the International Year of Disabled Persons and will be distributed worldwide by the PolyGram group with part of the proceeds going to projects in aid of the disabled.

Dealers Row Over Motown U.K. Returns

LONDON—Motown's licensing switch from EMI to RCA for Britain has thrown many local retailers into a perplexing situation.

It seems that dealers making up their 5% returns for the third quarter of this year, July-September, have found that Motown product bought from EMI during those three months can't be returned there, and RCA won't take it either.

On the other hand, Motown "faulties" are being accepted back by EMI until the end of this month. And RCA is accepting responsibility for any Motown EMI pressings stock which has been stickered to show that RCA marketed it.

But those 5% returns, as the situation stands now, will remain on the shelves of retailers who bought the product from EMI.

Says John Howes, RCA joint deputy managing director: "This is the way labels normally operate. RCA will accept back as 5% returns or faulty any product which has been marketed by RCA.

"RCA acquired EMI's stock and we stickered it to show that we're marketing it. New product from Motown will have labels and sleeves making it clear that RCA is now Motown licensee in Britain. But it's definitely now normal practice for a new licensee to accept back product marketed by the previous licensee.

"Motown product has effectively been deleted by EMI and at RCA whenever we delete anything we'll accept it back on the 5% returns basis for six months afterwards. Our computer works in that way."

Cliff Busby, EMI managing director, confirms that his company did make Oct. 1 the cut-off point for acceptance back of Motown records on the 5% basis but insists there's no financial loss to retailers.

EMI Switzerland Hails Corporate Music Center

ZURICH—"It's a whole new corporate feeling now," says Guy Deluz, managing director of EMI Switzerland, about the recent switch of headquarters here for the major, even though the new corporate center is only a stone's throw from the old.

The new offices and warehouse, along with the NCO rackjobbing operation are at Buckhauserstrasse 24, Zurich. Deluz has provided every staffer with individual office space.

Next to the managing director's own office is an executive conference room, which will also be used as a corporate music workshop, with staffers performing for themselves.

Not every national branch of a major, Deluz notes, has its own in-house live music center alongside the usual production, promotion and marketing of recorded music.

The opening ceremony of these new offices attracted top names from the Swiss music business, including radio celebrity Roger Schwanski and singer Suzanne Klee. Competitor majors joined in the celebrations, including Norman Block (CBS), Wolfgang Zimmermann (PolyGram) and Jack Dimenstein, head of Musikvertrieb.

PIERRE HAESLER

International

Composers Conflict With SACEM, Form Own Group

PARIS—While hard-pressed French authors' society SACEM is pulling out all the stops to present its case to the public, composers in the Marseille areas have struck another body blow by setting up their own National Collecting Organization to look after the payment of rights. And others in conflict with SACEM are likely to follow suit, especially in Corsica and Montpellier.

Recently SACEM countered the charges leveled at it with a full-page advertisement in influential daily paper "Le Monde," signed by almost 500 members, including well-known personalities like Charles Aznavour, and publishers such as EMI and Ricordi.

The signatories express their confidence in director general Jean Loup Tournier, and their indignation over the publicity given to the Society's problems, particularly to

the Monopolies Commission inquiry whose findings are not yet known.

The Society also denies suggestions that only 3% of its members could live off the revenues collected, and draws attention to the large numbers of amateurs who are members.

Meanwhile, the National Syndicate of Orchestral Directors has highlighted the steady dwindling in the numbers of professional musicians in France: over 30,000 in 1936 and only 5,000 today.

The Minister of Cultural Affairs has announced that the 1982 music budget will be doubled. He admits that employment prospects for musicians depend largely on disk sales, but holds out no hope for an immediate lowering of the high record and tapes sales tax.

Stone Bows In New Zealand

AUCKLAND—A New Zealand edition of Rolling Stone magazine appeared recently, with about 5% local copy content.

The Australian edition has been established for several years, and the Australian based Silver Cloud promotions company successfully negotiated the rights to publish a New Zealand counterpart. A souvenir special on Lennon has already been issued.

Because there are no huge overheads, New Zealand agent for Silver Cloud, Redge Birchfield, sees the magazine finding a ready place on the market. Initial response from advertisers has been good, he says. "Major benefits are that there'll be no time lapse for New Zealand readers now, and, bearing in mind a lot of local artists live and work in Australia, home copy should find its way into their edition, and vice versa."

Monterey Japan Shows Pull Crowds, Most SRO

By SHIG FUJITA

TOKYO—Pioneer's Live Special (Monterey/Japan) concerts held last month in Tokyo, Osaka, Nagoya, Hiroshima, Fukuoka, Sendai and Yokohama drew a total of 27,800 fans, according to Kyodo Tokyo, which brought the Modern Jazz Quartet, the Hi-Lo's and Prez Conference with Joe Williams as guest singer to Japan for the event.

Jimmy Lyons, founder and executive producer of the Monterey Jazz Festival, introduced the three groups at each concert and greeted the many friends he had met when the Monterey Jazz Festival in Japan was held for one day in 1978 in the huge Nippon Budokan Hall in Tokyo.

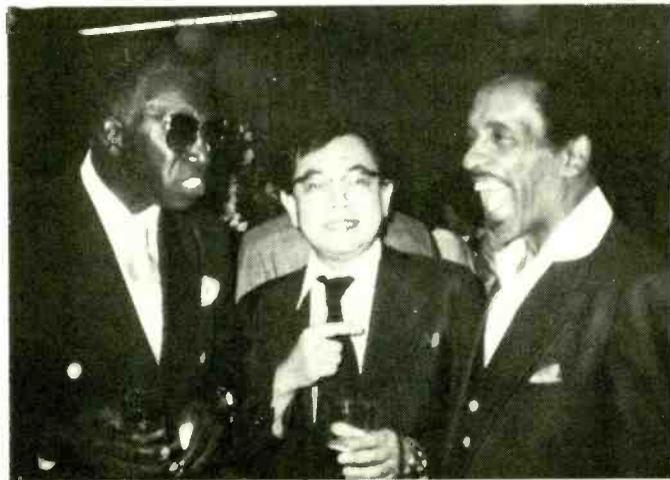
The first Pioneer Live Special concert was held Oct. 19 in the Nippon Budokan with 7,000 in attendance. The second concert on Oct. 20 also drew 7,000, which

meant that some seats were empty on both nights.

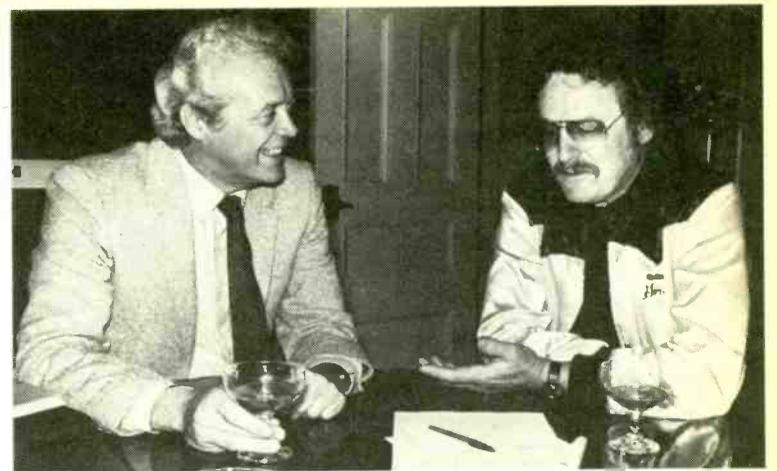
The six other concerts in six different cities all had SRO crowds with the last one on Oct. 27 in Yokohama. The last three were only by the Modern Jazz Quartet, which was reformed for the first time in seven years especially for this Japan tour.

Ticket prices ranged from \$19 (¥4,500) to \$12.70 (¥3,000). The concerts were sponsored by Pioneer and resulted from collaboration between Tokyo Broadcasting System, Jimmy Lyons and Terry Terajima of San Francisco's Pacific Music Enterprises.

After the first Monterey Jazz Festival in Japan in 1978, Lyons said he hoped to make it an annual event but various problems arose so that it could not be held in Japan in 1979 or 1980.



MODERN JAZZ—Milt Jackson of the reunited Modern Jazz Quartet, right, and Joe Williams share a laugh with Teruo Isono, MC of jazz concerts and owner of the Five Spot, at the Pioneer Live reception in the TBS Studios in Tokyo Oct. 18.



LONG RUN—Ken Middleton, WEA of Canada, Ltd., president and chief executive officer, congratulates Gordon Lightfoot, right, on his highly successful 12-year association with WEA Music of Canada. During this time 10 Lightfoot albums have been distributed internationally through 40 countries and over 500 recordings have been made of nearly 100 Lightfoot compositions.

Performers, Labels Caught In Crossfire Of Radio Battle

MONTREAL—A bitter battle between two competing radio stations, one French and one English, has climaxed with the resignation of the general manager of English language outlet CKGM-AM and its FM affiliate, CHOM.

That executive, John Mackey, has been battling francophone FM station CKOI over the last several months, and recording acts and advertisers have been caught in the middle. His argument was that CKOI was in violation of its broadcast performance promise as stated in its license, suggesting that it's been operating as a top 40 station and playing substantially less French-language music than it's required to.

Mackey went so far as to warn label reps that he would look unfavorably upon any acts advertised on the rival station.

This political tug of war particularly hurt two local clubs that needed CHOM to promote shows to its anglophone audience. According to Carson Stammer, owner of The Maples and The Pretzel, his contract with CHOM was terminated when he started to advertise on CKOI.

In another instance, Stammer says

that when pop artist Ian Thomas played The Maples, the label had to buy advertising on CHOM to get the date promoted on-air.

The rights or wrongs of CKOI's format is an open-ended question that the Federal broadcasting commission will have to decide, but many in the industry feel that it will be reluctant to slap a French-speaking station's wrist in Quebec, in that it could open up a Pandora's Box of problems in Federal/provincial relations.

Replacing Mackey as interim general manager of CKGM-AM is sales manager Phil Parker. Owner Geoff Stirling will take personal charge of CHOM from his Arizona base. Music and programming operations at the AM station will be handled by Joint Communications, a Toronto-based broadcast consultant firm.

Whether the new management will continue the feud with CKOI is unclear, but CHOM must appear before the Federal broadcasting commission Nov. 17 for its license renewal, and the francophone station has asked to be present to discuss its own music policy. The outcome of the hearing is expected to have substantial impact here.

PRO Honors Jazzman Koffman

TORONTO—Noted jazzman Moe Koffman was the recipient recently of the William Harold Moon award, highest honor dispensed by the Performing Rights Organization of Canada. Named after the first managing director of the body, it's given in recognition of outstanding contributions to the international music scene.

Koffman, presented with the award during PRO Canada's annual gala dinner last month, has played a major role in the development of jazz in this country. He's also the composer of "Swinging Shepherd Blues."

The gala dinner is staged each year to pay tribute to Canadian songwriters and composers affiliated with PRO, which competes for membership with CAPAC. Twenty awards were presented this year to writers and publishers in a variety of categories.

In pop music, Terry Jacks won for his hit, "All The Tea In China," recorded by Susan Jacks. Songwriter Garfield French received an award for "Buffalo To Boston," his self-performed hit. Graham Shaw was cited for "Can I Come Near," also self-performed with his band, the Serenaders. Another citation went to

Ray O'Toole for "Can't Make No Sense," performed by Blue Northern.

Burton Cummings, a perennial winner, won the his own song, "Fine State Of Affairs," and Trooper's Ra McGuire and Brian Smith were honoured with awards for "Janine" and "3 Dressed Up As 9."

In the same category of pop, "Doin' It Right," performed by Powder Blue, earned an award for creator Tom Lavin who also fronts the band. Lindsay Mitchell from Prism received an award for "Night To Remember," as did Charlotte Wiebe for her song "Tiny Thing," recorded by Jenson Interceptor.

Winners in the country music category included Terry Carisse, co-author Bruce Rawlins, Laura Vinson, James Ross and R. Harlan Smith. In the French music category, Claude Blouin and Marie-Therese Paille, Roger Magnan and co-writer Jean Robitaille were honoured.

In the field of concert music, Violet Archer was recognized and in the Jazz Music field, Fraser MacPherson. The award for international contribution went to Roger Bowling, co-writer of the Kenny Rogers hit, "Coward Of The County."

NOVEMBER 14, 1981, BILLBOARD

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 10/31/81
SINGLES

This Week	Last Week	Artist
1	1	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff/Broken
2	2	HAPPY BIRTHDAY, Altered Images, Epic
3	6	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
4	9	LABELLED WITH LOVE, Squeeze, A&M
5	14	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
6	8	GOOD YEAR FOR THE ROSES, Elvis Costello, F-Beat
7	21	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Dindisc
8	4	ABSOLUTE BEGINNERS, Jam, Polydor
9	5	BIRDIE SONG, Tweets, PRT
10	11	OPEN YOUR HEART, Human League, Virgin
11	13	HOLD ME, B.A. Robertson & Maggie Bell, Swan Song
12	12	LET'S HANG ON, Barry Manilow, Arista
13	18	TONIGHT I'M YOUNG, Rod Stewart, Riva
14	10	IT'S RAINING, Shakin' Stevens, United Artists
15	3	O SUPERMAN, Laurie Anderson, Warner Bros.
16	7	THUNDER IN THE MOUNTAINS, Toyah, Safari
17	22	WHEN YOU WERE SWEET SIXTEEN, Fureys, Ritz
18	29	PHYSICAL, Olivia Newton-John, EMI
19	40	FAVOURITE SHIRTS, Haircut One Hundred, Arista
20	16	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet
21	33	BEGIN THE BEGUINE, Julko Iglesias, CBS
22	17	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
23	20	HANDS UP (GIVE ME YOUR HEART), Ottawan, Carerre
24	15	UNDER YOUR THUMB, Godley & Creme, Polydor
25	23	PRINCE CHARMING, Adam & Ants, CBS
26	34	RUSH LIVE (TOM SAWYER), Rush, Mercury
27	19	SHUT UP, Madness, Stiff
28	25	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
29	24	QUIET LIFE, Japan, Hansa
30	37	TWILIGHT, Electric Light Orchestra, Jet
31	38	LOVE ME TONIGHT, Trevor Walters, Magnet
32	NEW	STEPPIN' OUT, Kool & Gang, De-Lite
33	NEW	KEEP IT DARK, Genesis, Charisma
34	31	DEAD CITIES, Exploited
35	27	MAD EYED SCREAMER, Creatures, Polydor
36	28	TAINTED LOVE, Soft Cell, Bizzare
37	NEW	LET'S GROOVE, Earth, Wind & Fire
38	NEW	YOU GOT THE FLOOR, Arthur Adams, RCA
39	36	NIGHTMARE, Gillan, Virgin
40	NEW	WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA

ALBUMS

This Week	Last Week	Artist
1	2	SHAKY, Shakin' Stevens, Epic
2	NEW	QUEEN GREATEST HITS, Queen, EMI
3	1	DARE, Human League, Virgin
4	3	GHOST IN THE MACHINE, Police, A&M
5	4	BEST OF BLONDIE, Blondie, Chrysalis
6	NEW	EXIT STAGE LEFT, Rush, Mercury
7	8	ALMOST BLUE, Elvis Costello, F-Beat
8	6	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
9	5	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
10	10	LOVE IS . . . , Various, K-tel
11	12	MADNESS 7, Madness, Stiff
12	NEW	DOUBLE TROUBLE, Gillan, Virgin
13	7	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
14	9	SUPER HITS 1-2, Various, Ronco
15	11	STILL, Joy Division, Factory
16	14	ABACAB, Genesis, Charisma
17	13	OCTOBER U2, Island
18	NEW	DIARY OF A MADMAN, Ozzy Osbourne, Jet
19	18	GOSH IT'S BAD MANNERS, Bad Manners, Magnet
20	21	MONSTER TRACKS, Various, Polystar
21	25	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
22	28	WIRED FOR SOUND, Cliff Richard, EMI
23	29	SECRET COMBINATION, Randy Crawford, Warner Bros.
24	17	ROCK CLASSICS, LSO/ROYAL CHORAL SOCIETY, K-tel
25	20	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
26	26	HAPPY BIRTHDAY, Altered Images, Epic
27	22	BODY TALK, Imagination, R&B
28	24	TATTOO YOU, Rolling Stones, Rolling Stones

29	15	CELEBRATION, Johnny Mathis, CBS
30	NEW	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
31	33	SEE JUNGLE, Bow Wow Wow, RCA
32	16	DENIM & LEATHER, Saxon, Carerre
33	36	ELECTRIC LIGHT ORCHESTRA, Jet
34	NEW	RAGE IN EDEN, Ultravox, Chrysalis
35	NEW	GO AHEAD, Lynx, Chrysalis
36	37	ANTHEM, Toyah, Safari
37	19	SONIC ATTACK, Hawkwind, RCA
38	NEW	DIANA ROSS, Diana Ross
39	NEW	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
40	NEW	EAST SIDE STORY, Squeeze, A&M

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 11/7/81
SINGLES

This Week	Last Week	Artist
1	3	PRIVATE EYES, Hall & Oates, RCA
2	1	START ME UP, Rolling Stones, Rolling Stones
3	2	ARTHUR'S THEME, Christopher Cross, Warner Bros.
4	4	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
5	5	TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger, Capitol
6	6	MY GIRL (GONE, GONE, GONE), Chilliwack, A&M
7	13	NO REPLY AT ALL, Genesis, Atlantic
8	12	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
9	7	THE NIGHT OWLS, Little River Band, Capitol
10	14	HARD TO SAY, Dan Fogelberg, CBS
11	8	THE VOICE, Moody Blues, Threshold
12	16	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
13	9	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
14	10	SAUSALITO SUMMERNIGHT, Diesel, Regency
15	19	SAY GOODBYE TO HOLLYWOOD, Billy Joel, CBS
16	20	MAGIC POWERS, Triumph, CBS
17	NEW	HERE I AM, Air Supply, Big Time
18	15	FOR YOUR EYES ONLY, Sheena Easton, Capitol
19	NEW	I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
20	18	YOU SAVE MY SOUL, Burton Cummings, Portrait

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 11/9/81
SINGLES

This Week	Last Week	Artist
1	1	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Seine Freunde, Hansa
2	2	DANCE LITTLE BIRD, Electronics, Philips
3	3	JAPANESE BOY, Aneka, Hansa
4	4	RAIN IN MAY, Max Werner, CNR
5	5	HOLD ON TIGHT, Electric Light Orchestra, Jet
6	7	TAINTED LOVE, Soft Cell, Phonogram
7	6	DICH ZU LIEBEN, Roland Kaiser, Hansa
8	8	FOR YOUR EYES ONLY, Sheena Easton, EMI
9	13	PHYSICAL, Olivia Newton-John, EMI
10	11	ROCK 'N' ROLL GYPSY, Helen Schneider, WEA
11	10	PRINCE CHARMING, Adam & Ants, CBS
12	12	WEM, Howard Carpendale, EMI
13	20	WIRED FOR SOUND, Cliff Richard, EMI
14	NEW	IT'S RAINING, Shakin' Stevens, CBS
15	9	GREEN DOOR, Shakin' Stevens, Epic
16	NEW	NO ME HABLES, Juan Pardo, Polydor
17	16	ONLY CRYING, Keith Marshall, Polydor
18	14	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
19	22	URGENT, Foreigner, Atlantic
20	NEW	WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M, Ariola
21	27	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
22	19	DREIKLANGOIMENSIONEN, Rheingold Welt Rekord
23	18	GIB MIR BITTE EINEN KUSS, Helga Feddersen, Phonogram
24	25	GOING BACK TO MY ROOTS, Odyssey, RCA

25	15	MALETTA PRIMAVERA, Loretta Goggi, WEA
26	NEW	SHARAZAN, Al Bens & Romire Power, EMI
27	23	MAMA LORRAINE, G.G. Anderson, Hansa
28	21	WENN ICH JE DEINE LIEBE VERLIERE, Rex Gildo, Ariola
29	17	MAMA LORRAINE, Andrea Juergens, Ariola
30	NEW	BETTE DAVIS EYES, Kim Carnes, EMI

ALBUMS

1	2	DICH ZU LIEBEN, Roland Kaiser, Hansa
2	1	QUIETSCHFIDELIO, Electronic, Philips
3	NEW	GREATEST HITS, Queen, EMI
4	3	TIME, Electric Light Orchestra, Jet
5	NEW	IHRE SCHOENSTEN LIEDER, Joan Baez, Metronome
6	6	SCHLIESS DIE AUGEN UND TRAEUME, James Last, Polydor
7	5	SHAKY, Shakin' Stevens, Epic
8	7	OTTO VERSAUT HAMBURG, Otto, EMI
9	9	IDEAL, Ideal, IC
10	4	GHOST IN THE MACHINE, Police, CBS
11	8	ABACAB, Genesis, Charisma
12	14	MUSIC WONDERLAND, Mike Oldfield, Virgin
13	NEW	DER ERNST DES LEBENS, Ideal, WEA
14	12	SCHNEIDER WITH A KICK, Helen Schneider, WEA
15	11	4, Foreigner, Atlantic
16	10	SYMPHONIC ROCK, London Symphony Orchestra, K-tel
17	16	DOLCE VITA, Spider Murphy Gang, EMI
18	13	TATTOO YOU, Rolling Stones, Rolling Stones
19	NEW	FUER USSZESCHNIGGE, Bap, EMI
20	NEW	ROCK'N ROLL DISCO, Rocky and The Rockets, Arcade

JAPAN

(Courtesy Music Labo)
As of 11/9/81
SINGLES

This Week	Last Week	Artist
1	1	KAZE TACHINU, Seiko Matsuda, CBS/Sony (Sun/JCM)
2	2	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Janny's)
3	4	GOOD LUCK LOVE, Toshihiko Tahara, Canyon (Janny's)
4	3	KISS WAS ME NI SHITE, Venus, Tokuma (Geiei)
5	6	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
6	5	HIGH SCHOOL LULLABY, Imokin Trio, Four Life (Fuji)
7	13	AKUJO, Miyuki Nakajima, Canyon (Yamaha)
8	7	SHOUJO NINGYO, Tsukasa Ito, Japan (Yui/JCM)
9	10	STRIPPER, Kenji Sawada, Polydor (Watanabe)
10	8	FURUSATO, Chiharu Matsuyama, News (STV Pack/Panta)
11	9	TSUPPARI HIGH SCHOOL ROCK 'N' ROLL SHIKENHEN, Yokohama Ginbae
12	11	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
13	20	SENTIMENTAL JOURNEY, Iyo Matsumoto, Victor (Nichion)
14	12	MAMOTTE AGETAI, Yumi Matsutoya, Toshiba-EMI (Kirara)
15	18	ANATA HITOSUJI, Miyuki Kawanaka, Teichiku, Geion/OBCM)
16	15	HEARTS, Marty Balin, Toshiba-EMI
17	NEW	HELLOGOODBYE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe)
18	14	LONELY HEART, Creation, Toshiba-EMI (NTV/Taiyo)
19	16	NAMIDA NO SWEET CHERRY, Chaneis, Epic/Sony (PMP)
20	NEW	RENGESOU, Hiromi Iwasaki, Victor (NTV/GEIEI)

ALBUMS

1	1	KAZE TACHINU, Seiko Matsuda, CBS/Sony
2	2	LOVE POTION NO. 1, Venus, Tokuma
3	18	RISING SUN, Eikichi Yazawa, Warner-Pioneer
4	11	SHINU NOWA IYADA, Kowai Sensou Hantai, Snakeman Show, Alfa
5	9	SONGS IN THE ATTIC, Billy Joel, CBS/Sony
6	4	SELECTION 1978-1981, Off Course, Toshiba-EMI
7	8	FOLLOW ME, Iruka, Crown
8	3	TSUKASA, Tsukasa Ito, Japan
9	7	YOU COULD HAVE BEEN WITH ME, Sheena Easton, Toshiba-EMI
10	6	BYE BYE, Tsuyoshi Nagabuchi, Toshiba-EMI
11	10	MARIONETTE, Mayumi Itsuwa, CBS/Sony
12	NEW	SAKUBAN OAI SHIMASHOU, Yumi Matsutoya, Toshiba-EMI
13	15	PORTRAIT, Maria Takeuchi, RVC
14	5	3606 NICHI, Alice, Polystar
15	12	BALIN, Marty Balin, Toshiba-EMI
16	13	AI NO SEDAI NO MAE NI, Shougo Hamada, CBS/Sony

17	NEW	YABURETA HEART WO URIMONO NI, Kai Band, Toshiba-EMI
18	16	STERO TAIYOU ZOKU, Southern All Stars, Victor
19	NEW	THE BEST, Seiko Matsuda, CBS/Sony
20	14	BILLY'S BARBECUE, Arabesque, Victor

AUSTRALIA

(Courtesy Kent Music Report)
As of 11/9/81
SINGLES

This Week	Last Week	Artist
1	2	START ME UP, Rolling Stones, Rolling Stones
2	1	YOU WEREN'T IN LOVE WITH ME, Billy Field, WEA
3	12	PHYSICAL, Olivia Newton-John, Interfusion
4	3	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
5	4	PRINCE CHARMING, Adam & Ants, CBS
6	7	PRECIOUS TO ME, Phil Seymour, Epic
7	8	THE STROKE, Billy Squier, Capitol
8	11	QUEEN OF HEARTS, Juice Newton, Capitol
9	6	TOO MANY TIMES, Mental As Anything, Regular
10	5	HOLD ON TIGHT, Electric Light Orchestra, Jet
11	14	I WON'T LET YOU DOWN, PHD, WEA
12	9	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
13	13	CHEQUERED LOVE, Kim Wilde, Rak
14	15	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
15	NEW	BOYS IN TOWN, Divynis, WEA
16	NEW	(SI SI) JE SUIS UN ROCK STAR, Bill Wyman, A&M
17	16	IF I WERE A CARPENTER, Swanee, WEA
18	NEW	WIRED FOR SOUND, Cliff Richard, EMI
19	20	THE NIGHT OWLS, Little River Band, Capitol
20	NEW	BEACH BOY MEDLEY, Beach Boys, Capitol

ALBUMS

1	1	TATTOO YOU, Rolling Stones, Rolling Stones
2	2	SIROCCO, Australian Crawl, EMI
3	9	PHYSICAL, Olivia Newton-John, Interfusion
4	5	BAD HABITS, Billy Field, WEA
5	3	CATS AND DOGS, Mental As Anything, Regular
6	4	NEW TRADITIONALISTS, Devo, Warner Bros.
7	8	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-tel
8	7	TIME, Electric Light Orchestra, Jet
9	6	BELLA DONNA, Stevie Nicks, Modern/WEA
10	11	TIME EXPOSURE, Little River Band, Capitol
11	10	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
12	12	SONGS IN THE ATTIC, Billy Joel, CBS
13	NEW	GHOST IN THE MACHINE, Police, A&M
14	13	SUNNYBOYS, Sunnyboys, Mushroom
15	17	CHARIOTS OF FIRE, Vangelis, Polydor
16	18	WALK UNDER LADDERS, Joan Armatrading, A&M
17	14	PRECIOUS TIME, Pat Benatar, Chrysalis
18	NEW	UNDERNEATH THE COLOURS, Inxs, Deluxe
19	19	LONG DISTANCE VOYAGER, Moody Blues, Decca
20	20	RAGE IN EDEN, Ultravox, Chrysalis

ITALY

(Courtesy Germano Ruscitto)
As of 11/3/81
SINGLES

This Week	Last Week	Artist
1	2	BUONA FORTUNA, Pooh, CGD-MM
2	5	ABACAB, Genesis, Charisma/PolyGram
3	1	VAI MO', Pino Daniele, EMI
4	6	DEUS, Adriano Celentano, Clan, DGG
5	18	FABRIZIO DE ANDRE', Fabrizio De Andre', Ricordi
6	8	TATTOO YOU, Rolling Stones, Rolling Stones
7	NEW	GHOST IN THE MACHINE, Police, A&M/CBS
8	4	Q. DISC, Lucio Dalla, RCA
9	20	LA GRANDE GROTTA, Alberto Fortis, Philips (PolyGram)
10	11	ANGELO BRANDUARDI, Angelo Branduardi, PolyGram
11	NEW	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M/CBS

For Spanish-language hits in Spanish-speaking countries, see **Billboard En Espanol**.

12	7	CHRISTOPHER CROSS, Christopher Cross, Warner Bros./WEA
13	3	STRADA FACANDO, Claudio Baglioni, CBS
14	NEW	LA SERENISSIMA, Rondo' Veneziano, Baby/CGD-MM
15	NEW	RUDY E RITA, Alberto Camerini, CBS
16	9	MISTAKEN IDENTITY, Kim Carnes, EMI
17	NEW	STARS ON 45 VOL. 2, Various, Delta/WEA
18	NEW	TIME, Electric Light Orchestra, CBS
19	NEW	ALBUM, Pierangelo Bertoli, CGD-MM
20	10	ICARO, Renato Zero, Zerolandia, RCA

SWEDEN

(Courtesy GLF)
As of 11/20/81
SINGLES

This Week	Last Week	Artist
1	5	JAPANESE BOY, Aneka, Hansa
2	9	TVA AV OSS, X-Models, Parlophone
3	6	RAISING MY FAMILY, Steve Kekana, EMI
4	3	FOR YOUR EYES ONLY, Sheena Easton, EMI
5	1	JAG VILL HA DIG, Freestyle, SOS
6	2	HANDS UP, Ottawan, Carrere
7	4	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
8	NEW	HELA NATTEN, Attack, CBS
9	NEW	TAINTED LOVE, Soft Cell, Bizzare
10	NEW	LIKE THEY DO IN THE MOVIES, Anna, RCA

ALBUMS

1	1	FANTASY, Freestyle, SOS
2	6	DEAD RINGER, Meat Loaf, Cleveland Int'l/Epic
3	2	TIME, Electric Light Orchestra, Jet
4	4	DANGEROUS ACQUAINTANCES, Marianne Faithfull, Island
5	3	TATTOO YOU, Rolling Stones, Rolling Stones
6	NEW	GHOST IN THE MACHINE, Police, A&M
7	5	RAGE IN EDEN, Ultravox, Chrysalis
8	7	GOKEN LINDEMAN TJAT, Vidare, Hasse/Tjater, Svenska, Ljud
9	NEW	VENUSPASSAGEN, Reeperbahn, Mercury
10	NEW	GYLLENE NOICE, Totte Wallin, Metronome

LONDON CITES SONG WINNER

LONDON—A cheerful ditty entitled "London, City With A Smile" was winner of a 350-entry song contest staged here by BBC Radio London in conjunction with the English Tourist Board and British Airways.

The idea behind the competition (Billboard, Oct. 17) was to come up with a song extolling the virtues of the capital in the same image-building way as "New York, New York" helped tourism in that city.

Writers of the winning song are Russ Shipton and Zippy Azizollah. Runner-up titles were "When You're In London" and "My Lovely Lady London Town."

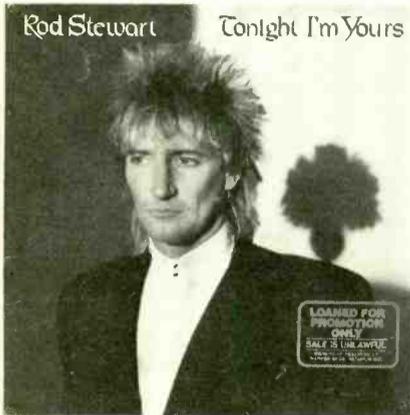
U.K.'s Old Vic Stages Concerts

LONDON—The Old Vic, Britain's most famous theatre, is to stage the first pop concerts in its 150-year history during November, when Phonogram band Dexy's Midnight Runners appear there in their Projected Passion Revue, along with comedy duo Outer Limits and dance group Torque. Dates are Nov. 13-15.

The white soul group has established a reputation for unconventional attitudes to the pop business, and a spokesman for the group said they regarded the Old Vic as the right venue for their two-hour variety show, which owed as much to theatrical traditions as to rock concerts. If the shows were a success, more presentations at the same site were likely in 1982.

Number of LPs reviewed this week **71** Last week **34**

Spotlight


Rod Stewart *Tonight I'm Yours*

ROD STEWART—*Tonight I'm Yours*, Warner Bros. BSK 3602. Produced by Rod Stewart. Stewart's ascension as a media credibility as a rock'n'roller. With records like last year's "Passion," he seemed to be slipping into self-parody. That was borne out in the marketplace, where "Passion" became a top five single but the album it was from ("Foolish Behaviour") failed to even dent the top 10. The image has superseded the music. With his new album, Stewart has put his career back on track. "Young Turks," the hit single, is a solid midtempo outing that doesn't pander to teenybopper tastes. Covers of Ace's great "How Long" and Dylan's classic "Just Like A Woman" showcase Stewart's interpretative abilities. Basically, there's more guts, more passion and less superficial posturing.

Best cuts: Those cited plus "Tonight I'm Yours," "Never Give Up On A Dream."



BEE GEES—*Living Eyes*, RSO RX13098. Produced by The Bee Gees, Karl Richardson, Albhy Galuten. The trio's first album since "Spirits Having Flown" roared to No. 1 in early 1979 has less disco-tinged falsetto and more midtempo ballads. The flirtation with rock rhythms, "He's A Liar," backfired as a single, but still demonstrated another aspect of the brothers' talent. Songs like "I Still Love You," "Be Who You Are" and "Paradise" have the earmarks of melodic classics. The LP features lead vocals by all three brothers and a 40-piece string section on some cuts. It also showcases the work of some of the finest players in the business, including Don Felder and Jeff Porcaro. "Living Eyes," the second single, is shaping up like a hit.

Best cuts: Those cited.

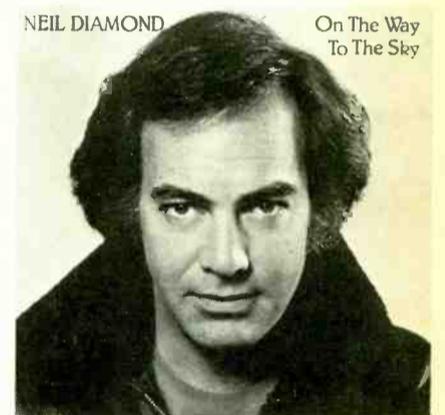
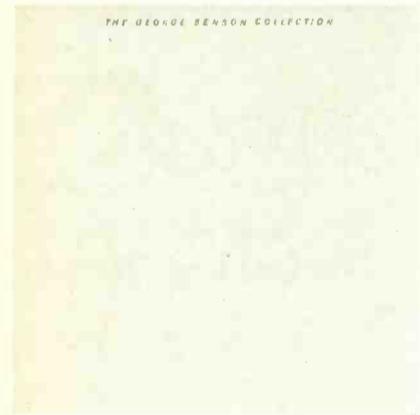
RUSH—*Exit... Stage Left*, Mercury SRM27001. Produced by Terry Brown. Rush has hit the top five with its last two LPs, "Permanent Waves" and "Moving Pictures," and should close in on the same chart terrain with this double-disk live compilation of its best-known songs. The set includes "The Spirit Of Radio," its semi-hit single, and such other FM favorites as "Closer To The Heart" and "Tom Sawyer." Rush will head no critics' year-end lists of top albums, but may possibly outsell all of the albums in those lists, put together. Seven years of constant touring has done for Rush what it did for Peter Frampton, REO Speedwagon and other concert sensations of recent years, if on an as-yet less spectacular level.

Best cuts: Those cited.



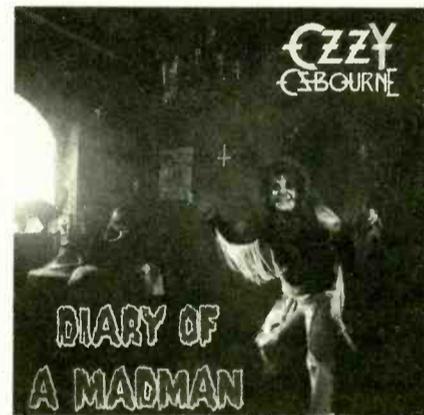
NEIL DIAMOND—*On The Way To The Sky*, TC37628. Produced by Neil Diamond. Diamond follows the whoppingly successful soundtrack to "The Jazz Singer" with a package which has the same basic mixture of slow ballads (recall "Hello Again") and highly commercial uptempo pieces ("America"). "The Jazz Singer" logged five months in the top 10 and produced three top 10 singles; Columbia will hardly want to do less for its superstar act than Capitol was able to do, on top of a flop movie, no less. Fortunately for the label, the first single, "Yesterday's Songs," is off to a fast start. That tune signals Diamond's full-scale submergence into MOR (complete with female backup chorus) after he dabbled with rock rhythms five years ago on the Robbie Robertson-produced "Beautiful Noise."

Best cuts: "Only You," "Be Mine Tonight," "The Drifter," "Love Burns."


NEIL DIAMOND *On The Way To The Sky*


GEORGE BENSON—*"The George Benson Collection,"* Warner Bros. 2HW3577. Produced by Jay Graydon, Arif Mardin, Quincy Jones, Creed Taylor, Tommy LiPuma, Michael Masser. Benson follows five consecutive top 10 albums on Warner Bros. with this double-disk retrospective of his entire career, including tracks originally issued on CTI, A&M and Arista. The diversity of the material and performances is extraordinary. The composers represented range from such jazz greats as Vince Guaraldi and James Moody to such pop and rock figures as Boyce & Hart and Grace Slick. There are also two duets (produced by Arif Mardin) with Aretha Franklin and Chaka Khan. An impeccable package, worth its steep ticket price.

Best cuts: "Give Me The Night," "On Broadway," "This Masquerade," "Nature Boy," "Moody's Mood."



OZZY OSBOURNE—*Diary Of A Madman*, Jet Records (CBS) FZ37492. Produced by Max Norman, Ozzy Osbourne, Randy Rhoads. Well, he says it: we don't: "I have become infatuated with the feeling of horror. ... If my ideas seem disordered in intellect or slightly psychotic ... it is because they are," writes Osbourne in a release enclosed with the LP. And his music lives up to his words. Osbourne was a guiding force behind Black Sabbath, and the years haven't mellowed him one bit. He is a master of creepy heavy metal, and within its genre this LP is about as good as it gets.

Best cuts: "Diary Of A Madman," "Little Dolls."

Best cuts: "A Little Tenderness," "Just Another Broken Heart," "Savoir Faire," "When He Shines."

DON McLEAN—*Believers*, Millennium BXL1776 (RCA). Produced by Larry Butler. The McLean/Butler combo produced a top five hit earlier this year with a pretty remake of Roy Orbison's "Crying" and this followup set features more of the same in terms of quality AC pop. There are several oldies in this batch too, including "Sea Cruise," "Love Hurts," and "Love Letters." The hit single is a silky remake of McLean's 1970 waxing, "Castles In The Air." On both mournful ballads and jaunty uptempo tunes, McLean is a skillful and memorable stylist: his return after a too-long layoff has been one of the most welcome developments in pop this year.

Best cuts: Those cited.

VARIOUS ARTISTS—*In Harmony 2*, Columbia BFC37641. Produced by Lucy Simon, David Levine. Bruce Springsteen singing "Santa Claus Is Coming To Town," Billy Joel doing "Nobody Knows But Me," and Lou Rawls and Deniece Williams teaming up for "The Owl And The Pussycat" are only some of the highlights of this delightful LP for children of all ages. Other artists featured on this project are James Taylor, Teddy Pendergrass, Janis Ian, Crystal Gayle, Dr. John, Kenny Loggins and Carly and Lucy Simon. A royalty from this LP is being donated to the Children's Television Workshop.

Best cuts: All.

IAN DURY—*Lord Upminster*, PolyGram PD16337. Produced by Chas Jankel, Steven Stanley, Ian Dury. Reunited with songwriting partner Chas Jankel, and using the rhythm section of Robbie Shakespeare and Sly Dunbar, Dury has made what may be strongest LP to date. His deep-throated vocals are unique, and here he is a lot more musical. It is not all just chants, shouts and declamations. Recorded at Nassau, the music is also more reggae-oriented. Included here is the controversial "Spasticus (Autisticus)."

Best cuts: "Spasticus," "The Body Song," "Funky Disco Pops," "Trust Is A Must."

Country

GEORGE JONES—*Still The Same Ole Me*, Epic FE37106. Produced by Billy Sherrill. Jones is in as fine a voice as ever for this gallery of lingering pains and small pleasures. While none of the selections show the promise of "He Stopped Loving Her Today," there are several creditable efforts, notably "Couldn't Love Have Picked A Better Place To Die" and the Oak Ridge Boys-assisted "Same Ole Me." Instrumentation uniformly takes a backseat to vocals on the album—which is as it should be, given the voices involved. "Daddy Come Home," which features Jones' daughter, Georgette, however is contrived and maudlin.

Best cuts: Those cited, "Good Ones And Bad Ones," "Girl, You Sure Know How To Say Goodbye."

EARL THOMAS CONLEY—*Fire And Smoke*, RCA AHL14135. Produced by Nelson Larkin, Earl Thomas Conley. This album is a stunning example of what the right combination of artist and producer can yield, and more than lives up to the flashes of brilliance Conley has previously displayed. It contains four earlier hit singles (including the former No. 1 title cut), with a barrage of fine new material testifying to Conley's consummate writing skills. Vocally, he combines the emotional impact of a George Jones with a sensitivity all his own. The production couldn't be better throughout, with each cut arranged to merit individual attention.

Best cuts: "After The Love Slips Away," "Your Love Is Just For Strangers (I Suppose)," "Tell Me Why," "Silent Treatment."

BRENDA LEE—*Only When I Laugh*, MCA 5278. Produced by Ron Chancey. This album is a well-crafted package that admirably showcases Lee's rich, bluesy vocals. The tunes here range from the MOR title cut to soft country ballads. Chancey's production is superb—with a dash of horns and a touch of strings. One cut—"A Good Love Don't Come That Easy"—was one of the winners in the Kentucky Fried Chicken

Song Writing contest.

Best cuts: "Only When I Laugh," "Love Letters," "Out Of Her Arms," "Shine On."

Soul

BAR-KAYS—*Nightcruising*, Mercury SRM-1-4028. Produced by Allen A. Jones. The perpetual groove parade known as the Bar-Kays get in line for the next round of parties, as their new single, "Hit And Run" paves the way. Traces of the Memphis sound have given way to fresh vocal excitement, but the instrumental elements are the fire that drives this music machine, as the Bar-Kays patented beat accents the action and furthers their great tradition. Dance music has known many proponents but when it comes to a groove both old and new, few go back with the Bar-Kays.

Best cuts: "Hit And Run," "Nightcruising," "Freaky Behavior."

JONES GIRLS—*Get As Much Love As You*, Philadelphia International FZ 37627. Produced by Kenneth Gamble, Leon A. Huff. Those man-crazy Jones Girls are back in action with a tempting trio sound that sparkles with the classic teen appeal of the Supremes and other great gal groups. The Gamble-Huff creative braintrust has gathered the songs, sound and sensa-

(Continued on page 107)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

Pop

NEIL YOUNG & CRAZY HORSE—*Reactor*, Warner Bros. HS 2304. Produced by David Briggs, Tim Mulligan & Neil Young with Jerry Napier. Rock poet Young looks to perk up album sales considerably with his most straightforward rock effort in years. The poet takes backseat to the rocker and his lyrics cut like broken glass, but Young fully unleashes the slashing guitar work that ranks him among rock's finest. The tone is definitely harder here, but Young's gritty performance and up-beat energy will spell good news on the charts.

Best cuts: "Opera Star," "Surfer Joe," "Get Back On It."

DOOBIE BROTHERS—*Best Of The Doobies, Vol. II*, Warner Bros. BSK3612. Produced by Ted Templeman. The Doobies' first greatest hits set climbed into the top five five years ago—and that was before Grammys for "What A Fool Believes" swept the group into the superstar ranks. But this set, surprisingly, includes just two top 10 Doobies hits, "Fool Believes" and "Real Love." And whereas the first hits LP balanced Michael McDonald's jazzy pop hits with the band's earlier boogie rockers, here there is less stylistic variety. The cover art, too, is remarkably cheap-looking. But the Doobies have made the top 10 with every album they've released since 1973's "The Captain & Me" and may fight the odds to continue that streak.

Best cuts: Those named plus "Minute By Minute."

SHEENA EASTON—*You Could Have Been With Me*, EMI-America SW17061. Produced by Christopher Neil. Easton has clinched her spot as the top new female artist of 1981 with hits as diverse as the buoyant "Morning Train" and the moody "For Your Eyes Only;" now she's looking ahead to chart honors for 1982. Here again we hear Easton on both bouncy, frothy cuts and on expressive ballads, though it is the ballads where she really shines. There are also a couple of harder-edged uptempo tracks. Easton may well be with us for a while.

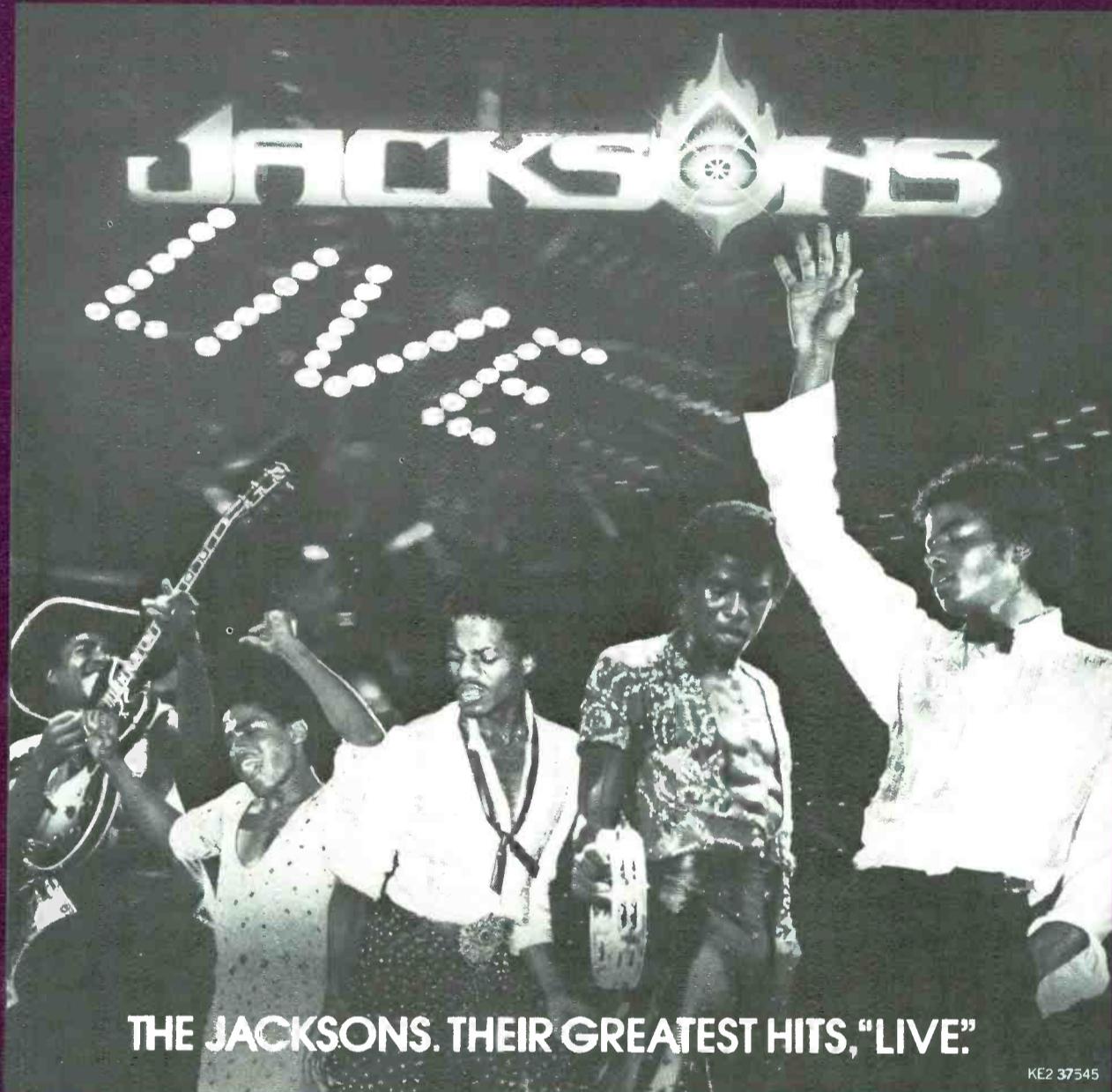


Eddie Schwartz No Refuge



EDDIE SCHWARTZ/no refuge

Produced by Eddie Schwartz and Dave Tyson. SD 38-141



THE JACKSONS. THEIR GREATEST HITS, "LIVE."

KE2 37545



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Bandera	Gene Cotton	Charlie Daniels
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Brenda Lee	Loretta Lynn	Jimmy C. Newman
Dolly Parton	Ronnie Prophet	Pure Prairie League
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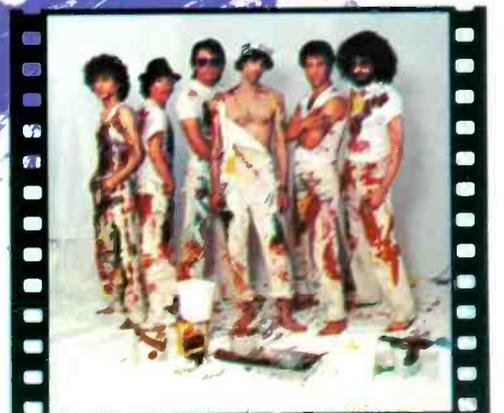
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
★	1	10	THE ROLLING STONES Tattoo You Rolling Stones Records CDC 16052 (Atlantic)	▲	8.98		36	28	19	THE COMMODORES In The Pocket Motown M8 955M1	●	8.98	SLP 11	71	75	6	JOHN ENTWISTLE Too Late The Hero Atco SD-38-142 (Atlantic)		8.98	
☆	4	17	FOREIGNER 4 Atlantic SO 16999	▲	8.98		37	38	16	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.98	SLP 32	☆	NEW ENTRY		LOVERBOY Get Lucky Columbia FC 37638			
	3	2	JOURNEY Escape Columbia TC 37408	▲			38	39	10	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 13	73	50	11	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	CLP 2
☆	5	4	POLICE Ghost In The Machine A&M SP 3730		8.98		☆	NEW ENTRY		RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)		12.98		74	52	12	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 46
	5	3	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182		12.98		40	24	6	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98		75	56	10	THE TIME The Time Warner Bros. BSK 3598		8.98	
	6	6	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393				41	41	23	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		76	59	6	CRUSADERS Standing Tall MCA MCA-5245		8.98	SLP 29
	7	8	GENESIS Abacab Atlantic SD 19313		8.98		42	43	19	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 10	77	44	12	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98	
★	9	8	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1 4028		8.98		☆	NEW ENTRY		THE STEVE MILLER BAND Circle Of Love Capitol ST-12121		8.98		☆	92	10	RED RIDER As Far As Siam Capitol ST-12145		8.98	
	9	7	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		★	49	4	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 14	79	79	15	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98	
☆	NEW ENTRY		EARTH, WIND & FIRE Raise ARC/Columbia TC 37548				☆	58	3	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98		80	80	65	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	11	11	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		★	51	3	THE ISLEY BROTHERS Inside You T-Neck FZ-37533 (Epic)			SLP 10	81	81	7	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617		10.98	
	12	10	BILLY JOEL Songs In The Attic Columbia TC 37461				47	48	6	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 8	82	82	20	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 26
☆	34	3	OLIVIA NEWTON-JOHN Physical MCA MCA-5229		8.98		48	46	19	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389				83	91	4	MICHAEL SCHENKER GROUP MSG Chrysalis CHR 1336		8.98	
★	16	5	BARRY MANILOW If I Should Love Again Arista AL-9573		8.98		49	30	10	THE KINKS Give The People What They Want Arista AL 9567		8.98		84	84	8	DONNIE IRIS King Cool MCA/Carousel MCA-5237		8.98	
★	17	5	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)		8.98	SLP 3	☆	98	2	LINDSEY BUCKINGHAM Law And Order Asylum 5E-561 (Elektra)		8.98		85	83	6	NAZARETH Snaz A&M SP-6703		13.98	
	16	13	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 4	51	31	9	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			CLP 6	86	86	11	BARBARA MANDRELL Live MCA MCA-5243		8.98	CLP 4
	17	12	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		52	54	5	THE WHO Holligans MCA MCA-2-12001		13.98		87	88	23	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 3
	18	14	RICK JAMES Street Songs Gordy GB-1002/M1 (Motown)	▲	8.98	SLP 5	53	53	6	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 17	88	90	8	ONE WAY Fancy Dancer MCA MCA-5247		8.98	SLP 12
★	21	9	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 1	54	55	5	CARLY SIMON Torch Warner Bros. BSK 3592		8.98		☆	NEW ENTRY		ELVIS COSTELLO & THE ATTRACTIONS Almost Blue Columbia FC 37562			
	20	20	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		55	36	92	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		90	61	15	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98	
	21	22	LITTLE RIVER BAND Time Exposure Capitol ST 12163		8.98		56	57	33	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 19	91	95	56	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
	22	15	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		57	37	13	E.L.O. Time Jet FZ 37371 (Epic)	●			92	62	66	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98	
	23	23	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		58	40	37	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 15	93	63	9	GRATEFUL DEAD Dead Set Arista AZL 8606		11.98	
	24	25	TRIUMPH Allied Forces RCA AFL1 3902		8.98		59	42	15	Z Z TOP El Loco Warner Bros. BSK 3593	●	8.98		94	69	26	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98	
☆	71	2	PRINCE Controversy Warner Bros. BSK 3601		8.98	SLP 9	60	45	15	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 20	95	96	5	JOAN ARMATRADING Walk Under Ladders A&M SP-4876		8.98	
☆	60	2	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153		8.98	SLP 23	61	47	13	EDDIE RABBITT Step By Step Elektra 5E-532	●	8.98	CLP 7	96	97	9	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407			
★	29	7	ROGER The Many Facets Of Roger Warner Bros. BSK 3594		8.98	SLP 2	☆	NEW ENTRY		THE J. GEILS BAND Freeze-Frame EMI-America S00-17062		8.98		97	70	37	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98	
	28	18	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	●	7.98		63	64	57	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 18	☆	NEW ENTRY		EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 30
☆	NEW ENTRY		QUEEN Greatest Hits Elektra 5E-564		8.98	SLP 27	64	66	29	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98		☆	134	3	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98	
	30	19	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 6	65	65	7	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 18	100	100	31	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98	
★	35	34	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1	66	67	55	THE DOORS Greatest Hits Elektra 5E-515	▲	8.98		☆	110	7	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
	32	32	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98		67	68	42	STYX Paradise Theatre A&M SP 3719	▲	8.98		102	102	24	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 36
	33	33	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98		☆	76	8	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98		☆	112	2	THE KNACK Round Trip Capitol ST-12168		8.98	
	34	26	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		☆	99	3	KING CRIMSON Discipline Warner Bros. BSK 3629		8.98		104	72	19	POINTER SISTERS Black & White Planet P-18 (Elektra)	●	8.98	SLP 35
	35	27	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			70	73	9	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550										

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Closeup

DIANA ROSS. Why Do Fools Fall In Love, RCA AFL1-4153. Produced by Diana Ross.

Diana Ross has always been a good vocal technician, able to adapt to a number of musical styles without much trouble. But during her 20-year stay at Motown, she always seemed to need someone else to put her voice in the right surroundings and tell her, "OK, Diana, time to be sensual," or "OK, Diana, let's turn on the schmaltz." As such, the greatness of her records resulted for the most part because somebody behind the scenes pulled all the right strings.

No more, Move over, Aretha and Dionne. There's a new artist on the scene.

On her self-produced, RCA debut, Ross combines the best parts of what she learned at Motown and at the same time breaks free of the shackles she was laden with in Motown's protective womb. Instead of sounding confused about what to do with her voice, she commands complete control of it and the material she has chosen. For the first time on any Diana Ross album, she sounds like she's doing what she wants, and the result is the most alluring album of her career.

Ross exudes her newly found freedom from the opening seconds of the first cut, her remake of "Why Do Fools Fall In Love." Ross breezes through a few silky ooh-wahs and then romps through the rest of the song with Rob Mounsey's punctuated piano and bouncy horn arrangement. Ross's voice becomes an extension of the rhythm section as she flows in and out of each instrumental part to create a layer of irresistibility.

Ross and company also rollick through "Sweet Nothings," which is similar in structure to Eddie Cochran's classic "Summertime Blues." The arresting horn arrangement of Randy Brecker propels Ross through some short verses and then, during a stop-time bridge, a bass drum kicks out a syncopated pattern while Ross' coyness further seduces listeners into the song.

Ross' sensuality, always the most striking feature of her voice, builds more subtly on "Sweet Surrender." The rhythm section creates a steamy atmosphere, taking the listener on a trip through the tropics on the muggiest day of the year. Ross' voice then pours out of the speakers like a cool, exotic thirst quencher. Unlike her stylings on such overtly sexy tracks as "Love Hangover" or "Now

That You're Gone," Ross' passion on "Sweet Surrender" never sounds practiced or forced. Instead, it just oozes forth, naturally and spontaneously.

Ross' passion turns to fatalism on "Mirror, Mirror." She sings about a world in which looks promise everything but deliver nothing. Packed by loud, driving rhythm guitars, Ross' pleas turn to rage as she builds to a piercing "let me go," (as inspired as the "get out of my life" on "You Keep Me Hanging On"), and conveys the horror that results when one cannot escape a life of futile vanity.

The drive continues with a positive message on "Work That Body," an aerobics anthem co-written by Ross. At first the song sounds like it is more suited to the Richard Simmons Show with a "... Reach two, three, four, five, six, seven, eight..." chant. But Ross then delivers one of the grittiest vocals of her career and at the same time carries on a giddy dialog with the background singers, cheering on their vocal calisthenics. When they sing together, "We're the hottest girls in town," listeners will probably be burning a hole in through the floor with their feet.

The uplifting nature of the entire album is summed up on Dan Hartman's "It's Never Too Late." The song comes straight from the Hartman school of catchy disco fodder, with its cliched horn riffs and banal lyrics ("It's never too late to hold the power in your hands! You will get a good, good feeling making new plans."). But Ross transcends all this, brimming with confidence enough to make the staunchest cynic think twice.

The only disappointing part of "Why Do Fools Fall In Love" is a solo version of "Endless Love." Although the absence of Lionel Richie's smothering drone leaves Ross some more room to be tender with the lyric, the song still comes across as just another mediocre movie theme. The song's drippiness became unnerving after seemingly perpetual play on the radio during the last few months, and it will probably go down in the books as the one song in 1981 you couldn't avoid. (no matter how hard you tried).

"Endless Love" notwithstanding, the material on "Why Do Fools Fall In Love" is impeccably performed and produced by Ross. No longer does she just supply the paint. Now she's wielding the brush, and the result is nothing short of a masterpiece. **ROB HOERBURGER**



SPECIAL LUNCH—Marianne Faithfull, left, is the guest of honor at a luncheon hosted by Island Records at its New York office celebrating the release of her latest LP "Dangerous Acquaintances." With her, from left, are Ken Puvo-gel, national AOR promotion coordinator for Warner Bros.; Stuart Cohen, Northeast regional promotion manager for Warner Bros.; and Paul DeGennaro, WEA sales manager.

Winners Chosen For 12th Pop Song Fest In Tokyo

TOKYO—Osvaldo Rodriguez and Shigehito Takahara were the grand prize winners at the 12th annual World Popular Song Festival here.

Rodriguez, a blind singer from Cuba, sang his composition, "Digamos Que Mas Da," at the Nippon Budokan Hall. Takahara's "The Incredible Rock 'N' Roller" was performed by The Aladdin Group from Japan. Each composer won \$10,000 and was presented with a gold medallion in a ceremony Nov. 1.

The selections were among 16 performed in the finals by such artists as Peaches and Herb and Jim Photoglo (United States), Buzz Fizz (Britain), and Revolver (West Germany).

Bubbling Under The HOT 100

- 101—**TOO LATE THE HERO**, John Entwistle, Atco 7337 (Atlantic)
- 102—**THE WOMAN IN ME**, Crystal Gayle, Columbia 18-02523
- 103—**LOVED BY THE ONE YOU LOVE**, Rupert Holmes, Elektra 47225
- 104—**SHARING THE LOVE**, Rufus With Chaka Khan, MCA 51203
- 105—**BEAUTIFUL WORLD**, Devo, Warner Bros. 49834
- 106—**I'M YOUR SUPERMAN**, The All Sports Band, Radio Records 3671 (Atlantic)
- 107—**ALL ROADS LEAD TO YOU**, Steve Wariner, RCA 12307
- 108—**HEARTBEAT**, Gary Wright, Warner Bros. 49836
- 109—**MIDNIGHT CONFESSION**, Karla Devito, Epic 14-02597
- 110—**YOU GO YOUR WAY**, Spinners, Atlantic 3865

Bubbling Under The Top LPs

- 201—**CHARLIE PRIDE**, Greatest Hits, RCA AHL1-4151
- 202—**BOB WELCH**, Bob Welch, RCA AFL1-4107
- 203—**BOW WOW WOW**, See Jungle, See Jungle, RCA AFL1-4147
- 204—**RODNEY FRANKLIN**, Endless Flight, Columbia FC 37154
- 205—**SWITCH**, Switch, Gordy G8-1007M2 (Motown)
- 206—**FIREFALL**, The Best Of Firefall, Atlantic SD 19316
- 207—**VIC VERGAT**, Down To The Bone, Capitol ST 12187
- 208—**BOB WEIR**, Bobby And The Midnites, Arista AL-9568
- 209—**CHEECH AND CHONG**, Cheech And Chong's Greatest Hit, Warner Bros. BSK-3614
- 210—**CHARLIE**, Good Morning America, RCA AFL1-3992

Chartbeat

• Continued from page 6

- 7. Casablanca (2-5). Epic (2-5). MCA (2-5).
- 10. Warner Bros. (2-4).
- 11. Geffen (1-5).
- 12. De-Lite (1-2).
- 13. Arista (1-1). Radio (1-1). TK (1-1).

Fruitful Grapevine: Roger's remake of "I Heard It Through The Grapevine" holds at No. 1 r&b for the second week, while on the pop chart it creeps two points to 89.

The Norman Whitfield-Barrett Strong classic is the first copyright in the 32-year history of Billboard's black music charts to hit No. 1 for three different artists. Gladys Knight & the Pips' version had six weeks at No. 1 in 1967; Marvin Gaye's re-

make had seven weeks on top the following year.

"Grapevine" is Warner Bros.' second No. 1 r&b hit of the year, following Chaka Khan's "What Cha Gonna Do For Me."

Black Breakouts: Several albums by black acts post remarkable pop jumps this week, led by Earth, Wind & Fire's "Raise" (ARC/Columbia), which debuts at number 10. It's only the second album in the past 12 months to enter the chart in the top 10, following the Rolling Stones' "Tattoo You," which came on at eight.

This is also as high as the last EWF album—the double-pocket "Faces"—peaked last December. "Raise" is the group's eighth consecutive top 10 pop LP, its entire output since 1975's "That's The Way Of The World."

Also looking good in their second week on the chart are Prince's "Controversy" (WB), which leaps from 71 to 25, and Diana Ross' "Why Do Fools Fall In Love" (RCA), which vaults from 60 to 26 (eclipsing her Motown package "All The Greatest Hits," which jumps five points to 44).

Kool & the Gang notches its third consecutive top 15 pop album as "Something Special" (De-Lite) jumps two points to 15. Luther Vandross' "Never Too Much" (Epic) jumps two points to 19; "The Many Facets Of Roger" (WB) hops two spots to 27.

Black music is green, indeed.

Thrush Report: Olivia Newton-John's "Physical" (MCA) leaps nine points to number three on this week's Hot 100, becoming her 12th top 10 pop hit. That's a total topped

by only two female solo acts in the rock era: Connie Francis, with 16, and Aretha Franklin, with 14.

Brenda Lee is tied with the Aussie lass at 12: Barbra Streisand and Donna Summer have each had 11 and Dionne Warwick had 10.

Diana Ross has amassed eight top 10 hits in her solo career, plus 18 more (not counted here) with the Supremes. Karen Carpenter also had 12 fronting the Carpenters.

Mr. Television: Mike Post, who started the tv music boom in 1975 with the top 10 "Rockford Files" theme, returns to the top 10 this week with the theme from "Hill Street Blues." The Elektra single, featuring Larry Carlton, jumps two points to 10.

Post also produced Joey Scarbury's theme from "The Greatest American Hero," which climbed to number two for E/A in August.

Lifelines Births

Boy, Christopher Ryan, to Laraine and Tom Carlile, Nov. 1, in Orlando, Fla. Father records for Door Knob Records.

Boy, Johan Matthew, to Sandy and Dale Horn, Oct. 20, in Los Angeles. Mother is promotion manager for EMI/Liberty Records.

Girl, Vanessa Abigail, to Pamela and Samuel Menaged, Oct. 20, in Philadelphia. Father is an entertainment lawyer.

Marriages

Jean Dragone, branch coordinator for MCA Records New York, to Bob Currie, director of talent acquisition, East Coast a&r, EMI/Liberty Records, Oct. 3, in New York.

David Markowitz to Cyndi Fox, Oct. 11, in Pittsburgh. Groom is recording engineer for Audio Innovators and bride is broadcast production coordinator for KM&G International.

Deaths

Louis Vyner, 73, conductor of the Lancaster, Pa., Symphony Orchestra for more than 30 years and more recently its musical director, Oct. 21, at Lancaster General Hospital. He was the first American to conduct the Warsaw Philharmonic Orchestra.

Bardu Ali, 75, former manager of Johnny Otis and Redd Foxx, of kidney failure, Oct. 29, in Inglewood, Calif. He fronted the old Chick Webb orchestra in the 1930s when Ella Fitzgerald was the band's vocalist, and was noted for his showmanship.

Audio Standards

• Continued from page 4

3M machines also are ready to convert from 50 kHz, that company announced. A representative of Mitsubishi said determination about adapting its existing 50.4 kHz machines had not been made.

The other sampling frequency—44.1—was insisted upon by Sony because of its Compact Disc system's 44.1 kHz design.

Sony's Doi expressed confidence that the 44.1 adoption would strengthen the already well-developed Compact Disc launch plans.

Doi said that he believed the new agreement was conclusive since virtually all digital audio experts and interested parties had taken part in its creation.

Though the proposal begins to break-down technical barriers to wide-spread adoption of digital audio, direct interconnecting of separate manufacturer's machines and interchangeability of tapes will require further standards setting.

Some audio industry authorities admit disappointment that in-studio sampling rates had to be compromised downward since higher digital sampling rates allow for wider audio bandwidth. Some engineers still believe digital sampling rates should go up before being locked in.

The 48 kHz frequency had the support of the worldwide television and broadcasting industry, concerned about digital audio interfacing with digital video and digital satellite and cable transmission.

TOP LPs & TAPE

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POSITION
105-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	74	36	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98	
106	106	5	MARIANNE FAITHFULL Dangerous Acquaintances Island ILPS 9648 (Warner Bros.)		8.98	
107	77	9	MEAT LOAF Dead Ringer Epic/Cleveland International FE 36007			
108	108	24	THE CHIPMUNKS Urban Chipmunk RCA AFL1 4027	●	8.98	CLP 75
109	78	12	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98	
110	119	4	SURVIVOR Premonition Scotti Bros. AR2 37549 (Epic)			
111	114	20	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98	
112	85	20	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBR-12156	●	9.98	SLP 16
113	87	31	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
114	89	53	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	▲	8.98	
115	115	4	SHALAMAR Go For It Solar BXL1-3948 (RCA)		8.98	SLP 24
116	93	10	BOB JAMES Sign Of The Times Columbia/Tappan Zee FC 37495			SLP 37
117	127	3	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98	
118	120	65	AC/DC Back In Black Atlantic SD 16018	▲	8.98	
119	129	39	JOURNEY Captured Columbia KC 2-37016	●		
120	130	3	STARS ON Stars On Long Play II Radio Records RR 19314 (Atlantic)		8.98	
121	123	3	BOB MARLEY Chances Are Columbia SD 5226 (Atlantic)		8.98	SLP 40
122	140	3	RUFUS WITH CHAKA KHAN Camouflage MCA MCA-5270		8.98	SLP 31
123	94	17	SOUNDTRACK For Your Eyes Only Liberty L00-1109		8.98	
124	124	389	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
125	135	5	NEAL SCHON AND JAN HAMMER Untold Passion Columbia FC 37600			
126	101	23	TEENA MARIE It Must Be Magic Gordy GB-1004M1 (Motown)		8.98	SLP 28
127	128	8	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 44
128	148	3	IRON MAIDEN Maiden Japan Capitol MLP-15000		5.98	
129	131	88	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	
130	103	7	DONALD BYRD AND 125th ST., N.Y.C. Love Byrd Elektra SE-531		8.98	SLP 15
131	104	23	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98	
132	105	7	RODNEY CROWELL Rodney Crowell Warner Bros. BSK 3587		8.98	
133	133	11	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE-535		8.98	CLP 5
134	136	9	THE ROLLING STONES Some Girls Rolling Stones Records COC 39108 (Atlantic)		8.98	
135	137	3	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	113, 118
Air Supply	41, 111
Alabama	31
Joan Armatrading	95
Ashford & Simpson	159
Atlanta Rhythm Section	70
Patti Austin	65
Babys	152
Balance	197
Bar-Kays	146
Beach Boys	196
Pat Benatar	1, 80, 149
Blondie	45
Blue Oyster Cult	48
Lindsey Buckingham	50
Donald Byrd	130
Carl Carlton	60
Kim Carnes	64
Chilliwack	101
Chipmunks	108
Phil Collins	105
Commodores	36
Elvis Costello	89

Christopher Cross	55
Rodney Crowell	132
Crusaders	76
Miles Davis	164
Def Leppard	90
John Denver	82
Devo	23
Neil Diamond	195
Diesel	68
Placido Domingo	140
Doors	66
Earth, Wind & Fire	10
E.L.O.	57
John Entwistle	71
Marianne Faithfull	159
Richard Dimples Fields	106
Richard Dimples Fields	199
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Isley Brothers	46
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Earl Klugh	98
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Kraftwerk	102
Greg Lake	117
Ronnie Laws	53
Johnnie Lee	148
John Lennon/Yoko Ono	194
Little Feat	155
Little River Band	21

Nils Lofgren	138
Loverboy	72
Lulu	160
Barbara Mandrell	86
Manhattan Transfer	131
Barry Manilow	14
Teena Marie	29
Bob Marley	121
Marshall Tucker Band	173
Steve Martin	145
Maze	112
Meatloaf	107
Ronnie Millsap	73
Mink De Ville	181
Moody Blues	17
Nazareth	85, 191
Willie Nelson	51
Juice Newton	58
Olivia Newton-John	13
King Nicks	9
Novo Combo	172
Gary Numan	167
Oak Ridge Boys	87
One Way	88
Ozzy Osbourne	100
Alan Parson's Project	179
Nazareth	114
Teddy Pendergrass	30
Bernadette Peters	175
Tom Petty	94
Pieces Of A Dream	176

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Police	4, 71
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Queen	29
Eddie Rabbitt	61
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Red Rider	78
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Rossington Collins Band	40
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Rufus With Chaka Khan	122
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Santana	158
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John Schneider	169
Neal Schon And Jan Hammer	125
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Soundtracks:	
Arthur	32
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For Your Eyes Only	123
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Rick Springfield	28
Bruce Springsteen	174
Spyro Gyra	74
Squeeze	198
Billy Squier	150
At Stewart	188
Stars On	120
Steve Miller Band	43
Styx	67
Survivor	110
The Time	75
Tom Tom Club	165
Triumph	24
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Hank Williams Jr.	133
Frank Zappa	156
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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.

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Rogers, Murray, Etc. Issue Xmas Records

By PAUL GREIN

LOS ANGELES—With Christmas-themed records arriving by the sleighful from such potent pop names as Kenny Rogers, Anne Murray and John Schneider, 1981 is shaping up as the best year for holiday hits since the Eagles went top 20 three years ago with a remake of Charles Brown's "Please Come Home For Christmas."

"Kentucky Homemade Christmas" has been pegged as the single release from Kenny Rogers' "Christmas" on Liberty, while "Katey's Christmas Card" will be issued this week from John Schneider's "White Christmas" on Scotti Brothers. Capitol has no plans for a single from Anne Murray's "Christmas Wishes" LP, but may prepare a medley for radio use.

Billboard has also received seasonal singles in recent weeks from Joe Dolce ("Jingle Bell Rock" from "The Christmas Album" on Montage), the Salsoul Orchestra ("Deck The Halls" from "Christmas Jollies II" on Salsoul), the Chipmunks ("Sleigh Ride" from "A Chipmunk Christmas" on RCA) and the Whispers ("Happy Holidays To You" on RCA).

While the Eagles single was the

most successful, several other Christmas-themed records in the past decade have made their way to Billboard's pop chart.

John Denver's "Christmas For Cowboys" (RCA) climbed to number 58 in 1975, Perry Como's "Christmas Dream" (RCA) hit 92 in 1974. Greg Lake's "I Believe In Father Christmas" (Atlantic) reached 95 in 1975 and Moonlion's "The Little Drummer Boy" (P.I.P.) hit 95 in 1976.

Several other hits by contemporary pop and rock acts have placed on the magazine's Christmas singles surveys since 1970.

These include the Carpenters' "Merry Christmas Darling" (A&M) in 1970, John Lennon & Yoko Ono & the Plastic Ono Band's "Happy Xmas (War Is Over)" (Apple) in 1971, Cheech & Chong's "Santa Claus & His Old Lady" (Ode) in 1971, the Singing Dogs' "Jingle Bells" (RCA) in 1971, Leon Russell's "Slipping Into Christmas" (Shelter) in 1972 and Elton John's "Step Into Christmas" (MCA) in 1973.

Hits by r&b acts to have reached the Christmas singles list in the same period include the Jackson Five's "Santa Claus Is Coming To Town" (Motown) in 1970, the Temptations' "Rudolph The Red Nosed Reindeer" (Gordy) in 1971, Bill Withers' "Gift Of Giving" (Sussex) in 1972, Isaac Hayes' "Mistletoe And Me" (Enterprise) in 1973 and the Staple Singers' "Who Took The Merry Out Of Christmas" (Stax) in 1973.

CBS Canada Sells Rack & Retailing Arm

NEW YORK—CBS Canada Ltd. has sold its national retail and rack operations. A&R Records & Tapes and ARS Records, to Sound Insight Ltd. a company controlled by former CBS executives Terence M. Lynd, Frederick B. Rich and Richard D. Moody. Canada had been the only country where CBS had ownership of both retail and rack operations.

The company declares that the decision to spin-off the two operations was because they were "removed from the main thrust of the company's activities, which are the creation, manufacturing and distribution of recorded music." No purchase price was disclosed.

Extra CBS Discount For Early Payment

NEW YORK—CBS Records will reward early payment of bills by an unprecedented extra percentage discount.

In a letter to accounts, the company says that, beginning this month, it will offer a "3% discount for payments received on the 10th of the month following the month of billing." The traditional 2% discount for payments made by the 10th of the second month following billing remains in effect.

The CBS letter cautions that cash discounts are available only if "terms are met," that payments are applied to "oldest open items due," and that "late receipt of statements cannot be used as the basis for the deduction of a cash discount."

Approve Interim Rate Plan

• Continued from page 3

The joint proposal, hammered out between the RIAA, the NMPA and the AGAC-NSAI, suggested to the Tribunal that interim increases would begin with a 4.25 cent per song rate for every phonorecord made or distributed after Jan. 1, 1983 (or .8 cent per minute of playing time or fraction thereof, whichever is larger); 4.5 cents or .85 cents per minute on or after July 1, 1984, and five cents or .95 cents per minute on or after Jan. 1, 1986.

The joint statement came after two weeks of intense discussions between the adversary parties and ended the bickering over the new 4 cent per song rate, passed by the Tribunal last December and upheld by the Appeals Court in June.

Commissioner Mary Lou Burg also complimented the parties on the

proposal, saying that the document's "simplicity and fairness" was something to be applauded. Commissioner Frances Garcia said she was pleased that "government should be kept out of this..." and that she supported "marketplace decisions" arrived at through private negotiation.

In other Tribunal actions, in fact, with the same parties present, both the RIAA and the NMPA urged the CRT to make Congress aware of its home taping findings when upcoming legislation on video home taping (and perhaps further audio rules as well) is considered. RIAA said that it will present in 30 to 45 days a "refined set of questions to serve as a framework for further investigation" of private home taping concerns by the Tribunal.

Inside Track

Although Los Angeles Federal Bankruptcy Judge William Lasarow hasn't inked final approval papers, the four-pronged Peaches Records & Tapes acquisition plan (Billboard, Oct. 31) appears completed.

If all notes due are paid, there will be \$3.5 million in ready cash available to creditors, with some \$8.5 million in other notes payable over the next five years.

Former Peaches senior vice presidents Dave Neste and Vince Mauch, administration and finance, respectively, actually took control of 10 stores in five Midwest states Monday (2). They took inventories in two Detroit and Cleveland outlets and in single stores in Columbus, Cincinnati, Toledo, Indianapolis, Chicago and Milwaukee the day before. Their new corporation, Five-Star Entertainment, doing business as Peaches in those states, is already pumping \$1 million in new inventory into their stores currently. Store managers will buy music product direct. Neste and Mauch buy accessories out here from temporary headquarters rented with the approval of the creditors' committee at the longtime Jefferson Blvd., Peaches base.

Former Peaches Midwest regional chief Nick Lipko is Five-Star's new general manager. All Peaches' employees are being retained by Neste and Mauch.

If all goes according to plan, Neil Heiman, executive vice president, takes the keys to the Tacoma Peaches outlets Monday (9). Simultaneously, Alan Wolk's United Records & Tapes, Hialeah Gardens and Atlanta rackjobber, and Bromo Distributing, Oklahoma City parent of the Sound Warehouse chain, each obtain their block of 10 stores. It is expected that Warren Schulstad, former boss of Sears' record/tape/accessories division, who joined United several years ago, will play a key role in operating the acquisition. United will acquire stores in Fort Lauderdale, West Palm Beach, North Miami and Clearwater, Fla.; Atlanta; Memphis; Columbia, S.C.; Greensboro, N.C.; Norfolk and Richmond, Va., and Rockville, Md.

Bromo will take over individual Peaches stores in Dallas, Ft. Worth, Tulsa, Oklahoma City and Overland Park, Kan., and two Denver stores and three St. Louis locations. Bidding continues on still available Omaha and Orange, Conn., stores. Founder/president Tom Heiman of the Peaches/Nehi operation, which petitioned for voluntary bankruptcy and reorganization (Billboard, June 13), was not available for comment on his future plans.

Hope you don't need to contact any top Elektra brass this week. They're huddling at their annual vice presidents' meeting at the Hotel Mauna in Hawaii. ... Jim Rissmiller of Wolf and Rissmiller, longtime L.A. concert promoters, opens another venue, along with the Reseda Country Club, in December 1982. He's leasing the 2,400-seat art deco Wiltern Theater in the midtown Wilshire Blvd. area for performances. He'll share the facility with UCLA performing art student activity. Rissmiller says he'll play rock concerts there, while ballet, opera and other live talent is staged by the university.

Sales boss Dick Sherman realigned his Midwest distribution last week, moving Motown to M.S. Distributing, Chicago, and AML, Detroit, and continuing with Progress in Cleveland. ... If you can't catch Jerry and Sunny Richman at their Pennsauken, N.J., one-stop base some workday afternoon, try the grandstand of some Jersey

racetrack. Their filly, Monica R., won its third straight at Monmouth recently and a colt they own. R. Philip, named after their first grandson, was named grand champion of the N.J. Yearlings Show.

In a purple brochure included in the annual report, sent to Integrity Entertainment stockholders (Billboard Nov. 7), President Lou Kwiker is reported as receiving more than \$600,000 in salary and stipends for the period ending June 30, 1981. This kind of bread makes Kwiker second only probably to Bhaskar Menon of Capitol Records in the industry for salary over the same period. Kwiker got a bonus of \$400,000 when Integrity made pretax earnings of over \$4 million for the year ending June 30, 1981, plus \$35,000 for his move to L.A., 20,000 shares of Integrity common and \$17,500 cash for withholding taxes, plus his salary of \$110,000.

Walt Disney Telecommunications' division parties the press Tuesday (10) in Gotham City, where they'll probably reveal their entrance into pay tv. ... Look for an Orange County, Calif. organization of video software dealers to form and issue a declaration regarding Warner Home Video's rental only policy. ... Warner Home Video currently introducing its innovative plan in Northern California and Denver and environs. WEA and WHV girding to produce a strong list of videocassette titles in early December, with "Arthur" probably pacing the release.

Watch for Amos and Danny Heilicher to go full steam ahead on their "Circus" indoor kiddie amusement park concept, now that their first Twin Cities' effort has made it big. ... Scott Young has moved the HQ for his 18-month Young Entertainment record store chain from his Lenox Atlanta store to 7,000 square feet in suburban Chamblee. The new location will house administration and operations, while a 1,300 square foot area will box the Warehouse Outlet of Franklin Music, the Atlanta retail division of his operation. Because a huge local flea market is adjacent, Young will stock about 1,000 top-selling albums in the small store along with discounted returns he hopes to move before they are offered for RAs.

Former Bread heavy David Gates tells all to the BMI Songwriters' Showcase December 2 at the Hollywood Roosevelt Hotel at 7 p.m. ... Arista/Interworld almost simultaneously had Hall & Oates' "Private Eyes" on top of the U.S. charts and Dave Stewart & Barbara Gaskin's "It's My Party" on top in the U.K. ... Hal Neely back in the biz with NeeMar International, Nashville. His release on Royal-King is Rev. Al Sharpton doing a gospel rap, introduced by former King Records' associate, James Brown.

Dr. George Nichopoulos, who was charged with overprescribing drugs to Elvis Presley, Jerry Lee Lewis, and others, has been acquitted by a jury in Memphis of all charges. He could have spent up to 10 years in jail.

John Scher, who promoted the three Rolling Stones dates at the Byrne Arena outside New York over the weekend, is putting together the planned live closed circuit broadcast of the Stones from Bond's Casino on Times Square Dec. 18. According to sources, the telecast will be seen in 200 venues, but promoters are asked to guarantee a sellout and pay the Stones 75% of the gross.

Edited by JOHN SIPPEL

Musexpo Debates Home Vidtape Ruling

By SARA LANE

FT. LAUDERDALE, Fla.—One of the most widely discussed topics during the Musexpo/Videxpo seminars here Nov. 1-5 was the recent ruling by the 9th U.S. Circuit Court of Appeals in San Francisco that taping of copyrighted programs from television is a violation of the copyright law.

During the "Video and Cable: Legal/International Licensing" seminar, Barry Menes and John Frankenheimer, attorneys who specialize in entertainment law, discussed the recent court ruling and said it would not have a major effect on the consumer.

In fact, the panel of attorneys, including Edward Glinert, Bernard Solomon, David Werchen, Lawrence Goldberg, Barry Menes and John Frankenheimer, told the audience that the "Betamax case has produced just the opposite effect with more and more people rushing out to buy VCRs. "If people want to tape shows in their homes, no court ruling is going to be able to stop them as long as they can buy the equipment," said Menes.

Because many in the audience were interested in the music aspect of home recording, much of the discussion was based on how such a court decision will affect the music industry, which has no protection now.

Frankenheimer, whose clients include Diana Ross and Andy Gibb, noted that he would like to see the same rule applied to cover recordings as well as tv programs and movies explaining: "the record industry has been hurt by home taping as well as the movie industry. Take a look at record sales during the past few years: they're down while the sale of blank tapes is up. That should indicate something."

The effects of the decision are still unclear, and no panelist could forecast outcome. They did, however, offer advice and suggestions. "The current decision means that home taping will be subject to copyright protection and when the stuff starts coming over the satellite, it will be impossible to follow and companies must have the economic resources to sue," noted Larry Goldberg.

Frankenheimer and Menes suggested that one of the solutions could be the addition of a tax or payment built into each piece of equipment, meaning, the consumer would be the one paying for protection to the industry.

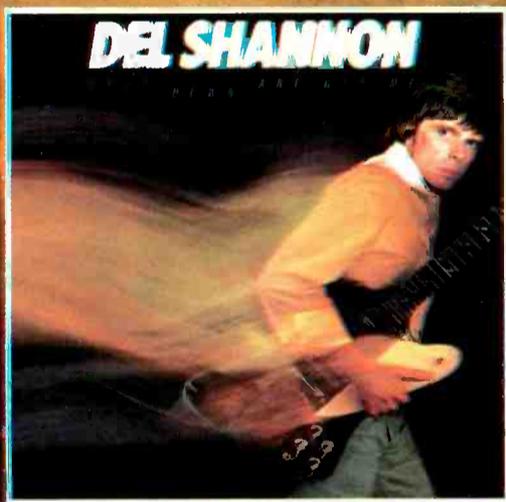
This would provide royalties to the entertainers as well as to the companies that produce programs taped by home viewers. This way everyone involved in the creation of the program would share in the benefits from the sales. "This could be accomplished by adding a surcharge, tax, if you will, much like taxes on cigarettes and liquor, to the cost of home video equipment," said Menes.

Goldberg, unlike the other panelists, seemed to feel the Supreme Court will reverse the decision but cautioned that publishers must be aggressive or else they will be caught in the backwash. How will copyright proprietors ever be able to keep up with it all? "The performing rights societies must be flexible to keep up," Goldberg stated.

AN IMPORTANT TRANSMISSION:
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D R O P D O W N A N D G E T M E

DEL SHANNON

Take Stock In The Doobies.

“The *Best of the Doobies Vol. I* went out of our stores as fast as we could stock them. This time we’re ready, though. We’re looking for a repeat sell-out performance with the *Best of the Doobies Vol. II*. It’s going to be a major holiday item.”

Joe Bressi, Camelot Music

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David Lieberman, Lieberman Enterprises Inc.



Best of the Doobies Vol. II

Produced by Ted Templeman.

On Warner Bros. Records & Tapes. (BSK 3612)

Management: Bruce Cohn