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12-Inch 'Mini' LPs Gaining Seen By Labels As \$4.98-\$5.98 Midlines

By SAM SUTHERLAND

LOS ANGELES—Encouraged by sales breakthroughs on recent 12-inch "mini" albums, a growing number of manufacturers are poised to enter this new mid-priced product category.

That's the dominant trend surfacing in a survey of labels on release activity in both 7-inch and 12-inch extended play (EP) and 12-inch single disk configurations.

While the last of these formats has outlived premature obituaries to sustain a limited sales

base in dance music, and 7-inch EPs remain confined to regional, import or promotional goods, the '80s answer to the old 7-inch EPs of the '50s looks to be a growth stock in coming months.

Warner Bros., Epic/Stiff, A&M, I.R.S. and PolyGram have all issued titles in this 12-inch 33 r.p.m. configuration, Chrysalis and EMI-America/Liberty will bow their first entries shortly, and Alfa, Capitol, Elektra/Asylum

(Continued on page 15)

Music Trust Fund \$\$ Up Rising Sales, New Labels Spark 6% Increase

By IS HOROWITZ

NEW YORK—Manufacturer payments to the Music Performance Trust Fund are running more than 6% ahead of last year, reflecting an upturn in sales and the market impact of newer labels.

The Trust Fund, created by the recording industry and the American Federation of Musicians to promote live performances of music, receives a little more than 0.5% on manufacturer sales at suggested list, less certain deductions.

Contributions to date for the six-month period ending June 30, 1981, are about \$6.4 million, according to a Fund spokesman, with two major label entities, Arista Records and K-tel, among those companies whose payments are still due.

From past experience, however, the Fund anticipates that receipts will be swelled by more than an additional \$600,000 before the books are closed for the half year, reaching a

(Continued on page 8)

WHOLESALEERS DISTRESSED

Trade Wants Specifics On Warner Vid Rentals

By JOHN SIPPEL

LOS ANGELES—The trade jury is weighing the potential of the dramatic WEA-Warner Home Video rental-only concept, hampered by what many see as the need for more specific operational details.

The radical program (Billboard, Sept. 5, 1981) has caused such industry concern that it's understood that CBS/MGM Home Video has delayed announcement of its rental plans, slated for imminent disclosure, until the stir has subsided.

Wholesalers—who are termed "master licensors" by Warner Home Video president Mort Fink—appear most distressed.

Gene Silverman, Video Trend, Farmington, Mich., the most conservative of all surveyed in his early estimates of the plan, wants to know specifically how he will involve his organization from a work and profit standpoint, and he is not alone.

He also questions what Video Trend will do between Oct. 15, 1981, when Fink said seven unidentified Texas markets unveil the program to consumers, and when the WHV rental-only program is advertised to consumers in the Midwest.

George Atkinson, founder of the now almost 350 affiliated Video Station retail outlets,

and Noel Gimbel of the burgeoning Video Unlimited chain, go a step further: Both question whether they should turn over present inventory for replacement and then destruction six months after replacement.

Gimbel feels his role as "distributor" or "master licensor" must be more fully described by WHV. Anyone who does approximately \$350,000 annual volume with WHV product gets an 11% discount, but that's the extent of

(Continued on page 86)

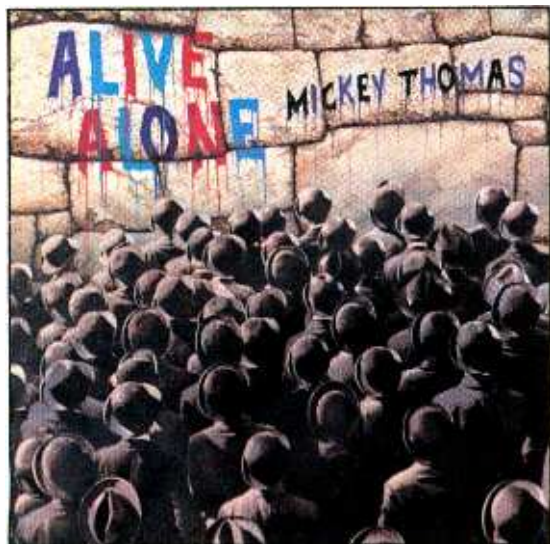
WHV Sales Continue In Non-Rental Areas

By LAURA FOTI

NEW YORK—Warner Home Video's current catalog will still be sold around the country, even after the firm's new rental-only plan is launched mid-October in Texas. New titles will be for rental only and will not appear in markets where the program is not in effect.

For now, only seven Texas markets are forbidden to sell Warner product—old or new—but that will change as the plan goes national

(Continued on page 14)



MICKEY THOMAS IS ALIVE ALONE AT LAST! After a star-studded career as lead singer on countless hit records and superstar bands, Mickey Thomas takes time out to record an exceptional premier album. He establishes his vocal brilliance on the unreleased Eagles song "Too Much Drama Mama," a cover of Cream's "Badge" and "She's Got You Running," the first single. The spotlight belongs to Mickey Thomas ALIVE ALONE (5E-530). Produced By Bill Szymczyk on Elektra Records & Tapes. (Advertisement)

Country Concert Trail Rocky

By EDWARD MORRIS

NASHVILLE—In a summer notable for its record-breaking successes, live country music has also left a trail of financial disappointments that range from the moderate to the monumental. Almost every imaginable cause has been cited to explain these setbacks except the quality of the performers.

On the success side, Barbara Mandrell has been a particularly bankable star lately (Billboard, Aug. 29, 1981), drawing larger than normal crowds at fairs in Wyoming, Montana and Ohio. Likewise, the Statler Brothers report that this has been one of their best seasons yet. And Tandy Rice, president of Top Bill-

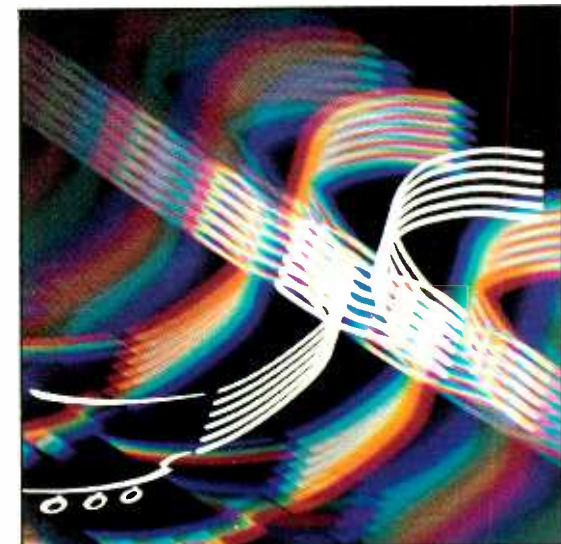
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Talent Forum Push: Marketing

NEW YORK—Applying more classic marketing techniques to musical careers will be the central message when personal manager Ken Kragen kicks off Billboard's International Talent Forum VII here Wednesday (9) as keynote speaker.

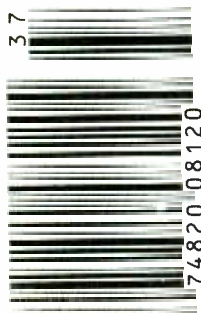
In formally opening the sessions, slated for the Sheraton Centre Hotel, the Kragen & Co. founder and principal will also assess the precarious state of the talent industry as well as its future. Now managing such acts as Kim Carnes and the J. Geils Band as well as sales titan Kenny Rogers and Dottie West,

(Continued on page 86)



The time is right for LITTLE RIVER BAND's sensational new album TIME EXPOSURE (ST-12163), featuring the smash single "THE NIGHT OWLS" (A5033) plus a spate of immensely programmable selections. Capitol's campaign for the album includes a variety of point-of-purchase merchandising items, extensive print advertising, aggressive radio and television spot schedules and a three-song promotional video production. On Capitol Records and Cassettes. (Advertisement)

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General News

Makers Of Videodisks Adopt CX

Small Player Population Minimizes Compatability Issue

By ALAN PENCHANSKY & JIM McCULLAUGH

CHICAGO—Recognizing the need for audio noise reduction in videodisk players, manufacturers have adopted the CBS CX encoded disk technology.

The CX system, a sound encoding method used during record mastering, will be employed to enhance videodisk audio reproduction—much as it was designed for enhanced reproduction from conventional analog phono disks. Encoded albums, played back through a special decoder, have reduced noise levels and expanded dynamic range.

RCA's adoption of CX for Select-aVision was announced last week. CX will be part of the second generation videodisk players which include stereo and are expected to be introduced in 1982.

The Philips/MCA-developed LaserDisc video system employs highly advanced laser technology. However, CX also is being added here to achieve greater audio fidelity.

Japanese Laserdiscs with CX-encoded audio, marketed by Pioneer, will be available in that market this fall, and some industrial LaserDisc systems in the U.S. from Disco-Vision Associates are being outfitted

with CX decoders.

The system's adoption for videodisks is simplified by the small machine population in the U.S. today—no more than 75,000 videodisk players of both available formats, CED and LV—according to industry observers. This virtually eliminates the issue of "compatibility" which has arisen in the CX audio disk program

because of millions of home stereos without decoder circuitry.

Although CBS developed the audio system to be compatible—no fidelity loss when played without a decoder—this issue continues to be a source of debate.

Charles Wood, president of Audionics, an Oregon electronics firm,

(Continued on page 8)



IMPROMPTU SHOW—Paul Jabara, left, Oscar and Grammy winner for his song "Last Dance," performs a few tunes from his upcoming Broadway musical "Tough Times" for top BMI executives Theodora Zavin and Edward Cramer at their New York office.

After Hard Times, Disco Industry Enjoys Upsurge

By RADCLIFFE JOE

NEW YORK—The U.S. discotheque industry is currently experiencing a resurgence, after a year or more of difficult conditions.

Patrons who had deserted the industry in droves a year ago, following rumors of its imminent demise, are now flocking back to the clubs and standing in line for hours for an opportunity to boogie to the strains of their favorite dance music beat.

Responding to that turnaround in

consumer interest, operators at all levels of the disco business are once more gearing for what they believe will be a continued demand for the services they offer.

In the past few months, several new record labels, geared specifically to the production of contemporary dance music have emerged on the disco scene, among them Park Place Records and Tropique Records.

Older record labels like Atlantic have reactivated their dance music departments, are signing new acts, and releasing product specifically geared to the discotheques.

Old independent promotion companies are being reactivated, and new ones like 120 Dance Promotions are being formed.

Old clubs like Studio 54 and Paradise Garage are being refurbished, expanded, and in cases where they had switched dance music formats, are returning to funk, r&b and disco programming. And new clubs like the multimillion-dollar "Daddy's" in San Antonio, Tex., are being opened.

Disco sound and lighting equipment manufacturers and suppliers who, just a few short months ago, were forced to turn to the inter-

(Continued on page 67)

Via Time-Life: Budget Price Country LPs

By KIP KIRBY

NASHVILLE—Two new ventures now poised on Time-Life Records' launching pad reflect the company's growing interest in marketing country music.

The projects involve a collectors-edition series of country music anthologies, which is going to be offered to customers directly through Time-Life mail-order advertising. The second project, currently in the testing stage in five U.S. markets, features a new budget supermarket country music LP series.

This series, tagged at only \$3.99 per album, will include 20 different titles, and based on the results of Time-Life's testing phase, should be on supermarket shelves by early 1982. The introductory volume—a compilation of Charley Pride hits—will be offered at a further-reduced rate of \$1.99 to spark interest in the ongoing series, which will include artists such as Waylon Jennings, Ronnie Milsap, Dolly Parton, Tammy Wynette, Jim Reeves, Johnny Cash, George Jones and Barbara Mandrell.

This is only the second time that Time-Life Records division has experimented with selling its product in supermarkets. Last year, it finished up a multi-volume Arthur Fiedler pop series that retailed nationally in approximately 1,186 supermarkets.

The \$3.99 country budget line is now undergoing test-marketing in five key markets (New England, Ohio, Colorado, Phoenix and Norfolk) for 16 weeks. Time-Life's supermarket sales manager Manfred Koehler notes that no decision on initial first-run pressings and ship-

(Continued on page 31)

GERMANS FIRE AWAY ON TAX

By JIM SAMPSON

MUNICH—In anticipation of next week's hearing in Bonn on proposed changes in the German copyright law (Billboard, Sept. 5, 1981), the performing arts and blank tape industries here have fired new salvos at each other in the battle over a possible blank tape levy.

Germany's biggest blank tape manufacturer, BASF, claims that sloppy implementation of the current royalty on hardware allows \$4 million to \$6 million to slip through the hands of rights holders each year. The music industry failed to collect adequately on imported recording equipment, says BASF. To stop this apparent loophole, the collection agency ZPU has taken le-

(Continued on page 72)

EXECS OUTLINE POLICIES

RCA Nat'l Confab Sells New Product, Directions

By IRV LICHTMAN

LINCOLNSHIRE, Ill.—RCA Records is priming itself for marketing and a&r strategies in the '80s, while hoping to maintain its current chart successes in the immediate months ahead.

These were the underlining themes of the label's three-day marketing meeting in Lincolnshire, Ill., last week, its first national gathering in five years.

Before some 400 attendees—including 40 retail and radio personnel from the Chicago area—the label presented under a "Where Music Happens" banner its fall lineup of album and singles, with both RCA president Bob Summer and Jack Craig, vice president of RCA in the U.S.-Canada, offering their views of label policies and philosophies for the '80s.

Summer attempted to put to rest recurring rumors of the sale of the label by the parent com-

pany, declaring in an address Sunday (30): "RCA is not for sale in whole or in part. That is my statement to you and it is authorized by corporate management. The idle speculation that produced press comment of an impending sale doesn't deserve another minute of airtime."

Summer and Craig, who took over responsibility for RCA's domestic activities last January after serving as managing director of the label's U.K. operation, set the tone for RCA's a&r and marketing strategies.

In broad terms, Summer stated that "in a time when the economy in general and the economy of the industry resists growth, we have taken the decision not to draw back. We've decided to defy instinct and make a run for the roses."

Summer said RCA would commit itself to top talent,

(Continued on page 16)

RIAA Filing Petition On Mechanical Hike

By JEAN CALLAHAN

WASHINGTON, D.C.—The U.S. Appeals Court's release of its full opinion in the mechanical royalty adjustment proceeding clears the way for the Recording Industry Assn. of America to petition for reconsideration, and requires the Copyright Royalty Tribunal to devise an alternative method for interim royalty rate adjustments between now and 1987.

The opinion, released Aug. 27, explains at length the decision the appeals court reached June 23 (Billboard, June 27, 1981). That decision upheld the Tribunal's increase of the mechanical royalty rate to 4 cents, effective July 1, but remanded the scheme for interim rate adjustments (that would have called for the Tribunal to meet annually) back to the Tribunal for further proceedings.

RIAA attorney Cary Sherman, who has been waiting to see the full opinion before filing a petition for reconsideration, says that RIAA will now petition the appeals court. That petition must be filed by Thursday (10). Sherman is withholding comment on the opinion until RIAA's filing.

Tribunal Commissioner May Lou Burg says the CRT may invite comment from the parties involved before determining a new method for mechanical royalty rate adjustments in the years between now and 1987 when the rate will again be recalculated. Burg also says the Tribunal will meet soon after Labor Day to discuss the appeals court opinion.

The 38-page opinion dismisses RIAA's argument that the choice of 4 cents for the new mechanical royalty rate was not sufficiently explained. The opinion also dismisses copyright owners' claims that the Tribunal set the rate too low. The only fault the appeals court finds with the Tribunal's decision is its intention to meet annually to adjust the 4 cents rate to reflect economic factors such as inflation.

"We do not suggest that the

Tribunal must set a flat rate that will remain in effect until . . . 1987," the opinion reads. The appeals court suggests that the Tribunal devise "a reasonable mechanism for automatic rate changes in interim years" which would not require specific Tribunal meetings.

Lease-Purchase Plan For Keel

NEW YORK—In a move indicated recently, American Can Co., parent of Pickwick Int'l, is going through with its plan to spin-off its pressing unit, Keel Manufacturing of Hauppauge, L.I., through a lease-purchase arrangement with two partners in the venture.

According to informed sources, Roger Gouldstone, currently vice president and general manager of Keel, will partner with Don Olesen, for the past 15 years associated with CBS' pressing/duplication operation, most recently as Eastern regional sales manager. Gouldstone will be president of Keel, while Olesen will serve as executive vice president. The official transfer of Keel's operations is expected to take place Sept. 14.

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Chartbeat

1965 Through Time Tunnel; Journey, Jarreau Jumping

LOS ANGELES—It's not 1965, but an incredible simulation.

The three highest-debating new albums on this week's pop LP chart are by the Rolling Stones, the Kinks and the Four Tops. The latest album by the Moody Blues dips a couple of notches, but Bob Dylan, Herb Alpert, Art Garfunkel, the Temptations and the Beach Boys all move up with stars.

On the singles chart, Diana Ross still reigns Supreme in her fifth week at No. 1 with "Endless Love," while the Beach Boys continue to ride an endless wave with their top 20 medley.

Jr. Walker's sax sparks Foreigner's top five hit "Urgent," while Barbara Mason has an r&b hit with an answer record to Richard "Dimples" Fields' "She's Got Papers On Me."

The Ad-Libs' '65 smash "Boy From New York City" is a current hit for Manhattan Transfer; Jackie DeShannon cowrote the year's biggest single, "Bette Davis Eyes," and Peter & Gordon's Peter Asher and the Four Seasons' Bob Gaudio have emerged as top producers.

Several other members of the class of '65 pop up periodically on the Billboard charts, including Bobby Vinton, Tom Jones, Bill Medley, James Brown, Marvin Gaye and Curtis Mayfield.

The Stones' "Start Me Up" may be no "Satisfaction," just as the Four Tops' "When She Was My Girl" won't make anyone forget "I Can't Help Myself." That's beside the point.

What's amazing is that 16 years later, so many of the top acts of 1965 are still potent chart fixtures. Sixteen years, after all, is the same amount of time that elapsed between 1940, when Tommy Dorsey and Bing Crosby were riding high, and 1956, when Elvis broke.

This week's activity merely dramatizes a trend that's been brewing throughout this decade. Ten acts have scored top 10 albums so far in the '80s who first cracked the LP chart in '65, or before.

The Isley Brothers, who reached the top 10 in May, 1980 with "Go All The Way," first hit the LP chart in September, 1962 with "Twist And Shout."

Barbra Streisand notched her first chart album in April, 1963, followed that June by The Miracles and that July by Stevie Wonder. The Beatles first hit the LP survey in February, 1964, followed in June by the Stones and in September by the Supremes. The Yardbirds rated their first chart album in July, 1965.

Eric Clapton, of course, emerged from that group, as did Ross from

(Continued on page 84)

PRODUCER PROFILE

Perry Preference: 'Music I Know Best'

By PAUL GREIN

LOS ANGELES—For the past three years, Richard Perry has been wearing two hats—as both producer and president of Planet Records. But with the recent streamlining of his E/A-distributed custom label, this balancing act is easing somewhat.

"I'm now looking to make music that falls more in line with my personal tastes," Perry says. "It's come back to the kind of artists and music I know best, where I completely trust my own instincts."

"When I started Planet, I wanted it to be a total record company, not just a little label without any real identity. So we expanded quickly, perhaps too quickly, and at one point had nearly 10 artists. One or two albums never did come out."

"I was thinking more as a record company president than as a producer. I wanted the company to be well-rounded; it didn't necessarily have to be my kind of music. If it had been, I wouldn't have signed any bands."

"But let's face it: L.A. was gripped by new wave fever. Every label had its bands. It was kind of exciting for a while. With all the bidding going on, it reminded me of fraternity rush in college."

"In the past three years, I've come to develop a whole new respect for the work a Joe Smith, Mo Ostin, Clive Davis or David Geffen puts in. It's a grueling job. I found it not to be my favorite thing. But I spend less time on it now because the Planet artist roster has been pared down tremendously."

"Right now we've got the Pointer Sisters, a solo album by June Pointer in the works and the

'Swing' project, all of which I'm producing. The only other artist is Greg Phillinganes."

Planet this week registers its biggest-charting single and album to date. The Pointer Sisters' hit "Slow Hand" is number two on the Hot 100 for the third straight week, while their LP "Black And White" holds at number 12.

The label started operation in September, 1978. "I picked a great time to start a company, didn't I?" Perry remarks dryly. "I only wish I was starting Planet right now. In a sense it feels like I am: I'm older and wiser."

The initial three-year term expired July 1, whereupon Perry and Smith signed a modified extension to Feb. 1, 1982. The two are now looking for an established act for Perry to produce for Planet.

"I've come to recognize that this is my ultimate strength," Perry says. "That's why I'm very enthused by the focus within the industry on tried-and-true artists. All of my success has been with that type of act."

"Throughout the last three years, I desperately wanted to break a number of new acts. But I've come to realize that my greatest asset is being able to take an artist that has a track record. Whether they're hot or cold at the moment is not important."

"I can work with these acts more efficiently and effectively because they're pros. You're not taking someone through the process for the first time."

"Slow Hand" is starred at number seven on this week's r&b singles chart, making it the big-

(Continued on page 10)

WEA Forms Spanish Arm

NEW YORK—In a move to expand its presence in the Latin market, WEA International has established a wholly owned affiliate in Spain, called WEA Records S.A. It will be headed by Ben Bunders, WEA International vice president, and founder and managing director of WEA companies in both Holland and Belgium.

The new affiliate, the seventh for WEA International on the continent, will officially open in mid-1982. According to Bunders, the first priorities are to find a location, probably in Barcelona, to hire a&r and marketing staffs, and to determine pressing and distribution arrangements. He expects to sign "between 10 and 15 artists by the end of the first year."

Says Bunders: "The establishment of a WEA company in Spain is a strong indication of our intention to aggressively address the Latin market throughout the world. We will also be working toward acquiring a strong roster of local artists and talented performers. In this manner we will begin to develop repertoire that will impact on other Spanish-speaking markets, which contain some 300-400 million music lovers. In addition, we are certainly not going to ignore the tremendous market of Spanish-speaking record buyers in North America."

Freight Claims: RIAA Warning

NEW YORK—A warning that deregulation of air and surface carriers may lead to battles over claims for loss or damage of freight has been issued by the Recording Industry Assn. of America.

The alert appears in the first issue of the new "Freightgram" distributed by the association which will periodically update member labels

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SEPTEMBER 12, 1981, BILLBOARD

WHEN IMPORTANT RECORD DISTRIBUTORS TALK . . . RETAILERS LISTEN

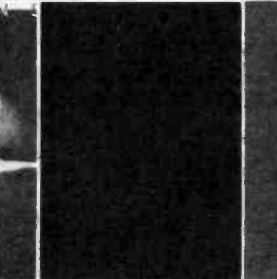
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Signings

Mickey Thomas, lead singer of Jefferson Starship, to Elektra/Asylum for a worldwide solo deal via Pandora Productions, Ltd. helmed by producer Bill Szymczyk. Thomas debuts with "Alive Alone." . . . Nickolas Ashford and Valerie Simpson to worldwide recording deal with Capitol after a longtime association with Warner Bros.

Frank Marino re-signs with CBS Records worldwide. He continues to lead the band formerly known as Mahogany Rush. . . . Rock group Mayday to A&M Records with self-titled debut LP recently released. . . . U.S. Olympic medalist Linda Fratianne to Columbia Records. For her first LP, Fratianne will record her own exercise routines set to music.

Welsh singer/songwriter Mikel Japp and his manager Ciri, of Lipstick Management, have signed a co-management deal with attorney James P. Wohl. . . . Martin Briley, former bassist with the Ian Hunter Band, to Mercury/PolyGram with first LP release "Fear Of The Unknown." . . . Canadian rock band Rough Trade to Stiff America with LP "Avoid Freud" due this month.

Epic artist Karla DeVito to ASCAP. DeVito wrote or co-wrote half the songs on her upcoming album "Is This A Cool World Or What?" . . . Mona Raye to Quality/RFC.

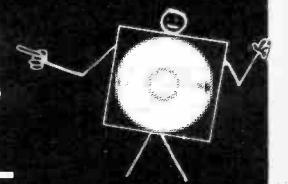
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Chrysalis
Records and Tapes

The album CHR 1325 The single CHS 2536
Produced by Stewart Levine for Outside Productions Inc.

Rock 'n' Rolling

Together Again: Fripp, King Crimson

By ROMAN KOZAK

NEW YORK—Recently, we had a chance to chat with one of rock's more interesting and influential guitarists: Robert Fripp, who has just signed to Warner Bros. and is in the midst of new projects.

We met Fripp, a contributing editor for *Musician, Player & Listener*, our next-door publication, at Billboard's offices, where he told us that it was official: King Crimson, one of the original English heavy progressive bands, is back in business. Fripp founded it in 1969, disbanded it in 1974, and, now, he says, the time has come to rejoin the "first division" of music with a new King Crimson.



In 1969, says Fripp, King Crimson signed "an unprecedented deal with Atlantic that set the standard for other new English bands! How? The points were good. It was 10 and escalating, and at a time when Aretha Franklin was getting six, that was very good."

Fripp remembers 1969 as a revolutionary time with new artists, new managers, new agents and new attitudes making inroads in the music business. There hasn't been that much of a change until the punk rockers came, almost 10 years later. But, by 1974, with the business

growing beyond its optimum, Fripp decided to disband King Crimson, "because I could not see how it was possible to be a musician and a human being simultaneously," he says. Since then, he has done LPs with Eno, experimented with his solo "Frippertronics" projects, formed the short-lived League of Gentlemen group and acted as "a small mobile intelligent unit" and commentator and critic of the dinosaur aspects of the industry. So why, now, pull King Crimson out of the tar pits?

"You have the flippant answer, which is along the lines of Fripp is a liar, a charlatan and opportunist, and so on," he says. "You also have the one, that nobody would believe, that we would put the band on hold for seven years, and you also have the other one... that I was misquoted."

"The real answer is that last November, I decided to have a go at forming a first division band. Frippertronics was a third division venture, League of Gentlemen was second division, and King Crimson was first division," he says using the British soccer league analogy.

"It wasn't intended to reform King Crimson. You can't just form a band and call it that," he says. "King Crimson always had its identity, that on one level has remained through the years, and when we began to re-

hearse in April, I became aware of this potential for the band."

The band Fripp formed features former King Crimson drummer Bill Bruford, with bass player Tony Levin (ex with Peter Gabriel, Carly Simon, and the last John Lennon LP), and Adrian Belew (ex-Frank Zappa, David Bowie, Talking Heads).

"I know King Crimson, I spent six years of my life with them, and whatever this (new) band calls itself, I know what it is. Adrian always wanted the band to be King Crimson, but didn't feel he could say it. And then Bill turned to me, and said, 'you know, I think we earned the name.' Tony agreed and we accepted our identity. The band is simply King Crimson," says Fripp.

With his commitments to PolyGram behind him, Fripp offered the new King Crimson to various record companies, without any attempts at bidding wars, he says, and Warners met his price. Fripp is managed by E.G. Management, "but it would also be true to say that I take a very strong interest in the business aspects," he notes.

"I consider the business side just as important as the music, so it comes down that I am involved in the day to day level, even to the point of setting out the outlines of the tours," he says. The agents he chose are Wayne Forte and Mike (Continued on page 84)

Richard Perry Makes 'Music I Know Best'

• Continued from page 6

gest r&b hit of Perry's career. But the original concept for the group was to cut rock'n'roll. They succeeded at this with their first album, "Energy," but the second, "Priority," received little rock airplay.

"It was at that point I realized that AOR will not play music by black artists, no matter who they are," charges Perry. "I've never encountered more prejudice in radio in my life. It's as bad as it must have been in the '50s."

"In some ways, it was a blessing in disguise," Perry says. "It forced me to turn back into the mainstream of pop and black music, which is a much broader approach. It reaches out to the widest possible audience for them."

Ironically, Perry had a pro-AOR stance when he started the label. "I don't want to sign acts that don't have that potential," he said at the time.

His view now? "I've completely lost interest in it. AOR is a very one-dimensional kind of radio these days."

Two years ago Perry was also high on the budding new wave scene. "I was excited by the spirit and attitude of new wave," he says. "I was hoping the music would catch up, but that never happened."

Nonetheless, Perry has retained the less laborious production approach associated with the new music. "I spend a lot less time in the studio than I used to," he says. "My

goal is to achieve the same level of perfection but to do it with a lot less effort. The results can be just as good if not better and it doesn't burn you out; you stay fresh.

"On the last few albums I've done I've rarely gone beyond three takes. With any Pointer Sisters album about half of the vocals are live. I'm spending three months tops on an album, and that's going at a very relaxed rate. It's no more working night and day for six or seven days a week."

The Pointer Sisters are the first act on whom Perry has produced four albums. He produced three for Barbra Streisand, Carly Simon and Leo Sayer and two for Ringo Starr and Harry Nilsson.

Perry's pet project at the moment is a forthcoming album dubbed "Swing."

"It's big band music of the '40s and early '50s done in a contemporary context," he explains. "We're using traditional horn arrangements against a contemporary rhythm section."

"The record is only the first phase of it. I'm planning an audio-visual project for Warner Communications. And in the near future we'll mount a live act for in-person multimedia events."

"Things have been really boring in music lately," Perry suggests. "And in depressed times such as these, people need escapist entertainment."

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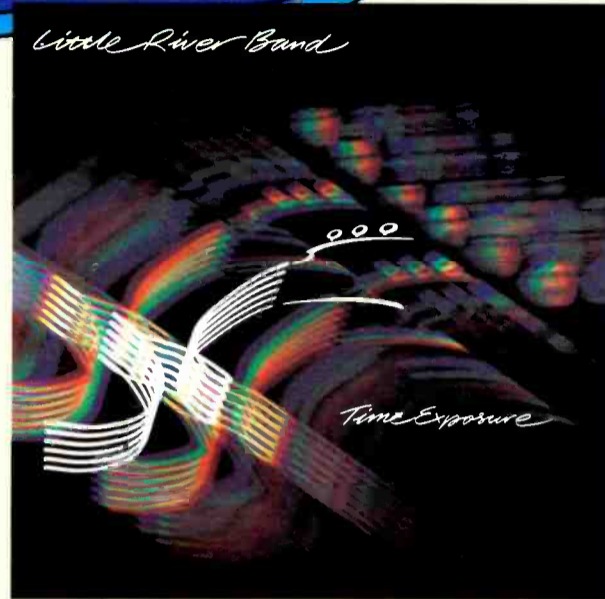
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LITTLE RIVER BAND / Time Exposure
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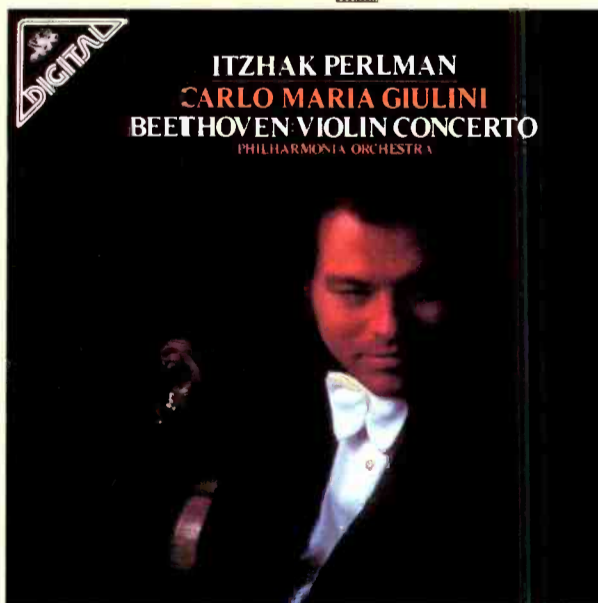
NATALIE COLE / Happy Love
 ST-12165 • 4XT-12165 • 8XT-12165



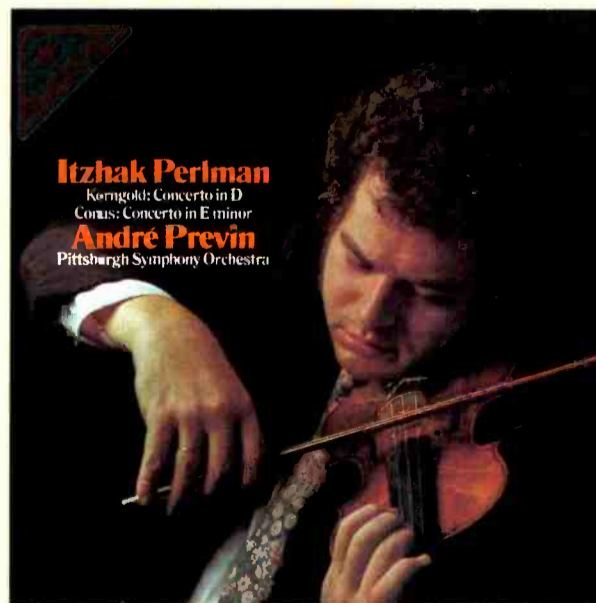
JOHN MILES / Miles High
 ST-12172 • 4XT-12172 • 8XT-12172



CHARLES VEAL / Believe It!
 ST-12174 • 4XT-2174



ITZHAK PERLMAN, CARLO MARIA GIULINI
 Beethoven: Violin Concerto
 DS-37471 (Digital)



ITZHAK PERLMAN, ANDRE PREVIN
 Korngold: Concerto in D / Conus: Concerto in E minor
 DS-37770 (Digital)



MARKET

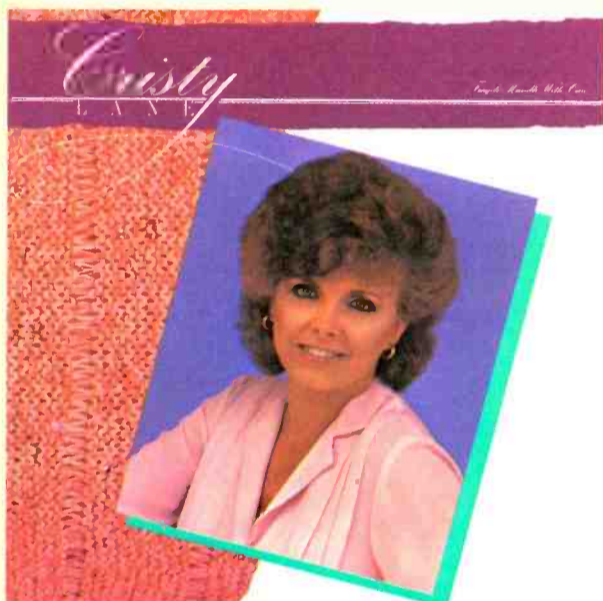
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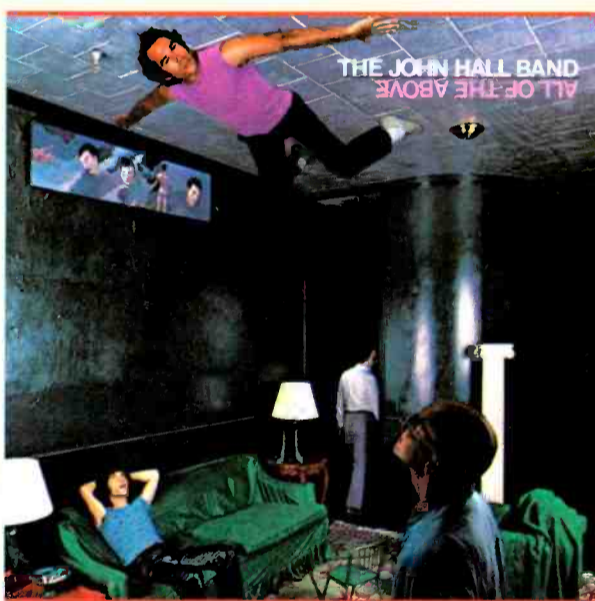
RONNIE LAWS / Solid Ground
LO-51087 • 4LO-51087 • 8LO-51087



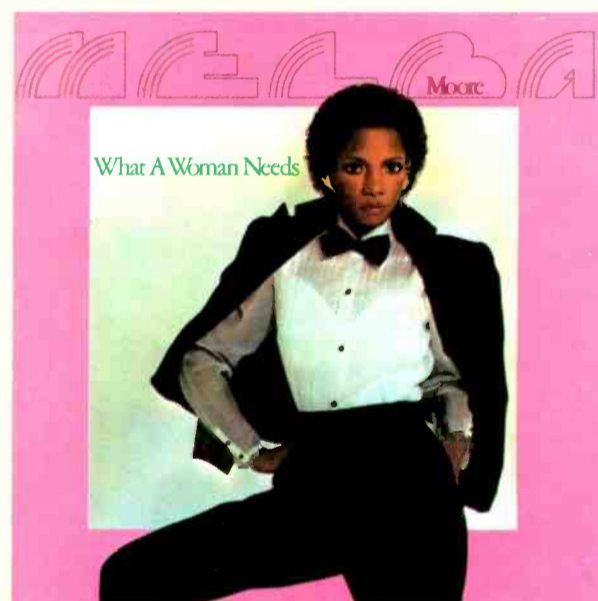
CLIFF RICHARD / Wired For Sound
SW-17059 • 4XW-17059 • 8XW-17059



CRISTY LANE / Fragile, Handle With Care
LT-51112 • 4LT-51112 • 8LT-51112



THE JOHN HALL BAND / All Of The Above
SW-17058 • 4XW-17058 • 8XW-17058



MELBA MOORE / What A Woman Needs
ST-17060 • 4XT-17060 • 8XT-17060



ITZHAK PERLMAN, ANDRE PREVIN / It's A Breeze
DS-37799 (Digital)



OUR DAUGHTER'S WEDDING / Digital Cowboy
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Warner To Sell Video Catalog In Non-Rental Markets

• Continued from page 1

by March, 1982.

The Warner plan, announced officially Wed. (2), still contains several gaps—such as the exact weekly

fee charged to retailers to lease tapes for their customers. But WHV president Mort Fink expresses confidence in the system as presented and adds, "We couldn't come up with a system that would allow us to both

rent and sell. We believe rental is the more important of the two."

Fink bases his belief on a market analysis that found rental occurring 12 times more often than sale of the average title. "The impetus for our

plan came from the marketplace," says Fink. "The manner in which consumers chose to have their video product was completely unanticipated by the major studios. It has to be dealt with."

Lost revenues for Warner due to "unauthorized" rentals led to the company's plan. Until now, only Disney has had an official rental program, one which is said to be unpopular with retailers because of its cost.

As set forth by Fink, Warner's plan works as follows: starting with Texas, a market is notified that it may no longer sell catalog titles (numbered at 105).

"As we move into a market," he says, "those retailers interested in signing an agreement with us return the titles they've purchased from us. We then repackage them and return them to the dealer for a six-month period. After six months, the dealer returns the product to us and it's destroyed."

For Warner's new titles and those not already inventoried by a retailer, the program is a little different. A dealer orders tapes for a seven-day period and is charged a certain fee. At the end of the week, he can return the tape to Warner's or keep it, in which case it is automatically renewed for another week.

Tapes can be ordered directly from sister company WEA's six warehouses around the U.S., or from local wholesalers (or "master licensors," as they are known in the plan). Fink explains that wholesalers receive discounts on the weekly rental fee, to be passed on to the dealer in the form of services such as credit, merchandising, pickup and delivery and so on.

Current distribution, Fink adds, "is not sufficiently broad to make product available wherever the consumers are." He says there may be some changes in distribution to reach smaller markets.

When a tape is rented to a consumer, the dealer attaches a tag to the special box in which all rental-only cassettes are packaged. On the tag goes the customer's name, store name and price paid for rental (set by the retailer). A deposit is also paid.

A percentage of the rental revenue goes to Warner's and a percentage to the dealer, according to Fink. A sliding scale has been designed to encourage dealers to keep tapes for longer periods of time: the first week, Warner receives 75% of rental revenue, the dealer 25%. By the sixth consecutive week, the retailer receives 60% of revenue, Warner 40%. Additionally, the 60/40 arrangement is retroactive to all six weeks.

WHV insists the plan can be enforced, in spite of the feeling of many that it will lead to increased piracy and transshipping (see accompanying story). The company plans to utilize shopping services and "surveillance organizations" to monitor markets. In response to charges that the plan will increase piracy, the company says, "Those who pirate have as much motivation to pirate in a sale market as they do in a rental market."

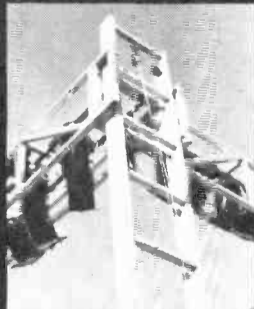
Fink says the rental-only plan also heralds a move toward nontraditional channels for its video products. Supermarkets and discount stores, for instance, will probably be selling WHV tapes before too long. "You may see a change in pricing," Fink acknowledges, "but our research tells us the consumer is not price-sensitive when it comes to renting a movie." Interestingly, the fee Warner's charges its dealers does not vary from catalog material to new releases.

Videodisks, when WHV offers them, will fall under the same rental program. "We've found that dealers are renting disks—that is, when they're not giving them away to sell the machine," Fink says.

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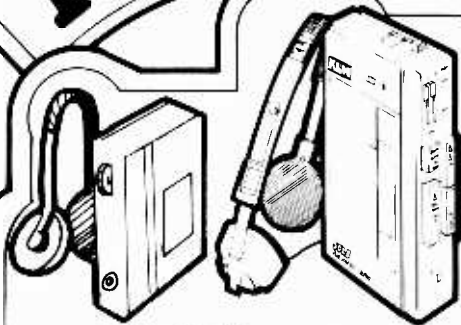
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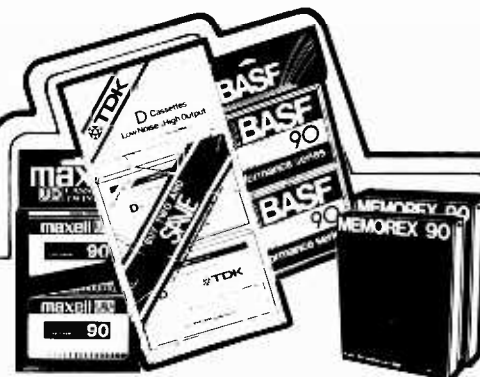


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UD 50-120	15.99	14.65
UD 35-90	6.49	5.95
UD 35-180	17.99	16.55
LN 8T-46	2.10	1.95
LN 8T-60	2.35	2.20
LN 8T-90	2.70	2.60



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12-Inch 'Mini' LP Gains As \$4.98-\$5.98 Mid-Price Line

• Continued from page 1

and the Epic/Portrait/Associated Labels combine all say they're studying the area closely or already have tentative pilot projects on the boards.

Although clearly an embryonic field likely to undergo some fine-tuning in the wake of consumer response, the new "mini" market is already undergoing some shifts in pricing and merchandising. Some of the earliest ventures into this category sought to lure consumers with a \$4.98 list, but now several labels planning "mini-LPs" say they're swinging toward \$5.98 to allow a sufficient margin for marketing and merchandising dollars.

As a result, the unheralded 12-inch EPs of a year ago are now carrying that preferred "mini" nomenclature as much to signify manufacturers' own marketing perception as to adjust the consumer's: most executives polled say the format will take hold only if labels supply the same degree of in-store marketing and merchandising strategy they routinely develop for full priced conventional albums.

As for release of these three, four, five or more cut products in cassette, the jury is still out, with several labels adopting tape, some seeing "minis" as a disk only proposition, and others still on the fence.

Some early prototypes for the format reached the market several years ago, such as A&M's four-song Joan Armatrading package, "How Cruel," and Epic Records tested a

similar concept in its 10-inch "Nu Disk" series, since shelved.

Most labels, however, credit Sire Records and Warner Bros. with making the first serious sales inroads through first quarter '81 "mini" releases for the Pretenders and Devo. Those successes have already resulted in a revised marketing strategy on these products, according to Kent Crawford, assistant to label sales vice president Lou Dennis.

Says Crawford, who's specialized in overseeing this new venture, "A number of labels have called us inquiring about our experiences with the 'minis.' We first tested them last October, when we released \$4.98 list titles on Robin Lane and the Gang of Four."

Those maiden releases didn't capture significant sales, and Crawford now links the company's revised list price of \$5.99 to the greater marketing fund created. The B-52s' "Party Mix," featuring remixed dance-oriented versions of previously released titles, and an Island/ZE compilation, "Seize The Beat," have carried the higher list, as have Devo and the Pretenders.

Established acts may have helped establish the line where Epic's new artist "Nu Disk" roster encountered snags, but now Warner Bros. is introducing new artists.

The Bomp Records/Sire debut for the Unknowns will thus ship in late September in the "mini" format. Says Crawford, "My philosophy is to put more than new acts into this category, though."

EMI/Liberty has earmarked a

new act for its first "mini" album venture, according to Joe Petrone, vice president, marketing. "There were several reasons for the choice," says Petrone.

Assistance in preparing this story provided by Laura Foti and Roman Kozak in New York, and Jim McCullough and Ed Harrison in Los Angeles.

"First, it's a new group that has had some success in England, but it's electronic pop music that probably isn't as accessible to mass radio here.

"If you don't have something that's strictly in the pocket for radio, then you have to look for other vehicles you can market in."

Hence, says Petrone, EMI will use the "mini" concept to position the act for rock dance clubs initially, allowing a "setup prior to coming with a full-blown album."

That band, Our Daughter's Wedding, will thus be represented by five tracks priced at \$5.98. "We've worked out a formula where we would offer five tracks for \$5.98 and four tracks for \$4.98," explains Petrone, who also stresses the need to market the "minis" with the same in-store visibility sought for conventional LPs.

At sister firm Capitol Records, Dennis White, vice president of marketing, notes that while 12-inch single release activity has been very marginal, the "mini LP"—a term White, like most label sources polled, stresses over the old EP title—

looks promising. "We're definitely planning on getting into that," White reports, noting that EMI's September entry will be followed in October by Capitol's first "mini," by Iron Maiden.

White sees two price categories as well, predicting the \$4.98 level will be used for new acts and will be restricted to the disk, while \$5.98 "minis" will involve established or developing acts and will be issued in both disk and tape.

Meanwhile, Epic/Portrait/Associated Labels' Ron McCarrell, its marketing vice president, reveals that the "mini" is being considered there to replace the 10-inch "Nu-Disk." "We've shelved the 'Nu-Disk' for now," he admits, "because we ran into a lot of logistical problems with the configuration. But we're looking very hard at 12-inch 'minis' for the future."

In fact, he adds, a pilot 12-inch project is already on the boards but now unscheduled because the act's next full LP was delivered early. "We have a three-track 'mini' by Ozzy Osbourne, cut live in England, that we were looking at for release," he explains. "Now we'll probably ship the second album first."

Now that live "mini" will probably be held until January.

Chrysalis, too, is readying a "mini" test via a four-song \$4.98 list disk for former Generation X vocalist Billy Idol, which ships Friday (11).

Like EMI/Liberty's Our Daughter's Wedding, Idol is perceived by his label as having an overseas sales base yet to translate into demand here. The "mini" attack will aim first at club exposure and then reach for radio play as prelude to a full album release slated for late fall.

New Label From Roshkind

• Continued from page 8

"boutique" companies have already enlisted seven independent promotion firms to buttress marketing efforts.

If Roshkind and his confederates are taking an unusual route through total financial responsibility, it's unlikely trade observers will be skeptical of the combine's initial solvency: although Roshkind himself declines any hard estimate of his own line of credit, it's known that successful commodity trading ventures he con-

ducted during the past represented a separate seven-figure annual income even when he was still collecting his paycheck from Motown.

While he exults in his ability to operate independently as a result, Roshkind says the three-company structure and projected outside ties will allow him to keep his core staff small. "I would never want the payroll to go above 20," he projects. "because that's the way we've put this together. I know that figure may shock some, but we don't need more."

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General News

RCA Unveils Fall Album Line-Up



AUTOGRAPH BLITZ—Jet artist Ozzy Osbourne, center, signs a copy of his gold certified LP, "Blizzard of Ozz," at New York's Record Factory with Richard Totoian, associate director of national promotion, Epic/Portrait/CBS Associated Labels and Tony Martell, vice president and general manager, CBS Associated Labels, looking on. Osbourne also performed for a sellout crowd that night at Nassau Coliseum.

Kennedy Center Theatres In D.C. Mark 10th Year

WASHINGTON, D.C.—Fourteen million patrons later, the six theatres of the John F. Kennedy Center for the Performing Arts are celebrating their 10th anniversary by restaging Leonard Bernstein's "Mass." That production opened the Center Sept. 8, 1971.

A parallel anniversary gala will be held Thursday (10) with a White House reception and concert in tribute to Lionel Hampton followed by a benefit in the 2,759-seat concert hall to fund a school of jazz music in Harlem. That party features a spectrum of stars from Count Basie and Stan Getz to Stephanie Mills.

"A Jazz Salute To Lionel Hampton" will present his own 16-piece band performing and backing Basie, Getz, Mills and Woody Herman, Pearl Bailey, Art Blakey, Dave Brubeck, Illinois Jacquet, Louis Bellson, Betty Carter, Clark Terry,

Zoot Sims, Tony Bennett and Charley Pride. Also participating is the Howard University jazz band, a highly rated collegiate ensemble.

The creation of the Kennedy Center, which seats a total of 7,076 in the various performance areas, dates to 1958 when President Eisenhower provided federal lands and authorized private fundraising. The project gathered momentum under President Kennedy and was dedicated to his memory by President Johnson in 1964, following the assassination.

Chairman of the Board of Trustees Roger L. Stevens, a former real estate investor, took charge of the fundraising efforts in 1961 and essentially has guided the direction of the Center since.

The Terrace Theatre will be the scene for a chamber music series that opens Wednesday (9) with Aaron Copland participating. Other composers to be honored in later evenings include Ned Rorem, Alberto Ginastera, Roger Sessions, Dane Rudhyar and Phillip Glass.

Rounding out the memorial week is a luncheon at the National Press Club on Tuesday (8), honoring Stevens, Marta Istomin, the Center's artistic director, and artists involved in the opening of the new season.

LINCOLNSHIRE, Ill. — Diana Ross, La Roux, Player, Kiki Dee, Bob Welch, Rare Earth and Pleasure are among the new signees whose first RCA Records product were reviewed at the label's marketing meeting here (Aug. 30-Sept. 1).

In addition, the label offered its fall product roundup, mostly through audio-visual presentations made in-house through the label's tv production unit headed by Steve Kahn.

Each division—contemporary, country, black and Red Seal—had its own presentations, with Larry Gallagher, sales chief, serving to introduce each division's top executives. They included Barry Oslander, West Coast a&r, Dan Loggins, East Coast a&r, Jerry Bradley, Joe Galante, Nashville, Larry Harris, black music, Tom Shepard and Irwin Katz, Red Seal. Black music singles presentations were made by Robert Wright, director of a&r, and Keith Jackson, marketing vice president.

In a deal reflecting Jack Craig's views of the U.K. market (see sepa-

rate story), the label has made a deal with U.K.'s Ensign label, headed by Nigel Grainge. First albums are due for release are Roy Sundholm's "East-West" and the David Bendeth Band's self-titled album.

In contemporary product, new August through September product is due from Diana Ross, Triumph, Daryl Hall & John Oates, the Chipmunks, Kiki Dee (with a duet with Elton John included), Bob Welch, Native, BowWowWow (Billboard, Sept. 5, 1981), Polyrock, Jack Green and Player.

In country, the label will offer greatest hits packages by Elvis Presley, Charley Pride, and Jim Reeves and Patsy Cline, with editing that brings the two "together" for the first time. Also, there are new releases from Leon Everette and Ronnie Milsap.

There are 22 black music sets, featuring the Whispers, Larry Elgart, Lakeside, Shalamar, Barry White, the Dells, the Chi-Lites, Nina Simone, Ear Candy, Salsoul Orchestra, Logg, Wax, Dream Machine,

Sky, Edwin Starr, Leon Haywood, Rhyze, Instant Funk, the Main Ingredient, the Bendeth Band, Chocolate Milk and Edwin Birdsong.

Red Seals include the debut of the French company, Erato (see classical section), a five-LP retrospective of Mario Lanza with a \$34.98 list, Christmas albums by Renata Scott, said to be the first recording made at St. Patrick's Cathedral in New York, and "Christmas With The Canadian Brass."

The label presented live performance by violinist Dylana Jenson and Ronnie Milsap on Sunday (30) and Dream Machine and Rick Springfield (31).

Jimmy Jenner, president of Millennium Records, and Neil Portnow, president of 20th Century-Fox, both labels distributed by RCA, were on hand at the convention.

RCA Briefs

LINCOLNSHIRE, Ill. — Bob Summer, RCA president, told Billboard: "We're satisfying all our goals and we agree internally that the last four months of this year will be as successful as any in history."

... Diana Ross will be billed as the producer of her first album for RCA, due this fall. Though the star was unable to appear personally at the national marketing meeting, she spoke to the gathering via videotape. She said she hoped her debut album would sell 10 million copies—"I like round numbers," she declared. ... Jack The Rapper: A "rap" lyric was devised for Jack Craig to read on tape, a performance that received light-hearted put-downs by Larry Gallagher, Larry Harris, Keith Jackson, Dan Loggins, among others.

NARM's Joe Cohen was an invited guest, noting "It's always a pleasure to attend someone else's convention." Cohen says NARM is trying to have the trade group meet in Hawaii in 1983, but is still negotiating with the Washington, (D.C.) Sheraton to get out of that commitment. When Cohen was told by the hotel that he'd have to speak to the hotel's lawyers, he discovered that the hotel is represented by NARM's own legal counsel, Chuck Ruttenberg and Aaron Fox! ... Although Solar is technically gone from the RCA orbit, the label has new albums by Lakeside, Shalamar and the Whispers among its fall newcomers.

(Continued on page 84)

Label Nat'l Confab Sells New Product, Directions

• Continued from page 3

"spend heavily" in the production of new and developing acts on the roster, "re-populate the field organization, re-configure the entire order servicing and warehouse operations."

"We will combine the brilliance and hardship associated with independent labels with the might and authority of a major."

Speaking of today's industry in general, Summer said that it has "all the characteristics of full maturity—even overage—which has led to the tendency to seek solutions beyond the industry—hoping for renewed national economy growth—and by seeking favorable legislation. However, lasting solutions must be found within the industry as well, because the ideas, the treasures that give us our strength will not be delivered to us cheaply."

In a&r, Craig spoke of a world-

wide a&r plan, with U.K. music as a nucleus. Part of that plan will be to break acts in the U.K., then on the Continent and then in the U.S. "There is no longer a territorial consideration," he said.

As for the U.K., under the direction of Don Ellis, Craig noted that country was "continually on top of the charts" here, noting that the Rolling Stones were about to embark on their 45th tour of the U.S.

Craig called for a blending of a&r with merchandising and marketing and "to give up (on a record) only when the consumer gives up." He pledged that the label would stay with an act for two or three albums, re-examining the label's strategies if the act did not succeed.

He further pledged attempts to market cassettes simultaneously with their album counterparts, claiming "millions, absolutely millions" were being lost in this area.

"We believe deeply in cassettes," Craig said, chiding dealers for not being "cognizant of cassette growth in the U.S."

"We'll look at everything we've been doing before. There'll be great emphasis on media ad dollars. We're not looking to build returns and monuments. There are no political records at this company. I look for three or four top 10 albums each quarter—that's where the bucks are. I love midlines, but I want you to think of them last. I want you to sell hits."

John Denver Is Honored

NEW YORK—John Denver is the recipient of the first RCA Records "Premier Artist Award," created to honor label artists who achieve worldwide sales of 10 million of an individual album.

In a display of high corporate involvement in the record division, Thornton Bradshaw, chairman and chief executive officer of RCA Corp., personally presented the award to Denver Thursday (3) in the RCA board room at 30 Rockefeller Plaza.

The album honored is "John Denver's Greatest Hits," released in 1973, four years after the artist signed with the label. According to Bob Summer, president of RCA Records, Denver is the first artist in the 80-year history of RCA to reach this sales plateau.

The award is in the form of a Steuben Glass, created by designer Lloyd Atkins: a single spiral structure of clear crystal developed from the fusion of five tetrahedral forms.

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For The Record

CHICAGO—ECUAS, Ltd., and entertainment copyright and use administration service, headed by Dee Lambert, was incorrectly spelled in the "New Companies" listing, Billboard, Aug. 22, 1981.

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FX-1 C-60	1.95	1.75
FX-1 C-90	2.60	2.35
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FX-11 C-60	2.25	2.00
FX-11 C-90	3.10	2.80
C-46 METAL	3.85	3.65
C-60 METAL	4.20	3.95
C-90 METAL	5.60	5.25

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Radio Programming

FRAGMENTATION CITED AS REASON

WFIL-AM Philadelphia Jettisons Adult Contemporary For Country

PHILADELPHIA—WFIL-AM, a station which once enjoyed giant double digit shares as a top 40 rocker, switched to country Friday (4), abandoning a format that had evolved into adult contemporary.

The Lin Broadcasting station follows the lead of sister station WUSL-FM, which moved to a country format two months ago. Program director Dean Tyler, who joined WFIL the first of this year, continues in that post, but he has made several changes in the jock lineup.

Tyler, who has not programmed country before, notes that he was once a country jock, but stresses that "radio is radio" and programming one format or another is not that different.

Tyler explains that the new format is "hit oriented with a higher rotation than the FM with a personality orientation." Tyler notes that the FM often plays two or three records strung together.

General manager Jim DeCaro explains the format was changed as a result of fragmentation of this market, which he adds "has made WFIL's traditional position of absolute dominance an impossibility in the current market. A format change in the face of an eroding audience trend could not be unexpected."

And WFIL's audience trend has been on a downward course. Since

the spring of 1980, the Arbitron share of audience has dropped from 4.7 to 3.2 to 3.1 and finally to 2.6 in the latest measurement.

DeCaro further explains, "Our research—and it's been extensive—shows clearly that Philadelphia is ripe for a well-programmed country sound. The move in this direction is under way all across the U.S. in markets of all sizes. I believe contemporary country will be the format of the 1980s. And with our two stations, we'll have Philadelphia covered." The only country format in this market has been WRCP-AM, a daytimer with a directional signal.

DeCaro says the reaction to WUSL's switch to country has been "prompt and positive. In many ways, listener reaction in the last two months mirrored the response WFIL received in 1966 when it made the

huge leap from a rather stodgy, but commercially successful MOR to what was then known as 'boss rock'n'roll radio.' We got calls, letters; the kids were delighted. And the same thing's happening now, only this time it's the adults who are calling and writing."

Tyler has installed Barbara Summers as the new morning host, moving her from 1 to 4 p.m. and teaming her with new anchor Steve Nikazy. Assistant p.d. Dick Fennessy, who has been off the air for several months, has been assigned the 10 a.m. to 2 p.m. shift. Dan Malloy, who worked the swing shift, has been assigned the 2 to 6 p.m. slot and overnight man Mike Crossan has moved into the 6 p.m. to midnight position.

Jocks Don Cannon, Dennis John Cahill and Joe Simone have left the station.



SERIOUS BUSINESS—Rick Medlocke, right, lead vocalist and guitarist for Atco recording group Blackfoot ponders a question put to him by Dan Formento of NBC's Source Network. The interview coincided with the release of Blackfoot's new "Marauder" album.

FCC Due To Tackle Issue Of AM Stereo

By JEAN CALLAHAN

WASHINGTON, D.C. — AM stereo, a dormant issue at the Federal Communications Commission for more than a year, should come up for consideration again by mid-winter.

Responding to a letter from the National Assn. of Broadcasters' general counsel Erwin Krasnow, who urges making AM stereo "a matter of highest priority," Randy Nichols, aide to Chairman Mark Fowler, says Fowler "is quite concerned about getting AM stereo up again."

Nichols also says that the recent decision to maintain 10 kHz channel spacing has freed up the Broadcast Bureau's engineering staff to concentrate on AM stereo.

In his letter to Fowler (dated Aug. 26), Krasnow complains that delays in the authorization of AM stereo are "depriving listeners of the benefits of the technology and adversely impacting on the viability of AM stations." Krasnow refers to a survey conducted by Rob Balon of Multiple Systems Analysis for McGovern Guild Radio (Billboard, Aug. 29) which predicts that unless AM radio gets stereo, it will continue to lose audience share, particularly in the 25-to-44-year-old age group.

That study also reports that 59% of those surveyed prefer to listen to FM because AM lacks stereo. When asked what is the single biggest dif-

(Continued on page 25)

Ratings Of AC, Country Continue Growing

NEW YORK—Adult contemporary is the strong format in Buffalo, N.Y.; Portland, Ore.; Raleigh-Durham, N.C.; and Augusta, Ga.; while country is the winner in Charlotte-Gastonia, N.C.; and Knoxville, Tenn. An AOR station has made a major jump in Albuquerque, N.M. These are some of the results in recent Arbitron reports released from various markets.

This week's roundup also includes: Norfolk-Portsmouth-Newport News-Hampton, Va.; Las Vegas; Savannah; Sarasota-Bradenton, Fla.; Honolulu; Greensboro-Winston Salem-High Point, N.C.; Stockton, Calif.; and Steubenville, Ohio.

★ ★ ★
BUFFALO—Adult contemporary WBEN-AM is still a major factor in this market with a 13.4 share, but upstarts with similar formats such as WFZX-FM have chipped away enough audience to allow beautiful music WJYE-FM to slip into first place. WBEN is down from 14.3 in the fall, but is ahead of its 12.2 a year ago.

WFZX is up to 2.2 from 1.6 in the fall and 1.4 a year ago. WBEN's sister station, WBEN-FM, which runs an AOR format, is losing audience to AOR SuperStars WGRQ-FM and WPHD-FM. WBEN-FM is down to 7.1 from 7.8 in the fall and 9.1 a year ago. WGRQ is up to 7.6 from 6.0 in the fall and 6.7 a year ago. WPHD is up to 6.4 from 4.1 in the fall and 5.0 a year ago.

Country WWOL-FM is gaining while similarly formatted WYRK, which used to be WADV, is losing audience. WWOL is up to 3.5 from 2.8 in the fall and 2.5 a year ago; WYRK is down to 2.6 from 3.5 in the fall and 5.0 a year ago.

Hot 100 formatted WKBW-AM is

holding a 9.7, down from 10.1 in the fall, but up from 9.2 in the spring.

★ ★ ★
PORTLAND—Despite strong gains of adult contemporary KCNR-FM and KLLB-FM, KGW-AM is holding its own with a 9.1, the same share as the station had in the fall. The station is down from last year's 11.1 share. KCNR is up to 3.2 from 2.5 in the fall and 2.1 a year ago. KLLB is up to 5.0 from 3.0 in the fall and 2.4 a year ago.

AOR KINK-FM is up to 5.3 from 4.5 in the fall and 4.4 a year ago. SuperStars KGON-FM is down to 9.4 from 10.2 in the fall, but up from 7.9 a year ago. Hot 100 formatted KMJK-FM is down to 3.7 from 4.5 in the fall and 6.1 a year ago.

★ ★ ★
CHARLOTTE—Country WSOC-FM is the new market leader with a 15.3 share (Billboard, Sept. 5, 1981), passing traditional market leader adult contemporary WBT-AM. WSOC is up from 12.6 in the fall and 10.9 a year ago. WBT is down to 14.8 from 15.9 in the fall and 15.6 a year ago.

WBT's sister station, younger-formatted adult contemporary WBCY-FM is up to 9.2 from 8.7 in the fall and 6.9 a year ago. Similarly formatted WAYS-AM has a 8.7 up from 8.5 in the fall, but down from 9.7 a year ago. Sister station WROQ-FM, which runs an AOR SuperStars format is down to 8.9 from 10.5 in the fall and 9.2 a year ago.

★ ★ ★
NORFOLK—AOR WMYK-FM is the new market leader with a 10.1, up from 8.1 in the fall and 9.0 a year ago. Similarly formatted WNOR-FM is up to 7.6 from 6.8 in the fall and 6.9 a year ago. Country WCMS-

FM is up to 9.8 from 8.0 in the fall and 8.2 a year ago.

Black WRAP-AM is up to 5.9 from 5.0 in the fall and 5.3 a year ago.

ARBITRON GOOFS IN 2 MARKETS

NEW YORK—Two errors by Arbitron have forced the rating company to reissue new reports for St. Louis and Louisville.

In the case of St. Louis, overall shares for Doubleday's KWK-AM and WWWK-FM (since changed to KWK-FM) have been shifted to reflect diaries crediting listening to KWK-FM. Originally, Arbitron credited all KWK-FM listening to KWK-AM, because KWK-FM had yet to be approved as the official call of the FM station, and it is Arbitron's practice to disregard a wrong AM-FM designation if the diary keeping listener writes in a call letter that exists in the market.

But in this case, the KWK call letters were already being promoted on the FM station. The new book lists WWWK-FM's share as 7.9, up from 6.0 in the now recalled report. Since this listening has been taken away from KWK-AM, the AM station's share has been reduced from 3.0 to 1.1. These changes are the result of shifting the reporting in 80 diaries.

In Louisville, WCH-AM and WKJJ-FM were listed as simulcasting their signals. They did not and in the revised Arbitron report they are shown separately throughout the book. This did not change the station's overall shares, which remain at 6.7 and 8.7, respectively.

ago, while black WOWI-FM, which describes itself as "sophisticated black contemporary" is down to 5.2 from 9.8 in the fall and 6.8 a year ago. Black WPCE-AM is up to 4.2 from 3.2 in the fall and 3.6 a year ago.

★ ★ ★
RALEIGH—Adult contemporary WRAL-FM moves into first place in this market with a 15.6, up from 13.3 in the fall and 12.5 a year ago. Similarly formatted WCHL-AM is up to 2.4 from 1.9 in the fall and 1.5 a year ago, but WKIX-AM is down to 4.9 from 6.6 in the fall and 7.4 a year ago.

Black WDUR-AM is up to 7.6 from 5.7 in the fall and 7.3 a year ago. Similarly formatted WSRC-AM has rebounded to a 6.7 from 4.7 in the fall, but it's up to last year's 9.2. AOR has been having an uneven performance in this market, too. WDGC-FM is up to 3.1 from 2.9 in the fall, but this is behind the 5.1 the station had a year ago. SuperStars

(Continued on page 25)

Out Of The Box

SAN FRANCISCO—Gerry Cagle, program director of KFRC-AM here, added six records this week, but he is hard pressed to specify his most important selection.

When questioned, he finally selected Al Jarreau's "We're In This Love Together" on Warner Bros. because "I like it the most."

The other five adds are "Arthur's Theme" by Christopher Cross on Warner Bros., "For Your Eyes Only" by Sheena Easton on Liberty, "Private Eyes" by Hall & Oates on RCA, "Burnin' For You" by Blue Oyster Cult on Columbia and "Tryin' To Live My Life Without You" by Bob Seger on Capitol.

Noting that some of the records have been out awhile while others are out of the box, Cagle sums up the selections with, "It just sounded like we needed to add them." There is no particular research used by Cagle to pick these records.

Easton's "For Your Eyes Only," the theme from the latest James Bond film of the same name, has been on the Hot 100 chart for eight weeks, while "Tryin' To Live My Life Without You" by Seger was only reviewed by Billboard last week (Sept. 5, 1981).

TARGETS 25+ LISTENERS

KENO-AM In Vegas Adopts AC Format

By IRA DAVID STERNBERG

LAS VEGAS—After 17 years as a major Hot 100 radio station here, KENO-AM has changed to adult contemporary. The reason, says Nancy Reynolds, general manager, is her belief that the “kids” have gone to FM, and it was time to go for the “over 25 crowd.”

While ratings were not that bad (the spring Arbitron share is down to 3.4 from 5.2 in the fall and 4.4 a year ago) according to Reynolds, “I just had the feeling it was time to change the format. Everybody said, ‘Gee, you’re crazy to change before the ratings come out,’ and we were sounding wonderful; there was no problem with that. But I anticipated the kids were leaving the AM band and going to FM and that your basic top 40 audience is comprised of teens.

“The median age right now in the United States is 30, and advertisers are calling for 25-plus audience. I already have the teens and the 18- to 34-year-olds on the (AOR formatted) FM (KENO-FM) and we were basically programming to the same audience. Not that they listened to both stations because they were two different groups, but they were the same age groups.”

Ironically, when Reynolds came here from KTKT-AM-FM Tucson, Ariz. (where she served as station manager), KFMS-FM had just dropped their album rock format to go country. The KFMS format changed Dec. 26 and Reynolds arrived Jan. 1. There was then no sta-

tion programming album rock.

“Well, I don’t have to be Einstein to figure out people do want to listen to album rock, so we switched our format on FM on Feb. 14 from adult contemporary to album rock. We’re the only such station (in town).”

The current ratings for KENO-FM, says Reynolds, have doubled, from 3.6 on a 12-plus basis to a 7.3 in the latest Arbitron.

On the AM side, the ratings showed a decline, so Reynolds is sure she made the right decision to go adult contemporary.

While three current songs are played each hour, the emphasis of the new AM format is on oldies; the advertising emphasizes “the hits of the ‘50s, ‘60s, ‘70s and today.”

Reynolds says the adult contemporary format is broader based than top 40, and the station is changing some of its air personalities to project a more adult sound.

Promotions include “Peoples Choice” on radio and newspapers, whereby listeners are asked to send in their favorite oldies requests.

On-air promotions include “Double Down,” where two songs by a selected artist or group (such as the Beach Boys) are played back to back “to help reinforce our oldies image”; “Class Reunion” every day at noon, where the station dedicates each day to one particular year; moldy oldies, e.g. “Witch Doctor”; and “Breakfast With The Beatles,” where the station plays a Beatles song every morning at seven.



CROWD PLEASER—Richard “Dimples” Field sings at Detroit’s Belle Island band shell during an all-day “Family Affair” presentation of WJLB-FM’s tribute to Black Music Month.

Drake-Chenault Formats Soaring But Shares Credit With Hardworking Programmers

CANOGA PARK, Calif.—Syn-dicators have long been known for pointing with pride to stations succeeding that are running their formats, but Drake-Chenault senior vice president Denny Adkins emphasizes that much of the success of his company’s formats is due to “the local guys working their butts off, paying attention to details.”

Adkins notes that “country and adult contemporary formats are really really hot” and “we’ve had a lot of fun this spring.”

He points to KDED-AM, Honolulu, where station owner Ron Jacobs threw out rock and “went with Great American Country (Drake-Chenault’s format) in January. Jacobs has done a super job.” He certainly seems to have. The station is up to a 4.4 share from basement figures last fall of 0.6 and last year of 0.7.

He also singles out Jim Miller program director and morning man on WACO-AM Waco, Tex., who dropped a top 40 format for Great American Country and saw the sta-

tion rise to a 20.2 share in the latest Arbitron. The station made the switch before the spring 1980 book and scored a 19.1 share, up from 9.3 a year earlier.

Another Great American Country success has been pulled off by Mark Tudor, p.d. of WTQR-FM Winston Salem, N.C., Adkins notes. This station climbed to a 16.6 share from 11.2 in the fall and 12.6 a year ago.

Turning to the adult contemporary syndicated format, Contempo 300, Adkins cites WRAL-FM general manager Wally Voigt and p.d. Tack Attayek for pushing that station’s share up to 15.6 in the latest Arbitron, up from 13.3 in the fall and 12.5 a year ago.

Another success is in Waco, where KHOO-FM is up to 11.3. Program director Rick May worked on the Contempo 300 format since it was installed last summer, and brought the station to its current double digit share from 6.8 in spring of 1980.

Adkins credits WMRV-FM Binghamton, N.Y. p.d. Rick Perry for putting together “a homo-

geneous contemporary hip sound” with the Contempo 300 format to win a 16.4 share, up from 11.8 a year ago. The format has been on the station for four years.

Another winner of first place with the Contempo 300 format is WKFR-FM Battle Creek, Mich., which leads the Kalamazoo-Portage Arbitron report. The station won a 12.9 share.

While Drake-Chenault is doing well with its syndicated formats, it is not rushing into satellite distribution of this programming. Jim Kefford says, “We’ve looked at satellites, but we’ve backed away from them.”

Speaking at a recent Michigan Assn. of Broadcasters meeting, Kefford warned, “The full-time satellite delivered formats being offered today provide you very limited flexibility. There is no provision for dayparting, limited ability to localize the sound and lots of room for error. The technology is undergoing a shake-down period. What will be the result? Look for digital storage.”

Kefford added that while there are “some exciting and practical and profitable uses of satellites, the use of the new technology for many broadcasters requires some in-depth and serious consideration. Are you really providing personal service by hooking up to a 24-hour, seven-days-a-week network? Will all of the announced networks survive the expenses of start-up? If the service you buy does not survive, where does that leave you?”

Kefford said Drake-Chenault would use satellites “when the product demands timeliness more than flexibility, we’ll use satellites. When it’s more important to you to broadcast an event live than it is to have the flexibility to schedule the event to fit your marketplace needs, we’ll deliver the programming via satellite, if that method meets our high standards of quality.”

AM Stereo

• Continued from page 23

ference between AM and FM, 25% cited the lack of stereo on AM. Krasnow adds that while both AM and FM radio are losing money, AM’s losses are greater.

In April, 1980, the FCC tentatively designated Magnavox’s AM stereo system as the industry standard, but a few months later, Magnavox failed to be confirmed in this designation. Hoping to find more evidence in favor of one system or another, the FCC issued a further notice of proposed rulemaking on AM stereo in July, 1980. Comments supporting the Magnavox, Motorola and Harris systems have been received. Hazeltine and Kahn Communications are arguing for a “marketplace” approach in which all five AM stereo systems would be approved, allowing broadcasters and the public to choose from them.

Ratings Of AC, Country Continue Growing

• Continued from page 23

WQDR has a 8.2 share, down from 11.1 in the fall and 9.8 a year ago.

KNOXVILLE—Country rules the airwaves in this market with WIVK-FM in first place with a 28.0 share, up from 20.4 in the fall and 19.7 a year ago. Similarly formatted AM sister station with the same call letters, adds a 6.8 share, down from 8.8 in the fall and 9.9 a year ago. Country WGAP-AM is up to 3.3 from 1.7 in the fall and 2.9 a year ago.

AOR SuperStars WIMZ-FM is up to 8.1 from 7.0 in the fall and 6.1 a year ago. Three adult contemporaries are down: WNOX-AM, WOK1-AM and WRJZ-AM. WNOX is down to 6.4 from 8.4 in the fall and 7.1 a year ago. WOK1 is down to 7.8 from 11.5 in the fall and 8.3 a year ago. WRJZ is down to 7.6 from 8.2 in the fall and 10.5 a year ago. The syndicated “Music Of Your Life” MOR format on WHEL-AM has lifted the station to 2.9 from 1.4 in the fall and 1.9 a year ago.

ALBUQUERQUE—AOR SuperStars KWLZ-FM, which used to be KRKE, has jumped from the pack to the number two spot in the market with a 9.5 share, up from 5.7 in the fall and 4.7 a year ago. This gain was helped by the abandonment of AOR by KFMG-FM, which is now adult contemporary.

The station, facing stiff competition in this format, is down to 8.0 from 9.7 in the fall and 8.3 a year ago. Similarly formatted KOB-FM has a 3.9, up from 2.9 in the fall, but down from 5.9 a year ago. Adult contemporary KZZX-FM is up to 7.5 from 5.6 in the fall and a year

ago. Like formatted KQEO-AM has a 5.1, down from 6.5 in the fall, but up from 3.6 a year ago.

KRST-FM, which abandoned a progressive format to go country, is succeeding with a 7.5, up from 5.4 in the fall and 4.5 a year ago. Similarly formatted KRKE-AM is up to 2.5 from 2.3 in the fall and down from 3.4 a year ago, while KRZY-AM is down to 4.7 from 4.8 in the fall and 7.9 a year ago.

LAS VEGAS—While Hot 100 formatted KLUC-AM is still the leading station in this market, its share is down to 9.9 from 12.4 in the fall and 10.0 a year ago. But it will probably pick up in the next rating period, since KENO-AM has switched from Hot 100 to adult contemporary (see separate story above.)

KENO-AM, in its last Hot 100 book slipped to 3.4 from 5.2 in the fall and 4.4 a year ago. Its sister station, KENO-FM, won a 7.3 share with its AOR SuperStars format, up from 3.6 in the fall and 2.9 a year ago.

The country listenership has been fragmented with the entry of KFMS-FM (which used to be adult contemporary) into that field. KFMS only scored a 3.3, down from 9.8 in the fall and 6.3 a year ago, but country leader KVEG-AM fell back to 9.6 from 11.6 in the fall. However KVEG improved over its year ago figure of 9.0. Country KRAM-AM has a 4.8, up from fall’s 4.4, but down from last year’s 5.6. KUDO-FM has found success with soft rock, moving up to 6.8 from 3.6 in the fall and 1.9 a year ago.

SAVANNAH—Black program-

ming dominates this market with WEAS-FM scoring a solid 17.7 share and WSOK following with a 13.4. Both stations are up from a year ago when both WEAS and WSOK had an 11.9.

WCHY-FM’s country format is doing well too, up to 14.0 from last year’s 9.8. Similarly formatted WQQT-AM inched up to 3.3 from 2.8 a year ago, but WMNT-AM fell to 0.7 from 2.4 last year.

WZAT-FM leads the adult contemporaries with a 9.7, down from 10.1 a year ago. Next is WSGF-FM, down to 8.0 from 9.1 a year ago. But WAEV-FM is up to 6.4 from 2.8 a year ago. WSGA-AM is down to 5.4 from 7.3 a year ago.

AUGUSTA—Adult contemporary WBBQ-FM is the market leader here. The station has a 23.6 share, but is down from the 27.2 it held a year ago. Similarly formatted WZZW-FM is up to 10.5 from 7.7 a year ago. Country WGUS-FM is up to 13.1 from 5.0 a year ago, while similarly formatted sister station WGUS-AM is down to 3.4 from 5.3 a year ago.

SARASOTA—MOR WAMR has almost doubled its audience to 6.6 from 3.8 a year ago, while similarly formatted WSBP-AM is down to 3.6 from 2.6. The syndicated MOR “Music Of Your Life” on WWZZ-AM is up to 4.2 from 1.1 a year ago.

HONOLULU—AOR SuperStars’ KDUK-FM has rocketed to double digits with an 11.5 share, up from 6.4 in the fall and 3.3 a year ago. The climb put the station past adult contemporary KSSK-AM, which used

to be KGMB. KSSK is down to 10.0, but still leads the adult contemporary pack. Last fall the station had a 15.7 and a year ago it had a 18.7.

Adult contemporary KKUA-AM has an 10.7 unchanged from the fall, but up from 6.3 a year ago. Similarly formatted KULA-FM is up to 4.1 from 3.7 in the fall and 2.1 a year ago. Adult contemporary KIKI-AM has a 12.2 up from a year ago’s 9.8 but down from fall’s 14.2.

GREENSBORO — Country KTQR-FM has jumped from an 11.2 share in the fall to 16.6. A year ago the station had a 12.6. Competitor KRQK-FM is down to 6.2 from 8.1 in the fall, but even with a year ago.

Hot 100 formatted WSEZ-FM has rebounded to 9.2 from 3.3 in the fall. A year ago it had a 7.3. Adult contemporary WKZL-FM has slipped to 7.4 from 10.4 in the fall and 9.3 a year ago. Black WAAA-AM is down to 2.5 from 5.2 in the fall and 3.4 a year ago.

STOCKTON—Hot 100 formatted KSTN-AM is up to 8.3 from 6.0 in the fall and a 3.2 a year ago. Sister station KSTN-FM, which is Spanish at night, but simulcasts the AM during the day has a 4.2, up from 2.9 in the fall, but down from 5.3 a year ago. Adult contemporary KJOY-AM has a 4.6, down from 8.6 in the fall, and 6.6 a year ago.

STUEBENVILLE — AOR WRKY-FM is the market leader with a 13.5 share, up slightly from 13.0 a year ago. Adult contemporary WSTV-AM is down to 9.9 from 11.4 a year ago.

Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	7	JOURNEY—Escape, Columbia
2	10	2	THE ROLLING STONES—Tattoo You, Atlantic
3	3	9	PAT BENATAR—Precious Time, Chrysalis
4	1	9	FOREIGNER—4, Atlantic
5	4	7	STEVIE NICKS—Bella Donna, Modern Records
6	8	7	ZZ TOP—El Loco, Warner Bros.
7	5	20	BILLY SQUIER—Don't Say No, Capitol
8	7	6	HEAVY METAL—Soundtrack, Full Moon/Asylum
9	6	15	THE MOODY BLUES—Long Distance Voyager, Threshold
10	11	5	ELECTRIC LIGHT ORCHESTRA—Time, Jet
11	16	4	PRETENDERS—Pretenders II, Sire
12	9	12	BLUE OYSTER CULT—Fire Of Unknown Origin, Columbia
13	36	2	THE KINKS—Give The People What They Want, Arista
14	14	5	THE ALLMAN BROTHERS—Brothers of the Road, Arista
15	12	18	TOM PETTY & THE HEARTBREAKERS—Hard Promises, Backstreet/MCA
16	13	7	THE MICHAEL STANLEY BAND—Northcoast, EMI/America
17	19	11	ICEHOUSE—Icehouse, Chrysalis
18	29	5	DEF LEPPARD—High 'n' Dry, Mercury
19	15	20	OZZY OSBORNE—Blizzard Of Ozz, Jet
20	17	22	JEFFERSON STARSHIP—Modern Times, RCA/Grunt
21	20	17	SQUEEZE—Eastside Story, A&M
22	22	3	SHOOTING STAR—Hang On For Your Life, Virgin/Epic
23	30	11	DIESEL—Watts In A Tank, Regency
24	18	24	THE GREG KIHN BAND—Rockihnroll, Beserkley
25	27	4	LITTLE FEAT—Hoy-Hoy, Warner Bros.
26	21	2	JON AND VANGELIS—The Friends Of Mr. Cairo, Polydor
27	33	3	DANNY JOE BROWN & THE DANNY JOE BROWN BAND—Epic
28	32	4	RICKIE LEE JONES—Pirates, Warner Bros.
29	50	4	IAN HUNTER—Short Back 'N' Sides, Chrysalis
30	24	5	GARY O'—Gary O', Capitol
31	34	3	RED RIDER—As Far As Siam, Capitol
32	26	16	THE TUBES—The Completion Backward Principle, Capitol
33	39	17	VAN HALEN—Fair Warning, Warner Bros.
34	35	3	JONNY VAN ZANT BAND—Round Two, Polydor
35	23	4	THE ROCKETS—Back Talk, Elektra
36	NEW ENTRY		TRIUMPH—Allied Forces, RCA
37	25	2	RIOT—Fire Down Below, Elektra
38	31	2	SANTANA—Zebop, Columbia
39	28	9	GARY WRIGHT—The Right Place, Warner Bros.
40	38	3	LITTLE RIVER BAND—Exposure, Capitol
41	47	3	RAMONES—Pleasant Dreams, Sire
42	46	3	SILVER CONDOR—Silver Condor, Columbia
43	48	18	JOE WALSH—There Goes The Neighborhood, Asylum
44	49	22	POINT BLANK—American Excess, MCA
45	44	26	RICK SPRINGFIELD—Working Class Dog, RCA
46	37	4	THE DIRT BAND—Jealousy, Liberty
47	40	7	PABLO CRUISE—Reflector, A&M
48	NEW ENTRY		CHILLIWACK—Wanna Be A Star, Millennium
49	NEW ENTRY		NOVO COMBO—Novo Combo, Polydor
50	42	15	PETER FRAMPTON—Breaking All The Rules, A&M

Top Adds

1	NILS LOFGREN—Night Fades Away (Backstreet/MCA)
2	DAN FOGELBERG—Innocent Age (Full Moon/Epic)
3	DONNY IRIS—King Kool (MCA)
4	ATLANTA RHYTHM SECTION—Quinella (Columbia)
5	RON WOOD—1234 (Columbia)
6	SURVIVOR—Premonition (Scotti Brothers)
7	GRATEFUL DEAD—Dead Set (Arista)
8	ALICE COOPER—Special Forces (Warner Brothers)
9	HALL & OATES—Private Eyes (RCA)
10	RIOT—Fire Down Under (Elektra)

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	4	ROLLING STONES—Start Me Up, Rolling Stones Records
2	8	5	ELECTRIC LIGHT ORCHESTRA—Hold On Tight, Jet
3	3	9	FOREIGNER—Urgent, Atlantic
4	10	6	ZZ TOP—Tubesnake Boogie, Warner Bros.
5	4	15	THE MOODY BLUES—The Voice, Threshold
6	7	9	PAT BENATAR—Fire and Ice, Chrysalis
7	2	11	BLUE OYSTER CULT—Burning For You, Columbia
8	5	7	JOURNEY—Who's Crying Now, Columbia
9	9	6	STEVIE NICKS—Edge Of Seventeen, Modern Records
10	11	7	DON FELDER—Heavy Metal, Full Moon/Asylum
11	15	4	MOODY BLUES—Meanwhile, Threshold
12	16	4	THE PRETENDERS—The Adultress, Sire
13	6	7	STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around, Modern Records
14	14	5	THE ALLMAN BROTHERS—Straight From the Heart, Arista
15	21	18	BILLY SQUIER—The Stroke, Capitol
16	12	7	THE MICHAEL STANLEY BAND—Heartland, EMI/America
17	13	8	FOREIGNER—Juke Box Hero, Atlantic
18	17	13	SQUEEZE—Tempted, A&M
19	19	7	JOURNEY—Stone In Love, Columbia
20	23	5	JOURNEY—Don't Stop Believing, Columbia
21	22	18	TOM PETTY & THE HEARTBREAKERS—A Woman In Love, Backstreet/MCA
22	28	6	THE TUBES—I Don't Want To Wait Anymore, Capitol
23	32	2	ATLANTA RHYTHM SECTION—Alien, Columbia
24	20	13	POINT BLANK—Nicole, MCA
25	26	3	TALK TO YOU LATER—Tubes, Capitol
26	27	8	PABLO CRUISE—Cool Love, A&M
27	29	4	TOM PETTY & THE HEARTBREAKERS—Nightwatchman, Backstreet (MCA)
28	30	9	GARY WRIGHT—I Really Want To Know You, Warner Bros.
29	18	20	BILLY SQUIER—In The Dark, Capitol
30	41	2	DAN FOGELBERG—Hard To Say, Full Moon/Epic
31	33	5	ZZ TOP—Pearl Necklace, Warner Bros.
32	35	5	THE GO-GO'S—Our Lips Are Sealed, IRS
33	38	9	DIESEL—Sausalito Summer Night, Regency
34	37	7	FOREIGNER—Night Life, Atlantic
35	40	4	LITTLE FEAT—Rock 'N' Roll Doctor, Warner Bros.
36	24	20	THE GREG KIHN BAND—The Break Up Song, Beserkley
37	25	20	TOM PETTY & THE HEARTBREAKERS—The Waiting, Backstreet/MCA
38	36	2	LITTLE RIVER BAND—The Night Owls, Capitol
39	39	8	POCO—Widowmaker, MCA
40	47	3	SHOT OF LOVE—Bob Dylan, Columbia
41	31	7	ICEHOUSE—Icehouse, Chrysalis
42	34	9	FOGHAT—Live Now Pay Later, Bearsville
43	55	9	PAT BENATAR—Just Like Me, Chrysalis
44	48	4	THE KINKS—Better Things, Arista
45	56	4	RICKIE LEE JONES—Pirates, Warner Bros.
46	46	8	PAT BENATAR—Promises In The Dark, Chrysalis
47	50	6	RICKIE LEE JONES—Woody & Dutch, Warner Bros.
48	57	4	JON AND VANGELIS—Friends Of Mr. Cairo, Polydor
49	51	6	BLUE OYSTER CULT—Joan Crawford, Columbia
50	NEW ENTRY		BOB SEGER—Tryin' To Live My Life Without You, Capitol
51	52	7	JOE VITALE—Lady On The Rock, Elektra
52	54	6	BILLY SQUIER—Lonely Is The Night, Capitol
53	45	2	OZZY OSBORNE—Crazy Train, Epic
54	58	8	PAT BENATAR—Take It Any Way You Want It, Chrysalis
55	53	26	RED SPEEDWAGON—Don't Let Him Go, Epic
56	60	4	DEF LEPPARD—Let It Go, Mercury
57	59	6	DEVO—Working In A Coal Mine, Full Moon/Asylum
58	43	12	DANNY JOE BROWN—Edge Of Sundown, Epic
59	NEW ENTRY		IAN HUNTER—I Need Your Love, Chrysalis
60	NEW ENTRY		RED RIDER—Lunatic Fringe, Capitol

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

SUMMER CALAMITIES

Live Dates Proving To Be Rocky Financially; Varied Reasons Cited

• Continued from page 1

ing International, says the concert business "has never been better" for his clients. However, the low spots have become increasingly frequent and visible.

Depending on who's doing the explaining, live country music is risky because promoters lack expertise, acts are too high-priced or have established a no-show reputation that spills onto reliable performers, promoters' finances are inadequate, fairs are too competitive, booking agents and record labels fail to cooperate with promoters in building an audience, or there is a general tightening of the economy that squeezes disposable dollars into other channels. Some observers see the weather as the eternal Achilles' heel for promoters and artists, while others suggest that the public is simply oversaturated with country music.

The most recent major failure was the much-touted Day in the Country concert scheduled for Shea Stadium, Aug. 22. When the show's promoters, Gene Richards and Anthony Scotti, failed to meet the facility's required security deposit of approximately \$131,000, the New York Parks Commission cancelled the affair. It was to have featured the Oak Ridge Boys, Mel Tillis, Tammy Wynette, Tanya Tucker, Charlie Rich, Con Hunley and the Bellamy Brothers. Larry Hagman was booked to emcee as an additional draw.

A "commendatory concert" for Elvis Presley, set for Aug. 14-15 in Memphis, was also scratched because of funding difficulties, leaving a broken date for such artists as Charlie Rich, Ray Stevens, Gail Davies and Tony Joe White.

Mickey Gilley's First Annual Fourth of July Picnic, intended as a successor to Willie Nelson's legendary festivals, and the Carolina Country Jamboree, a self-anointed "country music Woodstock," each drew hundreds instead of the predicted thousands. Both events were multi-day, star-laden undertakings.

But perhaps the most drawn-out failure of the season has been the outdoor concert series at Indian Territory campground at Fremont, Ind. The park's owner, Bill Swager, says he lost more than a quarter of a million dollars as show after show went down the drain. According to Swager, the Loretta Lynn and Conway Twitty concerts were both the big-

gest draws and the biggest losses. By his account, Lynn attracted 1,700 fans, "including a lot of freebies," for a show that cost him \$50,000—\$30,000 of it Lynn's fee. Twitty, who cost Swager \$20,000, garnered a crowd amounting to "less than 1,500."

Tickets for the shows at the 1,000-acre park were \$8 advance and \$10 gate. "We charged at least twice too much—maybe three times too much," Swager concludes. He says that except for Lynn and Twitty no one drew more than 500, even though his lineup included such popular acts as the Osborne Brothers, Grandpa Jones, Hank Snow and Kelly Foxton, Kitty Wells, Jimmy C. Newman, Jean Shepard, the Kendalls and Jim & Jesse.

Swager cancelled shows by Johnny Rodriguez, Jack Greene, Jeannie Sealey, John Conlee, Jim Ed Brown, Razy Bailey and Merle Haggard.

To build audiences for his series, Swager says he spent \$65,000 in radio advertising since starting the promotional campaign in January and distributed 200,000 brochures. "I tried everything I could," he maintains.

Conceding that country music may have only minimal appeal in his area, Swager also blames the booking agencies and artists for not helping him more with his promotions. "If I went through it again, I would demand a tape from the stars announcing that they were going to be at my place." Gaining such coop-

eration, he adds, is "worse than pulling teeth."

Reggie Mac, whose United Talent agency books Twitty and Lynn, flatly denies Swager's charges. "I sent him 30- and 60-second videotapes on them," Mac says, "and they still haven't been returned, so I'm out what they cost me. I offered for the Loretta Lynn show to call every radio station they were promoting it with. It took me three weeks to get an answer—and then they couldn't provide me a list of the stations."

Swager is also butting heads with Top Billing over the cancelled date for Jim Ed Brown and Razy Bailey. Top Billing maintains that a legal and open contract has been violated by the cancellation, while Swager complains that the agency should understand his need to terminate the dismal season without further financial penalty.

Like Mac, Top Billing's Ginger Hennessy contends that it has been virtually impossible to get in touch with Swager to make any adjustments or accommodations.

Swager also says that Loretta Lynn's record of poor health caused customers to be wary of buying advance tickets. "At least 50% of the calls we got about the show were from people saying, 'Is she really going to be there?'" He quickly adds, though, "She put on a hell of a good show."

He has now come to the conclusion, Swager says, that "if you don't have advance ticket sales, you're playing Russian roulette."

Traditional wisdom is that country fans are not likely to buy advance tickets. Allen LeWinter, producer for the ill-fated-Shea event, says he fully expected advances to be low, especially when the tickets were scaled from \$15 to \$25. And by all accounts he was right. Estimates are that only 3,000 to 5,000 had bought tickets when the proceedings were halted.

However, the fifth annual Jamboree in the Hills, held near Wheeling, W. Va., July 18-19, sold 85% of its tickets in advance—and drew a record audience of 50,000. Cathy Gurley, the Jamboree's director of publicity, explains that many of those attending were campers who had to purchase two-day tickets to be eligible for campground occupancy.

She notes that the affair has enjoyed an 8% to 10% attendance increase each year, but that this season it was up more than usual. It attracted 42,000 last year.

This was the first year, Gurley reports, that the Jamboree was faced with artists cancelling. Charly McClain, George Jones and Tammy Wynette dropped out and were replaced by Ray Stevens, Tompall and the Glaser Brothers and Con Hunley. To maintain the event's credi-

bility with fans, Gurley says that announcements of the replacements were made immediately. She credits this forthrightness—along with the appeal of the substitutes—for the fact that no one asked for refunds.

D. J. Dangler, owner of DJ Country, a music park in Angola, Ind., near Indian Territory, disagrees with Swager that the area is indifferent to country music. But he admits that he lost money or barely broke even on the two major concerts held there this summer. He estimates that the Charley Pride show cost him \$40,000 and drew between 4,000 and 8,000 fans. Nonetheless, he says it was probably a break-even event, when concession proceeds were counted in.

The other major act, Janie Fricke, commanded an audience of "about 1,000." Dangler describes Fricke as "a \$1,500 act that's selling for \$4,000," but he says he understands the pricing since she has the cost of a band to pay for. Jimmy Dickens, who "put on a terrific show," according to Dangler, cost \$1,750 and drew 50 people.

"The only thing that can make it here are the superstars," says Dangler. "Any act costing under \$10,000 has failed for me." And he has an-

(Continued on page 43)

CMA Buyer Meet Expands Audience

NASHVILLE—Missing the dollars in country music? Watching the profit potential inherent in the country concert business slip on by?

For talent buyers who answer yes to these questions—or who want to learn better ways of utilizing country acts on their shows, programs or networks—the Country Music Assn. thinks it's got the solution in its upcoming Talent Buyers Seminar.

Opened for the first time to rock promoters, cable tv representatives and buyers outside the usual country boundaries, the 1981 Talent Buyers Seminar will offer several expanded attractions for its \$100 registration fee.

The event extends over three days (Oct. 10-12) to cover six panels, guest speakers and artist showcases. The showcases have been moved from the seminar's site at the Hyatt Regency to the luxurious Tenn. Performing Arts Center and will span two separate evenings to spotlight 12 new acts. (These acts are Boxcar Willie, Helen Cornelius, Leon Everette, Terri Gibbs, Charly McClain, Carl Perkins, Eddy Raven, Ricky Skaggs, Sylvia Frizzell & West, the Steppe Brothers and the Wright Brothers.)

Among the panelists this year will be such names as Stan Mores of the Scotti Brothers organization; Holmes Hendrickson of Harrah's Casinos; Bernard Schwartz, producer of the film, "Coal Miner's Daughter"; Billy Bob Barnette of Billy Bob's Texas; syndicated columnist Jack Hurst; Mark Rothbaum, Willie Nelson's manager; and Sonny Anderson of Disneyland/Disneyworld.

Artists participating in panel discussions and sharing their views on the problems facing both talent and buyers in country music will include Charlie Daniels, Bobby Bare, Chet Atkins, Brenda Lee, Tom T. Hall, Danny Davis and Minnie Pearl.

Another first this October will be a guest set of inspiration music performed for Sunday-morning early risers by Bobby Jones and New Life and Patti Roberts.

Speakers for this year's seminar will include Dr. Mortimer Feinberg, who will keynote registrants with his address titled, "The Challenge of Change: Handling Yourself In A New Decade"; and Rita Davenport, whose motivational talk will focus on the theme of "How To Soar Like An Eagle When You're Surrounded By Turkeys."

The seminar has grown every year since it was first introduced by the CMA as a way of assisting and educating buyers and sellers of country music. At its inception, the Talent Buyers Seminar drew 100 registrants, showcased nine artists and featured four performers on its artist panel.

By 1979, the seminar's attendance had grown to a total of 360 registrants, and by 1980—in order to meet increasing registration demands, the CMA extended the event to three days. In 1980, a total of 406 attendees participated in the newly-designed seminar.

"At the end of each Talent Buyers Seminar, we distribute a questionnaire asking for suggestions and recommendations about what people would like us to add," explains Helen Farmer, CMA's director of programs and special projects.

Those registering for the Talent Buyers Seminar prior to Sept. 11 may do so for \$100, which entitles them to meals, six panel sessions, two full showcases, a barbecue dinner sponsored by Amusement Business, and a free ticket to the annual CMA Awards Show. Registrants may also purchase a ticket to the CMA's Post-Awards Banquet following the live tv telecast, an offer otherwise made only to CMA organizational members. **KIP KIRBY**



EXECUTIVE BOARD—The Bellamy Brothers join producer Michael Lloyd in his Los Angeles studio for a final mix on the duo's newest single, "My Favorite Star."

VIA MAIL-ORDER, SUPERMARKETS

Time-Life To Market Country LPs

• Continued from page 3

ments will be made prior to the results of the marketing tests. However, he says the company expects the country series to do at least as well as the Fiedler series, which shipped a total of two million units in its two-year shelf period. Usually, supermarkets receive three or four albums per each \$1,000 volume of business.

At the same time, Time-Life Record researchers have prepared an exclusive anthology series of country music that will retail direct to customers through the mail at \$19.95 per three-record set. Each collectors' edition comes specially boxed and features original, untouched masters, sequenced in original order of recording.

These triple-pocket packages will arrive with an extensive booklet containing background material and

biographical information compiled by leading country historians. Though Time-Life has not set a specific quota of volumes to be covered in this direct-market series, record division researcher Brian Pohanka says it could run as high as 20 different selections (each volume containing 40 cuts) within two years.

First in the series will be a Hank Williams anthology that focuses on the evolution of the singer's music, interviews, and some original studio recordings that may be unfamiliar to Williams fans. "We're trying to make such volume in this series a definitive addition to anyone's record collection," says Pohanka. "That's why we're including the original masters with no overdubs and some little-known material along with their hits."

The direct-mail series will include, among others, three-volume sets on

Johnny Cash, Flatt & Scruggs, the Carter Family, Bob Wills, Roy Acuff and Kitty Wells. Also in the series will be several "concept" packages spotlighting women in country music, duet teams, honkytonk music, cowboy themes, and one tracing the early roots of country's heritage.

The Time-Life collectors-edition series is being produced by Columbia Records special products division, while Columbia and RCA are overseeing the licensing and production for the supermarket budget series.

Expressing Time-Life's attitude toward country music, Pohanka adds, "These series are ideas that have been bounced around here for a number of years. It's a direct reflection on country music's success and popularity that they are finally come to happen."

Country Singles A-Z

A Texas State Of Mind (S. Garrett, S. Dorff)..... 61	The Partner Nobody Chose (R. Crowell).... 84	Try Me (Fred Kelly)..... 76	What In The World's Come Over You (Steve Popovich, Bill Justis)..... 28	You (Make Me Wonder Why) (Steve Gibson)..... 31
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I Recall A Gypsy Woman..... 29				
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I'll Drink To That (Joe Gibson)..... 56				
I'll Need Someone To Hold Me When I Cry (Jim Ed Norman)..... 15				
I'm Into Loving You (Larry Rogers)..... 21				
I'm Gonna Sit Right Down And Write Myself A Letter (W. Nelson, P. Buskirk, F. Powers)..... 26				
It Don't Hurt Me Half As Bad (Ray Pennington)..... 12				
It's All I Can Do (Jim Ed Norman)..... 73				
It's Now Or Never (Tony Scott, John D'Andrea)..... 52				
Just Enough Love (For One Woman) (Bob Montgomery)..... 43				
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Livin' The Good Life (Tommy West)..... 46				
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Billboard's 1981

the 19th annual



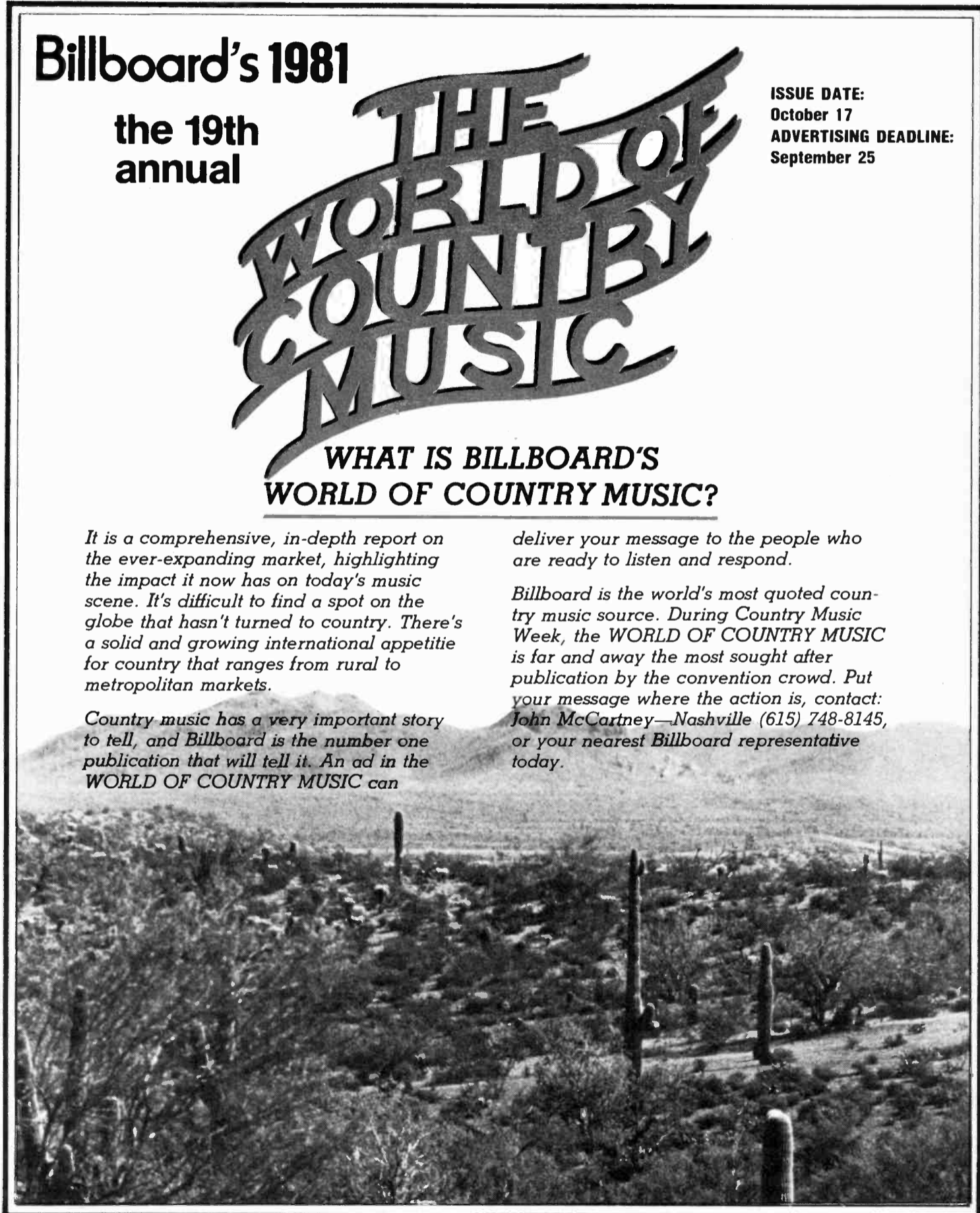
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Call, left, works out details of his upcoming... with Charles Schrader, owner of the... first in a series of showcases to support Ste... "Won't You Be My Baby?"

es Hosting 'Tour'

d their lives on the road and talk about their careers.

"Country Tour U.S.A.," produced by Popular Media Products of L.A., will structure the programs around the theme of road touring in country music, and will be aired beginning in September through the auspices of Dallas-based TM Special Projects.

art Fax

BYN WELLS

nt personal touch include Merle Haggard's "Carolyn," (1972); Dolly Parton's "Jolene," (1974); Bobby Bare's "Marie Laveau," (1974); Billy "Crash" Craddock's "Ruby Baby," (1975); Conway Twitty's "Linda On My Mind," (1975); Jessi Colter's "I'm Not Lisa," (1975); Tanya Tucker's "Lizzie And The Rainman," (1975); Kenny Rogers' "Lucille," (1977); Waylon Jennings' "Amanda," (1979); and the Oaks' recent smash, "Elvira."

And now for all the top tunes pertaining to the male species. No, on second thought, Chart Fax is going to bail out of this hydra-headed theme with the old lifeboat adage—"women... first." For the cream of country pertaining to men and offspring, stay tuned to future columns.

McDowell is the sixth country artist to score his first No. 1 single in 1981. Other first-time chart-toppers this year are Charly McClain, Sylvia, David Frizzel and Shelly West, Rosanne Cash and Earl Thomas Conley.

And finally, in the "a rose by any other name" department, since McDowell's No. 1 tune immediately follows Ronnie Milsap's most recent chart-topper, this week marks the first time in at least a decade that artists bearing the same first name have scored back-to-back top tunes.

An old Bobby Bland tune, "Share Your Love With Me," bows at starred 64 this week for Kenny Rogers. The song went to 42 in 1964 for Bland, while Aretha Franklin's version topped out at 13 in 1969.

George Strait's second MCA single, "Down And Out," which enters the chart this week at starred 78, is penned by Dean Dillon and Frank Dycus, the pair who wrote his debut top 10 release "Unwound." And Sylvia's "Heart On The Mend," debuting at starred 67, is written by Kye Fleming and Dennis Morgan, the duo who collaborated on her first top 10 single, "Tumbleweed." Keith Stegall's "Won't You Be My Baby," cowritten by Stewart Harris, bows at starred 83. "We're In This Love Together," a Stegall collaboration with Roger Murrah, is currently scooting up the pop chart for Al Jarreau.

Boomerang: Alabama's "Feels So Right" returns to the top of the country LP chart for the fourth time. During Alabama's domination, no album has managed to hang on to the top spot for more than two weeks in a row. Breaking up the quartet's lockhold have been Rosanne Cash's "Seven Year Ache," the Oak Ridge Boys' "Fancy Free" and Kenny Rogers' "Share Your Love." Recently, no country album has managed to bounce back to the top as many times as Alabama has. However, Kenny Rogers' 1980 release, "Gideon," did rule the chart on three separate occasions. It was displaced for one week by Charley Pride's "There's A Little Bit Of Hank In Me" and finally by Waylon Jennings' "Music Man."

SEPTEMBER 12, 1981, BILLBOARD



Calamity Amity: Columbia's all-female group, Calamity Jane, runs through a song for their showcase debut in Nashville this coming week. The act headlines with the Burrito Brothers, with showcase proceeds going to the National Entertainment Journalists Assn. From left are Linda Moore, Mary Fielder, Pam Rose and Mary Ann Kennedy, with Bonnie Garner, CBS a&r director, looking on at center.

them "gays," "Jews" and "com-mies"—"when we get done with liberals."

Dr. Demento is airing the record on his nationally syndicated show.

"George McGovern and Norman Lear may pick up a copy of the record," says Thomas, alluding to two of the Moral Majority's archfoes, "but I don't think that will recoup the pressing costs."

EDWARD MORRIS

Charley Pride's "She's Just An Old Love Turned Memory," (1977); Elvis Presley's "Mood/Blue"/"She Thinks I Still Care," (1977); Johnny Duncan's "She Can Put Her Shoes Under My Bed (Anytime)," (1978); Kenny Rogers' "She Believes In Me," (1979); and George Jones' 1980 award-winning smash, "He Stopped Loving Her Today." And Conway Twitty has snagged four country chart-toppers of this genre over the past decade—"(Lost Her Love) On Our Last Date," (1972); "She Needs Someone To Hold Her," (1973); "This Time I've Hurt Her More Than She Loves Me," (1976); and "I Can't Believe She Gives It All To Me," (1977).

Female-inspired chart-toppers with a more

Billboard SPECIAL SURVEY for 9/12/81

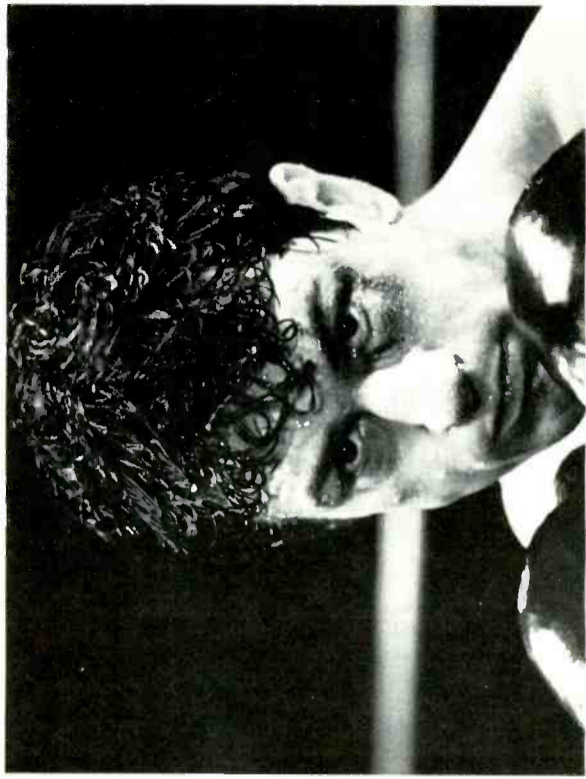
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VideoCassette Top 40™

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THE RAGING BULL UNITED ARTISTS

Magnetic Video 4523



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HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1★		10	ENDLESS LOVE —Diana Ross & Lionel Richie ● Motown 1519
2		16	SLOW HAND —Pointer Sisters Planet 47929 (Elektra)
3★		8	STOP DRAGGIN' MY HEART AROUND —Stevie Nicks w/Tom Petty & The Heartbreakers Modern 7336 (Atlantic)
4★		11	URGENT —Foreigner Atlantic 3831
5★		21	NO GETTIN' OVER ME —Ronnie Milsap RCA 12264
6★		16	QUEEN OF HEARTS —Juice Newton Capitol 4997
7★		9	WHO'S CRYING NOW —Journey Columbia 18-02241
8★		13	LADY YOU BRING ME UP —The Commodores Motown 1514
9★	24	5	ARTHUR'S THEME —Christopher Cross Warner Bros. 49787
10★		8	STEP BY STEP —Eddie Rabbit Elektra 47174
11	9	25	JESSIE'S GIRL —Rick Springfield RCA 12201
12	10	19	THE THEME FROM THE "GREATEST AMERICAN HERO" —Joey Scarbury ● Elektra 47147
13	13	11	COOL LOVE —Pablo Cruise A&M 2349
14★	18	8	HOLD ON TIGHT —E.L.O. Jet 5-02408
15	15	17	THE BREAKUP SONG —Greg Kihn Band Beserkley 47149 (Elektra)
16	16	11	REALLY WANNA KNOW YOU —Gary Wright Warner Bros. 40769

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	36	8	CHLOE —Eiton John Geffen 49788 (Warner Bros.)
36★	43	4	I'VE DONE EVERYTHING FOR YOU —Rick Springfield RCA 12166
37	38	14	SOME DAYS ARE DIAMONDS —John Denver RCA 12246
38★	42	8	GENERAL HOSPI-TALE —The Afternoon Delights MCA 51148
39★	44	7	WE'RE IN THIS LOVE TOGETHER —Al Jarreau Warner Bros. 49746
40★	45	8	I'M IN LOVE —Evelyn King RCA 12243
41★	49	5	JUST ONCE —Quincy Jones Featuring James Ingram A&M 2357
42★	46	6	STRAIGHT FROM THE HEART —The Allman Brothers Band Arista 0618
43★	50	5	WHEN SHE WAS MY GIRL —The Four Tops Casablanca 2338 (Polygram)
44★	48	5	BACKFIRED —Debbie Harry Chrysalis 2526
45★	58	3	HARD TO SAY —Dan Fogelberg Full Moon/Epic 14-02488
46	14	17	BOY FROM NEW YORK CITY —Manhattan Transfer Atlantic 3816
47	27	17	HEARTS —Marty Balin EMI-America 8084
48★	64	4	SHE'S A BAD MAMA JAMA —Carl Carlton 20th Century-Fox 2488 (RCA)
49	51	7	TEMPTED —Squeeze A&M 2345

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
66★	80	3	OUR LIPS ARE SEALED —The Go-Go's I.R.S. 9901 (A&M)
67	39	12	NICOLE —Point Blank MCA 51132
68	68	6	A HEART IN NEW YORK —Art Garfunkel Columbia 18-02307
69★	79	2	JUST BE MY LADY —Larry Graham Warner Bros. 49744
70★			SAY GOODBYE TO HOLLYWOOD —Billy Joel Columbia 18-02518
71	41	11	YOU'RE MY GIRL —Franke & The Knockouts Millennium 11808 (RCA)
72	53	12	EVERLASTING LOVE —Rex Smith/Rachel Sweet Columbia 18-02169
73	76	4	NOT FADE AWAY —Eric Hine Montage 1200
74	59	16	IN THE AIR TONIGHT —Phil Collins Atlantic 3824
75	77	10	YOU DON'T KNOW ME —Mickey Gilley Epic 14-02172
76	65	13	TOUGH ME WHEN WE'RE DANCING —Carpenters A&M 2344
77★	87	2	WORKING IN THE COAL MINE —Devo Elektra 47204
78	70	6	SHAKE IT UP TONIGHT —Cheryl Lynn Columbia 11-02102
79	71	18	THE ONE THAT YOU LOVE —Air Supply ● Arista 0604
80	84	2	MAGIC MAN —Herb Alpert A&M 2356
81	72	18	DOUBLE DUTCH BUS —Frankie Smith WMOT 8-5351
82★			STEAL THE NIGHT —Stevie Woods Cotillion 46016

RONNIE MILSAP



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RONNIE MILSAP



Joyce and Ronnie Milsap

SEPTEMBER 12, 1981 BILLBOARD

W

hen RCA re-
leased Ronnie
Milsap's
"There's No
Getting Over

Me" last month, it signified much more than just another album by one of Nashville's premier performers. More importantly, it heralded the arrival of the 35-year-old Milsap, blind since birth, as a performer for all formats; a singer, a musician, a consummate performer whose music has the richness and sophistication to touch all of the people all of the time.

"There's No Getting Over Me," better than any of Milsap's previous 12 RCA albums, showcases Milsap's talent as a performer, musician, producer and engineer with a musical menu that spans the course of contemporary styles.

While Milsap has racked up an impressive discography that includes 16 number one country singles, along with all of the accolades the Country Music Assn. has to offer (beginning in 1974 no less), for the most part Milsap's popularity has been confined to listeners of country radio.

Though he has teetered on pop stardom in the past with crossovers like "What A Difference You've Made In My Life" (his customary opening number during live shows), "It Was Almost Like A Song" and "Smokey Mountain Rain," they were inconsistent at best.

Yet Milsap, all 6'2" of him, is hardly a pop imposter, pretending or even forcing himself to seek that much coveted crossover hit. For underneath his western shirts and cowboy boots, Milsap is a bonafide soul man, a rock'n'roller whose music just happened to gain an audience and loyal following by way of Nashville. Anyone seeing him perform live can hardly forget him banging away at the piano a la Jerry Lee Lewis or tearing into an Eagles medley with all the conviction and sincerity of a man whose roots were carved in rock and soul.

Milsap's first record, "Never Had It So Good," cut in N.Y. for the Scepter label, was a top five r&b record. "It was a hot soul record," recalls Milsap. "Most of the people who heard it thought I was a black artist. I did radio shows talking to the

"This album is nostalgic at one point, it's rock'n'roll, it's country, it's got ballads and it's a little r&b. It's all those things I really like to be"—Ronnie Milsap.

disk jockeys and all the black girls would call me up. They thought I was one of their brothers I guess. But it didn't really seem to matter that I was a blue-eyed white brother."

It was during this early stage of Milsap's career when he played places like the old Howard Theatre in Washington, D.C. on r&b shows with such greats as Smokey Robinson & the Miracles, Little Anthony & the Imperials, Sam & Dave, Bobby Blue Bland and others.

Milsap and his wife Joyce moved to Memphis in early 1969 from Atlanta where he attended Junior College to work for producer Chips Moman and record for his Chips label. Working in the studio during the day, at night Milsap became a regular at T.J.'s a popular nightclub. He also found himself playing gigs with Elvis Presley at private parties.

Milsap recorded his first album for Warner Bros. in 1971 but got increasingly frustrated when nothing seemed to happen. "I had done sessions, played on other folks' albums and all that nightclub work," recalls Milsap. "But I couldn't get anything to happen. I had come to feel that I really had to go somewhere and do something on my own without being manipulated by other people. I really wanted to do something where I was free to do what was in my heart."

What Milsap wanted was to play the kind of music he loved. "When I was growing up in the '50s, r&b, country and rock co-existed well together. On the radio where I grew up in North Carolina, they would play Little Richard followed by Ray Price, or they'd play Jim Reeves followed by Fats Domino or Pat Boone or Elvis. It was okay to like them all. At least where I came from, it was okay to love country music and love r&b and rock'n'roll at the same time. Nobody ridiculed you. Later on it became critical that you liked only one element."

Deciding to make something happen, Milsap migrated to Nashville where he landed a job at what was then called Roger Miller's King Of The Road Hotel. Not only did it afford Milsap

steady work, the room was a meeting place for the Nashville music community with writers, publishers and record company executives frequently cropping in.

"At least I had a job. A lot of people didn't. I felt lucky. I have never felt like I was struggling although maybe I was. But I felt that as long as you worked something good would happen. I just couldn't wait for it to come to me," Milsap remembers.

Shortly after arriving in Music City, Milsap looked up Tom Collins, another recent arrival who was put in charge of Charley Pride's publishing companies.

"I talked with Collins about doing a session, three songs and seeing if we could get a label to listen to us. We cut three songs and Tom and I took them around to different labels to see if anybody was interested. There were some people who had lukewarm interest."

The man who was most taken with Milsap was RCA's Jerry Bradley, who was familiar with Milsap's club appearances in Memphis. Between 1972 and 1973, RCA released two cuts: "I Hate You / All Together Now" and "That Girl Who Waits On Tables," both of which skyrocketed into the top 10 on the national country charts.

By the time 1974 came along, Milsap found himself playing before audiences of 10,000 instead of 300 or 400 thanks to a spot on Charley Pride's show.

What was to come next was an unbelievable string of number one country hits that began with "Pure Love," a tune written by Eddie Rabbitt, then an up and coming songwriter who had not yet launched his own recording career. That was followed by "Please Don't Tell Me How The Story Ends," "(I'd Be) A Legend In My Time," "Daydreams About Night Things" and a steady flow of more. "All of a sudden the Country Music

(Continued on page M-12)

A Billboard Advertising Supplement

M-3



RONNIE MILSAP



Dolly Parton



Bob Summers



Charley Pride



Statler Brothers, from left: Phil Balsey, Don Reid, Harold Reid and Lew DeWitt.

Friends, Memories And Countrymen . . .

BOB SUMMERS

President of RCA Records

"I met Ronnie when I was running the international companies of RCA back in '75-'76. My interest in him at that time was in creating some pop enthusiasm in the overseas market. "But when I started running the U.S. companies in '77 was when we became involved in country crossover. At that point in time, I met with Ronnie and we discussed just that—the possibilities of his doing country and pop both. "Ronnie's answer was always the same; he was just going to keep on making good music. And, as you know, he has done just that. "What I hear when I listen to Ronnie's records is an incredible musicality. He's made amazing strides as long as he's been an RCA artist, and he's constantly growing. He's put all the bricks together and his career has been building block by block steadily. Asked if he thought Milsap was now at his peak career-wise and popularity-wise, Summers answers in the negative: "No, I don't think so at all. It's like I just said, Ronnie Milsap is going to continue to grow in popularity and artistically. And

it's all going to happen for him now." Then Summers cited the new Milsap single, "There's No Getting Over Me" which, at this writing, was riding the country and pop charts in the number 11 and 12 positions, respectively, commenting: "By the time you run this article, those figures will be out of date. You'll then most likely be talking about the No. 1 record in both categories!"

DON REID, STATLER BROTHERS

"Ronnie Milsap is a good friend, a terrific talent and one of the more deserving people in the business." Milsap opened for the Statler Brothers on the road in 1976 and was still touring with them when he received the Country Music Assn.'s entertainer of the year award in 1977. "His show is always fresh—very innovative," says Reid. "He always gives the people what they want." Referring to Milsap's easy going manner, Reid remarks, "We spent a lot of time on the road with Ronnie and he was always very easy to get along with." Despite Milsap's increased commitments, he took time out

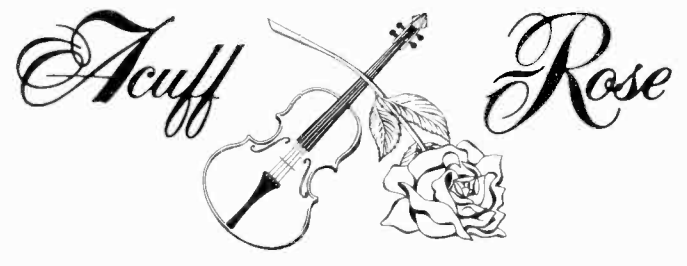
to appear at the Statlers' annual Fourth of July benefit concert in hometown Staunton, Va. several years ago. While corresponding with Milsap about the event, Reid says, "All the sudden it occurred to me that here was this great performer who received all this mail and never gets to read any of it." So, with the help of a friend, Reid wrote to Milsap in Braille, a gesture which was greatly appreciated by the latter. Reid relates a story when his then 10-year-old son was studying languages in school. "One week, they studied Braille, so Ronnie wrote him a letter to take in and share with the class. I told Ronnie to let me know what it said first," laughs Reid. Marvelling at the tremendous scope of Milsap's personality, Reid recalls an incident that happened shortly after Ground Star Laboratory, Milsap's private studio, was renovated. "The four of us stopped by and happened to catch Ronnie there. He guided us through the entire building. He was completely at ease with everything—pointing out all the equipment, the color schemes, the decorations and the way everything

(Continued on page M-14)

SEPTEMBER 12, 1981 BILLBOARD

A Billboard Advertising Supplement

M-4



Wishes to thank Ronnie Milsap for the sensational hit, "I'd Be A Legend In My Time," and also for the album cuts on the following:

"Brothers, Strangers and Friends"

"Too Soon To Know"

"Kawliga"

"No One Will Ever Know"

"How Far To The End"

"The Future Is Not What It Used To Be"

"You've Still Got A Place In My Heart"

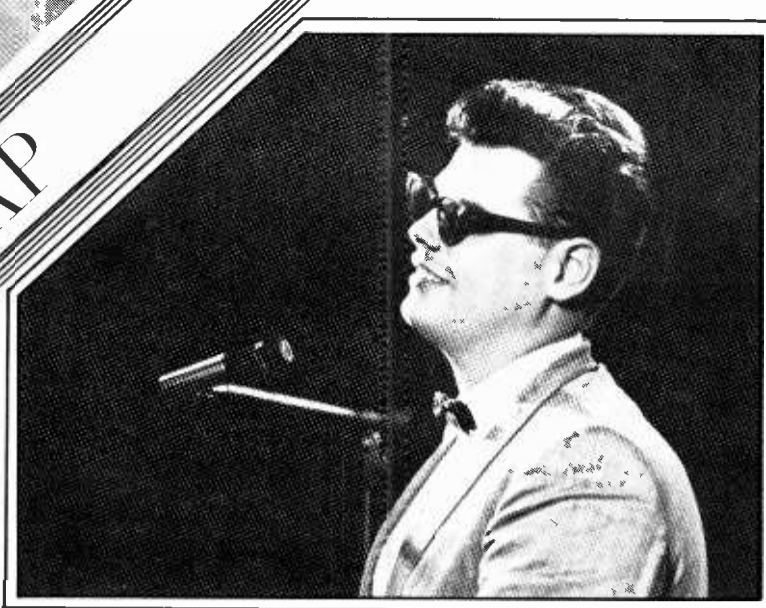
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Ronnie,
It's just
the Beginning.
Your Friend,
Tom

Tom Collins Productions, Inc.



RONNIE MILSAP



Young Milsap Believed In Musical Dreams

MOST PEOPLE AFTER HEARING THE STORY of Ronnie Milsap for the first time admit they are moved. Not only out of compassion for an abandoned child blind at birth, but from admiration for his faith, courage, and determination that allowed him to accomplish more than most people with normal sight but less vision ever achieve.

Milsap was born in 1943 in the rural community of Robinsville, N.C. in the Great Smoky Mountains. The product of a broken home and permanently blind as the result of congenital glaucoma, he was entrusted to the care of his grandfather Homer Frisbey.

"I carried him many miles before his feet ever hit the earth," Frisbey once said. "I first noticed his musical leaning when he would take pieces of stovewood and bang on barrels and sing all day long. He had rhythm even then." Frisbey took the child to church and tent revivals all over the mountains. "He loved the music," Frisbey recalls. Milsap says that even today he can remember the old-timey footwashings.

When it came time for the youngster to be enrolled in the Morehead School for the Blind, Frisbey bundled him up and took him to Raleigh. "In my six-year-old mind, the only thing I could think of was the story of Joseph in the Bible," Milsap

says. "They've sold me off, I thought, I'll never see them again. But, Christmas came and I went home, and everything was all right.

"I loved those years," Milsap

remembers. "It was very special. All the kids lived in a dormitory and we were like brothers and sisters. It turned out real good.

"It was so strict when I was there," says Milsap, contrasting observations from his visit there last year to the days when he was a student. "In kindergarten they taught us how to read and write in Braille. We were doing math before the first grade and then got into geography and history—states and capitals. By the third grade I was learning to type. I could type 120 to 125 words per minute by the time I was out of school."

It was his formal musical training at Morehead, however, that laid the foundation for his career. Beginning with the violin at age seven, he had mastered the piano works of Mozart and Bach, his particular favorite, when he was eight years old. He added guitar and the woodwind instruments to his accomplishments by the time he had reached his teens.

Milsap admits to having been suspended from the music department for a semester for "raising hell and playing Jerry Lee Lewis and whatever was out. I was supposed to be playing Chopin and Mozart," he says. "They had turned their heads as long as they could. Finally they had to do something about it."

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RONNIE MILSAP

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Nashville

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Eventually Milsap persuaded his teachers to allow him to form his own rock group, who called themselves "The Apparitions." He and three fellow student/musicians spent long hours perfecting the repertoire of their idols—Lewis, Little Richard, and the late Elvis Presley and Lefty Frizzell.

It was also while at Morehead that Milsap developed a fascination for electronic gadgetry which has led to a hobby in ham radio, the designing of a state-of-the-art commercial recording studio in Nashville and a technically innovative stage show. "I love to play with the stuff," Milsap says. "I remember when I was a kid 15 or 16 years old, taking old battery radios and tearing them apart and putting them back together."

After graduating from Morehead, Milsap enrolled in Young-Harris Jr. College in Atlanta to study pre-law and moonlighted as a musician at a local r&b club. He credits his college days with introducing him "to what life was all about" after leaving his sheltered world.

"My roommates told me, 'We've never roomed with a blind guy before. Do we have to brush your teeth and comb your hair?'" Milsap relates. "A couple of days later I wandered up to a piano and began playing everybody's favorite songs. All of a sudden I was a hero. My music was something that helped me communicate—to reach people."

Success in his pre-law studies led to a full scholarship at Emory University School of Law, but Milsap chose instead to devote full time to a career in music. He married Joyce Reeves, who he had met while in college. Milsap's young wife loaded their clothes and his musical equipment into a U-Haul trailer, hitched to her Volkswagen, and chauffeured him to and from road gigs.

"In Atlanta, I was trying to meet anybody I could in the business," says Milsap. "The people I could meet easiest were r&b singers like Ben E. King and James Brown. I spent time listening to soul music and making friends on Auburn Avenue. That's where I met a lot of the stars of the day and talked to them about how they did it."

Milsap says he used to hang out with the late Pat Hughes at radio station WQXI in Atlanta and "watch them do production." Through Hughes, Milsap met Huey Meaux, who cut a couple of sides on him in Atlanta before taking him to Pasadena, Tx. for a recording session for his Crazy Cajun label. Through the efforts of Hughes and Meaux, Milsap's material was presented to Scepter Records in New York.

Scepter Records signed Milsap, and in September 1965 he released a couple of Ashford & Simpson tunes "Never Had It So Good" and "Let's Go Get Stoned." After cutting two more sides for Scepter, Milsap met Chips Moman, a Memphis producer, at Atlanta's Playboy Club. "You ought to come to Memphis," Moman told him. "I could get you some studio work and a club gig."

At the time, Memphis was a hotbed for recording talent and Moman and his American Studio were in demand by acts like Elvis Presley, Neil Diamond, Dionne Warwick, and Dusty Springfield. So, in 1969, the Milsaps left Atlanta and headed for Memphis.

"I spent almost four years there working at TJ's and the Thunderbird," says Milsap. "I've got to say I enjoyed what I was doing. One thing that kept me there was I was able to do what I felt at the time. There were so many musical directions I could go into. If I felt like playing classical music or jazz, I could do it. You go through a time in your life when you want to be loud and proud. I could get funky in Memphis."

Betty Berger, whose Continental Artists Booking Agency handled the Stax acts, says, "TJ's was 'the' place to go. Whenever anybody would come into town, they would want to go see Ronnie because he was such a great entertainer. The place was always packed. When Audrey Williams was in Memphis, I'd take her down, and if Ronnie found out she was in the audience, he would go into a Hank Williams medley. I remember her saying he did Hank's songs 'very soulfully.'"

Although Milsap was an accomplished sessionman by day and the hottest performer in town by night, he was frustrated career-wise. Moman had produced four tracks on him for Scepter and five others for Chips Records. Scepter closed in the fall of 1969 selling its masters to Buckboard, Pickwick and various other labels. In 1971, Milsap signed with Warner Bros. and recorded several songs, including "Crying," written and produced by Dan Penn, but things just did not seem to be heading in the right direction.

"I did what people told me to do in Memphis," Milsap confesses, "but I couldn't get my music to the audiences as I had dreamed of doing. I knew I had to get into an area and build myself as an artist. My heart is in country music. When you grow up Primitive Baptist as I did, those early years stamp an indelible mark in your heart. I knew if I was ever going to make it, it would be doing what I felt."

To buy his way out of his management contract, Milsap says, "I lost my house, everything I had worked for, and was \$20,000 in debt. I came to Nashville broke, busted, and in high spirits that I could make something of myself."

Moman, who also relocated in Nashville, believes Milsap would have been a success anywhere he chose. After moving to Nashville in late 1972 with his wife and infant son Todd, Milsap took a job in the rooftop lounge of the King of the Road Motor Inn. In a short time, his shows began drawing praise from music industry personnel, including Jack D. Johnson, Charley Pride's manager. By 1973, Milsap had signed a management deal with Johnson and a recording contract with RCA.

Looking back, Milsap says, "I've always believed I could do what I wanted to do—that I could make my dreams come true."

Billboard

SEPTEMBER 12, 1981 BILLBOARD

A Billboard Advertising Supplement

M-6

*Ronnie,
With your talent
we're sure glad
you're not a group!*

*Your Pals,
Harold, Lew
Phil, Don
The Statlers*



RONNIE MILSAP



Ronnie's In The Lab— Making Music

JUST OFF THE BEATEN PATH of Music Row sits GroundStar Laboratory, the superbly-equipped private recording facility where Ronnie Milsap has conjured up "Images," "Milsap Magic" and his most recent album, the potent "There's No Getting Over Me."

"The laboratory thing started off as kind of a joke," explains chief engineer Ben Harris. "Ronnie would say in this accent, 'I'm going into my la-bor-atory (emphasis on the second syllable) to work now.' The name just stuck."

And certain parallels can be drawn between medical research laboratories and that in which Milsap conducts his musical experiments. Said to have a passion for electronics and an unerring ear for quality sound, Milsap makes certain that GroundStar is equipped with top-notch, sophisticated equipment.

Originally Roy Orbison's U.S. Recording (the building's fa-

cade still carries that moniker), the studio was purchased by Milsap in early 1978. His first step was to have the building gutted down to its bare concrete shell. Coordinating with Bob Todrank of Valley Audio, Milsap worked out the original design of the facility, including each instrument placement. Finally, builder Rudi Breuer was brought in to do the actual construction.

The finished product features a hand-fitted California redwood interior. Unique to the studio is an isolation room housing the nine-foot Steinway piano's sounding board while leaving the keyboard exposed in the main room, an effect designed to enhance the oscillation of the piano and vocal tracks. The drum booth has Westlake design.

Perched some 20-feet above the main room is the string loft, a room which Harris describes as having "a lot of ambience—it sort of gives you that singing in the bathtub feel." The loft features a closed circuit television monitor. Valley Au-

dio designed the cue system which Harris says basically allows each musician to run his own mix.

A recent addition to GroundStar is its second A80 VU 24-track Studer recorder. The studio also features a new A80 1/2-inch two-channel Studer master recorder and an A80 1/4-inch two-channel Studer mastering deck. Replacing the original Sphere console is a new Neve 8078A with Necam automation. Other recent additions include Sierra monitors.

Primarily, GroundStar has remained Milsap's exclusive workshop. Producer Kyle Lehnig did some mixes and overdubs on Firefall's "Clouds Across The Sun" LP and a handful of Word sessions have been done there. RonJoyMadLad, Milsap's publishing firm, has also used the studio for demos.

That Milsap is attuned to his finely-orchestrated surroundings is apparent in the production timetable for his three albums recorded at GroundStar. "He did a lot of experimenting with the studio on 'Images,' the first album cut here," recalls Harris. "We spent about six months, off and on, working on that album."

"Milsap Magic" took about three months to record. Harris estimates. And "There's No Getting Over Me," co-produced by Milsap and Tom Collins and with Harris and Les Ladd behind the board, only required some seven weeks for completion. "Since we installed the Neve, we've got the sound Ronnie was looking for," says Harris. ("Out Where The Bright Lights Are Glowing," released in early 1981, was recorded at Woodland Sound while the new console was installed.)

The perfection of his surroundings is mirrored in Milsap's attitude toward his art. "He's a very particular person," says Harris. "There's not a lot of trial and error involved—he knows what he's looking for when he records a song."

Milsap's drive for perfection is balanced out by his omnipresent sense of humor. "He's a perfectionist but he's also real laidback," notes Harris. "There's always some sort of foolishness going on that lightens thing up."

Not surprisingly, Milsap also maintains a high-level of energy. "He gets in the studio and loses all concept of time. He could literally work around the clock," says Harris. "He can work for a long period of time and still remain objective and in complete control over what he hears."

Ironically, the title track to "There's No Getting Over Me" might never have been recorded had it not been for Milsap's tendency to rely heavily upon "vibes" while recording.

10 songs were already in the can for Milsap's upcoming album, Harris recalls, but the artist was "shaky on one." So, Milsap decided to do one more session and record a couple of more tunes.

The first song Milsap chose to cut during that final session was "There's No Getting Over Me." "We never recorded another song that session," says Harris. "There was something about it; everyone knew that that was the song. It just fell right in the pocket." Billboard

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M-8

Ronnie

"There's Just No Getting Over You"!

Thanks a million

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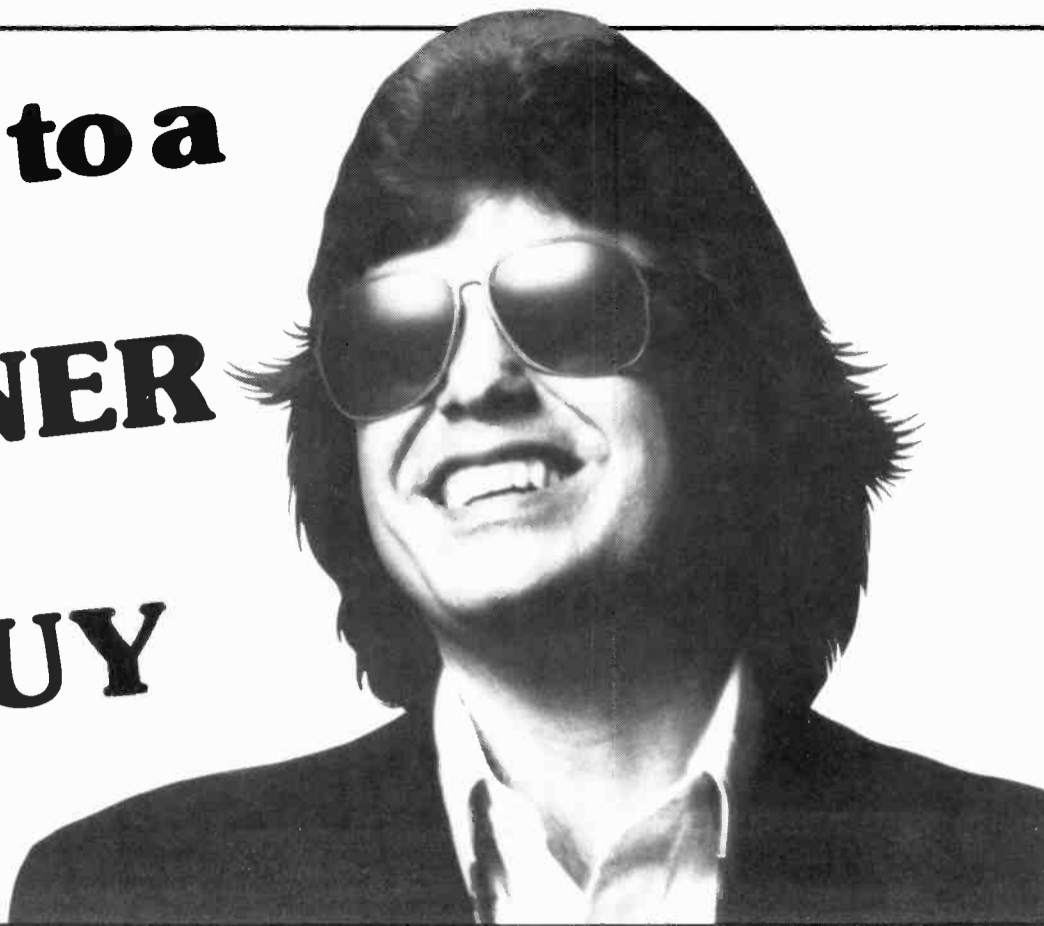
RONNIE,

I always knew you
would be at the top.
It is great watching all
the nice things that
are happening to
you.

Your buddy,

Charley Pride

**Best Wishes to a
SUPER
ENTERTAINER
And A
SUPER GUY**



**TO RONNIE MILSAP:
“There’s No
Gettin’ Over You!”**

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RONNIE MILSAP *Discography*

CRAZY CAJUN RECORDS

Single
Total Disaster/It Went To Your Head

SCEPTER RECORDS

Singles
Never Had It So Good/Let's Go Get Stoned
When It Comes To My Baby/The End Of The World
House Of The Rising Sun/Do What You Got To Do
Denver/Love Will Never Pass Us By

CHIPS RECORDS

Singles
Loving You Is A Natural Thing/So Hung Up On Sylvia
A Rose By Any Other Name/Sermonette

WARNER BROS. RECORDS

Singles
Crying/Blue Skies of Montana
Magic Me Again/You And Me And You

Albums
Ronnie Milsap
A Rose By Any Other Name
Crazy Cajun

RCA RECORDS

Singles
I Hate You/(All Together Now), Let's Fall Apart
That Girl Who Waits On Tables/You're Driving Me Out of My Mind
Pure Love/Love The Second Time Around
Please Don't Tell Me How The Story Ends/Streets Of Gold
(I'd Be) A Legend In My Time/The Biggest Lie
Too Late To Worry, Too Blue To Cry/Country Cookin'
Just In Case/Daydreams About Night Things
I'm A Stand By My Woman Man/Lovers, Friends, and Strangers
What Goes On When The Sun Goes Down/Love Takes A Long Time
To Die
Let My Love Be Your Pillow/Busy Makin' Plans
It Was Almost Like A Song/It Don't Hurt To Dream
What A Difference You've Made In My Life/Selfish
Only One Love In My Life/Back On My Mind Again
Let's Take The Long Way Around The World/I'm Not Trying To
Forget
Back On My Mind Again/Santa Barbara
Nobody Likes Sad Songs/Just Because It Feels Good
In No Time At All/Get It Up
Why Don't You Spend The Night/Heads I Go, Hearts I Stay
My Heart/Silent Night (After The Fight)
Misery Loves Company/Cowboys and Clowns

Smokey Mountain Rain/Crystal Fallin' Rain
Am I Losing You/He'll Have To Go
There's No Gettin' Over Me/I Live My Whole Life At Night

Albums

Where My Heart Is
Pure Love
A Legend In My Time
Night Things**
20-20 Vision
Ronnie Milsap Live***
It Was Almost Like A Song***
Only One Love In My Life***
Images
Milsap Magic
Greatest Hits ****
Out Where The Bright Lights Are Glowing

Other RCA Albums Featuring Ronnie Milsap (And Various Artists)

In Concert
Award Winners
Great Moments At The Grand Ole Opry

*Recorded for Chips Records: Masters sold to Warner Bros.

**Certified Gold in Canada

***Certified Gold in U.S. (RIAA)

****Certified Platinum (RIAA)

CHART RELEASES:

Singles

SCEPTER
Never Had It So Good, 10/30/65

CHIPS

Loving You Is A Natural Thing, 9/12/70

RCA

I Hate You/All Together Now, 6/30/73
That Girl Who Waits On Tables, 11/3/73
Pure Love, 3/30/74
Please Don't Tell Me How The Story Ends, 7/20/74
(I'd Be) A Legend In My Time, 11/30/74
Too Late To Worry, Too Blue To Cry, 3/15/75
Daydreams About Night Things, 7/19/75
Just In Case, 10/25/75
She Even Woke Me Up To Say Goodbye (WB), 9/20/75
A Rose By Any Other Name (WB), 12/27/75
What Does On When The Sun Goes Down, 3/20/76
Crying (WB), 6/19/76
(I'm A) Stand By My Woman Man, 7/10/76
Let My Love Be Your Pillow, 11/27/76

It Was Almost Like A Song, 5/28/77
What A Difference You've Made In My Life, 11/19/77
Only One Love In My Life, 6/3/78
Let's Take The Long Way Around The World, 9/2/78
Back On My Mind Again, 12/16/78
Nobody Likes Sad Songs, 4/28/79
In No Time At All/Get It Up, 8/18/79
Why Don't You Spend The Night, 1/12/80
My Heart, 4/12/80
Cowboys And Clowns, 6/21/80
Smokey Mountain Rain, 10/11/80
There's No Gettin' Over Me, 6/12/81

Albums

Only One Love In My Life, 6/17/78
Images, 6/23/79
Milsap Magic, 4/5/80
Greatest Hits, 10/11/80
Out Where The Bright Lights Are Glowing, 3/81
There's No Getting Over Me, 8/81

AWARDS

1980
Billboard—Male Singles Artist of 1980, Country
Cash Box—Male Singles Artist of 1980, Country
Record World—Male Singles Artist of 1980, Country
1979
Cash Box—Male Singles Artist of 1979, Country
Cash Box—Most Artistic Achievement Award
1978-79
Elected to Country Music Who's Who
1978
Country Music Association (CMA) Album of the Year: It Was
Almost Like A Song
1977
Country Music Association Entertainer of the Year
Country Music Association Male Vocalist of the Year
Country Music Association Album of the Year: Ronnie Milsap LIVE!
1976-77
Elected to Country Music Who's Who
1976
National Academy of Recording Art & Sciences
(NARAS) Grammy Award—Best Male Country Vocalist: (I'm A)
Stand By My Woman Man
Country Music Association—Male Vocalist of the Year
Billboard Magazine—Bill Williams Memorial Award: Artist of the
Year
Billboard—Male Singles Artist of the Year
Billboard—Overall Singles Artist of the Year
Record World—Top Male Vocalist of the Year
1975
Country Music Association—Album of the Year: Legend In My
Time
1974
CMA Male Vocalist of the Year

SEPTEMBER 12, 1981 BILLBOARD

A Billboard Advertising Supplement

M-10

We are known by
the company we
keep!

Jerry Reed wrote it;
Ronnie Milsap
recorded it;
and we published it
proudly--

"Misery Loves
Company."

Thanks, Ronnie,
we love you!



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"There's No Gettin' Over You...."



1978 - FIRST CERTIFIED GOLD LP - "IT WAS ALMOST LIKE A SONG" JOYCE, RONNIE, BOB



1977 - 3 COUNTRY MUSIC ASSOCIATION AWARDS:
ENTERTAINER OF THE YEAR
BEST MALE VOCALISTS
ALBUM OF THE YEAR ("IT WAS ALMOST LIKE A SONG")



1981 - RIAA'S FIRST CERTIFIED BRAILLE LP FOR "IT WAS ALMOST LIKE A SONG" - BOB, RONNIE



1981 - FIRST PLATINUM LP FOR "RONNIE MILSAP GREATEST HITS" JOE, TOM, JERRY, JOYCE, RONNIE, BOB



1979 - "RONNIE MILSAP LIVE" CERTIFIED GOLD - DAVE, JERRY, DON, RONNIE, JOE

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...We Wouldn't Have Missed It For The World"



**Ronnie,
you now
have a grand
total of 52
Studer
tracks in
your
Groundstar
Laboratory
studio.
That's
almost
enough to
capture your
considerable
talent.
Thanks for
your
confidence
in us!**

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Total Entertainer

• Continued from page M-3

Assn. said I was male vocalist of the year and things started happening," states Milsap.

While Milsap's string of country hits continued, it wasn't until 1977's "It Was Almost Like A Song" that his music penetrated pop playlists. "All of a sudden I was reaching out for that audience I'd been trying to get all my life, but going about it from a country base."

Since then, he managed to break through pop again with "What A Difference You've Made In My Life" and "Smokey Mountain Rain," but his acceptance with pop programmers was short-lived.

"I haven't been consistent in the pop area. There's a certain sequence of events that have to take place. I realized that my life has to be in order for me to succeed in the market place."

Milsap's 13th album for RCA, "There's No Getting Over Me," signals a new phase in his career. "I've been involved in engineering for a long time," says Milsap, "but not to the extent in which I am now. I'm really interested in what's happening (sound-wise).

"There is a certain standard of sound that's going on in the record industry. You've got to stay within certain parameters. People who buy records lay down \$7 or \$8 and it better be good. A lot of listeners know when something isn't quite right. They are a lot smarter than what we give them credit for."

Yet more critically than the producing or engineering is the music contained on the LP which is bound to surprise many who took Milsap for granted. Says Milsap: "A lot of people are going to be pleasantly surprised with the new album. There are new things on it. I think there are some real changes in mood and direction.

"There's No Getting Over Me," is a stunning showcase for Milsap's versatility. There's the pure pop joy of the title cut; "It's All I Can Do," a nostalgic mood piece filled out with synthesizers; the uptempo bounce of "I Wouldn't Have Missed It For The World"; the tender ballad "Too Big For Words"; the modern country of "Two Hearts Don't Always Make A Pair"; and the gospel flavored "Jesus Is Your Ticket To Heaven." Milsap touches all the bases.

"This album is the part of Ronnie Milsap that a lot of fans have come to identify with. There are some elements that they have become familiar with when I was doing ballads."

The new album is also meant to be taken as a calling card; letting the public and programmers know that Milsap is committed to being a "total entertainer" as opposed to an "occasional crossover."

"It may seem easy to crossover once or twice but if you are going to do it consistently, you can't expect to rely on certain movies ("Urban Cowboy") or the liberal moods of radio. You've got to be consistent. I want to be a total entertainer. It's not something I have to strain to do. It feels natural right now. The thing I really enjoy is the feeling that my musical career is just starting because I have the freedom and the right team of people around me.

While Milsap concentrates on his singing and playing, he doesn't, as of yet, confess to being a writer although he regularly reconstructs melodies and arranges. "I plan on doing a lot more writing. I contribute to the melodies and re-do arrangements but I really don't want to take credit. Writers who come up with the basic ideas deserve the credit. Writers don't make an awful lot of royalties and it could be very easy for me to pick up a third of a song or half the song or 40% of a song, but I don't really want to do that. Until I come to the point where I can write my own that won't happen."

Although most songs are brought to him, Milsap won't record it unless there is an emotional attachment and it is in harmony with his lifestyle. "A song has to mean something to me. Something that I feel personally strong about and something I feel I can live.

"I was doing a string of positive songs: 'Pure Love,' 'Let My Love Be Your Pillow,' 'Daydreams About Night Things,' 'What Goes On When The Sun Goes Down,' 'What A Difference You've Made In My Life,' all those positive things. It's just what I wanted to do."

Although having his music accepted on a mass level is important to Milsap, he says that whatever modifications he makes, whether it be in his music, dress or lifestyle, they will happen because he wants them to happen and not because he feels compelled to change.

"I may change my dress. I might want to try a new look. I may want to try a new designer, new clothes. I love clothes. I love dressing up. There's something about a stage. A stage is like a church—it has that reverence about it.

"I love going out there dressed up. It's part of the way I feel, whether it's heavy dress, whether it's glitter or very simple. It's part of the atmosphere and mood. I'm hoping to put some new things in my music, my stage show and my dress. I'm going to do that anyway.

"When I put synthesizers on 'It Was Almost Like A Song,' Jerry Bradley almost had heart failure. He said 'you really ought to put steel guitar on that.' I said wait a minute. They are going to love this."

Equally important as his records are his live shows, some 150-160 dates a year. Onstage, Milsap moves with the finesse and subtlety of a performer with the gift of sight. With his graceful stance at the keyboards or poised on a stool throwing one-liners at his audience, one can easily forget Milsap is blind, a remarkable accomplishment considering the great amount of energy and motion he exudes during the course of a show. About the only time he brings you back to reality is when he takes off his dark glasses to kiddingly survey his audience.

"I'm not going to tell you it's easy," he says. "But I've never been able to see and I'm comfortable with the environment I live in. It's a challenge. Someone will say to me 'you're blind and you probably can't do that.' I say wait a minute, I want to see if I can or can't. I don't have to jump out of airplanes or go skiing or that kind of stuff. If I'm going to communicate with the world, I need to get with what you think is normal."

Milsap's commitment to his fans is undying to the point where he'd rather honor his commitments than cancel for an opportunity at a television show. "You know that if a promoter has you scheduled to go somewhere, you can't call him up two or three weeks before the show and tell him to reschedule because of lot of fans that buy tickets early have made plans and may be coming to my show was part of those plans."

A performer humble enough to know that his fans made him a star, Milsap will sit for two hours after a show signing autographs. "I do it for two reasons," he explains. "First, because the fans want it. I don't do all of them, but as many as I can in two hours.

"Secondly, it gives me a chance to be around them and get feedback from them. 'Why did you do that? Ronnie I loved your last record, but I don't like it as much as the one before!' That's where reality is. There's a certain line. I'm over here and the audience is over there and they shall never meet. Once you start getting a little successful, that's what starts happening and I don't like that part of the business.

"I don't want to change my lifestyle. All I'm saying is that I want to feel my fans and I can't do that if I'm secluded and locked off from them like Elvis. It's a horrible life. I can't live that way. I'd go crazy. People come up wanting autographs, that's part of it. I want notoriety and success and to make money but I don't want to be in a position where I can't be with everyone."

During his recent Las Vegas engagement, Milsap says that he was hanging around the casino when hotel personnel told him "You're not supposed to do that. No stars do that."

"That's just my style. It's what I enjoy," Milsap answers. Onstage, Milsap sticks predominantly to his piano, but growing up he initially studied classical music, playing violin and cello in the school orchestra at the State School for Blind in Raleigh, N.C. It was at this school that his aptitude for music was discovered and developed.

But despite the school's emphasis on the classics, Milsap never forgot the country and rock music he heard as a child. He was soon practicing Jerry Lee Lewis and Elvis instead of Chopin or Beethoven. He shortly thereafter formed a rock band with other blind boys from the school and called themselves the Apparitions.

"I still play quite a bit of guitar but I'm trying to find a way to feel comfortable with it on stage. I don't want to be stumbling and fumbling on stage. It's not professional. All that background though helps a lot when you're working with arrangers."

When earlier Milsap talked about a "team" of people paramount to his consistency he might as well used the word "family."

In addition to his wife Joyce and son Todd, Milsap's "family" consists of producer Tom Collins whom he's known for more than eight years of which Milsap says: "He knows me. He knows when to push and when to lay back;" Donald Reeves, Milsap's brother-in-law and business manager who runs Ronnie Milsap Enterprises, the umbrella company that encompasses Milsap's new Ground Star studio in Nashville, two publishing companies, Mad Lad BMI and Ronjoy ASCAP, concerts, and a \$10 million amusement park called Beach Bend Park in Kentucky; Rob Galbraith, operates the publishing concern and found "There's No Getting Over Me" and other hits; Phil Jones, road manager; Dan Cleary, personal manager, and the RCA staff, especially Jerry Bradley and Joe Galante. And of course there is his band.

A vacation to Milsap means retreating to his 12,000 sq. ft. history-filled Nashville mansion which stores his extensive collection of old radio shows from the '20s, '30s and '40s; a video closet, magazines and books transcribed onto cassette; home computers, short wave radios, 14 television sets and his very own Earth Station to pick off programming from satellites.

One of Milsap's proudest accomplishments was learning how to write his name in script, something most blind people haven't mastered. "I learned Braille at six years old and was doing long division in the second grade but we didn't learn to write our name.

"When I was living in Atlanta I would go through times when I would work for five or six weeks and then be off for five or six weeks without a job. We had a couple of weeks when we went to the beach in Florida. I didn't understand script so Joyce showed me in the sand, She would trace letters in the sand and I could feel them with my hand and that's how I learned to understand what script was all about. I had an understanding of what print was all about, but not that doggone script with those letters connecting."

Everything seems to be coming together for Milsap which means he won't be disappointing all those fans and friends who have been waiting for his time to come.

Says Milsap with a grin: "There are a lot of people coming up to me and saying 'you're getting real close to doing something big because a lot of people are aware of you. You're right on the edge. If you keep doing what you're doing and keep working in the direction which you are, I think you're going to hit it big.'" Billboard

Credits: Earl Paige, Editor; Ed Ochs, Assistant Editor; Lead story by Ed Harrison, Billboard Reviews & Asst. Radio Editor; Friends interviews by Joe X. Price and Billboard's Nashville office; Early years and discography by Rose Clayton, Memphis based freelancer; Studio story by Robyn Wells, Nashville based Billboard reporter; Art, Bernie Rollins.

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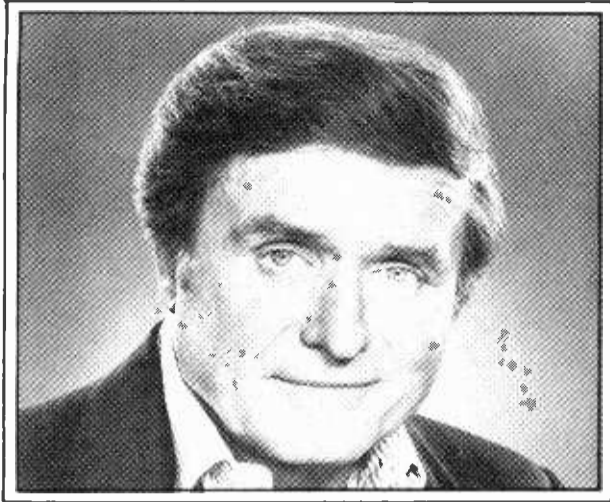
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Friends, Memories And Countrymen . . .

• Continued from page M-4

looked. Even though he had never actually seen it himself, he knew we were seeing it for the first time, so he explained every detail."

"He ignores any handicap he might have," sums up Reid. "He constantly amazes you."



Mike Douglas

DOLLY PARTON

RCA recording artist

"I thought that Ronnie was a star long before the world recognized his talent. I think that he's one of the clearest, purest voices I know. I think he's just scratched the surface of his talent. And besides, I love him as a person and consider him a good friend."

CHARLEY PRIDE

RCA recording artist

"All I can say is he's just a great talent and a great guy," says Charley Pride, winner of the Country Music Association's male vocalist of the year award two consecutive years, 1971 and 1972. "And I'm proud to say he's my friend."

Asked when his friendship with Milsap started, Pride answers, "He was on my show 15 months—from '73 through '74. I won the CMA award a couple of years earlier and Ronnie won it I think the year I had him on my show—1973.

"Anyway, let me tell you a little story about that show. You know, in those days, or maybe just a little before, when I was a front act on other shows, the trend was that the topliner would rather not let you use their band because it would take away from them, if you know what I mean. But I never let that bother me. I'd let Ronnie use my band to back him up all he wanted, like I did everyone else who was my guest. I'd think nothing of it.

"So some DJ asked me the same thing about Ronnie: How could I let a talent like that use my band? Well, I told him just what I told you—I don't think anything of it.

"Now remember this was years ago. Ronnie thanked me for letting him use my band and giving him the kind of exposure he wanted when he was first getting started. Well, all I told him was, 'Pass it on.'

"And I'm sure he will. He's something to behold, that fellow. He doesn't let his blindness bother him one bit, either. In fact, he uses it to his advantage and I admire that tremendously.

"So now that he's a star in his own right, I can look back and say, yeah, I helped him. And that makes me feel good. Real good.

"The trouble is I don't get a chance to see him much anymore. I'm still a fan of his but our itineraries usually put us in opposite parts of the country.

"The last time we worked together was at my tournament, the Charley Pride Golf Fiesta. We hold that every year in Albuquerque at the Rio Rancho Country Club there. It's for the St. Joseph Cancer Therapy Unit which we have every June. Ronnie was a guest there last year and he knocked them dead. Naturally, he couldn't play much golf, but he didn't have to; all he had to do was sing and the show was a smash."

Pride, who was born in Mississippi and raised there, has made his home in Dallas since 1969. In his quiet, good-humored way, he has been instrumental in launching the careers of such country singers as Johnny Duncan, Gary Stewart, Razzie Bailey, and Janie Frickie, not to mention Ronnie Milsap, among many others.

DON REEVES

"I've known Ronnie for about 20 years now. I've been his business manager for the past six years and I feel he's a super human being. And I say this without reservations, family or no family.

"He's married to my younger sister, you know. Ronnie was playing in a band in north Georgia back in the early '60s and my brother was a bass player in the band. I think it was at a fraternity dance that he introduced Ronnie to our sister. They met and, as Ronnie likes to say, 'It was love at first sound.'

"When you're around Ronnie, you forget he can't see. Like the time we were doing some business at City Hall in Bowling Green, Kentucky. We came out of the building and I told him to wait on the steps while I went and got the car. I got sidetracked—I met some friends in the lot and got into an involved conversation—so it was at least a half-hour before I got to the car. For a minute I was actually annoyed that Ronnie wasn't at the car to meet me. I pulled around and there was Ronnie on the steps, exactly where I'd left him, and he was still smiling!

"He's not afraid to do anything. In addition to his busy music career, I coordinate his other business affairs as well. For example, he owns an amusement park in Bowling Green. He's majority stockholder of Beech Bend Amusement Park there and he takes care of business like a sighted person. Ronnie is amazing; he's one-hundred miles per hour full steam."

MIKE DOUGLAS

Mike Douglas recalls when Ronnie Milsap co-hosted his tv show earlier this year:

"Ronnie is a delight to work with, always cheerful and joking around, but also dedicated to doing it right—and what a talent! His love for his family, home and music is admirable and I wish him the greatest success always."

TOM COLLINS

Ronnie Milsap's producer

"Ronnie Milsap and I began our careers pretty much at the same time. That was 1973, I believe. I'd heard about him though T.J.'s, a club he used to work in Memphis. At the time I was working with Jack Johnson and Charley Pride. I called Ronnie and we got with him.

"Everyone believed in him as an artist, even way back then. But a lot of people didn't think he was a country singer. So he came to Nashville and we got together and the rest is history:

"The first three songs we cut were top-10 singles—'I Hate You' and 'Let's Fall Apart,' which was the original A side. But 'I Hate You' got the most airplay so we turned it around. We came out with a third song on the session, 'That Girl Waits On Tables,' and that was top-10 as well. Our first No. 1 record was 'Pure Love,' which came right on the heels of that first record.

"Anyway, Jerry Bradley signed him originally and gave Ronnie and I a chance together. I was not known as a producer then—I was a publisher—so I'll always be grateful to Jerry for opening the door for me, too.

"What I think is really exciting and thrilling is to see that after winning all these awards, that his career is still progressing and has not yet reached its peak. His albums are now going platinum. 'No Getting Over Me' is his hottest single to date. The album (of the same name) is coming out now and we feel that this is his best effort to date—and his finest product, an album we are both exceptionally pleased and really proud of.

"Just to show you what a rare human being Ronnie is, let me tell you about the time Ronnie and I were in Atlanta together. 'I Hate You' was going strong and we were doing a show there on WPLO Radio.

"Anyway, we're going to the station and I was driving. Ron-



Milsap celebrates platinum disk for "Greatest Hits." From left: Joe Galante, RCA marketing vice president, Nashville; producer Tom Collins; Jerry Bradley, RCA vice-president, Nashville operations; Joyce Milsap; Ronnie; Bob Summer, RCA president.

nie had lived there before and I didn't know Atlanta at all. I got lost. I kept driving around in circles. So Ronnie said go up to so and so street and find Interstate such and such, then take a right and then two lefts and we'll be there. And I'll be damned but what I didn't find it. The guy's amazing!

"But I think a very important thing to look at when it comes to Ronnie Milsap is that he's an artist who's on his way up. They say the sky's the limit and he'll go beyond. This guy is just beginning!"

DICK CLARK

Television producer-personality

"Ronnie Milsap is definitely the most versatile artist in the field. He has that reputation in the industry. I've been a big admirer of his work for many years."

JERRY BRADLEY

Vice-president/Nashville Operations, RCA Records

"Ronnie Milsap does it all. He can do ballads and tempo—and, what's more, he does it from the heart. That's why he's so successful.

"When I went to sign him, I had to hear him in a club. I had heard him before, for years in T.J.'s in Memphis, and I wasn't that impressed, frankly. He was doing rock'n'roll and I wasn't into rock'n'roll, I was into country.

"So then when Jack (Jack D. Johnson) called me, I still wasn't that impressed till I heard the music. I listened to the Tom Collins production and I was impressed. We played the tape, stopped it in the middle, made the deal, then put the tape back on and listened to the rest. Like I said, I was impressed.

"The marriage between Tom Collins and Milsap is incredible. The thing I'm trying to stress is that what I saw visually and what I heard on tape were two entirely different things."

**"Ronnie,
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proud to
represent
you
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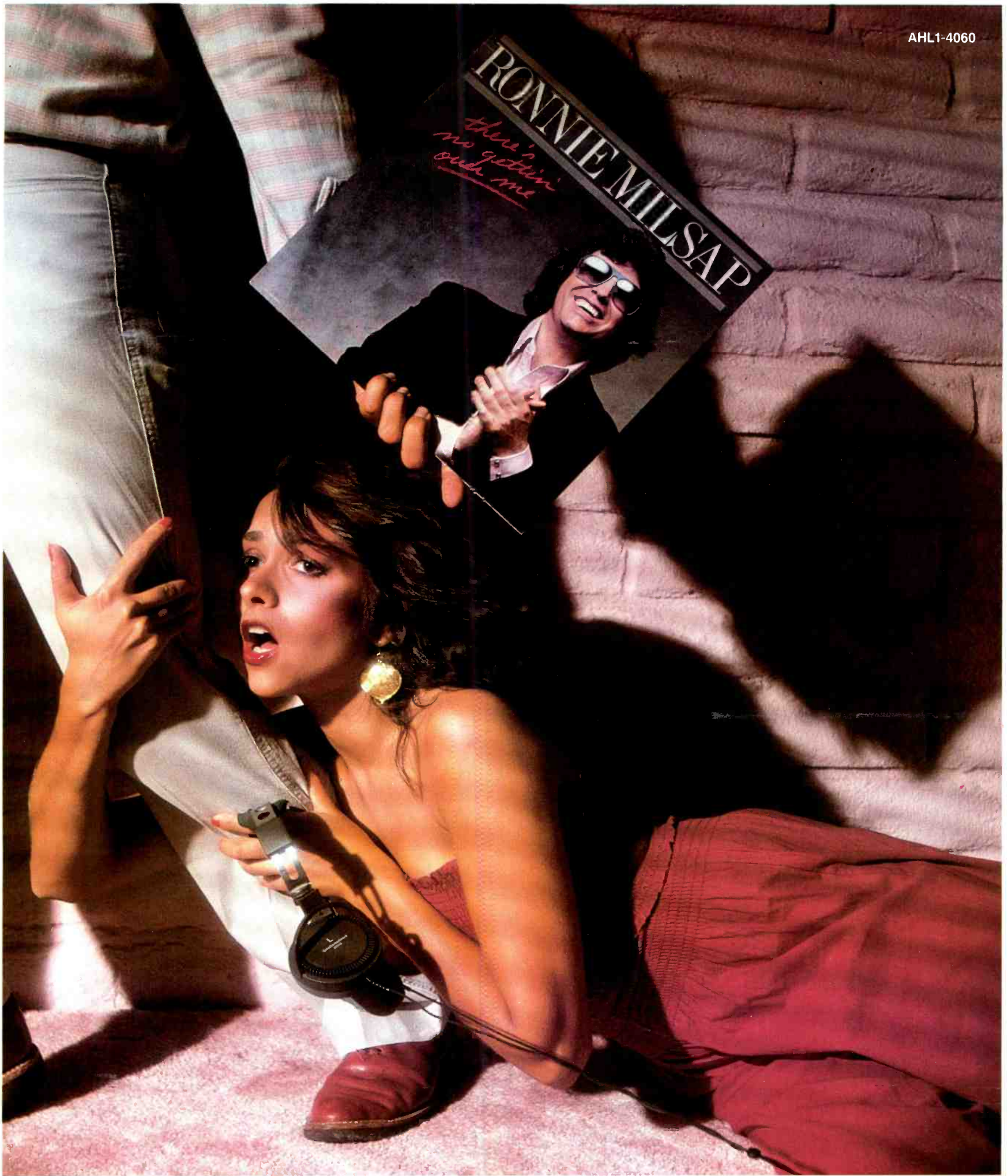
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ten fingers on 88 keys and
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Ronnie, you're a great entertainer,
performer, but most important
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There's No Gettin' Over Ronnie Milsap.

Ronnie's really done it this time! This exciting new album exemplifies the rare musical versatility of a truly gifted artist with the title hit, 'There's No Gettin' Over Me,' as well as 'I Wouldn't Have Missed It For The World,' 'It's All I Can Do' and more. Once you've started listening, you'll find it hard to drag yourself away. Like the lyrics say, he's the song on the radio—AM, FM, Country, Pop, and Rock.



17	17	PIKE AND ICE —Pat Benatar Chrysalis 2529
18	19	THE BEACH BOYS MEDLEY — The Beach Boys Capitol 5030
19	29	START ME UP —The Rolling Stones Rolling Stones 21003 (Atlantic)
20	26	FEELS SO RIGHT —Alabama RCA 12236
21	10	THAT OLD SONG —Ray Parker Jr. & Raydio Arista 0616
22	6	THE VOICE —The Moody Blues Threshold 602 (Polygram)
23	8	FOR YOUR EYES ONLY —Sheena Easton Liberty 1418
24	7	I COULD NEVER MISS YOU —Lulu Alfa 7006
25	6	IN YOUR LETTER —REO Speedwagon Epic 14-02457
26	13	LOVE ON A TWO WAY STREET — Stacy Lattisaw Cotillion 46015 (Atlantic)
27	10	BREAKING AWAY —Balance Portrait 24-02177 (Epic)
28	4	THE NIGHT OWLS —Little River Band Capitol 5033
29	6	SUPER FREAK —Rick James Gordy 7205 (Motown)
30	6	DRAW OF THE CARDS —Kim Carnes EMI-America 8087
31	14	I DON'T NEED YOU —Kenny Rogers Liberty 1415
32	2	SHARE YOUR LOVE WITH ME — Kenny Rogers Liberty 1430
33	8	YOU COULD TAKE MY HEART AWAY —Silver Condor Columbia 18-02268
34	3	PRIVATE EYES —Daryl Hall & John Oates RCA 12296

50	52	SQUARE BIZ —Teena Marie Gordy 7202 (Motown)
51	5	ALL I HAVE TO DO IS DREAM — Andy Gibb & Victoria Principal RSO 1065 (Polygram)
52	5	BURNIN' FOR YOU —Blue Oyster Cult Columbia 18-02415
53	18	ELVIRA —The Oak Ridge Boys MCA 51084
54	5	SILLY —Deniece Williams ARC/Columbia 18-02406
55	8	HEAVY METAL —Don Felder Full Moon/Asylum 47175 (Elektra)
56	6	THE SUN AIN'T GONNA SHINE ANYMORE —Nielsen/Pearson Capitol 5032
57	4	THE THEME FROM "HILL STREET BLUES" —Mike Post Elektra 47186
58	3	LOVE ALL THE HURT AWAY — Aretha Franklin & George Benson Arista 0624
59	16	IT'S NOW OR NEVER —John Schneider Scotti Bros. 6-02105 (CBS)
60	10	DON'T GIVE IT UP —Robbie Patton Liberty 1420
61	NEW ENTRY	TRYIN' TO LIVE MY LIFE WITHOUT YOU —Bob Seger Capitol 9686
62	18	THE STROKE —Billy Squier Capitol 5005
63	3	ALIEN —Atlanta Rhythm Section Columbia 18-02471
64	6	FALLING IN LOVE AGAIN — Michael Stanley Band EMI-America 500630
65	6	DEDICATED TO THE ONE I LOVE — Bernadette Peters MCA 51152

83	73	TIME —The Alan Parsons Project Arista 0598
84	22	IN THE DARK —Billy Squier Capitol 5040
85	NEW ENTRY	SAUSALITO SUMMERNIGHT —Diesel Regency 96000
86	7	THE SENSITIVE KIND —Santana Columbia 18-02178
87	74	(Want You) BACK IN MY LIFE AGAIN —The Carpenters A&M 2370
88	NEW ENTRY	YOU'VE GOT A GOOD LOVE COMING —Van Stephenson Handshake 8-02140
89	NEW ENTRY	STAY AWAKE —Ronnie Laws Liberty 1424
90	NEW ENTRY	(Let's Dance) MAKE YOUR BODY MOVE —West Street Mob Sugarhill 763
91	10	STRANGER —Jefferson Starship Grunt 12275 (RCA)
92	92	BETTE DAVIS EYES —Kim Carnes EMI-America 8077
93	78	YOU MAKE MY DREAMS — Daryl Hall & John Oates RCA 12217
94	81	WE CAN GET TOGETHER —Icehouse Chrysalis 2530
95	82	SWEET BABY —Stanley Clarke/George Duke Epic 19-01052
96	20	ROCK'N'ROLL DREAMS COME THROUGH —Jim Steinman Cleveland International 190211
97	85	GEMINI DREAM —Moody Blues Threshold 601 (Polygram)
98	89	VERY SPECIAL —Debra Laws Elektra 47142
99	90	DON'T LET HIM GO —REO Speedwagon Epic 19-02127



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Ghana's Drumbeats Strike A Fleetwood Nerve

By CARY DARLING

LOS ANGELES—With his first solo album, "The Visitor" which was made in Ghana with African musicians. Fleetwood Mac's Mick Fleetwood had at least two goals: to make an African-influenced album that mainstream Western pop audiences would listen to, and to establish a link with Africa that will enable him to record there in future and produce African artists.

"The rest of Fleetwood Mac thought I was going to come back with howling in trees," laughs Fleetwood. "I wanted the album to be accessible. That was the point. If I had come back with a totally African album, I know it would have sat on the shelf in some little record store somewhere like some of these jazz albums. There's really no point in that."

Fleetwood, a fan of various types of percussion, had dreamed of going to Africa to participate with African musicians—for him, many of their rhythms are at the heart of rock music. He wanted to have selected African musicians perform Western songs mixed with traditional African songs. "I had a meeting with a Ghanaian professor, a musicologist who

was lecturing at UCLA on drum music," recalls Fleetwood.

"He played me tapes of stuff I could expect to hear and I played him stuff that I liked and had played on. I told him I wanted to go and be able to play around with material yet keep it pretty much as it was. We haven't taken any of the African songs and put English words to them or taken the melodies and worked in



African Session: Mick Fleetwood takes a boat ride off the coast of Ghana, where he recorded "The Visitor."

new words. These are their songs. I asked the professor if this was something he would find appealing or would the people be insulted?"

With the go-ahead from the professor, Fleetwood prepared to go. The African material was chosen in Africa while the Western songs came from a variety of sources. The single, "You Weren't In Love," comes from Australia. He and coproducer Richard Dashut found it while resting in that country before heading to Africa. "We were in a bar and heard the song. It turned out to be a huge hit for the artist, Billy Fields, but at that time it was just a demo," he recalls. "We asked the bar owner about it and he said that Fields brought it in just for him to play at his restaurant. We looked Fields up the next day."

Traveling with Fleetwood were fellow Western musicians guitarist/vocalist Todd Sharp and bassist/vocalist George Hawkins. Former Fleetwood Mac member Peter Green contributes vocal and guitar overdubs on one track. He doesn't feel this overlaying of Western styles harms the African spirit. "I wanted to participate with them," he says. "I wasn't going to pretend that I was

going to learn to play African drum rhythms in two weeks. I wanted to be Mick doing something somewhere else and have people I met do things I wanted to do. I wanted to have them confronted with playing 'Not Fade Away' or whatever."

Fleetwood's work stylistically fits in with what Talking Heads' David Byrne and producer Brian Eno have done in terms of incorporating African rhythms into pop music. However, Fleetwood feels his methods are different.

"Eno was there when I was there. He was up north at a drum festival and he produced a Ghanaian hi-life (an electrified form of African music) band. The rest of the time I think he was sitting there with his tape recorder getting ideas. It's healthy but that's not what I wanted to do," he declares.

"I'm not putting him down. I'm sure he has all the good intentions in the world but when you see how easy it is to steal from a certain situation you say 'somebody should be putting something back.'"

Part of his "putting something back" includes cutting the African musicians in on the royalties from "The Visitor" and lending credibility to the recently formed Musicians Union in Ghana. In return for the use of Ghana Film Studios, where the LP was recorded, Fleetwood and crew bought \$15,000 worth of film for the financially ailing studio. The studio used it to document the Fleetwood trip and the film may air on PBS in the near future.

Fleetwood has already featured several of the Ghanaian drummers on German television and two tracks on which Ghanaians participated may make it onto the next Fleetwood Mac album. No matter how "The Visitor" does, Fleetwood is planning

to bring out an album of a concert Fleetwood participated in on his last day in Ghana. "I'm hoping my album will open the door and then I can present an album which is hardcore. I like to think we can play a little part in getting people to listen to more diverse stuff without being frightened off," Fleetwood comments.

So far, he is pleased with the reception the album has gotten. The album has gone top 50 in the U.S. "I wish more of the African stuff was getting played—comparatively little of it is," he bemoans. "If they started playing it, people would probably start phoning like crazy. If 'You Weren't In Love' isn't a hit, it might well be worth going for one of the African songs as a single. At least, it would get played a little bit. It is refreshing, yet it's not like having to listen to jazz fusion in X, Y and Z key or something. It's easy to listen to."

Warner Bros. didn't think so. Fleetwood Mac's label declined to release the package so "The Visitor" is on RCA. "I'm not angry at Warner Bros.," he says. "I'm quite happy with RCA. Its just one of those things. I was surprised and initially disappointed. But in retrospect, it's just business."

For the future, Fleetwood sees returning to Africa and bringing some of the musicians over here. "I wouldn't mind going there and just using the studio to make an album which might consist of something devoid of using African musicians. I would do it just to be there," he states. "I really hope though, I can bring some of the bands over. If I could just get them on a couple of talk shows. I know the effect would be amazing. If some of the bands from Jamaica can do it, I know it's possible."

Permanent Retail Outlets Being Built At 4 Nederlander Houses

By JEAN WILLIAMS

LOS ANGELES — StarStruck, which operates the merchandising concessions at four Nederlander outdoor theatres, is building permanent retail outlets at each facility to sell artist merchandising items.

Additionally, says Garry Clayton Kief, president of Hastings/Clayton/Tucker, parent company of StarStruck, his firm is designing souvenirs and gifts which will be associated with the theatres. Kief is partner in the firm with Mark Hastings Bevan and Carl Tucker Cheadle.

Theatres involved in the retail shop program, which will open at the beginning of next season, are Poplar Creek in Chicago, Pine Knob in Detroit, Merriweather Post in the Baltimore area and the Greek Theatre in L.A. With the exception of the Greek, all theatres are 10,000-20,000-seaters.

Kief believes this will be the first permanent retail merchandising/gift shop at such outdoor venues.

"This is unusual because we're trying to get away from the general concert merchandising which is usually done on a folding table that's not too classy."

Kief's two-year-old firm, which he says grossed more than \$3 million last year, signed an agreement with the Nederlander Organization to handle the merchandising concession two days prior to this season's official opening.

"Because of such short notice, we had to set up portable sales units at each theatre this year," he says. He notes that five portables are operated at each theatre, with a staff of about 100 persons.

He insists this method of operating results in far more sales of merchandising items. "We can no longer underestimate the tastes of the public. Merchandisers often short-change them by giving them shoddy goods from shoddy operations.

"When an act goes out and invests \$500,000 to go on the road, it's con-

cerned about lights, sounds and other things. But they're forgetting a part of the concert if they let something that represents them be handled in less than a first class manner."

Also under the Hastings/Clayton/Tucker umbrella are StarDust, StarLine, StarArt and StarGlo.

StarDust is the firm that puts the show on the road. StarDust has its own trucks which transport all merchandise and the portable sales units to the theatres. "We can sell more items because we don't depend on air or others to get our merchandise to the theatres. "We can sell more items because we don't depend on air or others to get our merchandise to the theatres. In this way we never run out of anything and we're never in a position where we have to wait for commercial transportation to arrive," says Kief.

StarGlow is a mail-order sales/fan club administration company, with such clients as Barry Manilow,

Rod Stewart, Elton John, Cliff Richard, 707, Tierra and Erik Estrada, among others.

Kief notes that StarGlow designs items especially for each artist which are sold to fan club members. Among the items are games, T-shirts and pins. The firm also answers fan mail and it doesn't cost the act, says Kief. The company invests all money for the merchandise.

StarLine, on the other hand, handles licensing and wholesale marketing. In addition to licensing of merchandise for artists, the company is handling the licensing, mail-order and retail sales for both the book and film titled "Mafia Kingpin."

StarArt is the corporation's in-house art department. Although it handles all its own art work, says Kief, it also accepts outside jobs. "The advantage to having your own art department is that it gives us the flexibility to do different things and make changes where necessary. We also have more control."



Billboard photo by Chuck Pulin
BACKSTAGE VISIT—Peter Wolf, left, of the J. Geils Band, and Lionel Richie of the Commodores, visit Kim Carnes backstage following her appearance at the Savoy in New York.

5 Big Bands For Pasadena

By DAVE DEXTER JR.

LOS ANGELES—Disneyland's summer schedule of big bands keeps the tradition alive in Southern California. And this winter, the scene will shift a few miles north to the poshy Ambassador Auditorium in Pasadena.

Count Basie opens the series Oct. 20-21. Far from 100% well, the 77-year-old Red Bank pianist hangs in there courageously, despite pain.

Les Brown abandons his daily bridge and golf games to occupy the Ambassador stage Nov. 24-25. He will present, as an extra added attraction, pianist-composer Frankie Carle. Carle now resides in Arizona. He once led a popular dance band and enjoyed hit records, but now he works as a single.

Bob Crosby and his "best dixieland band in the land" are booked for Dec. 8-9, with Nick Fatool on

drums and Eddie Miller playing tenor saxophone. Sharing billing is Teresa Brewer, the "Music, Music, Music" singer of the early 1950s, whose recent album of Ellington songs on Columbia is stirring sales action.

Earl "Fatha" Hines, recovered from a recent illness, and Billy Eckstine, who once was Hines' band singer, share the stand Feb. 16-17. Also contracted is singer Marva Jolley.

Harry James, his trumpet and orchestra will conclude the Ambassador series April 20-21. "We will have another prominent attraction to share the program with James," an Ambassador spokesman told Billboard last week, "but we are still negotiating."

Tickets are scaled from \$50 to \$65 for the entire series.

Stones Sell Out Philly In 8 Hours

PHILADELPHIA—The Rolling Stones concert tour of the U.S. (Billboard, Sept. 5, 1981) is getting off to a rousing start with a second show at the giant 90,000-capacity J.F.K. Stadium sell out for Sept. 26.

According to Electric Factory Concerts, promoters of the event, tickets for the initial Sept. 25 show sold out via Ticketron within eight hours. A second show was added Friday (28) night and 81,000 tickets were sold the next day before Ticketron outlets closed. The rest of the tickets sold out Monday (31).

With the 180,000 seats going for \$15.75 each (Ticketron charges brought it to \$17), the gross for the two days figures out at \$2,835 million. The total should make these the highest grossing concerts on record. Opening in Philadelphia will be Journey and George Thorogood.

Different opening acts will play with the Stones at other venues in the 21-city tour. All the dates have not been set yet, but already there are estimates that the tour, the band's first in three years, should gross more than \$20 million, playing to more than 1.5 million fans.

9	9	10	12	13	15	16	14	18	16	17	20	24	23	21	22	23	17	12	34	25	22	13		
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	
Casablanca 2338 (Polygram)	Warner Bros. 49746	RCA 12243	Beckett 455	Capitol 4993	Capitol 5010	Bang 502246 (CBS)	Cotillion 46015 (Atlantic)	Capitol 5010	Capitol 5010	Capitol 5010	Tabu 02125 (Epic)	ARC/Columbia 18-02406	ARC/Columbia 18-02406	Salsoul 7-2144 (RCA)	Columbia 18-02191	Solar 12250 (RCA)	Epic 14-51409	A&M 2343	Arista 0606	Warner Bros. 49746	RCA 12243	Beckett 455	Capitol 4993	
CAN'T WE FALL IN LOVE AGAIN—Phyllis Hyman & Michael Henderson	WE'RE IN THIS LOVE TOGETHER—Al Jarreau	I'M IN LOVE—Evelyn King	I'LL DO ANYTHING FOR YOU—Denroy Morgan	ON THE BEAT—The B.B.Q. Band	I LOVE YOU MORE—Rene & Angela	SWEAT—Brick	LOVE ON A TWO WAY STREET—Stacy Lattisaw	SHAKE IT UP TONIGHT—Cheryl Lynn	DO IT NOW—The S.O.S. Band	LOVE ALL THE HURT AWAY—Aretha Franklin & George Benson	SILLY—Deniece Williams	FUNTOWN U.S.A.—Rafael Cameron	JUST ONE MOMENT AWAY—Manhattans	THIS IS FOR THE LOVER IN YOU—Shalamar	NEVER TOO MUCH—Luther Vandross	THE REAL THING—The Brothers Johnson	CAN'T WE FALL IN LOVE AGAIN—Phyllis Hyman & Michael Henderson	WE'RE IN THIS LOVE TOGETHER—Al Jarreau	I'M IN LOVE—Evelyn King	I'LL DO ANYTHING FOR YOU—Denroy Morgan	ON THE BEAT—The B.B.Q. Band	I LOVE YOU MORE—Rene & Angela	SWEAT—Brick	LOVE ON A TWO WAY STREET—Stacy Lattisaw
35	43	40	38	39	42	41	45	49	57	58	46	56	53	55	50	35	43	40	38	39	42	41		
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	
Capitol 5021	MCA 51148	Polydor 2178 (Polygram)	ARC/Columbia 18-02222	BC 4009	SAM 81-5020	The Nick Straker Band	Sugar Hill 763	Elektra 47168	Capitol 5031	20th Century 2506 (RCA)	Liberty 1421	Warner Bros. 49786	Gordy 7208 (Motown)	Q West 49754 (Warner Bros.)	MCA 51138	P.I.R. 5-02462 (Epic)	Capitol 5021	MCA 51148	Polydor 2178 (Polygram)	ARC/Columbia 18-02222	BC 4009	SAM 81-5020	The Nick Straker Band	
LOVE—Teddy Pendergrass	YOU WERE RIGHT GIRL—Natalie Cole	GENERAL HOSPITAL—The Afternoon Delights	FREEWAY—Peaches & Herb	IT'S YOU—Afterbach	SHINE YOUR LIGHT—The Graingers	WIKKA WRAP—The Evasions	A LITTLE BIT OF JAZZ—The Nick Straker Band	LET'S DANCE—West Street Mob	LOVE HAS COME AROUND—Donald Byrd and 125th Street, N.Y.C.	BEFORE I LET GO—Maze	NIGHT GAMES—Stephanie Mills	CLASSY LADY—Noel Pointer	I HEARD IT THROUGH THE GRAPEVINE—Roger	AIMING AT YOUR HEART—The Temptations	DO YOU LOVE ME—Patti Austin	SUMMER FUN—Bill Summers & Summers Heat	LOVE—Teddy Pendergrass	YOU WERE RIGHT GIRL—Natalie Cole	GENERAL HOSPITAL—The Afternoon Delights	FREEWAY—Peaches & Herb	IT'S YOU—Afterbach	SHINE YOUR LIGHT—The Graingers	WIKKA WRAP—The Evasions	A LITTLE BIT OF JAZZ—The Nick Straker Band
10	11	12	13	14	15	16	16	17	17	18	19	21	23	24	25	10	11	12	13	14	15	16		
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	
Mercury SRM-1-2901	Planet P-18 (Elektra)	Capitol SKBK 12156	Cotillion SD 16049 (Atlantic)	WMOT FW 37391	Arista AL 9544	Columbia FC 37034	Columbia FC 36790	Arista AL 9552	20th Century T-700 (RCA)	Chocolate City CCLP 2019 (Polygram)	Columbia FC 37156	Capitol ST 12161	A&M SP 3721	Epic FE 36918	Arista AL 9543	A&M SP-3724	Planet P-18 (Elektra)	Capitol SKBK 12156	Cotillion SD 16049 (Atlantic)	WMOT FW 37391	Arista AL 9544	Columbia FC 37034	Columbia FC 36790	
WINNERS—The Brothers Johnson	BLACK & WHITE—Pointer Sisters	LIVE IN NEW ORLEANS—Maze	WITH YOU—Stacy Lattisaw	CHILDREN OF TOMORROW—Frankie Smith	CAN'T WE FALL IN LOVE AGAIN—Phyllis Hyman	IN THE NIGHT—Cheryl Lynn	THE MAN WITH THE HORN—Miles Davis	LOVE ALL THE HURT AWAY—Aretha Franklin	STEPHANIE—Stephanie Mills	KNIGHTS OF THE SOUND TABLE—Cameo	BLACK TIE—Manhattans	WALL TO WALL—Rene & Angela	THE DUDE—Quincy Jones	CLARKE/DUKE PROJECT—Stanley Clarke/George Duke	A WOMAN NEEDS LOVE—Ray Parker Jr. & Raydio	WINNERS—The Brothers Johnson	BLACK & WHITE—Pointer Sisters	LIVE IN NEW ORLEANS—Maze	WITH YOU—Stacy Lattisaw	CHILDREN OF TOMORROW—Frankie Smith	CAN'T WE FALL IN LOVE AGAIN—Phyllis Hyman	IN THE NIGHT—Cheryl Lynn	THE MAN WITH THE HORN—Miles Davis	
55	52	36	37	38	42	45	41	50	44	44	46	47	43	49	58	55	52	36	37	38	42	45		
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	
Island ILPS 9624 (Warner Bros.)	Columbia FC 37086	Motown M8-957M1	Tabu FZ 37449 (Epic)	TSOP FZ 36775 (Epic)	A&M SP 3728	Warner Bros. BSK 3598	Warner Bros. BSK 3482	Gordy 68-100GM1	Polydor PD-1-6372 (Polygram)	Epic FE 37406	Prelude PRL 14100	Salsoul SA 8538 (RCA)	Elektra 5E-526	Casablanca NBLP 7258 (Polygram)	Believe In A Dream FZ 37125	Capitol ST-12148	Island ILPS 9624 (Warner Bros.)	Columbia FC 37086	Motown M8-957M1	Tabu FZ 37449 (Epic)	TSOP FZ 36775 (Epic)	A&M SP 3728	Warner Bros. BSK 3598	
SUMMER HEAT—Brick	TOUCH—Gladys Knight & The Pips	LET THE MUSIC PLAY—The Dazz Band	TOO—The S.O.S. Band	SWEET AND WONDERFUL—Jean Carn	MAGIC MAN—Herb Alpert	THE TIME—The Time	THE ELECTRIC SPANKING OF WAR BABIES—Funkadelic	THE TEMPTATIONS—The Temptations	AFRICA, CENTER OF THE WORLD—Roy Ayers	NIGHTS—Billy Ocean	THE STRIKERS—The Strikers	SEND YOUR LOVE—Aurra	MY ROAD, OUR ROAD—Lee Oskar	TONIGHT—Four Tops	CLASS—The Reddings	EBONEE WEBB—Ebony Webb	SUMMER HEAT—Brick	TOUCH—Gladys Knight & The Pips	LET THE MUSIC PLAY—The Dazz Band	TOO—The S.O.S. Band	SWEET AND WONDERFUL—Jean Carn	MAGIC MAN—Herb Alpert	THE TIME—The Time	



★ LP This Week

STREET SONGS

RICK JAMES
Gordy G8-1002M1 (Motown)

Give the gift of music.

Billboard® Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	BUOWEISER SUPERFEST—RICK JAMES/ O'JAYS/SMOKEY ROBINSON/MAZE W/FRANKIE BEVERLY/ASHFORD & SIMPSON/PATRICE RUSHEN —Michael A. Rosenberg, Astro Dome, Houston, Tx., Aug. 24	54,775	\$13.50-\$18	\$802,575
2	MICHAEL STANLEY/DOONIE IRIS —Blossom Music Center, Music Center, Cuyahoga Falls, Ohio, Aug 23-26 (3)	65,387	\$9-\$11	\$617,500*
3	HEART/BLUE OYSTER CULT/GAMMA —Albatross Productions/Ken Rosenne Presents Aloha Stadium, Honolulu, Ha., Aug. 30	22,735	\$12.50-\$15	\$294,018
4	STATLER BROTHERS —St. Fair, St. Fair Sedalia Mo. Aug. 29	19,000	\$3.50-\$7	\$82,155
Arenas (6,000 To 20,000)				
1	STYX —Monarch Entertainment, Byrne Meadowlands Arena, E. Rutherford, N.J., Aug. 19-23 (3)	50,865	\$11.50-\$12.50	\$613,079*
2	DONNA SUMMER/GEORGE WALLACE —Concord Pavilion, Concord, Ca., Aug. 27-29 (3)	18,195	\$10-\$16.50	\$234,932
3	GRATEFUL DEAD —Bill Graham Presents/Avalon Attractions, Arena, Long Beach, Ca., Aug. 27 & 28 (2)	20,000	\$10.50-\$11.50	\$224,664*
4	BEACH BOYS —Schon Productions, Byrnes Meadowlands Arena, E. Rutherford, N.J., Aug. 28	16,520	\$10.50-\$12.50	\$198,928
5	STYX —A Pie In The Eye Production, Mem'l. Aud., Buffalo, N.Y., Aug. 28	15,408	\$10-\$12.50	\$181,272*
6	STYX —Beach Club Promotions/Entam, Scope, Norfolk, Va., Aug. 24	13,000	\$10-\$11	\$135,950*
7	STYX —Entam Presents, Civic Center, Charleston, W. Va., Aug. 27	13,000	\$10-\$11	\$134,977*
8	RICK JAMES/TEENA MARIE/CAMEO —Alan Haymon Presents/Sun Song Productions, Mem'l. Colis., Jacksonville, Fla., Aug. 29	11,479	\$8.50-\$9.50	\$105,721*
9	RICK JAMES/TEENA MARIE/CAMEO —Alan Haymon Presents/Sun Song Productions, Sportatorium, Miami, Fla., Aug. 30	12,000	\$9-\$10	\$102,055*
10	BEACH BOYS/JIM PHOTOGLO —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., Aug. 26	10,093	\$7-\$15	\$100,684
11	VAN HALEN/G-FORCE —Electric Factory Concerts, Colis., Cincinnati, Ohio, Aug. 29	9,897	\$9-\$10	\$98,679
12	PAT BENATAR/DAVID JOHANSEN —Electric Factory Concerts, Colis., Cincinnati, Ohio, Aug. 27	10,539	\$8-\$9	\$94,591
13	CHRISTOPHER CROSS —Sunshine Promotions, Sports Center, Indianapolis, Ind., Aug. 25	8,922	\$9.50-\$10.50	\$89,952*
14	AL JARREAU/LEE RITENOUR —Bill Graham Presents, Greek Theatre, Berkeley, Ca., Aug. 28	8,500	\$10.50-\$12	\$89,816*
15	STATLER BROTHERS —County Fair, Co. Fair, DuQuoin, Ill., Aug. 28	8,314	\$9-\$13	\$89,467*
16	GEORGE BENSON/RANDY CRAWFORD —Feyline Presents, Red Rocks, Denver, Co., Aug. 26	6,230	\$12.50-\$13.50	\$87,017
17	KANSAS —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., Aug. 27	10,259	\$6-\$12.50	\$86,376
18	GRATEFUL DEAD —Feyline Presents/Monarch Entertainment, Compton Terrace, Tempe, Az., Aug. 30	8,428	\$10-\$11	\$85,730
19	VAN HALEN/G-FORCE —Mid-South Concerts Muni. Aud., Nashville, Tenn., Aug. 30	9,055	\$8-\$9	\$80,603*
Auditoriums (Under 6,000)				
1	SHA NA NA —Harvey & Corky Productions, Melody Fair Theatre, Buffalo, N.Y. Aug. 28-30 (5)	17,550	\$10.50	\$184,275*
2	SHA NA NA —Buster Bonoff, Music Theatre Warwick R.I., Aug. 26 & 27 (3)	10,020	\$12	\$118,381*
3	MANHATTAN TRANSFER —Brimstone Productions, Jubilee Aud., Calgary Canada Aug. 23 & 24 (2)	5,306	\$12.50-\$13.50	\$70,120*
4	MANHATTAN TRANSFER —Brimstone Productions, Jubilee Aud., Edmonton, Canada, Aug. 25 & 26 (2)	5,255	\$12.50-\$13.50	\$69,475*
5	TUBES/1994 —Avalon Attractions, Civic Aud., Santa Monica, Ca., Aug. 29 & 30 (2)	6,000	\$9.50-\$10.50	\$61,121*
6	PRETENDERS/BUREAU —Avalon Attractions Co Bowl, Santa Barbara, Ca., Aug. 30	4,614	\$8.75-\$9.75	\$45,139*
7	PRETENDERS —Bill Graham Presents Warfield Theatre, San Francisco, Ca., Aug. 28 & 29 (2)	4,558	\$8.40-\$9.50	\$41,248*
8	TUBES —Perkins, Perkins & Geragos, Perkins Palace, Pasadena, Ca., Aug. 27 & 28 (2)	3,660	\$10.50	\$37,800*
9	MAZE W/FRANKIE BEVERLY/CHAKA KHAN —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Aug. 30	3,542	\$10.75	\$36,903*
10	MOLLY HATCHET/JOHNNY VAN ZANOT —Di Cesare- Engler Productions, Stanley Theatre, Pittsburgh, Pa. Aug. 25	3,592	\$7.75	\$35,022*
11	MOLLY HATCHET/POINT BLANK —Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 29	2,783	\$8.50-\$9.50	\$25,793
12	PETER FRAMPTON —Marjorie Sexton/Guilt Artists, Hixon Hall, Tampa, Fla., Aug. 29	2,918	\$7.95-\$8.95	\$24,734
13	MANHATTAN TRANSFER —Brimstone Productions, Centennial Aud., Saskatoon, Canada, Aug. 29	1,973	\$11.50-\$12.50	\$24,239*
14	MANHATTAN TRANSFER —Brimstone Productions, Center of the Performing Arts, Regina, Aug. 28	1,966	\$11.50-\$12.50	\$24,197*

Talent

La Jolla Jazz Fest Could Turn Corner

By THOMAS K. ARNOLD

Talent In Action

FOREIGNER

Hammersmith Odeon, London
Admission: \$9

Although stabled with the supergroups in the U.S. Foreigner, a three-quarters British outfit, has never managed to achieve the same sort of status on its own turf.

The band played a loud but largely uninspiring set here, Aug. 26 as part of a three-stop mini-tour coinciding with the release of its new LP "4".

A distorting, and rather unspectacular "Long Way From Home" off the popular debut album, launched the 80-minute, 17-song program and, unfortunately, set the standard for much that followed.

Guitarist Mick Jones emitted a divine luminescence, reflected from a powerful battery of criss-cross follow spots and balanced precariously at the front of the stage for each of his many solos.

Persistently adopting the hackneyed, but seemingly irrepressible "guitar hero" pose, his antics were matched only by Lou Cramms who, with a face contorted by the effort, screeched into the mike and leapt around the stage as if plugged into the power supply, arms waving uncontrollably above his head.

A well-mixed, but vastly overloaded sound system distorted, and indeed ruined, many songs. "Dirty White Boys" from the last album, "Gonna Win," "Juke Box Hero," and the title song from the "Head Games" LP all suffered badly in transmission, a problem all too common at gigs of this type.

The band's singles, perhaps, due to their melodic and cleanly separated arrangements, managed to retain their essence. Clearly discernible through the inevitable haze of distortion came, "Cold As Ice" which featured Mick Jones on electric piano, and as an old favorite, went down well with the SRO crowd. "Feels Like The First Time" and the new single, "Urgent," with its catchy guitar hook, drew a warm response too, which possibly portends well for U.K. chart success.

No tour guides were on sale to provide the fans with information on the production team, let alone the three multi-instrumentalists who backed the group throughout. Despite being hidden behind their keyboards at the rear of the stage, they undoubtedly added much to the performance. ALEX FOWLER

GIL SCOTT-HERON

Bottom Line, New York

Admission: \$9

Gil Scott-Heron & his Midnight Band, sans cofounder Brian Jackson, performed six shows at this relatively intimate room. The early show Aug. 23 may have been the best Scott-Heron show ever, and that is setting the standards very high.

After opening with his "B-Movie" rap that is the old-fashioned political talk, the performer settled into the business at hand. And that is a brilliant synthesis of political imagery and funky rhythms.

The political commentary that had bogged down previous shows in this poet-turned-singer's evolution has been fine-tuned to a point where, as Chuck Berry used to say, "if you don't dig the message, you can always play dumb and dance."

Highlights of set were "(Alien) Hold On To Your Dream," "Winter In America," "A Legend In His Own Mind" and "Angel Dust."

The eight-piece Midnight Band, Heron's constantly rotating group of musicians, was especially inspiring on this go-round. Ed Brady on guitar and Robert Gordon on bass were the cornerstones of the group that includes a three-piece horn section, a Jamaican percussionist, keyboards and drums. Heron occasionally joined the musicians on electric piano. Extended solos on Heron's beautiful ballad "Better Days Ahead" proved the band to be one of the best soft funk ensembles around.

Heron himself, although looking somewhat ragged, was singing right on the beat. He sings in a clear, deep, somewhat monotonous baritone that is offset by his considerable charisma.

When the house lights came up after the first encore, the audience staged a sit-in. Heron and band were greeted with rapturous applause when he finally came back to do his rocky gospel classic, "Johannesburg." At one point he had to halt the music to tame the over-anxious audience. All in all, this show was especially satisfying. PETER KRASILOVSKY

SAN DIEGO—For the past two years, Rob Hagey has produced the annual La Jolla Jazz Festival, an event that has brought a colorful and eclectic mix of jazz avant-gardists and traditionalists to town and is indirectly responsible for the burgeoning of the local jazz scene by calling attention to the art.

The musically ambitious productions have garnered Hagey official proclamations of praise from the city and the county, national recognition as a booker of out-of-the-ordinary jazz talent, and verbal endorsements from various private and public arts organizations. But they haven't made him any money.

In fact, he's lost nearly \$15,000 on the two previous festivals, and the prospects for this year's extravaganza are no more promising. So if Rob Hagey tells you he's not in the business of promoting concerts for the money, you'd better believe him.

"I think as time goes by we're going to make money, at least enough to cover our costs, but it's going to take time," says Hagey, 30. "Because of the nature of the acts I'm booking and the creative goals I've set for the festival, it's going to be awhile before people realize how important this event is for the city, culturally speaking."

The third annual fest will take place Oct. 9 through 11 at the 600-seat Old Globe Festival Stage in Balboa Park and will be broken down

into four shows: two evening performances and two matinees.

Featured will be a potpourri of top jazz names from the experimental as well as the traditional schools, including the Freddie Hubbard Quintet, the Etta James Band, the Chico Freeman Quartet, Oliver Lake and Jump Up, the Art Pepper Quartet, the Persuasions, the Dexter Gordon Quartet, the Andy Narell Quartet, the Toshiko Akiyoshi/Lew Tabackin Quartet, and four others.

But even if all the performances sell out—a total of 2,400 tickets—the festival still stands to lose money to the tune of \$12,000, an all-too-common occurrence in similar non-mainstream jazz festivals all over the country.

Hagey explains this is because the audience he expects to draw doesn't warrant placing the event in a larger hall, where the rent would be so high it would eat up any extra revenue generated by the handful of additional ticket sales.

To offset this expected deficit, Hagey—who is incorporated as a non-profit organization under the name La Jolla Jazz Festival Inc.—earlier this year sent out 375 letters asking for contributions or sponsorships: 75 to arts foundations and the rest to local companies. In the ensuing months, he's gotten only one response—a tentative commitment by the Miller Brewing Co. to under-

(Continued on page 57)

Talent Talk

When \$100,000 worth of equipment was stolen from Rick Derringer recently, his "Special Friends" rushed to the rescue. Their first aid? A concert to be held at New York's Palladium Sept. 13 headlining "Rick Derringer With Special Friends." Those signed up so far include Hall and Oates, Todd Rundgren and Dr. John.

The second "In Harmony" LP of kids' songs performed by contemporary artists, will not come out on Warner Bros., as did the first, but will be on Columbia. Again produced by Lucy Simon and husband David Levine, the "Harmony, Too" LP will feature sister Carly Simon as well as a whole slew of CBS artists, including Crystal Gayle, Deniece Williams with Lou Rawls, Kenny Loggins, Teddy Pendergrass, Heart, Janis Ian, and Billy Joel.

Styx' mammoth concert tour nearly came to a crashing end recently when the band's chartered aircraft developed a fire in its electrical system on a flight between Chicago and Charleston, W. Va. With the navigation equipment knocked out, the pilot managed to land in Indianapolis, using only his radio and air speed indicator.

Since the band had a show sched-

uled that night, they found another plane to take them to Charleston, where 13,000 festival-seated fans were waiting. To keep the audience happy until the band arrived the band's management and A&M promised each ticket holder a free Styx LP. Styx finally hit the stage at 10:15, and played its full 2½-hour show without incident. Logistics for the album giveaway are still being worked out.

Machito has received a "certificate of appreciation" for contributions to New York City. . . . New Joan Armatrading LP, "Walk Under Ladders" is a "slightly rockier direction," says Armatrading. Produced by new wave producer Steve Lillywhite, the LP features the reggae rhythm section of Sly Dunbar and Robbie Shakespeare, and New York session players Tony Levin and Jerry Marotta. . . . Jerry Cott has left the Boomtown Rats. . . . Expect a Psychedelic Furs interview LP from Columbia for college radio.

ROMAN KOZAK

60,000 Tickets

DENVER—Sixty thousand tickets went on sale Friday (28) for the Rolling Stones' Oct. 3 concert at Folsom Field and every ticket was sold in 9½ hours.

According to Barry Fey, president of Feyline Presents, the firm promoting the show, "These figures mean that 6% of the local population has purchased tickets.

"I have never seen anything like this. The most tickets I have sold was 37,000 for two indoor shows with the Who."

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	3	3	THE RAGING BULL United Artists, Magnetic Video 4523	21	22	61	ALIEN (ITA) ▲ 20th Century-Fox Films, Magnetic Video 1090
2	1	14	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964	22	19	6	LAST TANGO IN PARIS United Artists, Magnetic Video 4507
3	4	14	ELEPHANT MAN (ITA) Paramount Pictures, Paramount Home Video 1347	23	29	8	WINNIE THE POOH Walt Disney Films 25
4	9	3	ANNIE HALL United Artists, Magnetic Video 4518	24	25	7	I SPIT ON YOUR GRAVE Wizard Video 9209
5	2	31	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305	25	30	7	LET IT BE United Artists, Magnetic Video 4508
6	5	26	9 TO 5 (ITA) 20th Century-Fox Films, Magnetic Video 1099	26	16	41	STAR TREK (ITA) Paramount Pictures, Paramount Home Video 8858
7	7	30	CADDYSHACK (ITA) Orion, Warner Home Video OR 2005	27	21	14	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
8	26	3	TESS Columbia Pictures 10543	28	23	21	BEING THERE MGM/CBS Home Video 60026
9	8	9	BLACK STALLION (ITA) United Artists, Magnetic Video 4503	29	28	5	WEST SIDE STORY United Artists, Magnetic Video 4519
10	14	5	CASABLANCA United Artists, Magnetic Video 4514	30	27	2	"10" Orion/Warner Home Video OR 2002
11	11	14	POPEYE (ITA) Paramount Pictures, Paramount Home Video 1171	31	36	9	HIGH ANXIETY 20th Century-Fox Films, Magnetic Video 1107
12	6	18	SUPERMAN (ITA) ▲ D.C. Comics, Warner Home Video WB-1013	32	32	4	WHEN A STRANGER CALLS Columbia Pictures 10560
13	12	8	THE GREAT SANTINI Orion, Warner Home Video OR 22010	33	39	12	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
14	35	3	NIGHTHAWKS Universal City Studios Inc., MCA Dist. Corp. 71000	34	40	4	M*A*S*H (ITA) 20th Century-Fox Films, Magnetic Video 1038
15	15	8	AND JUSTICE FOR ALL Columbia Pictures 10015	35	NEW ENTRY	1	EMANUELLE Columbia Pictures, VHS 10200/Beta 51205
16	17	7	THE INCREDIBLE SHRINKING WOMAN MCA 66027	36	34	8	THE FIENDISH PLOT OF DR. FU MAN CHU Orion/Warner Home Video OR 22014
17	10	28	FAME (ITA) MGM/CBS Home Video M70027	37	NEW ENTRY	1	HONEYSUCKLE ROSE Warner Bros. Inc., Warner Home Video WB1043
18	18	9	LA CAGE AUX FOLLES United Artists, Magnetic Video 4506	38	31	2	ENTER THE DRAGON Warner Bros. Inc., Warner Home Video WB 1006
19	13	20	SOMEWHERE IN TIME Universal City Studios, Inc., MCA Dist. Corp. 66024	39	24	7	MELVIN & HOWARD MCA 66026
20	20	12	YOUNG FRANKENSTEIN (ITA) 20th Century-Fox Films, Magnetic Video 1103	40	38	7	JOHN LENNON: INTERVIEW WITH A LEGEND KVC 0030

General News

Court Upholds Conviction Of T-Shirt Bootlegger Co.

NEW YORK—A U.S. Appeals Court has upheld the conviction of a Brooklyn T-shirt manufacturer who was fined \$10,000 for criminal contempt after violating an injunction to stop bootlegging T-shirts bearing the likenesses of groups such as the Rolling Stones and the Grateful Dead. Also affirmed was a 90-day jail sentence for an official of the company, Great American Screen Designs.

The company and one of its top officers, Leon Dymburt, was said by the court to have sold \$60,000 to \$75,000 worth of illegal Rolling Stones T-shirts at one performance alone.

Dymburt and Great American Screen, which did business under several aliases, were initially charged in a civil suit brought by attorneys for the groups.

The defendants, however, were appealing a later charge that resulted when they were found guilty of criminal contempt for violating the injunction that had been granted in the initial suit. The contempt proceedings were prosecuted by Peter Herbert, an attorney for the Stones and the Dead who was appointed a

special prosecutor by U.S. District Court Judge Eugene Nickerson under a rarely implemented federal rule.

The case involved staking out the Brooklyn factory of American Screen to track the flow of illegal merchandise to the site of various rock concerts.

Destiny Reveals Indie Distribbs

LOS ANGELES—Destiny Records, recently formed here by veteran label marketing executive Arnie Orleans, has unveiled its opening lineup of independent distributors.

Although Orleans has previously noted that initial releases await completion of label financing, planned via a stock purchase offer later this year, he's already firmed 11 firms to handle Destiny product.

Distributors include All South, Alpha, Alta, Arc-Jay-Kay, Bib, Big State, M. S., Pickwick, Progress, Schwartz Bros. and W.M. Distributing.

New Concert Hall, Center Plans Moving

PHILADELPHIA—Plans for the city to build a new concert hall in center city as part of a performing arts center similar to Lincoln Center moved a step closer to reality last month as approval was given by the Philadelphia Planning Commission.

A move to build a 3,000-seat hall on choice city-owned property used as an open-air garage has been afoot since 1976 when a Festival of the Performing Arts was organized to promote the many cultural institutions in the immediate area.

The plan calls for the new concert hall to be managed jointly by the city and the Academy of Music, a 2,912-seat concert hall directly across the street. It provides for the new hall to be the residence of the Philadelphia Orchestra, now housed at the Academy of Music. The new hall would also provide the orchestra with a place for rehearsals and for recording. It will also be used by ballet and opera groups.

At present, the calendar is overcrowded at the Academy with not enough play dates open to meet the demand. The Opera Company of Philadelphia can't get its season started at the Academy until December, and the Pennsylvania Ballet has to use the 1,700-seat Shubert Theatre next door. In approving the plan, the Planning Commission noted that the need for performing space by groups such as the Pennsylvania Ballet and Opera Company of Philadelphia would fill about 100 performances of the 225 playing dates necessary for a new hall to break even financially.

The new hall would also make the Academy of Music more available for pop concerts. Because of its excellent acoustics, the Academy is rated as one of the best concert halls in the country.

Anchoring the center is the \$40 million hotel now under construction directly next door to the proposed site. The plan also provides for the city to purchase three adjoining buildings to provide for a 350-400-space parking garage.

Future plans call for building of a theatre seating up to 1,000 persons that could be used by dance and theatre groups as well as for recitals and chamber music concerts that would have trouble filling a larger hall. **MAURIE ORODENKER**

Telarc Via Phonogram In Japan

CHICAGO—Nippon Phonogram is taking over Japanese distribution of Telarc Records beginning Sept. 1. The move is expected to make Japan Telarc's second largest market—behind the U.S.—according to Jack Renner, president of the U.S. audiophile label.

Renner and Nippon Phonogram president Nobuya Itoh recently met in Cleveland where the agreement was signed. Reportedly, the entire Telarc catalog will be distributed by Nippon Phonogram.

According to Renner, release of Telarc product in the Philips/Sony Compact Disc digital audio format also was discussed. Compact Disc software will be released in 1982 by Nippon Phonogram, reportedly.

Classical

RCA Will Again Directly Import French Erato Line

CHICAGO—RCA Records is moving back into direct import of the French Erato line with an aggressive new program.

Promising a schedule of 18 releases annually—including simultaneous new releasing here and in France—and U.S. stocking of a 100-title catalog, Red Seal is seeking to establish a U.S. beachhead for the French line.

Erato's U.S. distribution through RCA and other importers has given the label only marginal representation in the U.S. Erato is, however, one of Europe's leading classical labels. A sizeable ownership share in the company belongs to RCA.

Erato albums will carry a \$10.98 list price in the U.S.

According to Thomas Shepard, Red Seal division vice president, RCA's commitment to Erato has been made stronger under a new contract. Shepard said the arrangement also permits titles with larger sales potential to be pressed in the U.S. under license.

Irwin Katz, Red Seal's top marketing executive, promised three new titles every other month as im-

portation is strengthened.

"If you're going to be successful you've got to support it with catalog," explains Katz. "It's a full line; we've made a commitment."

The seven Erato albums being released this month include two complete Baroque opera recordings: Cavalli's "Ercole Amante," with Yvonne Minton and Felicity Palmer in the cast; and Rameau's "Dardanus," with a cast featuring Frederica von Stade and Jose Van Dam, conducted by Raymond Leppard.

Also: Mozart Serenade for 13 Winds, Jean Francois Paillard Ensemble; Handel Concerti Grossi, Op. 3, English Baroque Soloists/Gardiner; "Trumpet Voluntary," Maurice Andre; Chopin "Etudes," Francois-Rene Duchable, piano; Brahms "Hungarian Dances," Janos Rolla, violin.

October Erato releases include Faure's "Penelope" with Jessye Norman in the opera's title role; Dvorak's "Requiem," New Philharmonic Orchestra and Chorus of Radio France; Bach "Motets," Monteverdi Choir and English Baroque Soloists/Gardiner.



Krenek's Karl—Composer Ernst Krenek accepts a special presentation copy of the "Karl V." opera package from (left) Gottfried Kraus, producer for ORF, Adelgund M. Gasteiner, Amadeo classical a&r/promotion manager and Wolfgang Arming, president of PolyGram, Austria.

Amadeo Austria Issues Run Of New Product

VIENNA—Marking the consistent sales and popularity increase of classical music in Austria, local record company Amadeo, which belongs to the PolyGram group, is in the marketplace with a flurry of big-name releases.

To mark the 80th birthday of the Austrian composer Ernst Krenek, who lives in Los Angeles, his opera "Karl V." was performed at the Salzburg Festival here last year.

Now, Amadeo has released the production on two albums, a production of the Austrian Broadcasting Corp. (ORF), leading

roles taken by Theo Adam and Peter Scheier. Krenek's jazz-opera "Johnny Spielt Auf" was also recorded by Amadeo some 15 years ago, with Evelyn Lear and Thomas Stewart.

The company has also put out an album by Elisabeth Leonskaja, a Russian pianist living now in Vienna. The LP is titled "Liszt Transcriptions." The pianist played, a few weeks ago, at the Hollywood Bowl in California.

Friedrich Gulda composed a cello concerto for international cellist Heinrich Schiff and this will be released by Amadeo at the end of September.

MANFRED SCHREIBER

Montreux Classical Begins

MONTREUX—The Swiss city of Montreux is not only known worldwide for its star-studded jazz festival each year but also for its classical music counterpart Aug. 26-Oct. 4.

More than 30 major concerts are on the agenda for this classical gathering, 12 of which are being staged in the Maison des Congres and the Pavillon.

The series starts with a "piano evening," Alfred Brendel playing

compositions of Beethoven and Liszt. Other performances are coming from cellist Mstislav Rostropovich, the National Philharmonic of Budapest, the Chamber Orchestra of Prague, the Norddeutscher Rundfunk Orchestra of Hamburg, the Prague Chamber Orchestra, I Solisti Veneti, the Chamber Orchestra of Slovakia, the Czech Philharmonic, and the Chamber Orchestra of Provence-Cote d'Azur.

Survey For Week Ending 9/12/81

Billboard® Hot Latin LPs™

Special Survey

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CHICAGO (Pop)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimamente, Arcano 3535	1	VIVA EL NORTE 15 Exitos nortenos, Telediscos profono 1501
2	DIEGO VERDAGUER Estoy vivo, Profono 3045	2	EMMANUEL Intimamente, Arcano 3535
3	LOS HUMILDES La carta numero tres, fama 608	3	JULIO IGLESIAS De nina a mujer, CBS 50317
4	JUAN GABRIEL 15 Exitos mas grandes, America 1018	4	JUAN GABRIEL 15 Exitos mas grandes, America 1018
5	JULIO IGLESIAS De nina a mujer, CBS 50317	5	LOS HUMILDES Fama 608
6	CONJUNTO MICHOCAN Piquete de hormiga, Odeon 73171	6	JOSE JOSE 15 Exitos mas grandes, America 1018
7	NAPOLEON Raff 9079	7	JUAN PARDO CBS 80304
8	LOS YUMAS Olimpico 5017	8	BURBUJAS Burbujas, Profono 1001
9	JOSE LUIS PERALES Me llamas, CBS 80302	9	VICENTE FERNANDEZ El numero 1, CBS 20555
10	LEONARDO FABIO CBS 11306	10	LUPITA D'ALECIO Orfeon 16055
11	LOS SAGITARIOS Chava Romero, Olimpico 5016	11	BEATRIZ ADRIANA El cofrecito, Peerless 2216
12	LOS ERMITANOS CBS 20342	12	JOSE JOSE Pronto 1095
13	ABRIL 78 Volumen cuarto, Joey 2079	13	JUAN GABRIEL Pronto 1096
14	LOS POTROS Peerless 1048	14	RIGO TOVAR Rigo 81, Profono 3046
15	LOS YUMAS Pedida y dada, Olimpico 5015	15	CHELO Musart 1806
16	ABRIL 78 Volumen quinto, Joey 2080	16	LA MIGRA Mar Int 125
17	LOS BONDADOSOS Nahual 4910	17	ROBERTO CARLOS CBS 12303
18	LOS ACUARIOS Arriva 6007	18	LUPITA D'ALECIO Orfeon 16047
19	LOS SAGITARIOS Olimpico 5016	19	ROCIO DURCAL Pronto 1084
20	LA MIGRA Volumen cuarto, Mar Int 125	20	JOAN SEBASTIAN Juliantla, Musart 81805
21	LOS BONDADOSOS Anaguar 4910	21	VICKY Gas 4236
22	LOS BUKIS Profono 3024	22	YOLANDA DEL RIO Corre por el, Arcano 3608
23	LOS POLIFACETICOS Orson 73120	23	ROCIO DURCAL Pronto 1090
24	CARLOS Y JOSE El chubasco, TH 2099	24	JOSE LUIS RODRIGUEZ Mujer, TH 2151
25	JOSE JOSE 15 Exitos mas grandes, America 1015	25	RAMON AYALA Freddy 1206

Jazz

A Turnaround For La Jolla Jazz Fest?

• Continued from page 52

write the entire loss in return for co-sponsorship credit.

"I'm not bitter, I'm just discouraged," Hagey says. "I think San Diego is a town in need of more support for its arts. Even the mavericks in town who do support the arts give donations and grants only to the five biggies—the San Diego Opera, the San Diego Symphony, the Old Globe Theater, the La Jolla Museum of Contemporary Art and the San Diego Museum of Art."

"We just can't compete. I get discouraged because San Diego is the eighth largest city in the country and just about all the towns our size and larger—and sometimes even smaller—have several jazz festivals a year, often supported by the city itself. In San Diego, we can barely support one."

However, Hagey says, there is cause for optimism in the future. Last April, La Jolla Jazz Festival Inc. won a \$3,000 grant from the National Endowment for the Arts.

"It's not that much money," Hagey says, "but it let us know and it let people all over the country know that we have a stamp of approval from the most respected arts foundation in the nation."

Previous La Jolla Jazz Festivals have featured the likes of Oregon, Air and Old and New Dreams (in 500-seat Sherwood Auditorium in 1979) and the Woody Shaw Quintet, Exuma, Sun Ra and His Omniverse Arkestra, John Lee Hooker and John Hammond (in the Old Globe in 1980). Each show lost money, and Hagey is quick to place the blame with two things: poor promotion and weak lineups.

"The first year, I was all out for art; I was too naive," he states. "I was too concerned with just educating people. A lot of the avant-garde jazz groups are intense, and not everyone can understand and enjoy them. You have to branch out, combine the experimental acts with more traditional ones, to give people a breather."

"The second year, I was waiting for Coors to finalize their commitment to underwrite the shows. That commitment came only two weeks before the first performance, so I had hardly any time to promote the festival."

This year, Hagey is determined to eliminate these problems and avoid others.

"I think I've finally taken care of everything," he states. "The lineup this year is better than last, and we're pushing the series well in advance."

"You know, I'll always be the one to mix things up, book a Persuasions with a Dexter Gordon, that sort of thing. But I'm not pigeonholed into any one kind of music, and I don't think anyone else should be—or wants to be—either."

"That was the problem with the last two festivals. I believe people should be exposed to as many different types of music as possible, and this year I think we're finally succeeding at giving them that chance."

PBS Goes Into Digital

NEW YORK — Digital audio recording makes its series television debut here this fall when "Jazz-America" premieres on PBS as a package of four specials comprising an anthology of bebop.

Envisioned as a much longer video programming venture once the initial PBS segments have aired (Billboard, Feb. 14, 1981), the series is said to be the first to feature digital sound, to be simulcast in stereo over the National Public Radio network.

Initial shows will headline Dizzy Gillespie, Max Roach and Gerry Mulligan in a performance-oriented series incorporating both newly shot footage and rarer, archival clips. With the shows' backers planning video software versions and accompanying audio LPs and cassettes, the long-term goal is a history of jazz from its earliest root styles to the present.

Handling the digital engineering is Arne Frager of Spectrum Studios and Master Digital, Inc.

PETER KRASILOVSKY

AT 74, STILL 'AMAZING MAN OF MUSIC'

53 Years Later, Benny Carter Pines For Sound Of Big Band

By DAVE DEXTER JR.

LOS ANGELES—Benny Carter led his first big band in 1928 when he took over Horace Henderson's group in New York. Later this week, he will be rehearsing yet another aggregation for a National Public Radio taping ("Jazz Alive!") at Royce Hall on the UCLA campus, only a few furlongs from his house in the Hollywood hills.

Through those 53 years spanning seven decades, Carter has fulfilled his old billing as "the amazing man of music." His 21-day tour of Japan recently marked his seventh trek to the Orient. But he is equally popular throughout Europe and South America.



Photo by Herb Carleton

Indomitable: Benny Carter, a jazz giant since the 1920s, looks to the future cheerfully.

Benny was 74 last month. He looks 20 years younger. And how does he see the 1981 jazz scene?

"I hear so much variety—and so much sameness," he replies. "There are many more musicians playing jazz now than in the old days, and some of them are extremely talented, but much of the music I hear is dull rhythmically and harmonically. No one seems to be swinging."

Carter returned Monday (7) from Colorado Springs, where for the 10th consecutive year he appeared as an honored guest at Dick Gibson's annual jazz bash at the Broadmoore Hotel. On Nov. 28, he will take his alto saxophone to Washington to perform at the Smithsonian Institution.

And his trumpet? "I haven't touched it since I played the Sweet Basil Club in New York last spring," he says. "My chops are down. It will take a little practice to get them back up."

Benny also was noted, in the era of the swing bands, for his arranging and composing skills. His "Blues In My Heart" and "Hurry, Hurry" were top 10 hits before there was a top 10. He also played clarinet. And on a Julia Lee session for Capitol in the 1940s, he recorded a trombone solo alongside Vic Dickenson.

Carter credits his wife of 2½ years, Hilma Arons Carter, with inspiring him to push ahead in a career which can conservatively be described as remarkable. She is a former languages teacher who first met Benny in the late 1930s at New York's Savoy Ballroom. Together, they sailed the Queen Elizabeth II last summer for gigs in London, England, Denmark and Sweden.

More recently, in August, he performed at the Ojai (Calif.) Jazz Festival and as a guest soloist with Li-

onel Hampton in the Hollywood Bowl.

"But I'm not hustling for work," he notes. "Frankly, I never seek a job. I sit back, enjoy my wife and my house, and accept whatever offers that sound good."

He warns that the Sept. 26 UCLA concert may not happen. "National Public Radio apparently had in mind my fronting a 10-piece band," he says. "But I had assumed the job called for 17 musicians. I can't get the sounds I want with a little 10-piece combo."

NPR has advertised the concert in the Los Angeles Times as "Central Avenue Breakdown" and listed on the bill Carmen McRae, Red Callender, John Collins, Buster Cooper, Marshall Royal, Zoot Sims, Billy

Taylor and Harold Jones as supporting talent, with tickets scaled at \$9 and \$10. But Carter never hung around L.A.'s Central Avenue in the old days ("I was always on the road") and unless NPR pops for seven additional musicians, the affable but stubborn Carter may just spend the evening of Sept. 26th sipping French red wine in the privacy of his Skyline Drive residence with Hilma and a television set.

After seven decades, what does the "amazing man of music" look forward to?

"Ah, that's easy," Carter replies. "I enjoy recording with trios, quartets and other small groups but all my recent records have been ad-libbed jams, and they get a bit tiresome."

			Survey For Week Ending 9/12/81						
			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)
☆ 1	3	1	BREAKIN' AWAY	Al Jarreau, Warner Bros. BSK 3576	26	29	6	CLEAN SWEEP	Bobby Broom, Arista/GRP GRP 5504
2	2	8	THE MAN WITH THE HORN	Miles Davis, Columbia FC 36790	27	17	16	LIVE	Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550
3	3	22	VOYEUR	David Sanborn, Warner Bros. BSK 3546	28	14	13	THREE PIECE SUITE	Ramsey Lewis, Columbia FC 37153
4	5	19	RIT	Lee Ritenour, Elektra 6E-331	29	25	9	THREE QUARTETS	Chick Corea, Warner Bros. BSK 3552
5	4	43	WINELIGHT ▲	Grover Washington Jr., Elektra 6E-305	30	30	12	TIM CAN ALLEY	Jack De Johnette, ECM ECM 1189 (Warner Bros.)
6	7	8	MECCA FOR MODERNS	Manhattan Transfer, Atlantic SD 16036	31	31	81	HIDEAWAY	David Sanborn, Warner Bros. BSK 3379
7	6	13	AS FALLS WICHITA SO FALLS WICHITA FALLS	Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)	32	NEW ENTRY		SIGN OF THE TIMES	Bob James, Columbia FC 37495
8	8	15	FRIDAY NIGHT IN SAN FRANCISCO	John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152	33	35	30	YOU MUST BELIEVE IN SPRING	Bill Evans, Warner Bros. HS 3504
9	9	18	THE CLARKE/DUKE PROJECT	Stanley Clarke/George Duke, Epic FE 36918	34	33	17	EXPRESSIONS OF LIFE	Heath Brothers, Columbia FC 37126
☆ 39	2	2	FREE TIME	Spyro Gyra, MCA MCA 5238	35	21	18	RAIN FOREST	Jay Hoggard, Contemporary 14007
11	11	7	MY ROAD OUR ROAD	Lee Oskar, Elektra SE-526	36	45	2	GOLDEN LADY	Abbey Lincoln, Inner City IC 1117
12	12	7	LIVE IN JAPAN	Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506	37	38	22	GALAXIAN	Jeff Lorber Fusion, Arista AL 9545
13	15	7	PIED PIPER	Dave Valentin, Arista/GRP GRP 5505	38	NEW ENTRY		BLITHE SPIRIT	Arthur Blythe, Columbia FC 37427
☆ 22	5	5	FUSE ONE	Fuse One, CTI CTI 9003	39	28	6	THIS TIME	Al Jarreau, Warner Bros. BSK 3434
☆ 20	8	8	WORD OF MOUTH	Jaco Pastorius, Warner Bros. BSK 3535	40	40	17	TARANTELLA	Chuck Mangione, A&M SP-6513
16	19	6	YELLOW JACKETS	Yellow Jackets, Warner Bros. BSK 3573	41	44	12	SOCIAL STUDIES	Carla Bley, ECM/W11 (Warner Bros.)
17	10	10	APPLE JUICE	Tom Scott, Columbia FC 37419	42	NEW ENTRY		MISTRAL	Freddie Hubbard, Liberty LT 1110
18	18	27	MOUNTAIN DANCE	Dave Grusin, Arista/GRP GRP 5010	43	36	38	LATE NIGHT GUITAR	Earl Klugh, Liberty LT 1079
19	13	15	HUSH	John Klemmer, Elektra SE-527	44	34	6	PAQUITO D'RIVERA	Paquito D'Rivera, Columbia FC 37374
20	23	5	INVOCATIONS THE MOTH AND THE FLAME	Keith Jarrett, ECM-D-1201 (Warner Bros.)	45	43	4	KOLN CONCERT	Keith Jarrett, ECM ECM 1064 (Warner Bros.)
☆ 27	4	4	BLUE TATTOO	Passport, Atlantic SD 19304	46	46	10	MY DEAR LIFE	Sadao Watanabe, Inner City IC 6063
☆ 32	3	3	MAGIC MAN	Herb Alpert, A&M SP-3728	47	47	2	VINTAGE SESSIONS	Sonny Rollins, Prestige P-24096
23	24	25	DIRECTIONS	Miles Davis, Columbia KC2-36472	48	NEW ENTRY		AUTUMN	George Winston, Windham Hill C 1012
24	26	18	THE DUDE ●	Quincy Jones, A&M SP-3721	49	50	5	MELLOW	Herbie Mann, Atlantic SD 16046
25	16	16	SECRET COMBINATION	Randy Crawford, Warner Bros. BSK 3541	50	41	16	LET ME BE THE ONE	Webster Lewis, Epic FE 36878

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Chicago's Different

• Continued from page 43

the Jazz Institute's modest coordinator's fee, along with the City of Chicago.

The City of Chicago first became aware of substantial local interest in jazz in the mid-'70s, when the ad hoc Friends of Duke Ellington began sponsoring Duke Ellington memorial concerts. Jazz community stalwarts including vocalist Geraldine de Haas, vibraphonist Emmanuel Cranshaw, saxophonist E. Parker McDougal, and pianist/composer Muhal Richard Abrams, then president of the Assn. for the Advancement of Creative Musicians (AACM), brought together local musicians and national headliners booked into Chicago clubs to honor the late bandleader, pianist and composer Ellington in single August concerts until 1979. That year, the Jazz Institute, with matching funds from the musicians union, sponsored further evenings of music, while the Chicago Council on Fine Arts presented its own jazz-playing artists-in-residence to complete a well received, week-long schedule.

"We studied Newport, now the Kool Jazz Festival, when we started working on the Chicago fest," explains Penny Tyler, jazz club promoter, JIC vice president and nominal head of the festival committee. "Last year we looked into the Detroit-Montreux fest, which was scheduled for the weekend of our events. But in each case, we decided they weren't relevant to our situation." Without imitating booking policies of commercially inspired jazz fests, the Chicago Jazz Fests in 1979 and 1980 drew audiences of 200,000 and 250,000, respectively.

Jazz Institute committee members included Patricia Cruz of the Chicago Council on Fine Arts, jazz aficionado Jim de Jong, Chuck Nessa of Nessa Records, Linda Prince of WBEZ-FM, Joe Segal of the Jazz Showcase, jazz critic and disk jockey Neil Tassar, and jazz educator Richard Wang. George Spink, entertainment coordinator of the Mayor's Office and former treasurer of the Jazz Institute, was liaison and directed the largely free-lance production crews he has also employed at various other city-sponsored celebrations during this summer. Karen Connors, director of the mayor's office of special events, supervised arrangements.

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Video

Airline Terminal Now Vid Center Old N.Y. Structure Becoming An Outstanding Facility

By LAURA FOTI

NEW YORK—Once an airline terminal doesn't necessarily mean always an airline terminal. The old Westside terminal at 42nd St. and 10th Ave. in Manhattan is now home to the National Video Center, and studio management has both feet planted firmly on the ground.

Extensive planning went into National's design. There's even plenty of room for growth—no meaningless claim in the space-starved reaches of Manhattan. A 5,500-square-foot second floor sets waiting for a raison d'être, while a vacant fourth floor may be optioned in the future.

Significantly, Norb Ohlandt, the facility's vice president of engineering, designed the video section, while engineer Eldo Luciani was responsible for the audio facilities.

Three separate triads of rooms around a master control room contain color correction, editing and other services. A tenth room is used for duplication of VHS, Beta and U-Matic tapes. Computer-editing is done in some of the largest edit rooms in the country.

Equipment includes a Grass Valley 300 switcher, one of two in the city. Digital video effects are also possible.

Kuralt Of CBS Keynote Speaker At ITA Seminar

LOS ANGELES—CBS news correspondent Charles Kuralt will give the keynote address at the ITA's "Home Video Programming Seminar" scheduled for Nov. 17-19 at Marriott's Essex House in Manhattan.

Seminar topics will include: the recordable videodisk, software rental, do you make it work; the effects of rental on blank tape sales/distributors/programmers/dealers; stereo sound/the future of home video; a new dimension to videodisks, interactive home video programming on tape, visual view of home video in foreign countries and the world market outside the U.S.

Other topic areas will be announced shortly.

ITA's European seminar is scheduled for Oct. 10-12 in Cannes, France, coinciding with VIDCOM '81.

Miramax To Release UNICEF-Sponsored U.K. Benefit Concert

LOS ANGELES—The "Rock For Kampuchea" video, a UNICEF-organized benefit concert which took place in London almost two years ago, will be released to movie theatres later this year via Miramax Films.

The program, which was featured on the Warner Amex MTV cable music channel Saturday (29), is also expected to surface as a videocassette and videodisk next year.

Among performers on the tape are Paul McCartney & Wings, the Who, Queen, the Clash, the Specials, the Pretenders, Rockpile and Robert Plant. Video production/direction chores were handled by KEEFCO.

A soundtrack is available on Atlantic Records.

For the audio side of things, National has a 24-track fully automated MCI console and a number of studios and edit rooms. And sales manager Bill Kelly points out, "In any particular room we can change functions. If we decide we need an edit room over here, we just make the changes." And the audio doesn't skimp—a CMX edit suite is being put together at a cost of \$750,000.

National can be used to tape series, entertainment segments, news, commercials and wrap-arounds. A current client is CBS Cable, who is in Studio TV-1, a

4,000-square-foot space, for 10 weeks.

National is providing cameras, production crews and total post-production services including editing, film-to-tape transfers and a suite of on-site offices for CBS personnel.

One recently completed series for CBS Cable is titled "The Song Writers" and spotlights Broadway composers discussing and performing songs from their hit shows. Those interviewed were Burton Lane ("Finian's Rainbow"), Sheldon Harnick ("Fiddler On The Roof") and Charles Strouse ("Annie").

RETAIL MONITOR

Mr. Movie Shops Rising Nationally

By LAURA FOTI

NEW YORK—Mr. Movie is coming to town. In fact, Mr. Movie, a chain of franchised video stores, should soon be showing up in a number of cities around the country.

The company, officially called Mr. Movie International, is based in Ft. Lauderdale, Fla. It has 13 stores in operation and is aggressively seeking to sign on more franchisers. Only two outlets are company-owned, others have been sold to allow for more concentration on franchising.

That concentration has led to a total program encompassing store design and display, floor planning, inventory, software and hardware rental and a newsletter. Applicants to Mr. Movie must meet stringent requirements involving store location and financial background.

"We prefer our store owners to have a business background," says executive vice president Fred Massaro. "It's not absolutely necessary, but it does give them a competitive edge." All store owners are trained for one or two weeks at the Florida headquarters.

A typical Mr. Movie franchise costs \$60,000, although the price can go as high as \$100,000. For his or her money, a buyer receives a standardized interior design package, advertising from the in-house ad department and access to Mr. Movie's separate wholesale operation.

"We sell to our own stores only if they want to buy through us," Massaro states. "We sell at our own cost and offer a full line of hardware, software and accessories." Massaro says the typical franchise store has an inventory of about 1,000 movies. Store volume average \$25,000 to \$35,000 weekly.

The company makes its money from royalty fees: 2½% on hardware sold and 5% on software. Royalties

RENTABETA Bowing In Dec.

LOS ANGELES—Superscope, Inc., will make the first shipments of RENTABETA viewer-controlled videocassette playback-only units to exclusive area distributors in December.

The RENTABETA program utilizes a portable, lightweight VTR (Beta format) which remains housed during use in a lockable case and includes a customer-selected prerecorded cassette from a wide catalog,

are paid on gross volume, and Massaro claims margins are high.

A special company-wide policy allows rentals for \$2.50 a day and \$10 exchange policy. For \$59.95 the customer receives the right to unlimited exchanges. "Our ordering system is great," says Massaro. "Everything is shipped right out."

Magazine-Style 'Showcase' Airs Starting Sept. 1

NEW YORK—Programming for programmers—that's the idea behind the "Midwest Video Showcase," a new weekly show to air on cable and satellite networks beginning Tuesday (1).

The hour-long show has a magazine format, with segments ranging from one to five minutes. These segments showcase talent available for casting and booking, ready-for-programming material and spots on technological developments and production facilities.

Target audience for the program is buyers and sellers throughout the industry, such as syndicators and advertising agencies. Ron Smith, president of Midwest Video Productions, Inc., tags his brainchild "a video supermarket" and adds, "It's like a 'Wall Street Week' for the entertainment industry."

Smith serves as executive producer and co-host of "Showcase." Anchorman Dean Lewis is the other co-host; Chris Miller is producer and director.

Album Graphics Sues Landau And Theatre

LOS ANGELES—Album Graphics, the printer/fabricator, is suing Alfred Landau and Home Theatre, a videocassette manufacturer here, seeking a judgment for alleged delinquency.

The court file contains a personal guarantee from Landau, 1524 E. Lemon Ave., Bradbury, Calif., which the plaintiff extended a \$16,000 line of credit to him in July 1979.

The Superior Court complaint claims the defendants owe \$14,770 plus \$3,391.21 in interest.

1,150,000 MONTHLY

VTR Production In Japan Gets a Boost

By SHIG FUJITA

TOKYO—Japanese makers are increasing production of home video tape recorders from the current 840,000 units per month to 1,150,000 units by December.

The industry here predicts that annual business for the VTR industry this year will total \$4.35 billion (¥1 trillion).

VTRs were introduced only six years ago, but now Japanese makers account for more than 96% of international sales.

Outside Japan, only Grundig A.G. of West Germany and N. V. Philips of the Netherlands are turning out home VTRs at the present.

In view of the soaring demand, Japanese VTR makers are raising their combined monthly production to 1,150,000 units by December.

Matsushita Electric Industrial Co., the top VTR maker, is upping its output from the present 200,000 a month to 250,000; Victor Co. of Japan (JVC) and Sony Corp. from 150,000 to 200,000 each; Hitachi, Ltd. from 90,000 to 100,000; Toshiba Corp. from 50,000 to 100,000; and Sanyo Electric Co. from 100,000 to 130,000.

The Japanese makers expect a growth in domestic sales because of the appearance of new and lower-priced versions, such as Sony's Beta-max SL-J10 front-loading VTR which was placed on sale on Aug. 21. The SL-J10 model has a list price of \$686.95 (¥158,000) compared to the top-loading SL-J1's \$860.85 (¥198,000).

The SL-J10 will eventually replace the SL-J1. All the controls are on the front panel, with the controls for recording on the left side of the panel and the controls for replay, fast forward and rewind on the right side. Maximum recording time is 4 hours, while there is highspeed picture search.

JVC placed its new lower-priced model, HR-7300, on sale Aug. 20. It is priced at \$817.40 (¥188,000) as compared to the \$934.80 (¥215,000) of the HR-6500, which the HR-7300

will eventually replace. Maximum recording time is six hours.

Japan's VTR exports have almost doubled annually since 1977—from 400,000 units in 1977 to 970,000 in 1978; to 1,670,000 in 1979; and to 3,440,000 in 1980.

Sony Relocates Its Midwestern Facilities To Illinois Cities

NEW YORK—Sony has relocated its Midwestern regional office and Midwestern national distribution center.

The expanded office, now located at 500 Park Blvd., Itasca, Ill., houses the regional sales office of Sony Consumer Products, the sales and service departments of Sony Video Products, Sony Broadcast Division and Sony Office Products, and the regional offices for Sony's hi fi and tape divisions.

Dan Gallagher, senior vice president of Sony Consumer Products and Midwestern regional general manager, will assume overall management responsibility for the facility.

The company's Midwestern national distribution center has been moved to 991 Supreme Dr., Thornedale Distribution Park, Bensenville, Ill.

Securette In U.K. Ties L.A. Firm Deal

LOS ANGELES—Media Home Entertainment, videocassette duplicator and distributor here, has inked a worldwide agreement with Securette Ltd., London, for Media to exclusively market and distribute a modular display rack system for videocassettes.

The pact gives Media exclusive rights to the video display system in the Western Hemisphere and non-exclusive international distribution rights.

2 Versions Of British Royal Wedding Coming

By LAURA FOTI

NEW YORK—A number of families these days are saving videotapes of weddings and other special events, but royalty just seems to do things with greater style. That's why there are two video versions of the wedding of Prince Charles and Lady Diana on the market, each claiming to be "official."

Electric Video Inc. (EVI) has a two-hour tape of the wedding authorized by the BBC for distribution throughout the U.S. and Canada. Steven Flaks, chairman of Video-to-Go, EVI's parent company, says the BBC has never before licensed an American company for home video. He adds that his company is discussing additional cassette product with the BBC.

EVI's cassette is being backed up by four-color literature and

posters. It has a list price of \$69.95.

The second version of the wedding comes from Thorn EMI Video, which is distributing the Thames Video production of the Independent Television Network presentation. By contrast, this tape is marketed solely by mail and is an hour in length. The Thorn EMI tape includes scenes not televised in the U.S., at a price of \$59.95.

Overseas, 3M United Kingdom Ltd. has gotten into the act. The company has an agreement with the BBC on the manufacture and distribution of prerecorded videocassettes for the home market. This agreement provides 3M U.K. with exclusive rights within the United Kingdom and non-exclusive rights in the rest of the world, with the exception of the U.S. and Central and South America.

With Solid Film Background, Saxton Tackling Video Promos

By CARY DARLING

LOS ANGELES—He was the assistant director on "THX-1138," George Lucas' first film. Under Francis Ford Coppola, he researched what he calls "synchro-cinema" or "real time visual mixing." He has directed his own cable television music show, "Music Central," and his photographs have been exhibited at the Museum of Modern Art in Paris.

Over the past several years, Nick Saxton—sort of a renaissance figure of the visual arts—has moved into promotional music videos for such acts as Pat Benatar, the Jacksons, Cheryl Lynn, Earth, Wind & Fire and Rick James.

terested in realizing this dream I had in San Francisco of real time visual mixing. A friend built a multiplexer which enabled us to mix slides in real time and put them on film. It was kind of a strange background. It was film. It was film on video. Then to stills and to stills on film. There should be a complete synthesis of all those mediums on video."

Saxton feels this method is good for achieving visual effects and enhances repeatability. "When you're layering images, adding and taking them away to enhance a lyric, when your image is in sync with the soundtrack, it is magnetic," he says.

A freelancer who has a casual link

lantic may not be that much. "I somehow don't know if their work is applicable to the American artist," he reasons. "I haven't seen a lot of the stuff they've done in America. I saw 'Bette Davis Eyes' video and it was excellent. I don't know what kind of budgets they get in England but I look at their stuff and I say 'My God!' They look like their spending \$60,000 to \$70,000 on a video. I don't think it costs that much to do a film in England and I don't know what their budgets are like. They are very good."

One of Saxton's videos, Rick James' "Give It To Me Baby," would probably not be a favorite of the Moral Majority. It follows the storyline of the song which has James begging for the favors of a young woman. "There was some flak," he admits. "On 'America's Top 10' they cut out the beginning and the end I heard that the BBC didn't show it and I don't understand that exactly because they have nudity on the BBC. There was an awareness we had to treat this with sensitivity. I don't think there is any bad taste. The song is a sexy song and I think we treated it in a humorous way."

Eventually Saxton wants to return to feature films. "When you're ready, they tap you on the shoulder. I'm getting ready," he says. "I will always have a strong affection for making films with strong music soundtracks but I would like to get into more dramatic material. These music films have such tight budgets that's just a rehearsal ground for working in an organized way in doing a dramatic film. I can't wait."

He doesn't mind that the craft of making promotional videos is perhaps not taken as seriously by feature filmmakers and consumers as feature films. "I don't think there are many feature directors who could do this sort of thing," he maintains. "It's a different form. When you get into dramatizing a musical piece, it's a difficult problem. It's not like making a regular movie. That's why I would love to make regular movies. This is a totally different form."

He does believe that videos help sell records. "The record companies haven't done any research on that but I think some of the groups' managers have and they are well aware of the fact," Saxton claims. "I think if the record companies found out how much these actually help, our budgets would increase and that would be helpful to everybody."

The future, to Saxton, seems bright. "Companies like Capitol and Warner Bros. are establishing relationships with video artists, if you want to call us that," he says. "They're becoming more interested in the longer form. Nobody knows what it's going to be like. When you enhance a lyric with a visual image, you have to be careful. It's not easy to avoid the cliché. Of course, if there's a depression and the bottom falls out of everything, then we'll all be doing something else."

For The Record

LOS ANGELES—A recent story in Billboard about video music (Billboard, Aug. 15, 1981) suggested that there was a license fee for Dolby B-type encoded VHS cassettes. Dolby points out that they do not charge a license fee for that.



Billboard photo by J. Scales

Reel Time: Video director Nick Saxton caught at work on a recent project. His works include videos for the Jacksons, Pat Benatar and Rick James.

He has fallen into promotional videos because of his fascination with synchro-cinema—the exact mixing of images to the rhythms of the music. "If you look at 'Star Wars' it's 90% music," says Saxton. "I don't know if most people realize that. So, the music industry seemed a natural place for me at the time. It was also a place where one could make films without having to explain to people beyond the concept what you were doing. You have the chance to experiment."

After graduating from the London Film School in the early 1960s, U.S. born and bred Saxton, was involved in the making of 13 half-hour music shows for Australian television called "Now Time." Back in the U.S., a conceptual music film he directed called "Mill Valley" was shown on the "Smothers' Brothers" television show. "Then I did an experimental video called 'Equinox' which was my first experience with real time visual mixing. The images were mixed in real time to the soundtrack. It changed the way I look at things," he claims.

Coppola apparently was interested but funding fell through while Saxton was doing research. "I got tired of trying to get the money to make a film I couldn't explain to anybody," Saxton recalls, "so I started taking stills and became a still photographer. But I was still in-

with Los Angeles-based producer George Garvin. Saxton prefers the relationship the way it is. "I love working with George but neither one of us at this time wants to be partners. I prefer to be free right now," he explains.

Most of the artists Saxton has worked with are r&b. "It has happened that these were the artists I was presented with at the time but I do love r&b music. At the same time, I don't want to be typecast," he says. "I feel like I have a lot of new wave images in my head that I would like to get out and I can't wait to do that."

Saxton's approach, despite the images created by his brand of "synchro-cinema," is rather straightforward in his videos. "I don't think the avant-garde approach goes over most viewers' heads. I think it's entertaining. I feel that I haven't been given pieces yet that warrant that kind of treatment. I love craziness," he maintains. "I don't think Benatar would look good in that kind of film. It depends on the material. If I were given a new wave band with a more outrageous tune, believe me, the images would be outrageous. R&b lends itself more to themes of dancing. It doesn't lend itself to new wave craziness."

He admires the British video directors, who get to indulge many of their new wave fantasies, though he feels their importance across the At-

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	3	3	THE RAGING BULL United Artists, Magnetic Video 4523
2	1	14	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
3	4	14	ELEPHANT MAN (ITA) Paramount Pictures, Paramount Home Video 1347
4	9	3	ANNIE HALL United Artists, Magnetic Video 4518
5	2	31	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
6	5	26	9 TO 5 (ITA) 20th Century-Fox Films, Magnetic Video 1099
7	7	30	CADDYSHACK (ITA) Orion, Warner Home Video OR 2005
8	26	3	TESS Columbia Pictures 10543
9	8	9	BLACK STALLION (ITA) United Artists, Magnetic Video 4503
10	14	5	CASABLANCA United Artists, Magnetic Video 4514
11	11	14	POPEYE (ITA) Paramount Pictures, Paramount Home Video 1171
12	6	18	SUPERMAN ▲ (ITA) D.C. Comics, Warner Home Video WB-1013
13	12	8	THE GREAT SANTINI Orion, Warner Home Video OR 22010
14	35	3	NIGHTHAWKS Universal City Studios Inc., MCA Dist. Corp. 71000
15	15	8	AND JUSTICE FOR ALL Columbia Pictures 10015
16	17	7	THE INCREDIBLE SHRINKING WOMAN MCA 66027
17	10	28	FAME (ITA) MGM/CBS Home Video M70027
18	18	9	LA CAGE AUX FOLLES United Artists, Magnetic Video 4506
19	13	20	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
20	20	12	YOUNG FRANKENSTEIN (ITA) 20th Century-Fox Films, Magnetic Video 1103
21	22	61	ALIEN ▲ (ITA) 20th Century-Fox Films, Magnetic Video 1090
22	19	6	LAST TANGO IN PARIS United Artists, Magnetic Video 4507
23	29	8	WINNIE THE POOH Walt Disney Films 25
24	25	7	I SPIT ON YOUR GRAVE Wizard Video 9209
25	30	7	LET IT BE United Artists, Magnetic Video 4508
26	16	41	STAR TREK (ITA) Paramount Pictures, Paramount Home Video 8858
27	21	14	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
28	23	31	BEING THERE MGM/CBS Home Video 60026
29	28	5	WEST SIDE STORY United Artists, Magnetic Video 4519
30	27	2	"10" Orion/Warner Home Video OR 2002
31	36	9	HIGH ANXIETY 20th Century-Fox, Magnetic Video 1107
32	32	4	WHEN A STRANGER CALLS Columbia Pictures 10560
33	39	12	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
34	40	4	M*A*S*H (ITA) 20th Century-Fox, Magnetic Video 1038
35	NEW ENTRY		EMANUELLE Columbia Pictures, VHS 10200/Beta 51205
36	34	8	THE FIENDISH PLOT OF DR. FU MAN CHU Orion, Warner Home Video OR 22014
37	NEW ENTRY		HONEYSUCKLE ROSE Warner Bros. Inc./Warner Home Video WB1043
38	31	2	ENTER THE DRAGON Warner Bros. Inc./Warner Home Video WB 1006
39	24	7	MELVIN & HOWARD MCA 66026
40	38	7	JOHN LENNON: INTERVIEW WITH A LEGEND KVC 030

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US.2.

L. A. Heider Studios Undergo Renovation With New Owner

LOS ANGELES—In the 13 weeks that producer and studio owner Janna Feliciano (Janna's Room in nearby Torrance, Calif.) had occupied the "hot seat" at Wally Heider following the multi-million dollar purchase of the Filmways Audio Group from Filmways, the recording facility has begun a complete refurbishment.

No stranger to the 24-hour day, Feliciano put in 56 days in the first 58 of her tenure. Frequently found in the studio up to midnight now, she is personally overseeing the refurbishment with Don Sciarotta of Quantum and holding individual staff interviews "for morale purposes."

Feliciano is also taking a "careful look" with a view to moving some personnel positions around. Most of the people who have left the operation thus far have done so voluntarily, she maintains.

"Some people have left," she points out, "because, frankly, they couldn't take all the changes. Unfortunately, they didn't have a positive enough attitude to deal with what they knew was coming."

Despite current litigation with studio founder, Wally Heider, himself, Feliciano maintains he is remaining with the complex as a consultant.

"He's the best," she says, "and I hope he's here until the day he retires." She footnotes that there is a possibility Heider may increase his function with the facility.

Top priority now is being given to remodeling all the rooms. Filmways, the previous owner, according to Feliciano, had let them slip into disrepair due to what she claims was "a bureaucratic style of management."

"Heider was running on reputation," she says, "citing problems from holes in the plasterboard to inadequate equipment. Engineers 'worked around' problems which included badly-centered speakers, buzzing amplifiers and no insulation."

Approximately half the rooms were booked on any given day when Feliciano assumed control. Heider is an 11-room facility. Six were in use when she came in, and eight are in operation now.

The Heider complex, itself, is finished, except for Studio I. Completion of this room, where Paul McCartney did most of his seminal

work with Wings and idle for some two years due to an internal corporate dispute, is projected within 60 to 90 days.

Studio 3 and Studio 7 have been redone while monitor problems have been repaired in Studio C.

All Ivar scoring facilities will be facelifted and modernized by Dec. 1. Studio B is being equipped with scoring and projection facilities identical to those already existing in Studio A.

The old RCA facilities on Ivar Ave., near the Heider Cahuenga Blvd., Hollywood, address, are the only studios in Hollywood able to accommodate 134-piece scoring orchestras, and Feliciano has gotten back her lease on the premises relinquished by Filmways.

Scoring business has begun to pick up in the wake of the writers' strike settlement and Feliciano cites

the size and multi-function aspect of the rooms at Heider as allowing her to fill with one type of business when another is slack.

Flagship Studio 4 has received a new MCI automated 56-input console, a move, she maintains, which has resulted in increased billings for that room. All studios have also been inspected and repaired with extensive equipment assessment under way.

She also plans to talk with digital tape recorder manufacturers adding "As soon as I hear digital that satisfies me, I'll put it in." She will provide digital equipment to interested clients via rental.

Despite the soft recording climate, Feliciano maintains business has picked up considerably. She also maintains that she will now pursue aggressive new business policies.

BETH JACQUES

Filmways Unit Now FAS Audio Services

By JIM McCULLAUGH

LOS ANGELES—FAS Audio Services is the new name of the melding of Filmways Audio Services and ACI Filmways in the wake of Janna Feliciano's recent takeover of the Filmways Audio Group here from Filmways (see accompanying story).

According to Larry Metz, president of FAS Audio Services based in suburban North Hollywood, that wing of the company will continue to specialize in providing quality audio systems and services to the entertainment industry.

In the past, FAS Audio Services has designed custom audio reinforcement broadcast audio and communications systems for shows such as the Grammy Awards, the Academy Awards, the Miss America Pageant, the Boston Pops and the annual Tournament of Roses Parade.

In addition to sales and rental of pro audio equipment, FAS has added a new demo room for sales purposes for both new and used equipment.

The facility maintains 12,000 square feet and a staff of 24. Metz

does not rule out the possibility that more involvement with pro video is on the drawing boards for the future.

"Frankly," says Metz, "up until now, we have not had the kind of solid direction we needed from Filmways. We have that now with Janna Feliciano. We have her total support."

Metz says he is looking towards a 40% business increase over last year.

(Continued on page 65)



UPWARD MOBILITY—Mark Wexler, director of national sales for Mobile Fidelity Sound Labs, is sandwiched by Stan Silverman, director of membership for NARM, and former NARM special projects chief Pat Gorlick, as Wexler shows off one of the audiophile label's LP jackets. The action is at the NARM crossmerchandising exhibit at recent CES.

Ampex Anticipates Calm Digital Mart

LOS ANGELES—Ampex, one of the leading forces in the multitrack analog tape recorder market, will move into digital hardware "when the market settles down," according to Carlos Kennedy, a director of long range planning for the Redwood, Calif.-headquartered firm.

The company, Kennedy acknowledges, has had extensive, ongoing research conducted in its labs on digital recording. But prototype Ampex digital recorders have not been outside the r&d labs, nor field tested.

"I think it would be a disservice," Kennedy points out "to come out with a commercial digital recorder right now. What the marketplace really needs are some standards. We have some ideas on formats and have made recommendations to the industry but we will hold off for the time being from showing hardware."

Kennedy adds that Ampex is studying developments by other manufacturers very closely, such as (Continued on page 64)

Audiophile Recordings



HOLST: THE PLANETS—London Philharmonic, Solti, Mobile Fidelity Sound Lab, MFSL 1-510, distributed by Mobile Fidelity, \$17.

Solti's conducting is taut, exacting and dynamic, but it took hearing the Mobile Fidelity edition to make these qualities plainly evident. Technical reprocessing doesn't often alter a listener's opinion of the performance itself, but in this case the gains in detail and stereo separation bring the excellent London production much more clearly into focus showing us just how masterfully Solti commands his forces. It's a real tour de force edition, and Mobile Fidelity's increased instrumental definition and spatial coherence give it a potent commercial appeal. There is slightly more open and natural high frequency reproduction in the original London pressing (today Philips presses the conventional edition), but the precise imaging of the beautifully pressed half-speed version puts it far in front.

BEETHOVEN: SYMPHONY NO. 6, "PASTORAL"—Berlin Staatskapelle, Suitner, Denon OX-7222-ND, distributed by Discwasher, \$15.

This is one of the most transparent record-

ings of the famous symphony, combining a sharply drawn, elegantly proportioned performance with an exceptional digital recording job. The engineers haven't been afraid of instrumental spotlighting, and the famous woodwind solo passages that dot the opus stand out in vivid relief—a little more so than some purists might like. Suitner and his fine East German ensemble contribute an unusually fresh performance, maintaining a high standard for Denon's East German complete Beethoven cycle, which will offer Symphonies Five and Seven in the next installations.

BEETHOVEN: SYMPHONY NO. 3, "EROICA"—Philadelphia Orchestra, Ormandy, RCA ATCI-4032, distributed by RCA, \$15.98.

Ormandy's stodgy, lifeless conducting reduces this angry and powerful symphony to a slumbering serenade. RCA's digital sonics also are a disappointment, although the conductor again may be to blame. Without illumination of musical textures, the orchestra's tone is thin and dull, and presence is lacking in the high frequencies. To date, the most exciting digital "Eroica" is Denon's with the Suitner/Berlin Staatskapelle combination.

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JBL Restructures Its Pro Arm Net Result: Fewer Distributors, Dealers Nationwide

By JIM McCULLAUGH

LOS ANGELES—The professional division of JBL has also restructured its distributor/dealer network in the wake of a recent modification of a 1970 FTC consent order against the giant consumer and professional loudspeaker manufacturer (Billboard, June 13, 1981).

According to Ron Means, manager, JBL professional division, the firm has terminated its pro distributor/dealers nationwide, effective Tuesday (1) and is setting up new dealer agreements. The net result will be fewer distributors/dealers nationwide.

This parallels the same activity which has been taking place on the consumer side with new marketing vice president Stewart Greenberg.

Up until the recent modification, JBL had been enjoined from preventing the resale of its products to businesses not maintaining minimum standards set by JBL.

The May 20, 1981 ruling now states that JBL will not be prohibited from "establishing lawful, reasonable, and non-discriminatory minimum standards for its dealers, including standards that relate to promotion and store display, demonstration, inventory levels, service and repair, volume requirements and financial stability; nor shall this order prohibit respondent from requiring its dealers who sell JBL products for resale to make such

sales only to dealers who maintain such minimum standards."

According to Means, the new posture will mean a greater commitment on JBL's part to its new pro dealer network, as well as more profit to those newer participants. By the same token, JBL expects its new pro network to be more committed to it.

"About 90% of our existing dealers were right for us," says Means, emphasizing that a number of JBL's existing pro distributor/dealers are likely to be refranchised. That other 10% "who may not have been right for JBL pro products" will not have their dealer agreements renewed.

"We are going to be fully behind

our new pro dealer network," promises Means.

JBL manufactures and markets such products in the pro area as monitor loudspeakers, low frequency transducers, packaged music products, musical instrument guitar speakers and enclosures and electronics.

At the May AES in Los Angeles, the firm introduced the new Bi-Radial studio loudspeaker monitors which now, according to Means, will ship in October.

Means indicates that a number of major new JBL pro product introductions are likely for the November AES in New York.

MAKES ACCESSORIES

Koss To Acquire Horian

CHICAGO—Koss Corp. is negotiating the takeover of Horian Engineering, Inc., a Florida-based manufacturer of audio and video accessory products.

Details of the takeover are not being discussed by either party, although Koss has announced an agreement in principle for the purchase.

Horian is a privately held company that offers 32 audio and video care products under its own brand and also OEMs audio and video accessories. The plant is located in Lake Mary, Fla., near Orlando.

John Koss, Koss' chairman and chief executive officer, said the takeover would further Koss' diversification as well as marking its entry into the fast-growing

video accessory market. The deal is expected to be completed Oct. 1.

Horian's plastic molding capability was important to the takeover decision, said Koss, noting it would enable the company to "further vertically integrate our stereophone and speaker production and, longer term, provide a manufacturing base for new products."

According to Horian's president, Richard Horian, all of the manufacturing for Horian products, including chemical composition and bottling, is done in-house.

Koss, headquartered in Milwaukee, is the world's leading maker of stereophones.

ALAN PENCHANSKY

AUDIO AND VIDEO

School Students Get Technical Training

By JACK McDONOUGH

DANVILLE, Calif.—If the industry should ever run short on upcoming audio and video technicians, it won't be Chester Farrow's fault.

Farrow teaches what he believes may be the only audio and video courses of their kind in the country to his students at Monte Vista High School here, deep in the suburban area that lies east of San Francisco and Oakland.

He also presents concerts at the school featuring both garage-band and major-name talent. The concerts are wholly produced—and videotaped—by the students, who are exposed, notes Farrow, to the

most demanding kind of hands-on experience.

While most of the concerts have been produced at Monte Vista's own 900-seat theatre, the two most recent concerts, headlining the Tasmanian Devils and the Greg Kihn Band, have been presented off-campus. The Devils played to 450 at the Walnut Creek Civic Arts Theatre Aug. 13 (Farrow hopes to use this venue more in the future). Six weeks before that Farrow and his charges presented Kihn to an audience of 1800 in a huge barn on an East Bay ranch.

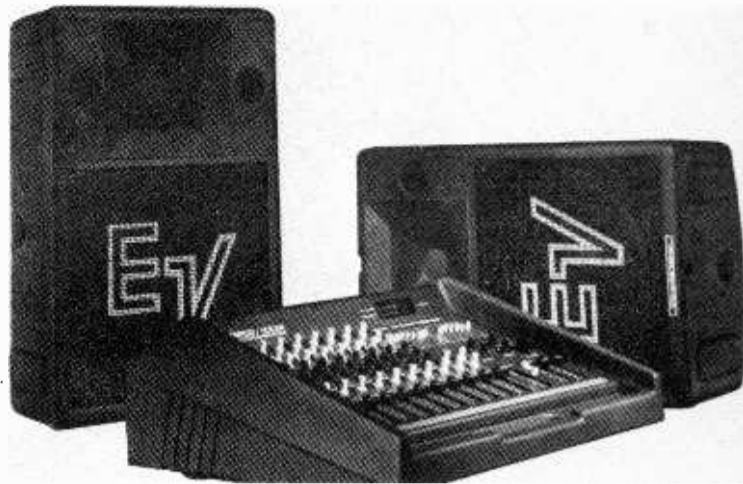
In the past Farrow has been able to present such major acts as Journey, Boz Scaggs and Commander Cody, usually catching them early in their careers.

"The concerts started in 1969," recalls Farrow, "almost by accident, as a result of the kids telling me. 'We're music-starved. We need something. Our first show was with Boz Scaggs, who played for \$1,200. One month before the show, his first LP came out, and we sold 1,700 tickets at \$3 each."

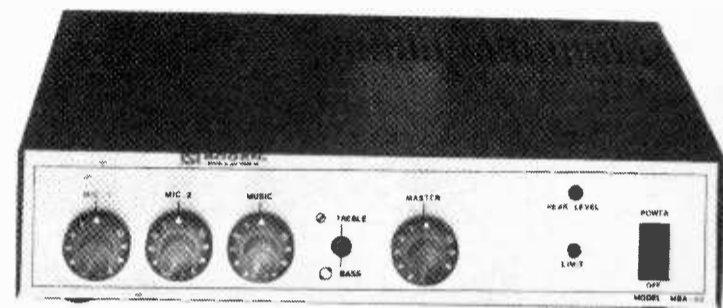
"After that, I convinced the school to buy a large PA, and in return I established a club to keep putting on shows so the kids wouldn't have to go into the city. And there were so many local bands that wanted an

(Continued on page 66)

New Products



POWERED ENTERTAINER—The "Entertainer" is a complete, portable, powered sound system from Tapco. It consists of a 10-channel, 150-watt-per-channel powered mixing console and two constant directivity speaker systems. Components are available separately; system list price is \$2,195. Total weight is less than 100 pounds.



BACKGROUND MUSIC—Bogen's MBA-60 is one of three new amps from the company. The unit provides 60 watts into 4- and 8-ohm speaker loads, as well as balanced or unbalanced 25V and 70V systems loads.



MASTER ROOM—Reverberation system Model XL-121 is the latest from Micromix Audio Products of Dallas. The monaural system interfaces with almost any audio equipment and sells for \$450. No signal processing is needed to compensate for typical reverb deficiencies.

Ampex Plan

• Continued from page 62

the recent Sony/MCI/Studer agreement on a common format stationary head.

"Our intention," he adds, "is to be in the audio business and if that involves digital audio later on, then that's where we will be. Right now the marketplace doesn't warrant movement on our part, given the high cost of research and the potential lack of return on investment."

Kennedy also adds that Ampex is not "worried" about losing any potential market share in the digital hardware field, given the flurry of positioning now going by the handful of manufacturers currently fueling the digital sale and rental markets in the U.S.

On the tape side, Ampex, again a leading force in the multi-track analog master tape market, makes available digital mastering tape—466.

According to Dick Antonio, who directs sales of Ampex pro tape, about 1,000 reels of 466 have been sold thus far since a last May AES introduction. The ½-inch Mitsubishi format has proved the most popular to date.

"We are projecting," says Antonio, "about 3% of our overall mastering tape sales to be digital. We expect to double that in the next year."

Antonio acknowledges that sales of digital tape have not developed as fast as first thought, due to still limited market conditions of digital audio hardware, but early sales of digital audio tape have been encouraging. **JIM McCULLAUGH**



CARE PACKAGE—Discwasher's D4 record care system and SC-2 stylus care system are packaged in a walnut tray. The "DiscSet" retails for \$29.95.

Kenny Rogers' Lion's Share In L.A. Refurbished

LOS ANGELES—Lakeside Associates, a studio consultant/design/building company here, is handling the refurbishment of Lion's Share Recording Studios, which was recently purchased by singer Kenny Rogers.

The facility, formerly the ABC Recording Studios and Concorde Recording Center, will have completely new acoustics and equipment, according to Lakeside principal Steve Fouce. Studio B, for example, expected to be ready next month, will feature a Neve 8180 56-input console with NECAM computer automation, and Studer A-800 multi-tracks.

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Yamaha Ad Policy New

NEW YORK—Yamaha has found new ways to support its dealers. The company has cancelled its co-op advertising and is replacing it with an Incentive Allowance Program. Special product promotions, a retail sales incentive program and new consumer ad campaign round out the changes.

The Incentive Allowance is just that—an allowance paid quarterly to dealers in the form of a credit memo to use as they see fit. Explains Don Palmquist, executive vice president of Yamaha, "Co-op programs can be cumbersome and restrictive. They also fail to differentiate adequately between the needs of dealers in small and large markets."

Also set for the fall are special promotions on speakers, headsets and turntables and the introduction of a new moderately priced equipment rack. These, when used with Yamaha's recommended matched systems, are designed for profit.

Dealers can select from 1,700 prizes in the "Sound of Awards" incentive program, and consumers will be seeing Yamaha advertising in such publications as Playboy and Esquire.

Studio Track

LOS ANGELES—At Producers Workshop, the Crusaders are mixing their new LP, Galen Sengoles engineering, assisted by Russ Castillo; Ambrosia working on a new album, James Guthrie producing/engineering, Ben Rodgers assisting; and producer Jim Ed Norman working on the new Michael Murphy LP, Eric Prestidge engineering, Russ Castillo assisting with John Rosenthal.

At City Recorders, Code Blue tracking for a Warner Bros. project, Ed Stasium producing.

Action at Rumbo Recorders: Daryl Dragon producing a new Captain and Tennille LP for Polygram, Roger Young engineering; Richard Landis producing Neilson/Pearson for Capitol, Ed Thacker engineering; and Robie Porter producing Teri DeSario for Polygram, Jim Hilton engineering.

At Artisan Sound: disk mastering engineer Gregory Fulginiti mastering new LPs by David Grisman, with engineer John Haeny, for Warner Bros.; Jeff Left, with producer Joe Chiccarelli for A&M; a Steve Martin LP for Warner Bros., produced by Bill McEuen; a Mike Flicker-produced Dixon House LP for A&M; an Eric Miller-produced Sarah Vaughan/Count Basie/Mitt Jackson Pablo project; and the Babys for Chrysalis.

Tanya Tucker working on a soundtrack for her upcoming television special at Gold Star Studios, Stan Ross engineering.

At Monterey Recording Studios, Steven Soles producing himself for Good News Records, Larry Hirsch engineering with David Goldstein assisting; Kazu Matsui cutting tracks for RVC Records, Kazu Masumoto engineering, David Goldstein assisting; and David Pritchard producing himself for Inner City Records, Larry Hirsch engineering with David Goldstein assisting.

* * *

Automatt, San Francisco, activity: Gene Sarazan recording with Jim Gordon and Allen Pasqua, Billy Cross producing, Ken Kessie engineering and Wayne Lewis assisting; Con Funk Shun recording for Mercury, producing themselves, Leslie Ann Jones engineering and Dave Frazer assisting; and Nicolas, Clover and Wray recording with Terry Garthwaite producing, Leslie Ann Jones engineering and Susan Kunes assisting.

* * *

In New York, Chromatic Communications recently completed a video "infomercial" on Edward Hopper. The soundtrack was recorded at EARS in East Orange, N.J.; the video facility used was North American Video in Manhattan. Producer for both audio and video was Rob Lieberman. Audio engineer was Mitch Zelezny and video editing was done by Bill McDonald.

* * *

In Alexandria, La., Southern Recording and Video Productions has completed overdubs and mixdown for Bill Wray. The artist's Capitol Records material will be released on the Liberty label on videodisk, videocassette and cable. Billy Easterling is producing a gospel album at the studio, with Kim and Keely; Charles and Robert Whitstine have completed a gospel album at Southern.

* * *

At Scruggs Studio in Nashville, Brien Fisher producing separate projects on Joe Sun and Terri Heart with Tom Semmes behind the board.

At Woodland in Nashville, Brenda Lee laying MCA tracks with producer Ron Chancey and engineers Les Ladd and Kerry Kopp. ... Bobby Jones and New Life working on Word album with producer Tony Brown and engineers Rick McCollister and Russ Martin. ... Earl Thomas Conley overdubbing RCA album with producer Nelson Larkin and engineers Steve Ham and Bill

Smith. ... Barbara Mandrell cutting tracks for MCA, while Louise Mandrell and R.C. Bannon are working on debut RCA LP. Tom Collins is producing both projects with engineers Ladd and Ham.

At SoundShop in Nashville, Razy Bailey laying tracks for RCA with producer Bob Montgomery and engineers Ernie Winfrey and Travis

Turk. ... Steve Buckingham producing Motown project for Betty Lavette. ... Mel Tillis and Nancy Sinatra cutting Elektra duet with producer Billy Strange and engineer Turk. ... CBS artist Mike Campbell working with producer Jerry Crutchfield and engineer Winfrey. ... Bobby Smith cutting Liberty tracks with producer Bob Montgomery and engineer Mike

Bradley. ... The Wright Brothers working on Warner Bros. project with producer Buddy Killen and engineer Winfrey.

At Creative Workshop in Nashville, Dottie West laying Liberty tracks with coproducers Brent Maher and Randy Goodrum. Maher is behind the board. ... Gospel group Living Water working with producer Bruce Kobalush and en-

gineer Quitman Dennis. ... Buzz Cason producing group Delicious with engineer Todd Cerney.

At Big Mama in Knoxville, the Drells cutting LP with producer Prince Phillip Mitchell and engineer Norbert Stovall.

At Reflection Sound in Charlotte, Ted Daryll producing Rick Bowles for Polygram with engineers Ron Carran and Steve Haigler.

SEPTEMBER 12, 1981, BILLBOARD

FAS Audio

• Continued from page 62

despite what some have termed a flat recording economy.

"The bigger studios," says Metz, "have purchased equipment to stay state-of-the-art. If anybody is hurting, it's the smaller 8- and 16-track facility that can't expand."

As a dealer, FAS has such lines as Ampex, Otari, UREI, JBL, Tannoy, Electro-Voice, Crown, Shure, Beyer, dbx, AKG and others.

ACI was a pro audio dealership that came into the Filmways Audio Group family when Dave Kelsey, president of ACI, became president of the Filmways Audio Group last year.

The talents of recording stars and their studios provide the magic that turns a reel of recording tape into an outstanding creative achievement.

The Ampex Golden Reel Award honors those achievements which were mastered on Ampex professional recording tape. They have earned a place in the ranks of the world's most successful recorded albums and singles.*

Included in the award is a gift of \$1,000 to the recording artist's favorite charity.

Over the past three years, there have been more than 200 Golden Reel recipients. And more than \$200,000 donated on their behalf.

Congratulations to all of them on a masterful performance.

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©Ampex 1981 Golden Reel Winners as of 1/81

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Technical Classes Offered H.S. Students

• Continued from page 64

audience that we kept getting better and better talent.

"Then, the school district decided they needed a theatre for plays and musicals, and that theatre got built on our campus."

The arrival of that 900-capacity theatre, with its high ceiling, carpeted floors and excellent acoustics as the beginning of Farrow's serious production program that linked his electronics, audio and video classes to real-world problems.

Farrow has been teaching television production for seven years and multi-track recording (on a Tas-

cam 4-track) for six. "Students respond very quickly," notes Farrow, "when they've got to put something out there for people to see."

"I like the demanding nature of the four-track, especially for this situation," says Farrow, who has no desire to move beyond that format. "If a student can learn how to make a good tape from a four-track, the rest of it is a piece of cake."

Farrow also regularly takes his charges on field trips to Los Angeles; a recent excursion took them on a technical tour of the ABC studios.

For the concerts, says Farrow, "the students do everything, unless

the band has its own system. For the past three years, most of our headliners have had their own sound, so we do the opening act."

The students also videotape every act. "We'll study the tapes in the classroom and also make copies for the bands if they want them. Shooting the concerts gives the kids great experience in working around a stage and in working with sound and light people."

Farrow says three Sony 3260 B&W cameras and one Quasar color camera are normally used for the shoots, and that an average show crew—covering sound, lights and

cameras—will run from 20 to 30 students, with 20 more on security and troubleshooting.

"I get information constantly from other school districts in California and other states," says Farrow, "and I haven't seen anything similar yet. I haven't found any other high school teaching multi-track recording."

The program has borne fruit. Five of Farrow's graduates are now in the film and tv department at UCLA, while half a dozen others are working within the music industry in the Bay Area.

Music School, Studio Union Results Valuable

PORT WASHINGTON, N.Y.—When an eight-track recording studio moved in downstairs from the Contemporary Institute of Guitar a year ago, it was the beginning of a beautiful friendship. New Wave Sound Recording now serves as an outlet for CIG instructors and students, as well as a classroom.

"It's a nice integration," says CIG manager Allen Friedman. "Most of the people who teach here are artists whose talents would be squandered if they didn't get a chance to record every now and then. This way they have access to a studio and, through the school, to plenty of other musicians. If you need a vocalist to help you achieve a certain goal, for example, there's always one available."

Friedman says the business/creative partnership between CIG and New Wave is rare. "Usually, there's very little cooperation," he says. "But we get incredibly creative people coming through our doors, and a lot of ideas are now happening rather than being squashed."

Friedman credits studio owner William Bloom as the initiator of the partnership. Bloom encouraged a group of students and CIG staff to complete an experimental project at New Wave. Fifteen musicians and 40 instruments ended up being used, including a lute, synthesizer, violins, guitars and so on.

The resulting tracks will be mixed down and may be showcased on local radio stations. Friedman points out, "If he (Bloom) hadn't been so supportive, it would never have been made."

The two businesses may advertise in tandem, or find new ways to use each other's resources. The school, for example, could use studio facilities to play multi-track materials and to record at reduced rates. The studio is also one setting for such courses as Studio Musicianship and Beginning and Intermediate Recording.

Bloom explains that the tie-in between the two has "evolved." He says, "I've been associated with the people who run the school, and we thought it would be a good idea to get the students in for some good experience and allow the teachers and other creative people to explore their own things, get involved."

Rickenbacker Acquires Road

NEW YORK—Rickenbacker, Inc. of Santa Ana, Calif. has acquired Road Electronics. The complete line of Road professional amplifiers and P.A. systems will now be available through Rickenbacker and its sales reps.

The amplifiers and sound reinforcement products manufactured by Road complement Rickenbacker's own musical instruments, amps and accessories. No immediate changes are planned for either line.

Digital Unit For Quebec Le Studio

LOS ANGELES—Le Studio, a state-of-the-art recording studio facility located in Morin Heights, Quebec, Canada, has acquired a JVC two-channel digital audio recording system, the DAS Series 90.

The newly acquired system also includes a digital editor. The equipment will be available in-house as well as for rental to outside clients.

When he was 16, Humberto moved to the U.S. from Chile, where several of his relatives were successful singers. He worked on an assembly line for a while, before wandering into MGM Studios. A year later, when an engineer got sick before a major session, Humberto was the only one around who could get the job done. He's been getting the job done ever since for an incredible variety of people, from Debbie Boone to Alice Cooper, as well as Frank Sinatra, Sammy Davis Jr., Steve Lawrence, Tony Bennett, Shaun Cassidy, The Osmonds, David Bowie, Denise Williams, Gladys Knight, Bill Champlin, Lee Ritenour, Hall and Oates, Leo Sayer, The Average White Band and Bernie Taupin, whose album he produced.

ON RECORD BUYERS

"When you make hits, you have to think hits—14, 18, young. The people have to be realistic. How many albums is a 27-year-old guy going to buy, as opposed to a 15-year-old? I mean, you go to a record store. Maybe a 16-year-old is going to buy four albums. A 23-year-old is going to buy one or two—he's very picky. He might buy very specific groups that he likes. He might follow critics. When you make records, you have to think kids. Those are the guys who buy the records."

ON RETAKES

"I hate perfect records. You cut the basic track, the vocals, and then the producer goes all the way back again. He starts replacing the drums. And then he replaces the bass, because the bass doesn't feel quite right. And then he starts doing the keyboards again. So that by the time he's finished, he's done it all over again. If it's not right, I understand. Let's do it all over again. But when you start patching things that already have the specific feel in there—that 'something' that has already been printed—you

can hear all the human things that are all there for the first time—I don't want to be a part of that. I have been part of one of those and it just drove me crazy."

ON NOISE REDUCTION

"I don't use any noise reduction. I never use it, either when I'm doing tracks or when I'm doing final mixes. They really affect the music. They affect sound in general. To me, the punch is all gone. The drums sound different. The vocals sound different. The keyboards sound different. I can hear those things and it really bothers me, so I don't want to be a part of it."

ON TAPE

"Since I started with MGM, we always used Scotch. Only once, I've experienced a different brand of tape. And I was very disappointed. And I had a serious problem. It got so bad, like in the middle of the mixes, the tape started giving up—heavy drop-out in places. And then the tape started peeling. Not on the outside. It was giving up on the inside. I mean, I was doing a mix, and halfway through the song, the whole top end disappeared, like someone threw a blanket on top of the speaker. So we mixed about halfway through the album. We mixed in sections. We cleaned the heads all over the place. We did the introduction. Clean the heads again. We don't want to take chances. I wouldn't do a project with any other tape besides the 250. I have done the past 20 albums, the past 30 albums all on Scotch. It gives me what I want, and what I want is a real clean taping, punchy bottom end, very little hiss, almost none. You have to try things in order to know if you're doing the right thing. If you don't try, you'll never know. And I have tried, and the results have been different."

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Disco Business

Discotheque Industry Enjoys A Resurgence

• Continued from page 3

national market for sustained business, are reporting a significant increase in new orders from domestic club operators.

Vincent Finnegan, director of marketing for Litelab, one of the best known disco lighting effects manufacturers and suppliers in this country, states that in the past few weeks alone, orders from domestic club operators for equipment have been steadily on the increase.

He says that these orders come from new club operators as well as from operators refurbishing and expanding older rooms.

He also states that the orders are coming from all parts of the country, including Arkansas, Idaho, Washington, Wisconsin, Alabama, Texas, Iowa and West Virginia.

Richard Long, one of the most specialized and expensive of custom sound manufacturers catering to the disco industry, is experiencing the turnaround in the industry, too.

Long, who like many other U.S. equipment manufacturers relied heavily on the international disco market for sustenance during the downturn in domestic business, recently supplied more than \$250,000 worth of custom sound (his

largest and most elaborate project in the U.S.) equipment to Daddy's in San Antonio.

Daddy's, which cost in excess of \$2 million, and which was conceived with the premise that it would present a mix of rock, pop and country music to rock-oriented San Antonio audiences, has evolved into a club which presents a program of music weighed heavily in favor of r&b, funk and disco.

Long explains that although the audiences preferred rock for listening, they soon discovered that disco, r&b and funk were easier to dance to.

At GLI/Integrated Sounds, Norm Wieland, the firm's director of marketing reveals that the firm's model BMX-9000 disco mixer "has been selling like crazy."

He also notes that serious inquiries for other products in the GLI catalog have been up significantly from people refurbishing old clubs or building new ones.

In explaining Atlantic Records' decision to reactivate its dance music department that was mothballed two years ago, Doug Morris, the label's president states, "We are involved with it (the music) not because it's trendy, but because it's viable."

From Jack Levy, head of the newly formed Park Place Records comes the observation: "I am a street person, and I have a pretty good idea of what the record-buying public wants. They want dance music. I hear it on the streets, in the parks, in the clubs and on the radio. It is the uptempo danceable music that is breaking new acts, not ballads or other mainstream musical formats."

RFC Records, a three-year-old label with products geared almost exclusively to the disco business, has been enjoying consistent chart success with its releases.

In the past few months, records like Gino Soccio's "Try It Out," Change's "Paradise," and Grace Jones, "Pull Up To The Bumper," which RFC has been pushing for Island Records on an independent promotion basis, have all been hogging the disco charts.

In addition, Suzy Q's "Get On Up And Do It Again," Karen Silver's "Set Me Free/Love Me Tonight," (Quality/RFC), Duran/Duran's, "Planet Earth," (EMI), "Busting Out," with Nona Hendryx and Material, (Island) and Lene Lovich's "New Toy," (Stiff) have all charted through RFC's promotional efforts.

It is important to note that one of RFC's major channels of dance music promotion is through the discotheque.

Meanwhile, the disco industry's continued impact on the production and release of popular dance music today is evidenced in the recent chart successes of Kool & the Gang's "Celebration," Blondie's "Rapture" and "The Tide Is High," the Police's "Voices Inside My Head," "When The World Is Running Down" and other titles, and Abba's "Super Trouper" and "On And On And On."

The revitalized discotheque industry has also played a pivotal role in the strong return to the charts of such artists as Evelyn King, Vicki Sue Robinson, and France Joli. "I'm In Love," "Hot Summer Night," and "Gonna Get Over You," respectively.

At the retail level, the disco rebound has been responsible for the upshoot of several new outlets specializing in dance music products. In the New York area alone, Mail-O-Disc, Cicco and Harlequin

Records have joined industry pioneer Downstairs Records.

Downstairs Records, which started business in a New York City subway corridor, expects to gross in excess of \$200,000 this year. The firm, under the direction of French-born Nick deKrechewo, has also emerged from its underground location, and now commands in excess of 2,000 square feet in a building nearby.

At the disco record pool level, more and more operators are testifying to the business turnaround.

Where many pools were struggling for survival about a year ago, today they are reporting strengthened ties with the labels, "which, in most cases, are supplying us with the products we need for our members, and relying more heavily on us for consumer response to the products they release."

Encouraged by what they see as a strong upturn in business, many pools are also expanding into such previously unthought of areas as record retailing, club operations and independent promotions.

L.I. Pool Is Content To Stick To Basics

By BOB RIEDINGER, JR.

NEW YORK—The 50-member Long Island (N.Y.) Disco Deejay Pool is bucking the current trend toward expansion and diversification by many of its counterparts around the country.

Instead, the pool, said to be the oldest in continuous operation, "will concentrate on basics," according to pool head Jackie McCloy.

McCloy's policy statement comes in the wake of sweeping restructuring programs being undertaken by many of the nation's record pools in an effort to fight the tight economy and other industry negatives that threaten to snuff out their existence.

But while many pools have expanded to operate their own discotheques, run their own record shops and get into music programming for radio and television, McCloy's pool is content with maintaining the status quo.

Says McCloy, "We're here to distribute records to our members and to serve as a feedback network to the record companies."

He adds, "Across the board, record companies look for quick and accurate response to their products. The pool that says 'Look what we're doing with our diversity' may give a little bit extra, but they'll end up falling back in the essential areas."

Through its membership, the L.I. Disco Deejays Assn. reaches about 125 disco-oriented outlets in Queens, Nassau and Suffolk.

And according to pool operations chief, Phil Silverman, the pool stresses good communications and cooperation with the record companies, as "we try to keep the record company's point of view in mind."

Membership will not climb above 50, says Silverman. "All people in the industry are turned off by large numbers. We've avoided that and strive for identity."

"If a record company is having distribution problems," says McCloy, "we try to do with fewer copies of the product. However, we let the company know we'll have our key DJs preview the record. We'll request more later."

Also, to maintain good relations with the labels the pool extends open invitations to record company executives to visit any of the clubs in which its DJs are spinning.

On a semi-regular basis, informal get-togethers with pool members and the record companies are held at a Long Island club, giving the opportunity for immediate feedback in a relaxed atmosphere, usually before club activities are in full swing. "These say, 'hey, we're here we're a viable unit,'" asserts McCloy.

In addition, the pool will help arrange appearances by recording artists in key clubs.

"Giving good service is what we're doing," says McCloy. "Don't expect us to go out and single-handedly turn an album platinum. The idea is to get that record into the marketplace. Get the response and get it done quickly."

To broaden his involvement in the Long Island nightclub and entertainment arena, McCloy has drawn on years of disco experience and has created Lee Promotions with his wife, Lee McCloy.

With an emphasis on direct mail and the building of a strong night over weeks of promotion, the busi-

(Continued on page 68)

OFFER SPECIAL PROMOS

Delaware Seeing Roller Disco Boom

WILMINGTON, Del. — With dancing on wheels adding a new dimension to the sport of roller skating, the popularity of roller rinks is mushrooming throughout the state.

Almost all of the six or more rinks doing business here have incorporated highlights of the conventional disco concept into their operations, and are now offering promotions ranging from ladies nights to special dance contests.

They have also upgraded their sound and light systems to a point where most are on par with the best sound and light effects found in conventional discotheques. They have also retained the services of professional deejays who spin popular dance music ranging from disco and rock to polka and waltzes.

Further enhancing their new images as entertainment complexes, the rinks feature dining rooms with fare ranging from sandwiches to full course meals, pinball machines and electronic games.

The Elsmere Skating Center in nearby Elsmere, Del., is among the newest of the rinks. It is open daily and features party nights on Mondays and Thursdays. Operators are Charles and Connie Wahlig who own three other roller rinks in this state.

An ultra modern facility with the latest in sound and lighting effects, the Elsmere Skating Center grew out of the ashes of the Rollerama which was destroyed by fire earlier this year.

Dance music for the rink is pro-

grammed from Billboard's disco and top 40 charts, but there is also some slower, more nostalgic organ music for older clients.

Disco and other top 40 dance music is also featured at the Merryland Roller Rink in Glasgow, Del. This rink, with a skating facility that measures 95 feet by 215 feet, is said to be the largest of its kind on the East Coast.

It is open daily except Mondays, and attracts a clientele that ranges from teenagers to senior citizens, and from novices to professionals.

Disco, organ music, and top 40 dance music are also aiding the popularity of the Christiana Skating Center in Newark.

In Laurel Township in lower Delaware, the Skateworld woos students with reduced rates for Saturday and Sunday matinees. It is also believed to be the only rink on the Eastern Shore that offers roller hockey, and features competitions among several teams in the area.

Competitive roller hockey is a relatively new sport, sanctioned by the Roller Skating Assn. Of America, and featuring game rules that are a lot more stringent than those that govern ice hockey.

The Skateworld is located in a converted shirt factory, and is owned by Richard Slatcher. Slatcher plans a special roller skating olympics for the handicapped, and has an ongoing program to teach blind children to skate.

MAURIE ORODENKER

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That's The One—Slim Williams (From the Group "Project")
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Caribbean Disco Medley—Lobo
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Double Dutch (9 Min. Remix)—Frankie Smith
Trippin on the Moon—Cerrone
Star Tracks (Medley)
Dance—Night Force
Don't Stop Your Love—Kelly Marie
Goodbye—Patrick Hernandez
Hooked on Classics (Medley)
I Love Music (Medley)
Reggae Revolution (Disco Medley)
Out Come the Freaks—Was Not Was
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Lady—Commodores
Shout/New Life—Dopeche Mode

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Disco Mix

By BARRY LEDERER

"Dancing In The Streets," "Satisfaction," "Black Is Black," "Mony Mony," and four other tunes of the 1960s era. However, the results are not as effective as the Stars on 45 production. The record might be more palatable if the voiceover (trying to sound like Wolfman Jack)

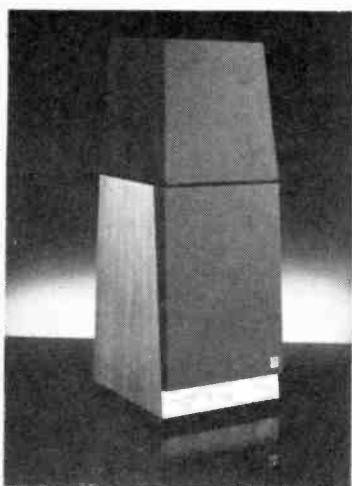
had been omitted. This 12-inch 45 r.p.m. on Jive Records was produced by Ken Gold.

★ ★ ★

A surprise is packaged in a 12-inch 33 1/2 r.p.m. release titled "Guardian Angels." Per-

formed by Lou Christie (of "Lightnin' Strikes") the tracks offer good dancing material, but the lyrics, which recite the virtues of this controversial group, might be hard to take for Saturday night dancing. Available on Plateau Records, the record will undoubtedly receive play.

New Products



KEF GRILLES—KEF Electronics of Washington, D.C., has designed a new optional head grille assembly for its model 105.4 speaker system shown here. The new head grille assembly carries a suggested retail price of \$150 a pair.



SEPTEMBER 12, 1981, BILLBOARD

MIRROR GLOBES—Precision Integrated Industries, Ft. Lauderdale, Fla., is offering a full line of mirror globes in sizes ranging from two inches to 36 inches in diameter. The units can be obtained either directly from the company or through its distributors and dealers.

For The Record

NEW YORK—VU-TV, Inc., Phoenix, Ariz., is not involved with either the marketing or production of "Squeeze Takes," a 30-minute videotaped musical show being produced by Hu-Cott Productions, Phoenix. It was inadvertently reported in Billboard, Aug. 20, 1981, that VU-TV was involved with the marketing and production of the show.

According to Scott Geyer, of VU-TV, his company did hold discussions with "Squeeze Takes" principals, and had entertained the possibility of working with the firm, but nothing final was agreed upon.

NEW YORK—Starting to show action on the charts is "Menergy" by Patrick Cowley. This 12-inch available on Fusion Records has a slow and spacey electronic introduction that precedes a pulsing synthesizer beat. In a very Euro-disco style, this disk is one of the more uplifting and energetic tunes around. The tempo quickens and intensifies as the record progresses. The B side, "I Wanna Take You Home," is similar sounding to "Menergy" and should enjoy deejay play. Artist Cowley takes credit for producing and shares writing credits for the title cut with Marty Bleckman.

★ ★ ★

A laid-back funk beat provides the mainstay inspiration for the M-Zee Band "Dr. Rhythm" LP, released on Mirage Records. Producer Michael Zager has stayed within the same musical format on all seven cuts; it's hard to pick a favorite as they all sound alike. Deejays into this mood will probably find best results with the title cut, "Bop Box" and "Street Beat." Featured on the album is lead vocalist Jolyon Skinner, who demonstrates sparkling and sassy vocals with the right balance of soul.

★ ★ ★

Geffen Records has released a 12-inch 33 1/2 r.p.m. of selected cuts from Yoko Ono's album "Season Of Glass." Included are "No No No," "I Don't Know Why," and "She Gets Down On Her Knees." Yoko has found her niche in the industry for her inimitable brand of music. Her off-beat approach seems tempered down resulting in a more commercially appealing format.

★ ★ ★

"Back To The Sixties" is another attempt to rework familiar classic favorites in a 1980's style. The group Tight Fit gives its rendition of

Status Quo Fine For L.I. Pool

Continued from page 67

ness customizes promotions for clubs in the area, of planning activities, handling printing, and offering the service of computerized mailing lists.

Says McCloy of direct mail promotional advertising by clubs: "It gives clubs in the area an alternative to newspaper and radio advertising, which has become very expensive on the Island. We've had some great successes."

Clients include Copperfields, Emannon, Metro 700, Winner's Circle, the newly opened Medford, L.I. club Levels, and 21 North, a former rock club in Port Chester, N.Y.

Lee Promotions also designs and prints a glossy newsletter in brochure format for radio station WHLI-AM, which programs to an older audience with music from the '40s and '50s.

However, McCloy does not feel that such a venture is fertile territory for the DJ pool looking to expand. "It's not for those who don't have an established track record. And, you would also need the kind of volume that would sustain the promotional operation."

Billboard® Survey For Week Ending 9/12/81
Disco Top 80™

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	16	16	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	41	30	21	TRY IT OUT/WHAT YOU FEEL IS REAL (Hold Tight)—Gino Soccio—RFC/Atlantic (LP) 16042
2	2	12	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	42	42	7	TRIPLE DUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 3739
3	5	11	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	43	64	2	HOT SUMMER NIGHT—Vicki Sue Robinson—Prelude (12-inch) PRLD 617
4	4	12	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813	44	27	15	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B/Brasilia Dist.—(12-inch) RBDS 2516
5	3	14	I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA (LP) AFL1-3962	45	34	22	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97
6	7	9	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	46	46	9	I LOVE YOU MORE/I WANNA BE CLOSE TO YOU—Rene & Angela—Capitol (LP) ST 12161
7	6	12	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	47	53	4	WHO'S BEEN KISSING YOU?—Hot Cuisine—Prelude (12-inch) PRLD-613
8	8	11	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	48	54	3	LET ME GIVE YOU LOVE—Barbara Mason—WMOT (12-inch) 4W9-02237
9	10	6	WALK RIGHT NOW—The Jacksons—Epic (12-inch Remix) 49-02403	49	57	3	TAINTED LOVE—Soft Cell—Phonogram (7-inch) Import
10	9	20	GIVE IT TO ME BABY/SUPER FREAK—Rick James—Gordy (LP) G8-1002M1	50	48	12	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111
11	18	5	ZULU—The Quick—Pavillion (12-inch) 429-02433	51	66	2	BACKFIRED—Debbi Harry—Chrysalis (12-inch EP) CDS 2547
12	13	7	LET'S GO DANCIN'—Sparque—Westend (12-inch) WES 22-135	52	59	3	HANGIN' OUT—The Monster Orchestra—Crescendo (12-inch) GNPS 12005
13	15	8	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12-inch) QRFC 002	53	55	5	COUNTDOWN CAPTAIN FINGERS—Lee Ritenour—Elektra (LP) 6E331
14	14	11	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100MI	54	44	6	CHARM—Positive Noise—Statik (7-inch/12-inch) Import
15	11	15	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	55	58	3	PARTY MIX—B-52's—Warner Bros. (Mini LP) 3596
16	16	33	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	56	56	13	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
17	23	5	CHANT #1—Spandau Ballet—Chrysalis (12-inch) CBS 2528	57	36	6	FEEL MY LOVE TONIGHT/SPOT LIGHT—Stacy Lattisaw—Cotillion/Atlantic (LP) SD 16049
18	33	3	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (7-inch) QWE 49754	58	39	12	IKO IKO—Loverde—Prism (12-inch) PDS 406
19	12	15	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	59	52	12	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009
20	17	9	OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666	60	68	2	MERCY/HIGH COST OF LOVING—Carol Jiani—Mantra (LP) Import
21	21	7	DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12-inch) Import	61	70	2	LADY (You Bring Me Up)—Commodores—Motown (LP) M955
22	22	8	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	62	60	24	PLANET EARTH—Duran Duran—Harvest (LP) ST-12158
23	49	3	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12-inch) FPSF 003	63	NEW ENTRY		START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052
24	37	4	YOU'RE THE ONE/OISCO KICKS—Boystown Gang—Moby Dick Records (12-inch) BTG 242	64	NEW ENTRY		LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449
25	19	15	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	65	NEW ENTRY		WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (12-inch) DSRE 49817
26	20	8	AIN'T NO MOUNTAIN HIGH ENOUGH/PAY GIRL—Innerlife—Salsoul (LP/12-inch) SA 8543/SG 350	66	NEW ENTRY		GOING PLACES/IN THE JUNGLE/TABLE MANNERS—Kid Creole & The Coconuts—Zee/Sire (LP) SRK 3534
27	31	5	LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A	67	NEW ENTRY		GET HAPPY—Tantra Double Remix—Importe/12 (Maxi 33 LP) MP312
28	28	6	DANCE PART I & II—Night Force—Ibach (12-inch) Import	68	45	12	DUMB WATER/INTO YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NFC 37339
29	32	4	GET IT UP—The Time—Warner Bros. (LP) BSK 3589	69	51	5	HERE I AM—Dynasty—Solar (12-inch) 11504
30	25	9	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TCO129	70	61	19	MAGNIFIQUE—Magnifique—Siamese (12-inch) Import
31	38	4	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100	71	71	2	BABY I DON'T KNOW—Kriptonite—Roy B./Brasilia Dist. (12-inch) 2517
32	63	2	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	72	NEW ENTRY		LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import
33	29	7	NEW LIFE/SHOUT—Depeche Mode—Mute (12-inch) Import	73	NEW ENTRY		EVERYBODY GET DOWN—Avonn—Becket (12-inch) RB 1001
34	26	17	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP/12-inch) BTG231/BTG234	74	47	10	IT'S OBVIOUS/DEAR JOHN—Au Pairs—Human (LP) Import
35	50	3	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	75	69	43	LOVING JUST FOR FUN—Kelly Marie—Coast to Coast/CBS (LP) ARZ 37459
36	41	6	GEMINI DREAM—Moody Blues—Threshold/Polygram (LP) TRL 1-2901	76	65	16	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001
37	35	9	URGENT—Foreigner—Atlantic (LP) SD 16999	77	67	3	IS VIX THERE—Dept. S—Stiff (7-inch) TEES 702
38	43	4	TO HELL WITH POVERTY—Gang Of Four—EMI (12-inch) Import	78	75	11	I WANT YOUR LOVIN'/DESIRE—Roni Griffith—Vanguard (12-inch) SPV 44
39	24	10	WIKKA WRAP/ALL WRAPPED UP—Evations—Sam (12-inch) S 12339	79	74	20	PRIMARY—The Cure—Fiction (12-inch) Import
40	40	14	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	80	72	11	YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi-Gloss—Prelude (LP) PRL 12185

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Labels In Piracy-Plagued Nigeria Convince Gov't. Problem Exists

LAGOS—With a population of around 80 million and a territory wide open to cheap imported tape software and hardware, Nigeria is hard hit by record piracy in all its forms.

And the biggest problem for the authorities in fighting the menace is that most Nigerians just don't realize that piracy is an offense, that it threatens the very existence of the national record industry, or that

it robs the government of huge amounts of taxes.

Robert Oeges, managing director of Decca (West Africa), recalls asking a roadside record pirate here if he was aware he was committing an offense by pirating other peoples' work.

The pirate, says Oeges, eyed his personal array of sophisticated recording gadgets and asked, incredulously: "What is all this equipment

for if not for taping? After all, it's all sold on the open market throughout Nigeria."

In recent years, record piracy here has become big business. To get into it, all that is needed is a little capital outlay to buy Japanese-made cassette and cartridge recorders. It is the proliferation of Japanese and other goods from the Far East that has built this twilight trade.

Oeges says the cassettes and cartridges, though of inferior quality, are so cheap that the pirates make 200% to 300% profit on each unit. The pirates make massive profits, and the record companies simultaneously see album sales plummet.

The situation is exacerbated by the inability of the average Nigerian to meet the cost of an album. If he wants recorded music, he has to go for the prerecorded pirate cassette, available at near give-away prices.

And the record companies, increasingly hard hit, are virtually helpless, because there are no effective copyright laws here to enable them to act against the pirates.

The only existing regulation in Nigeria that can be applied to piracy or bootlegging is the Copyright Law itself. This stipulates a penalty of a fine of maybe \$50, or a month in jail. All the record companies can do is sue each and every pirate in court, and that is regarded as impossible.

Backed by such huge profits, the pirates can pay up such "token" fines and get straight back to business.

Late in 1979, some of the major record companies here agreed to set up a trade group to tackle the problem. They created the Anti-Piracy Task Force (APTF), to get the federal government of Nigeria to acknowledge the seriousness of the situation, and do something positive to help.

Membership of the unit comes from companies like Decca, EMI, PolyGram, Phonodisk, Skylark Records, Ibukun Orisun Iye, Olumo Records and others, under the chairmanship of Alhaji S.A. Akinbolu.

According to APTF, the total loss to government on the illegal duplication is at least \$100 million a year, a sum so massive as to be capable of ruining the economy of the nation and putting at risk the jobs of those involved in the record business.

To its credit, the government took careful note of the problems and there is now a powerful lobby within

(Continued on page 71)

Danish B'caster Eyes Gov't. Monopoly Suit

By KNUD ORSTED

COPENHAGEN—The newly established company Radio-TV-Denmark (RTVD) is checking out, with lawyers, its chances of taking the government to court in an attempt to gain freedom to broadcast here.

It was a month or so back that RTVD asked for frequencies to go on air with their advertising-supported programs of pop music. The company sought to broadcast in the north of Denmark as well as around Copenhagen, but failed to get a positive response.

Now Per Sorensen, RTVD chief and former a&r executive for EMI Denmark, says: "The basic reaction was that if we do broadcast it will be an illegal act. We don't want to make criminals of ourselves, but we do say this is a wrong interpretation of the Danish law."

"Over the years, no one has actually gone to court to challenge the state broadcasting monopoly through Denmark Radio. We want to test the law and our lawyers are working on a campaign."

RTVD has contact with Jydsk Grammfon Ltd., in the north, and Ole Bernths Sound Studio in Hedeusene, 20 miles from Copenhagen, areas with vast shopping centers from which lucrative advertising could be drawn.

Says Sorensen: "There is a tendency for people to put us in the same bag as those who are agitating for local radio experimentation in Denmark. But it is not that we want. We're out in a positive way to break

Afro-Rock Band Osibisa Slated To Tour India

LONDON—Osibisa, Afro-rock band with a substantial European following, has signed to go on what is claimed to be the first major tour of India by a western-based act.

The trek runs through October and November and takes in most major Indian cities, playing mainly in large outdoor stadiums. The tour is set in conjunction with Concerts East Ltd. and Campa Cola, biggest soft-drink manufacturer in India.

HMV is to release a "Best Of Osibisa" album to link with the tour, and "live" LP is planned from the Bombay visit for rush-release by HMV before the end of the year.

All the equipment used on tour will be flown in from the U.K. Extensive advertising in India is planned. John Velasco, managing director of Concerts East, expects this to be the first of many similar tours through India and the East in general.

the state monopoly, said so, and we just haven't got the right answer on that."

U.K. Promo Firm, LondonLine, Eyes U.S. Entry

LONDON—LondonLine, a new U.K. company offering concert and theater promoters here a novel promotional outlet through its telephone information service, is already eyeing the U.S. marketplace.

The company plans to launch its "What's ON"-style telephone guide to key night-spots in New York and Chicago by March, 1982.

"LondonLine" provides telephone information details for music fans on four-and-a-half minute prerecorded tapes. The company says it will save people wanting a night on the town having to peruse local newspaper advertisements to find out details of concerts, restaurants and other happenings.

And, because each tape gives the person dialing in a "taster" of each event, LondonLine claims it is sure to prove a better, more efficient, selling aid.

Concert promoters and rock and jazz venues can book 15, 20 or 30 second advertising spots on each tape to supplement the one minute of editorial time on each slot. In London, the advertising rates range from \$200 to \$300.

The telephone scheme is the brainchild of one-time actor Bernard Boers. It starts here Aug. 25 and has 60 telephone lines offering six different tapes which cover cinema, theater and dining out information.

Information on each tape is spoken by big-name personalities, with Elaine Strich on the theater, Douglas Fairbanks Jr. on dining out, Ian Ogilvy on family entertainment, Elizabeth Harwood on classical music and actress Rula Lenska on "on the town" topics.

Says Boers: "By November, we'll also offer a program on live rock and jazz concerts. We're also considering introducing record reviews next year, though that would involve a totally separate operation."

He says: "LondonLine is cheaper than radio ads and the consumer can re-dial us if they miss details on something."

Boers is currently negotiating with "several major personalities" to host the rock and jazz tapes. The use of stars, he says, is an obvious attraction and he'll follow the same big-name policy in the U.S.



PIRACY MEETING—Robert Oeges, managing director of Decca in West Africa, meets Nigerian government minister Alhaji Akinbolu at an antipiracy task force meeting.

IN SOVIET UNION

Estonia Becoming Key Talent Center

By VADIM YURCHENKOV

LENINGRAD—There has been a healthy mix of jazz and rock activity at summer festivals in various parts of the Soviet Union this year, and in the latter musical genre Estonia is fast emerging as a key talent center.

In the Estonian city of Tallin, 35 local groups took part in the main rock festival, said by Walter Ojakaar, leading songwriter in that part of Russia, to be the most important event of its kind for ensuring consistent development of rock music here.

There was at one time a tendency for four or five Estonian rock groups, all professionals, to tour the whole of Russia, set their own trends and, ironically and involuntarily, create "obstacles" to the further development of contemporary music, according to some critics.

The Tallin festival restores the spirit of such inventiveness. The 35 competing bands were picked from 150 entrants, recommended by local fans. Rock Hotel was the winning band. Runners-up were Ruaya, Vitamin, In Spe, Kaseke, Apelsin, Kontor and Golden Trio.

In the Moscow rock festival, with seven groups in the finals, semi-professional bands Panorama, Pobratimy and Continent picked up awards.

But the judging panel, headed by composer Yuri Saulski, said no out-

standing acts or material emerged.

However, the Moscow jazz festival produced a worthwhile mix of leading local bands, plus some well-established national names. A jazz concert series, staged later in the Olympic Hall, featured another festival atmosphere, created by Capella Dixie, led by clarinetist Leo Lebedev, the Uralsy Dixieland Band, the Kroll Big Band and Igor Brill's Sextet, all drawing full-house crowds.

And in the main Siberian city of Krasnoyarsk, the local concert agency ran, for the first time, a major jazz concert series, featuring many nationally popular bands and soloists.

Forgery At Fest

VIENNA—For the third time, a major jazz festival has been staged in Velden, Carinthia, with all concerts packed out for sets featuring such big names as Stan Getz, Dexter Gordon, Chick Corea, Art Pepper and Herbie Hancock.

Yet even so the promoters were not satisfied with the results, because more than 2,000 of the tickets offered turned out to be forgeries. This meant that many legitimate ticket-holders were barred from the marquee and there were running fights between police and fans.

MUSIC SHOW Trade, Consumer Get Together In London Set For New Year's

LONDON—A new and unique show bringing together all aspects of the music business will be launched New Year's Day 1982 at London's Olympia under the name International Music Show.

The brainchild of Kane Kramer and his specially formed company Beatstar, IMS will combine features of both trade and public events.

"This is going to be a massive shop window for tens of thousands of people whose interest is music in all its facets," says Kramer. "IMS will knit the music business together by making the consumers of one section available to all the others. And it will be a profitable showcase for exhibitors as well as a natural meeting place for all those interested and involved in the music industry."

Exhibition manager Caroline

True estimates up to 150,000 people will attend the event, which runs one full week Jan. 1-7. And with 5709 square-meter stand units available, she expects exhibitors to come from all sectors of the business. Applications have been invited from record companies, publishers, studios, radio stations, instrument manufacturers, managers, promoters, hi-fi firms and others.

Retail outlets will sell disks at the show, and record companies will be encouraged to bring along their top talent for personal appearances, while industry contacts can be made and deals negotiated on the lines of a British MIDEM, in theory at least.

Industry organizations such as the Music Trades Assn. have given their backing to the new event, and sponsors have put up around \$800,000, more than 25% of which will be

spent on a massive advertising push via television, radio and the press.

The organizers have been guaranteed continuity at Olympia for five years, though next year's site will be the Grand Hall, more than twice as large as this first year's venue, the National Hall. Would-be exhibitors who are too late to participate this time around will be assured of stand space at the second IMS.

There have been attempts to establish new trade shows in recent years, such as the ill-fated Interpop, but nothing of this type or on this scale has ever been tried. Coming at a time when the U.K. industry is increasingly trying to improve its image and its sales, IMS should therefore have good chances of success.

Companies wishing to participate can contact the organizers at 26 Kingsland Road, London E2 8DA.

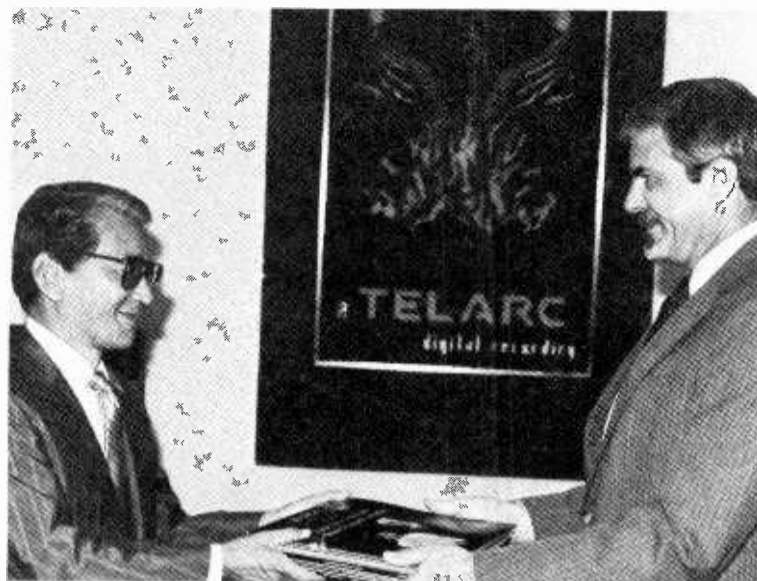
Swiss Eye Cost Cuts, Stock Control

BERNE—Faced with a stable but no longer expanding market, record companies in Switzerland are looking to maximize profits through improved cost management and tight stock control.

The negative effects of a strong Swiss Franc, which encouraged parallel imports, have now been largely overcome. Turnovers are generally regarded as satisfactory, totaling around \$115 million for the industry as a whole. But in a country of high costs, profit targets are not always met, so efforts are now being made to reduce labor costs wherever possible.

Subsidiaries of the international majors—notably EMI, PolyGram, and CBS—dominate the market. Musikvertrieb is the leading independent. All face the problems of a market split into three language groupings: German, French and Italian, though since the introduction of Radio 24, record companies have found themselves able to promote product more directly. Now government-owned stations are responding to the independent challenge by reviewing their own program policies.

Anglo-American material remains dominant in the charts, though the popularity of "Italo" hits from the likes of Adriano Celentano and Umberto Tozzi is not confined to the country's large Italian expatriate population. The emergence of local artists of international standing such as country singer Suzanne Klee (EMI) and hard rock band Krokus (Ariola), for instance, provoked increased activity in local productions. New names include Vic Vergat (FM), Betty Legler (Big Mouth), Irrwisch (EMI), Bitch (Bellaphon), Tickets (Ariola) and Trampolin (CBS).



DIGITAL PACT—Jack Renner, right, president of Telarc Records, presents a complete set of Telarc digital records to Nobuya Itoh, president of Nippon/Phonogram after the two signed an exclusive agreement where Nippon/Phonogram would distribute Telarc Records in Japan.

Composer Award Set Up

TOKYO—A new event has been established by the Japan Composers Association (JCA) and the Tokyo Broadcasting System (TBS), the Japan Composer Award, and it will be held on Sept. 30 in the TBS Hall. TBS will broadcast the event over tv.

The JCA and TBS are the ones who established the Japan Record Grand Prize, the pioneer in tv music

awards. Recently, television is said to be leaning too much on singers alone, and the show business factor has become too strong.

On the other hand, recognition and understanding of composers have increased as a result of the increase in the number of singer-songwriters, such as Ryudo Uzaki, Tet-

(Continued on page 71)

'Ruby Ring' Wins Festival In Japan

TOKYO — Singer-actor Akira Terao's song, "Ruby Ring," won the Grand Prix in this year's Nippon Television Music Festival. The award ceremony was held in the Nippon Budokan Hall in Tokyo.

Terao composed the song, and the lyrics were written by Takashi Matsumoto. The song was on the Toshiba-EMI label.

Other awards given included: Newcomer's Award—Masahiko Kondo for "Blue Jeans Memory."

Golden Pigeon Award (to singers who have been popular for two years after making their debuts)—Toshihiko Tahara for "Decided On You," Seiko Matsuda's "White Parasol" and Naoko Kawai for "Smile For Me."

Fighting Spirit Award—Chanel for "Hurricane" and Hiromi Iwasaki for "Purple Tears."

Top Idol Award—(Female) Seiko Matsuda and (male) Toshihiko Tahara.

Prerecorded Tapes Recover In Holland

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

AMSTERDAM — Prerecorded cassette sales in Holland are slowly recovering from the severe slump they suffered in 1979.

After 1978 sales of 5.5 million units worth \$29 million, the following year saw a drop to 4 million units worth around \$22 million. But estimates suggest 1980 figures, not yet finalized, will show an upturn to perhaps 4.5 million sales, probably the result of a conceived campaign to improve cassette quality while at the same time reducing prices.

Compared to blank tape sales, however, the musicassette is still underdeveloped. In 1979, some 30-40 million blank tapes were sold, and there are additional headaches from piracy and counterfeiting. It is difficult to pinpoint their extent exactly, but most authorities agree both are on the increase.

The Dutch branch of the International Federation of Producers of Phonograms and Videograms, known as NVPI, is working with authors' society STEMRA on a paper to be presented to the government, which proposes a compensatory levy for rights owners, and indications suggest both politicians and government officials are, in principle at least, sympathetic.

Moves to redress the balance between prerecorded and blank tape sales are not conspicuous. The production of double album cassettes is not growing, and only two companies have so far investigated the possibility of cassingles. Expectations are not high. As for the one plus one concept, nothing has been done, and NVPI strongly criticized its appearance in the U.K. as jeopardizing levy arguments.

In neighboring Belgium, 1980 prerecorded tape sales amounted to 2.15 million units, compared with

upwards of 10 million blank tapes sold, and it appears the former are declining gradually, while the latter continue to increase.

Moreover, dealers on the whole prefer to sell disks, claiming many customers return tapes with technical or other complaints. The ratio of disk to tape sales is a striking 8:1. Best-sellers on tape are undoubtedly examples of German "Schlager" music, followed by hit compilations and other kinds of pop.

Quality has improved considerably as Dolby becomes more and more widespread and new tape formulations are introduced. Prices last year were about 15% above disk album levels, but now the law insists they be equal, at around \$7.50-\$10. One Plus One cassettes are very few on the Belgian market, though more activity in this area is likely.

Piracy is estimated between 8% to 12% but decreasing, while chances of a levy on blank tapes are reckoned very slim, since neither the Rome nor Geneva Conventions have yet been signed by the government and in any case four different ministries would have to be involved: economic, financial, and both French and Dutch Cultural Affairs.

What's Behind The Trap Door? Pirate Treasure

LONDON—When British Phonographic Industry lawyers, armed with a "search-and-seize" warrant, visited the home of suspected cassette counterfeiters recently, they discovered a secret trapdoor under the living room carpet.

It led, a High Court judge was told here by BPI's John Baldwin, into "a veritable Aladdin's Cave of equipment which could be used for counterfeiting."

The couple who lived there had excavated ground beneath the council-owned house in Rowlands Gill, Newcastle, and built a fully-equipped studio to produce cassettes claimed by the BPI to be counterfeit. The legal team found tapes, various items of recording equipment, two high-speed duplicators, alleged counterfeit inlay cards and boxes of raw material.

Before the court were Jacqueline and Donald Kane, the latter said to have admitted to the BPI that he's made at least 12,000 cassettes this year. Before the judge, Vice-Chancellor Sir Robert Megarry, the Kanes gave undertakings for 21 days not to deal in counterfeit cassettes and are due back in court on September 16.

The BPI additionally obtained an injunction against the two which effectively freezes all their assets, which includes all money in their bank account, two cars and two separate residential flats.

Also in court were neighbor of the Kanes, Philip Manning, and Frederick Lavendar, who runs a nearby public house, at which Manning is a barman. Manning is alleged by the BPI to have acted as distributor of the cassettes, using the public house as an ordering and collection point for the tapes.

Lavendar, who is alleged to have known of Manning's activities, also gave the court a 21-day undertaking not to deal in counterfeit cassettes, as did Manning who now awaits a full hearing of the action with the others.

Ariola's Swiss Center In Zurich Pays Off

By PIERRE HAESLER

ZURICH—Within the comparatively small Swiss record industry, with a total national turnover of only some \$110 million last year, Ariola Switzerland has shown consistent progress in the four years since it opted to go it virtually alone here and set up its own Zurich-based center.

Ludwig Schmucki, managing director from the start, says: "In 1977, we knew we'd reached an impact point in the Swiss marketplace where we just had to have separate a&r, promotion and so on."

However, the company retained its distribution pact with longtime partner Musikvertrieb and shares its marketing with the company, which is Switzerland's largest independent record distributor. Schmucki himself was formerly a Musikvertrieb executive and so, he says, knew the score.

Obviously, the split meant some loss of business for Musikvertrieb, and a few job cuts. But for Schmucki it was a logical progression, as was the switch of Bruno Huber, for years responsible for Ariola repertoire at Musikvertrieb, over fulltime to the record company.

In the Ariola business build-up, the acquisition of such new key catalogs as MCA, Arista, Chrysalis and Italy's CGD has been vital.

Says Schmucki: "To handle successfully such major deals, one must

have direct control of marketing ideas, promotion for artists and so on. And it is essential to have direct contact with foreign partners. We believe our continuing deal with Musikvertrieb is the best and right way to cover Switzerland.

"We know about the ideas of other companies in trying to serve the small Swiss market either from Germany, France or Italy. There are catalogs represented in the French sector of Switzerland by one company and by another in the German territory.

"But at Ariola we're now convinced that such market-splitting systems don't work. Take the large shopping chains, operating in all Swiss regions but with one central purchasing department. So you'd get different companies competing over the same catalog. And, anyway, who'd deal with the bilingual cities?"

"It adds up to the fact that foreign partners often just can't correctly assess the prevailing conditions in the Swiss marketplace."

However, Ariola here does have a separate French promotion division to take care of that region's needs. The company as a whole handles marketing, promotion and a&r, and Musikvertrieb has a team of four sales representatives specifically handling Ariola product. Ariola itself has a team of 14 employees.

Schmucki, proud of the wide range

of music product controlled by Ariola in Switzerland, says the record market nationally is influenced by two main factors: the three-language regions; and German, French and Italian television, widely viewed in the various regions.

He notes that Swiss trends don't always follow market developments in neighboring territories, and that the Swiss were earlier than most in picking up the potential of Angelo Branduardi from Italy or the late Bob Marley. Product by the latter heads Ariola releases for the rest of this year, along with Alan Parsons Project, Krokus, Blondie and overall Italian repertoire.

Schmucki says the size of the Swiss record market means that record companies have to have a selective release policy and always bear in mind the essential growth limits applying here.

However it is a market which produces turnover increases in the 8% to 10% range, above world average, he says, though profit turnover is nowhere near similar. Schmucki notes the Swiss record buyer seems particularly well informed about new developments and new products. And, he adds, Ariola's fast-release policies have helped cut parallel imports.

Hometaping, predictably, is a national problem in a marketplace of this size.

While international product is



CBS WELCOME—CBS International in New York welcomes Greg Kihn aboard following an agreement whereby CRI will distribute Beserkley Records in the U.K., continental Europe, and Israel. First release under the deal is Kihn's LP, "Rockinroll." Seen, from left, are Kihn; Michael Lopez, product manager at CRI, Ira Sherman, director of product management at CRI; and Bunny Freidus, vice president of creative operations at CRI.

CHART WATCH

Big In Sweden: LPs By Women, Novelty Singles

STOCKHOLM—A check on the Swedish singles charts in recent months shows that novelty records are the discernible sales trend.

One of the main successes in this field was Bengt Pegefelt's "Koppabavisan," originally written by this local music teacher for his pupils. It was aired on a Swedish radio show, gained a big reaction from the public and, sung in a Swedish dialect, finally emerged as a single. "Koppabavisan" made number one in the Swedish chart, which is compiled from reports from 300 record retail outlets and published by GLF here every fortnight.

Another single in the novelty genre, and also a chart-topper, was

Caramba's "Hubba Hubba Zoot-Zoot," a number built on a set of "nonsense" lyrics and out of the Stan Freberg or Spike Jones comedy tradition. This one was released on the Trash Records label, run by Michael B. Tretow, a skilled engineer who has been involved in creating the distinctive Abba group sound throughout the whole of the Swedish quartet's career.

Though there's no official confirmation, rumors suggest that behind the name Caramba is Michael Tretow himself, together with Polar recording artist Ted Gardestad. Tretow, however, denies this story and claims the tape was delivered, unsolicited, through the mail to his office. The single was his first release on his own label and sales reportedly fast hit the 50,000 unit mark, giving Trash a gold disk at the first time. Now Caramba is set for a followup album, as the single is released in Germany, Benelux, France, Italy and the U.K.

Another novelty disk to make high chart progress in Sweden was Joe Dole's "Shaddap You Face," an Australian production.

tax reduction, then it has to be included in the finance law and ratified in parliament.

But while suspense over VAT mounts, the industry syndicate also looks for action over the Rome Convention, never ratified in France, which is also under consideration by the minister for cultural affairs.

In the past, radio and television interests were opposed to ratification, but since the arrival of the new government, much has changed and Minchin is hopeful of "interesting developments within a relatively short time."

A linked question is the SNEPA demand for rights payments on disks used by Radio France. Those payments were dropped when the old ORTF broadcast organization was disbanded. Talks have been going on for some years, and Radio France has agreed with the principle of payment.

Peripheral stations like Luxembourg pose different problems because they do not come within French law. In a long court battle, Luxembourg first won its case against payment, but SNEPA's appeal to the Court of Cassation produced an annulment and a retrial will now be held. It is thought likely that the syndicate will eventually win its case.

Finally, there are the 70 or so main pirate stations, now no longer jammed by the government. Talks have been held between SNEPA and the Federation of Private Radios but it is too early to foresee what relationship will develop. Some believe the record companies should pay for broadcasting of their product, but Minchin and others have suggested it should be the other way around. If so, there will be problems for the small stations, whose revenue is curtailed by the government's new regulations, which forbid advertising.

Other questions include home taping, on which action is expected before the end of the year, and price control, where no discussions have yet been held. But some disk producers have suggested a system similar to that implemented by finance minister Jacques Delors for printed books.

Under this system, book publishers fix retail prices while allowing retail outlets 5% leeway to increase or decrease that price. Delors has admitted such a solution might be possible, though not in the immediate future.

Value Added Tax Due Amending?

French Industry Waits As Gov't Mulls Levy's Future

By HENRY KAHN

PARIS—The French record industry is taking some comfort from the promise that the government is seriously considering changing the 33% Value Added Tax levied on records and tapes.

Looking into the matter is Laurent Fabius, minister for the budget, at the behest of Jack Lang, minister for cultural affairs. Francois Mitterand, now president of the republic,

was brought into the debate during the election campaign by industry organization SNEPA, the Syndicat Nat'l de l'Edition Phonographique & Audio-Visuelle.

SNEPA president Francois Minchin says: "Now we have the cliff-hanging wait for a decision. But it's satisfying to us to know that this punitive tax is being reconsidered."

If, in the end, Fabius decides on a

Labels In Nigeria Uniting To Fight Rampant Piracy

• Continued from page 69

political circles. Says Robert Oeges: "There's real hope of some kind of government assistance in the not-too-distant future."

"But there's a national economic depression, sparked by the drop in Nigeria's oil revenue. The result is that virtually all prerecorded tapes sold here are either pirated or smuggled from Far Eastern territories."

At every stage of the antipiracy fight, there is the head-on collision with ignorance. Neither the general public nor most of the pirates seem aware of the gravity of copyright piracy.

For a poverty-hit Nigerian, buying a pirated tape is simply an economic convenience.

Alhaji Akinbolu, executive director of Decca here as well as front man for the APTF, says: "When we get the government to impose much stiffer penalties on offending pirates, the pirates will be forced to go underground and we can minimize and contain their activities. When they stop trading so openly, consumers will become more cautious in buying their wares."

"We're looking for amendments to the laws, and really hit the pirates with tough punishment."

While nobody can be sure what changes will eventually come, hopes are high. Chief Olu Adebajo, the national presidential adviser on information, was at the recent opening of a new recording studio of EMI Nigeria and said "positive steps" to counter piracy and smuggling would be announced soon.

His precise quote: "The federal administration is fully aware that for an industry serving over 60% of the community in its leisure time, and employing directly half a million people, the problems of piracy must

be quickly and firmly attacked."

The APTF has already been asked to submit its own recommendations to the government.

This firm "promise" is seen as encouraging. But if piracy is cut back, the record industry has to come up with its own plans to produce cassettes and cartridges for the many Nigerians who just can't afford the price of a "legitimate" album.

Says Alhaji Akinbolu: "The Nigerian record industry does produce cartridges and cassettes, but they're in the same price range as albums. Apart from our huge overheads, the royalties we pay on tapes are the same as on albums. And we pay our taxes to the government, unlike the pirates."

"The fact is that the pirates' cassettes are of inferior quality, crudely produced from albums with toy amplifiers. We in the legitimate industry produce direct from master tapes in studio conditions."

"The pirates are cheating the consumers as well as the copyright owners, and it is our job to get that message across to the public."

So far, the greatest achievement of the APTF is convincing the government here of the gravity of piracy in Nigeria. Says Oeges: "There's a growing awareness of the damage being done to the phonographic industry and to the national economy."

"We're planning summit meetings later on to coordinate the strategy of record companies and the government. At international level, we're in close contact with IFPI, specifically its legal expert on piracy matters, Ed Thompson. He's visited Nigeria to see at first hand just how huge is the problem here."

"What we need is an intelligent and concerted attack on the pirates. That way, we'll win our battle for survival."

Country Fest Off; Blame U.K. Recession

GLASGOW—The recession has again hit the U.K.'s country music scene, with poor audience response the key factor causing promoter Drew Taylor to call off his ambitious Country Music Festival On Tour, set for the August vacation weekend (28-31).

Taylor, who left the cancellation late, revealed that advance ticket sales were extremely low, varying between 14% to 23%, depending on venue. With the money already invested in the project the Drew Taylor Organization just couldn't afford to take any more risks.

Now Drew Taylor says: "The box-office response really caused us great disappointment and disillusionment. We had to consider alternatives very carefully indeed. But as a small, privately owned company, with no financial backing whatsoever, we had little real choice but to cancel the tour."

"The U.K. economic situation is affecting our business just as much as any other."

The decision to cancel was made even clearer by the air traffic controllers' situation in the U.S. and, for a while, the threat of a rail strike in the U.K.

The original decision to stage the four-day event followed on from Taylor's successful First Scottish International Festival of Country Music last year, but, because of the economic situation, he opted to put the event on the road, allowing a wider range of country fans to attend. Centers chosen were Manchester, Edinburgh, Birmingham and London.

In line with Taylor's avowed policy of presenting "pure country music for the country fans," a lineup of 10 international acts were chosen, including Boxcar Willie, Narvel Felts, Roy Drusky, Jean Shepard and Ireland's Big Tom. In addition, the successful music-slanted play "Hank Williams: The Show He Never Gave," starring Carl Chase, was to be presented.

He still feels the package offered good value for money as well as giving country fans the kind of acts they demand. "I feel we also went well over half way to meeting the public needs by taking the show to their own vicinity."

"But it seems to me that country fans were not willing to meet us half-way and support our very ambitious venture. In future, we'll have to treat country fans just like any other kind of audience."

"Noting the current economic situation, we just can't afford to take big chances, or go out of our way to suit the specific demands of particular audiences."

Nevertheless, the Drew Taylor Organization is to continue its policy of promoting "pure" country music and, in happier vein, Taylor reveals that the forthcoming tour by Boxcar Willie, which also features Skeeter Davis and Scotland's Gerry Ford and Colorado, starting at the end of October, is already getting good advance ticket sales.

Ventures To Japan

TOKYO—The Ventures begin a 32-city Japan tour Aug. 30 in Kyoto, ending here Oct. 5. The group, which has remained popular here over the years, records for Toshiba-EMI.

Composer Prize Set In Japan By JCA, TBS

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suya Takeda (leader of Kaiantai group), Masashi Sada, Mayumi Itsuwa and Akira Terao, who recently won the NTV Music Festival Grand Prix. Consequently, the JCA headed by Ryoichi Hattori, and TBS decided to establish the new award.

Outstanding composer awards will be given to 15 composers of hit songs during the one year from August the year before to July this year. Out of the 15, five will be selected for the gold award and, finally, one for the grand prize.

Also, the Shimpei Nakayama-Yaso Saijo Award will be given to those who made contributions to popular music, while the JCA Award will be given to outstanding compositions submitted by the general public.

This year, the first year, the composers will be nominated Tuesday (8) and the finals will be broadcast live from TBS Hall.

Eventually, the JCA and TBS hope to hold the event in a big concert hall.

Canada

Labels Are Turning Cagey In Marketing Strategies

TORONTO—While the record business in Canada continues to show real growth, companies here are becoming more and more ingenious in their marketing strategies to catch the extra consumer dollars. Attic Records, for instance, has just announced plans to launch a new seven-inch EP series.

Dubbed the "Extended Play Series," the picture sleeve disks carry a \$2.98 list price. Initial releases include a three-song issue by reggae band the Equators and a similar package by the newly signed rockabilly band, the Bopcats. Marketing director Lindsey Gillespie says he expects the line will be racked with singles, but he is persuading retailers whenever possible to rack the product adjacent to LP racks.

Sefel To Begin Selling New Kids LP

TORONTO—Sefel Records will be marketing a new children's album this fall in a television marketing campaign, a twist that complements an earlier announcement made by the company to market a five-box set of classical recordings in a mail-order campaign.

According to general manager Amos Alters, a dry-run tv campaign will be launched in Quebec, although the ad spots are to run on an NBC border station.

Alters says the spots will reach the

WEA here has come out with a fairly expansive classic catalog release program for singles and albums. More than 80 former hit singles and 30 albums are in the reissue program. The company also plans a fall launch for a cassette program offering deleted catalog titles that are potential sellers today. For example, several early Roxy Music albums will be issued in the cassette series, previously only available in vinyl and 8-track form.

Quality Records has launched its Greatest Hits series culled from a large library of repertoire drawn from the Chess/Checker, Sun and Roulette vaults, among others. Much of the material has been unavailable for years, such as vintage Ronnie Hawkins aides with the Hawks (later the Band).

approximately 800,000 English speaking residents in the province, advertising on the Phil Donahue and Johnny Carson shows for the mom-and-dad crowds and on an afternoon cartoon program to reach the kids.

The LP is by three-time Juno award winning group Sharon, Louis and Bram Previous LPs by the three have gone platinum or gold and Sefel Records is looking at a special Christmas package by the trio to follow the successful launch of the tv LP.

Launch Avenue Road Publishing

TORONTO—Avenue Road Music Group is a new publishing firm for small independent record companies needing administration.

Key figures in the new firm are Brian Chater and lawyer Ed Glinert. Chater has been involved with nu-

merous successful writers, among them are Michel Pagliaro, Craig Ruhnke, Bryan Adams. He is also vice president of the Canadian Music Publishers Assoc. and a director of the Canadian Independent Record Producers Assoc.

Verbal Salvos Are Lobbed Over Proposed Tape Tax

• Continued from page 3

gal action against Japanese importers in Germany.

In any case, the chemical giant still does not accept any clear "social need" for any increase in the rights-holders' current rate of compensation from home taping. Cassettes have made possible a tremendous increase in total royalties, which for 1980, BASF estimates, should have totalled \$95 million from licenses and royalties on prerecorded cassettes plus the current hardware levy on audio video recorders.

BASF also released the results of a public opinion poll, taken "in the past few months," showing that of 1,000 consumers, 73% oppose a blank tape levy, 5% approve, and 22% are undecided. The Research Institute also questioned 500 German tape retailers, 82% of whom resist a tape tax because it could hurt their business. Here, BASF repeats a claim that a domestic surcharge would send German consumers to cheaper foreign mail order suppliers.

The non-acceptance of a tape levy in other countries except Austria, coupled with the recent strong rejection of such a levy by the U.K. government, are raised as further arguments against any tape surcharge.

Interestingly, BASF's press release does not include the argument that reportedly influenced the German justice minister last year in his

decision to back a higher hardware tax instead of a tape levy. Representatives of BASF, including the head of the works council, claimed 5,000 jobs could be jeopardized by a tape levy that puts domestic product at a competitive disadvantage.

The music industry, in a pamphlet being distributed at this week's Berlin radio-tv fair, challenges BASF's work force argument with a claim that 60,000 people in Germany earn their living in the music business and related fields. The pamphlet is the first public appearance of the Open Conference of Cultural Producers, formed last month to represent the interests of performing artists and associated companies in matters dealing with rights protection.

The Open Conference notes the Justice Ministry opinion, issued last year, that receipts from the current hardware levy inadequately compensate rights holders in Germany. Given that basis to work from, the Open Conference argues for a tape levy over a higher hardware royalty by insisting that per capita taxation should be commensurate with the amount of home taping being done, a principle followed by a tape levy but not a higher hardware tax.

If a sharply increased royalty is not approved, the performing arts lobby predicts a decrease in the amount of music being written and performed, and perhaps a reduction in activity in other performing arts.

West Germany

Ertegun Cautiously Optimistic At WEA Int'l Confab Marking Label's 2nd Decade

By WOLFGANG SPAHR

HAMBURG—The prime importance of acquiring, creating and developing local talent in each of the territories covered by WEA International was underlined by the group's president, Nesuhi Ertegun, at its 10th anniversary meeting here.

He emphasized the "tremendous responsibility" of affiliate companies worldwide to the U.S. parent to realize talent potential to the fullest. Each national company has the dual purpose of exploiting the U.S. labels and simultaneously developing "a significant national label," he added.

In his opening speech to representatives from the European affiliates, plus delegations from Warner Bros., Elektra/Asylum and Atlantic in the U.S., he said the mood as WEA International enters into its second decade was one of "cautious optimism."

Warner Bros.' new product, previewed by Tom Ruffino, vice president international, included albums by Neil Young, Carly Simon, Prince, Patti Austin, Lena Horne, the Climax Blues Band, Emmylou Harris, Rod Stewart and Fleetwood Mac.

Special emphasis was put by Bob Krasnow, Warner Bros. vice president talent, on the October release of a double album "The George Benson Collection," which includes a duet, "Love All The Hurt Away," with Aretha Franklin. He said this package will be heftily boosted by a worldwide marketing campaign including costly television promotions.

He also reported the signing of John McLaughlin to the label. Other upcoming product includes a Paul Simon album produced by Lenny Warobker and Russ Titelman; a Donald Fagin solo LP, a "Best Of The Doobie Brothers" set, a new album from Christopher Cross, and a live album from the Montreux Jazz Festival this year that links Randy Crawford, Al Jarreau and Chick Corea.

Mel Posner, vice chairman of Elektra/Asylum, showcased new albums from the Rockets, Riot, the Kings, Bill Champlin, Mickey Thomas, James Mandell, Donald Byrd, Shadow and Stanley Turrentine. A youthful jazz trio, Pieces of a Dream is soon to debut with an album produced by Grover Washington Jr.

Dick Griffey, Solar Records president, told delegates he was glad his company was within the WEA "family" and new releases from Klymaxx, Dynasty and Collage were previewed. Shalamar, he said, is set to add to the label's international ambitions with a tour of Nigeria in November, following up with a European promotion. And the Sylvers have signed to the company.

Launch of a new label devoted to jazz was announced for the new year by Bruce Lundvall, senior vice president Elektra/Asylum, with first releases coming from Eric Gale and Bobby McPherson. There'll also be a series of historic live recordings by such giants as Charlie Parker, Bud Powell, Clifford Brown and Dizzy Gillespie.

George Steele, Elektra/Asylum vice president of international, outlined European trek plans for Joe Sun, David Lindley, the Pointer Sisters and others.

In the Atlantic label sector, Cheryl Mitchell, vice president international, stressed debut albums from Gwen McRae and Baby

Brother, alongside new product from T.S. Monk, Slave, the Spinners, Chic, Sister Sledge, Mink DeVille, Kix, Canadian songwriter Eddie Schwartz and a package from Stephen Stills, Graham Nash and friends.

Phil Carson, senior vice president Atlantic, revealed an upcoming "best of" series featuring Yes, Manhattan Transfer, Roberta Flack and Dave Edmunds, while a new AC/DC album comes out in October and Pete Townshend's solo project is being readied for January.

The international aspect of the get-together was further pinpointed by audio/visual presentations showing off talent from the U.K., Austria,

France, Germany, Italy, Holland, Australia, Brazil, Japan, the Philippines and South Africa.

Charles Levison, WEA U.K. managing director, announced the signings of Elaine Paige, Bugatti and Musker and Chris Thompson, while Fred Haayen, senior vice president creative services, WEA International, previewed music by Bob Marley, John Entwistle, John Martyn and others.

And the three-day meet also featured a speech "Our World In 1991" by Stan Cornyn, senior vice president to the WCI record group, emphasizing the company's commitment to video while exploring means to prevent home taping.

Teldec's Share Of Disk Market Increases To 9%

HAMBURG—With an increase in turnover of 20% in the first six months of this year compared with the second half of 1980, Teldec has now grabbed a 9% total share of the German record industry market.

It now settles in fourth place, behind Deutsche Grammophon, EMI and Ariola. In terms of overseas sales, the company reports a 43% upturn in business.

For Gerhard Schulze, managing director, the success story, coming at a time of general recession, is the result of the tightest possible links with German and foreign license partners, notably Jupiter, Line, Master, Magnet, Big Mouth, Pool, Delphine, Sonet (Sweden) and Stiff.

In album and prerecorded cassette units, the big sellers in the 1981 first half have been Slavko Avsenik and his Original Oberkrainer Brass Band, Richard Clayderman, Frank Duval, Karat, Franz Lambert, Udo Lindenberg, Madness, Peter Maffay, the Moody Blues, Zoff and Ernst Mosch and his Original Egerlander Musicians.

At singles level, key sellers have been Dschinghis Khan, Frank Duval, Jona Lewie, Nicole, Secret Service, the Hornettes, Hot Shot, Tel Herold, Ulli Martin, Juergen Marcus, Matchbox, Chris Roberts, Showaddywaddy, Trix and Gottlieb Wendehals.

In the music cassette area, the children's series "Benjamin Blumenchen" has become a big seller and the album "Die Kanincheninsel," produced by the Pool label in Berlin, was awarded a German Phono Academy prize this year.

Schulze says Teldec is consistently building success in the classical field, citing big sales for the digital recordings "Idomeneo," with Harnoncourt; the "Haffner Sinfonie," with Harnoncourt and the Concertgebouw Orchestra; "Pictures At An Exhibition" with Solti and the Chicago Symphony; "Swan Lake" with Zubin Metha and the Israel Philharmonic; "William Tell," with Chailly and the National Philharmonic of London; and the Edition Telemann material.

The Teldec Import Service (TIS), set up six years ago, also contributes a great deal to corporate success, not just for Teldec-distributed labels but also for other import partners of the company. This division is putting strong emphasis on Japanese product in the fields of jazz, pop and classics.

In the Teldec plant in Nortorf, more than 21 million soundcarriers

were produced in the first half of this year. Schulze notes with great satisfaction that the entire production of 1980 was 41 million, so it has been an on-target first six months.

Apart from its own record and tape production, Teldec is also manufacturing for other record companies, including RCA. Says Schulze: "Because of the high quality standards, U.S. companies are using our plant for their classical production, including direct-to-disk recordings."

After building another 6,000 square meters of storage space, the new central stock center and central ordering division were established in the Nortorf plant and the former places in Munich and Frankfurt were closed down.

Supply of all retailers with Teldec and RCA product now comes from Nortorf in Schleswig-Holstein.

Says Schulze: "Obviously we're saddened by critical happenings in the overall soundcarrier market, and we note the effects of home taping, and the growth of video, and the changing structure of the retailer situation."

"But our response to problems is a positive one. We strengthen our artist and product policies, specially in the national section and in the classical field, and in basis we go for promoting less but higher quality product."

He looks to consistently higher quality product to combat the economic problems. Emphasis in the Teldec laboratories in Berlin and Nortorf now is on development of digital recordings and direct metal mastering, and also in a minidisk system.

Says Schulze: "With this strategy uppermost in our minds, we're confident about the rest of this year and we're anticipating an even bigger overall market share."

In other areas, Teldec is also growing. Following license deal successes with U.K. labels Stiff and Magnet, Statik Records and Zomba have now linked with Teldec.

Statik was formed by Laurie Dunn in April this year, when he quit his role as managing director of Virgin Music Publishing to set up his own operation.

Now Statik is setting off under its Teldec deal with a debut album "Heart Of Darkness" by Scottish band Positive Noise, already well received in Germany, and the album "Action Battlefield," by studio group New Age Steppers.

WOLFGANG SPAHR

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BRITAIN

(Courtesy of Music Week) As of 9/5/81 SINGLES

Table of British hits with columns for Rank, Artist, and Song Title. Includes tracks like 'TAINTED LOVE' and 'JAPANESE BOY'.

Table of Canadian hits with columns for Rank, Artist, and Song Title. Includes tracks like 'SHAKIN' STEVENS' and 'BLACK & WHITE'.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 9/5/81 SINGLES

Table of Canadian hits with columns for Rank, Artist, and Song Title. Includes tracks like 'URGENT' and 'ENDLESS LOVE'.

Table of Canadian hits with columns for Rank, Artist, and Song Title. Includes tracks like 'LONG DISTANCE VOYAGER' and 'PRECIOUS TIME'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 9/7/81 SINGLES

Table of West German hits with columns for Rank, Artist, and Song Title. Includes tracks like 'DANCE LITTLE BIRD' and 'BETTE DAVIS EYES'.

Table of Japanese hits with columns for Rank, Artist, and Song Title. Includes tracks like 'LAY ALL YOU LOVE ON ME'.

ALBUMS

Table of Japanese hits with columns for Rank, Artist, and Song Title. Includes tracks like 'KIM WILDE' and 'TIME'.

JAPAN

(Courtesy Music Labo) As of 8/31/81 SINGLES

Table of Japanese hits with columns for Rank, Artist, and Song Title. Includes tracks like 'HIGH SCHOOL LULLABY' and 'MAMOTTE AGETAI'.

Table of Australian hits with columns for Rank, Artist, and Song Title. Includes tracks like 'AME NO HI WA IE NI ITE' and 'BUCCHIGIRI 3RD'.

AUSTRALIA

(Courtesy Kent Music Report) As of 8/31/81 SINGLES

Table of Australian hits with columns for Rank, Artist, and Song Title. Includes tracks like 'PLANET EARTH' and 'BETTE DAVIS EYES'.

ITALY

(Courtesy Germano Ruscitto) As of 9/1/81 SINGLES

Table of Italian hits with columns for Rank, Artist, and Song Title. Includes tracks like 'ON MY OWN' and 'ENOLA GAY'.

HOLLAND

(Courtesy Stichting Nederlandse) As of 9/5/81 SINGLES

Table of Dutch hits with columns for Rank, Artist, and Song Title. Includes tracks like 'DE NEDERLANDSE STERRE DIE STRALE' and 'WORDY RAPPINGHOOD'.

SWEDEN

(Courtesy GLF) As of 8/18/81 SINGLES

Table of Swedish hits with columns for Rank, Artist, and Song Title. Includes tracks like 'JAG VILL HA DIG' and 'HUBBA HUBBA ZOOT ZOOT'.

SPAIN

(Courtesy El Gran Musical) As of 9/5/81 SINGLES

Table of Spanish hits with columns for Rank, Artist, and Song Title. Includes tracks like 'HANDS UP' and 'MA QUALE IDEA'.

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.



Spotlight

GRATEFUL DEAD—Dead Set, Arista A2L8606. Produced by Don Healy, Betty Cantor Jackson, Jerry Garcia. Resulting from live dates at the Warfield Theatre in San Francisco and Radio City Music Hall, this double live LP is the followup to the recent "Reckoning" LP which featured all acoustic numbers. This LP features the electric side of the Grateful Dead. As a sampler for the gentle, yet insistent music of the Grateful Dead, this is a perfect pick. For Dead heads it is must.

Best cuts: "Friend Of The Devil," "Fire On The Mountain," "Candyman," "Little Red Rooster," "Dead."

NILS LOFGREN—Night Fades Away, Backstreet/MCA BSR5251. Produced by Jeff Baxter. The veteran guitarist, pianist and songwriter kicks off his third label association (second as soloist) with perhaps his most consistent LP ever, suggesting three could be the charm—riddled with strong guitar hooks, trimmed to radio play length and burnished to a classy studio sheen by producer Skunk Baxter, this could be the set to finally cash in on Lofgren's long-standing promise since surfacing on Neil Young's early '70s disks. Two well-timed, if predictable, cover versions ("I Go To Pieces," featuring author Del Shannon on backing vocals, and the Beatles' "Anytime At All") will invite quick AOR scrutiny, but the real winners are the originals.

Best cuts: "Night Fades Away," "Empty Heart" (not the Stones chestnut, but new Lofgren), "Don't Touch Me," "Dirty Money."

DONNIE IRIS AND THE CRUISERS—King Cool, MCA MCA-5237. Produced by Mark Avsec. Iris has already proven that behind those Everyman looks lies the heart of a skilled pop-master, and this sequel to his successful debut again balances sharp melodies and soaring group harmonies with tough rock momentum. If Styx and REO made the first six months a bonanza for Midwestern rock, Iris and company could just top a fall bumper crop: like those platinum peers, this band juggles rock anthems and modern romance adroitly.

Best cuts: "Sweet Merilee," "The Promise," "Love Is Like A Rock," "Broken Promises."

WHISPERS—This Kind Of Lovin', Solar BXL13976 (RCA). Produced by the Whispers, Leon Sylvers III. The Whispers' last album of new material before Solar's distribution switch to Elektra/Asylum is a sparkling set balancing sprightly mid-to-up tempo numbers with soft ballads. The title tune and "Can't Stop Loving You Baby" exemplify the crafty radio-conscious hooks that made "It's A Love Thing" so infectious; "I'm The One For You" and "What Will I Do" are ballads with the melodic intensity of "Lady," the Whispers' followup to "And The Beat Goes On."

Best cuts: Those cited plus "World Of A Thousand Dreams," "The Bright Lights And You Girl."

LENA HORNE—The Lady And Her Music, Qwest 2QW3597. Produced by Quincy Jones. "These songs say everything that I feel," Horne writes in the brief annotation for this sparkling two-disk set recorded live at New York's Nederlander Theatre last summer. It's a sizzling, spectacular album with La Belle Lena belting and crooning 25 glorious old tunes with musician skill and dramatic flair. Harold Wheeler leads the enormous pit band—no strings—and Jones' production is faultless. After 45 years in show business, Horne has at long last achieved a pinnacle.

Best cuts: All are exceptional.

THE FOUR TOPS—Tonight! Casablanca NBLP7258. Produced by David Wolfert. "Tonight!" is their Casablanca LP debut and "When She Was My Girl" is the Tops' biggest hit single in years, spinning up the pop and soul charts like neither time nor tunefulness has passed since "Reach Out," "Can't Help Myself" and "Shadows Of Love." Treading no trend but simply extending the Tops' strong identity—Levi Stubbs' full-bodied, often breath-taking vocals—"Tonight" is the Four Tops today, and it could be their biggest. **Best cuts:** "When She Was My Girl," "Don't Walk Away," "Tonight."

MICKEY THOMAS—Alive Alone, Elektra 5E530. Produced by Bill Szymczyk, Allan Blazek. The Jefferson Starship lead vocalist sounds more comfortable in a solo setting than he does with the group. A distinguished singer since his days with Elvin Bishop, Thomas' smooth and fluid voice is successfully applied to material from outside writers including Eric Clapton/George Harrison's "Badge," Cindy Bullen's "Survivor," two cuts by Jules Shear of Jules & The Polar Bears and Eagles Don Henley and Glenn Frey. Giving the material its punch are such luminaries as Joe Vitale, Don Felder and Steve Porcaro.

Best cuts: "Alive Alone," "She's Got You Running," "Survivor," "Too Much Drama."



DYNASTY—The Second Adventure, Solar S20. Produced by Leon Sylvers III. Dynasty's "Second Adventure" in the land of music is a pop/funk romp through a slate of songs teeming with talented voices blended in a group effort that's Dynasty's trademark. Linda Carriere, William Shelby, Kevin Spencer, Nidra Beard Sylvers and Leon Sylvers, plus the Dynasty Band, present a richly-varied program that appeals to young and old with a family approach to funk. "Here I Am" is



MEAT LOAF—Dead Ringer, Cleveland International Epic FE36007. Produced by Meat Loaf, Stephan Gaffas. Fans of Meat Loaf's three-year old "Bat Out Of Hell" LP will not be disappointed with the followup. It is recorded in the same winning, if overblown style, its protagonist larger than life as he wages (not always successfully) the eternal battle of the sexes. The songs are still epic in scope and execution, with a post-Springsteen form of bombast that reaches across psychographic lines. Acting as female foil this time around, on the title song, is Cher.

Best cuts: "Dead Ringer For Love," "I'm Gonna Love Her For Both Of Us," "I'll Kill You If You Don't Come Back," "Read Em And Weep."

capturing airplay, so the adventure has begun.

Best cuts: "A Man In Love," "Give Your Love To Me," "You're My Angel."

PEACHES & HERB—Sayin' Something! Polydor PD16332. Mellow as the Richie-Ross #1 duet is so Peaches & Herb's "Freeway" climber rough and rocky, yet the results may well be the same. Freddie Perren's sparking rhythm arrangements dress up tightly-written tunes that reunite the duo with new fire, innovation and momentum. As usual, the duo's vocals are the focus, but the music of Perren's studio band steals the show with clever touches that lift this effort well above sleepy love-tune packages.

Best cuts: "Freeway," "Bluer Than Blue," and "Weer You Out."

LUTHER VANDROSS—Never Too Much, Epic FE 37451. Produced by Luther Vandross. With the title cut climbing the soul chart, pop and soul audiences will fast become familiar with the multi-faceted artist whose first solo effort is attacking the charts like it's already been there before. Truth is, Vandross has for years been a key singer-arranger-songwriter with Roberta Flack, David Bowie, Quincy Jones, and a virtual who's who of platinum talent. Songs that showcase this supple, stylish singer pack enough class funk and rhythm to vault Vandross from background to chart top.

Best cuts: "Never Too Much," "Don't You Know That," "I've Been Working."

DONALD BYRD AND 125TH STREET, N.Y.C.—Love Byrd, Elektra 5E531. Produced by Isaac Hayes. Fusion great Byrd joins forces with soul great Hayes and a cast of fresh talent to produce Byrd's latest attempt to leap into the mainstream. Vocals by Hot Buttered Soul, 125th Street and Hayes flavor Byrd's jazz-tinged instrumentals, and the result is a musical marriage that not only complements Byrd's commercial judgment, but stands as some of Ike Hayes' most tasteful work to date. The single "Love Is Around" is lifting Byrd to new heights.

Best cuts: "Butterfly," "Feel Like Loving You Today," "I Love Your Love."



GENE WATSON—Old Loves Never Die, MCA 5241. Produced by Russ Reeder, Gene Watson. He's not even close to a pop posture, but Watson's normally hard country style seems a trifle softer in places here than on his previous albums. The modifications are mostly in the selection of material, although the instrumentation lacks the kind of nervous edge that Watson's singing style responds to so well. Happily, Watson's utterly convincing voice is untampered with.

Best cuts: "The Girl I Used To Run Around On," "Til Melinda Comes Around," "Nothing About Her Reminds Me Of You."



NOVO COMBO—Debut Album, Polydor PD 1 6331. Produced by Chris Kimsey. A new group, yes, but not newcome's. Four veteran rockers pool their considerable talents to create

BOB SEGER & THE SILVER BULLET BAND—Nine Tonight, Capitol STBK12182. Produced by Bob Seger, Punch. Seger built his loyal rock constituency through long and acclaimed touring and this two record live set displays Seger and band in all their concert glory. Recorded at Cobo Hall in Detroit and Boston Garden, the band cuts loose on such post "Live Bullet" favorites as "Night Moves," "Hollywood Nights," "Rock And Roll Never Forgets," "The Fire Down Below," "Betty Lou's Gettin' Out Tonight" and more. The title cut appeared on the "Urban Cowboy" soundtrack. The sound quality is excellent, making this a must for Seger fans and AOR radio.

Best cuts: Those mentioned plus "Tryin' To Live My Life Without You," "We've Got Tonight."



a melodic beat that doesn't quit throughout the album. Much credit for this must be to drummer Michael Shrieve, formerly of Santana, who could be called the featured player. But bassist Stephen Dees and guitarists Jack Griffith and Peter Hewlett make strong contributions as well, and the excellent vocals pull it all together. Comparisons to the Police are unavoidable, however, and there is a noticeable lack of differentiation between songs.

Best cuts: "Up Periscope," "Sorry for the Delay," "Don't Do That," "Hard to Say Goodbye," "Tattoo."

THE DANCE—In Lust, Statik STALP3. Produced by the Dance, John Walker. As can be expected from the name, the Dance plays dance music. It is a hybrid disco/rock/funk that can be played in both traditional discotheques and in rock dancehalls. The five-person group boasts an expressive female singer and a solid rhythm section. Together with a penchant for gloomy and cynical lyrics, given bite by spare arrangements, this is a band worth hearing. And the cover is worth seeing.

Best cuts: "In Lust," "Surrogate For Hate," "Into The Black."

Billboard's Recommended LPs

pop

ALICE COOPER—Special Forces, Warner Bros. BSK3581. Produced by Richard Podolor. "Special Forces" is an appropriate followup to "Flush The Fashion" in that Cooper continues his exploration of sparser sounding audio techniques. His vocal delivery is cool and distant while the instrumentation is minimal. **Best cuts:** "Who Do You Think You Are," "Skeletons In The Closet," "Generation Landslide."

THE KINGS—Amazon Beach, Elektra 5E543. Produced by Bob Ezrin. Last year the Kings had a hit with "Switchin' to Glide"; this year they've switched to a harder-edged sound. Make no mistake, the Kings are rockers. Such cuts as the title song, with its jungle beat, "Got Two Girlfriends" and "Surprises" make it plain that lyricist Zero has one hell of a sense of humor, and that collaborator David Diamond knows how to showcase it. **Best cuts:** "All The Way," "Got Two Girlfriends," "Why Don't Love Do."

IGGY POP—Party, Arista AL9572. Produced by Timmy Boyce. Eschewing his usual doom and gloom. Iggy Pop has recorded what, by his standards at least, is a happy album. Using New York's Uptown Horns for flavoring Iggy demonstrates that he is a first class song stylist, able to go way beyond the limits of his usual buzzsaw punk. Along the way he has created his most radio-accessible LP to date. **Best cuts:** "Pleasure," "Pumpin' For Jill," "Time Won't Let Me," "Sea Of Love."

EXILE—Heart & Soul, Warner Bros. BSK3588. Produced by Mike Chapman. Exile hasn't lost its sense of melody and rhythm, delivering a strong set of predominately midtempo tunes and ballads highlighted by strong vocal work. The title track breaks tradition with the rest of the LP with a forceful vocal and crisp playing. Three vocalists keeps the LP varied enough to sustain interest. **Best cuts:** "Heart & Soul," "Baby, It's Me," "One More Night For Love."

BERNADETTE PETERS—Now Playing, MCA MCA5244. Produced by Brooks Arthur. Peters' second LP, like its predecessor, is adorned by a classy Alberto Vargas cover, is produced cleanly by Brooks Arthur and features a diverse body of work that showcases the full range of Peters' vocals. Highlights include the evergreens "Dedicated To The One I Love," "Tears On My Pillow," "I Don't Know Why (I Just Do)/Mean To Me" and a live version of Leiber/Stoller's "Don't." **Best cuts:** Those mentioned.

BRIAN JOHNSON & GEORDIE, MCA MCA5234. Produced by Ellis Elias, Roberto Danova, Martin Smith, Geoff Calver. If Johnson's raspy vocal sounds familiar, it should. He's the singer who replaced Bon Scott as lead vocalist of AC/DC. The music is of the same caliber: harsh, meant to be played loud and guitar-powered energetic rock. **Best cuts:** "Natural Born Loser," "Mercenary Man," "Keep On Rocking."

THE ELEKTRICS—State of Shock, Capitol ST12162. Produced by Lance Quinn, Tony Bongiovi. At first listen, this album may seem misnamed—the Elektrics' sound is not at all shocking, merely fun and danceable. This five-member group's second release contains some real gems, some near gems, and a whole bunch of cohesive, "elektric" writing and performing. Of special note are "I Just Keep Crying," with a '60s beat all grown up, and "1981 Overture," which combines news broadcasts with tightly stated commentary. **Best cuts:** Those cited, plus "Pretty Plastic" and "Go Now."

MOTORHEAD—Live: No Sleep 'Til Hammersmith, Mercury SRM14023. Produced by Vic Maile. This three-man heavy metal band is currently the rage in Britain and it is easy to see why. The band goes straight from first gear to overdrive, and it stays that way all the way to the end. There is no respite: just shear head-banging power. Since the band plays with no frills, its fast and furious music is best served in a live concert. **Best cuts:** "The Hammer," "Overkill," "Bomber," "Motorhead."

POWDER BLUES—Thirsty Ears, Liberty Records LT-1105 (Capitol). Produced by Tom Lavin. The big band sounds of Powder Blues range from the jumping "Lovin' Kussin & Huggin'" to the bluesy "Nothin' But A Tease" and funky "Joy Ridin'." Hot licks and masterful riffs abound, many courtesy of the saxophones on such cuts as "She's Crazy." Lyrics are worth a close listen, too. **Best cuts:** Those cited, plus "She Took My Soul."

ELMER BERNSTEIN—Heavy Metal, The Score, Full/Moon/Asylum 5E547. Performed by the Royal Philharmonic Orchestra, conducted by Elmer Bernstein. Though most of the "Heavy Metal" soundtrack comes from various heavy metal bands, those who remember the movie remember especially fondly, Bernstein's epic score, recalling in equal measure "Star Wars" and "Ben Hur." The score worked the best during the "Den" and "Tarna" sequences, and this is the music that forms most of this LP. **Best cuts:** "Tarna Prepares," "Tarna Forever," "Den's Heroics."

TERRY BROOKS & STRANGE—High Flyer, Star People (Tone). Produced by Terry R. Brooks. Basically a one-take LP, that was mixed the next day, and mastered the day after that, "High Flyer" belies its quickie production with some dense suburban hard rock featuring Brooks on vocals and guitar. Behind him are bass, drums and keyboards. This LP is good, guitar-heavy AOR rock, that need not take a back seat to anything released by the majors. **Best cuts:** "Child In The City," "High Flyer," "What Kind Of Man."

CHET BOLINS—All American Masher, Straight Face CB00001. Produced by Chris Darway. If ever there were an album in need of a new cover, this is it. The purposefully tacky design was obviously meant as a parody, but the music is so far superior that it may be a victim of its own humor. Background vocalist Heidi Lindner and Nanette Mancini sparkle. Saxophonist Ralph Liberto, bassist Angel Resto and four drummers join with Bolins on keyboards for a fresh, exciting and classy sound. It's rock, it's pop, and it's great. **Best cuts:** All.

AURA—Reaching for the Other Side, Dolphin ST-1111. Produced by Tom Siano, Al Douglas. Melodic and slightly jazzy, "Reaching for the Other Side" features the vocal talents of lead singers Minou and Tom Siano. Minou's cuts, such as "Not the Quittin' Kind," "Setting One Up On Me" and "Working Band," are especially catchy, but Siano shines on a few goodies of his own. "I Never Knew Love," on which he sings lead, is the disk's best song. **Best cuts:** Those cited.

soul

PATTI LABELLE—The Spirit's In It, Philadelphia International FZ37380. Produced by Kenneth Gamble, Leon A. Huff, James Ellison, Cecil Womack, Dexter Wansel, Cynthia Biggs. Gamble and Huff have gathered a mighty musical army to accent the thunder and wonder of vocal flamethrower Patti LaBelle, and no support's been spared to showcase her true talent. LaBelle seems to have an original vocal approach to 89 varieties of soul, rock, reggae—fine-tuned ballads or full-tilt cookers. Hit single or not, this LP should grab attention by the no-compro-

(Continued on page 79)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.



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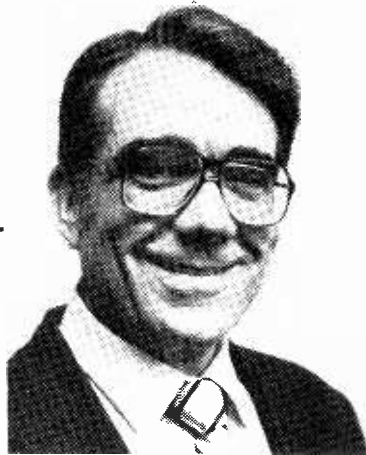
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ON COTILLION RECORDS AND TAPES.

Produced by Jimmy Douglass for Slave Ball & Chain Inc.



COTILLION

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
			Title	Label, Number (Dist. Label)	RIAA Symbols						Title	Label, Number (Dist. Label)	RIAA Symbols						Title	Label, Number (Dist. Label)	RIAA Symbols		
☆	3	6	JOURNEY	Escape Columbia TC 37408			36	24	17	TOM PETTY AND THE HEARTBREAKERS	Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98		71	73	56	PAT BENATAR	Crimes Of Passion Chrysalis CHE 1275	▲	8.98		
★	1	5	STEVIE NICKS	Bella Donna Modern Records MR 38139 (Atlantic)		8.98	37	38	83	CHRISTOPHER CROSS	Christopher Cross Warner Bros. BSK 3383	▲	8.98		72	72	16	VAN HALEN	Fair Warning Warner Bros. HS 3540	●	8.98		
	3	2	FOREIGNER	4 Atlantic SD 16999		8.98	38	39	28	RUSH	Moving Pictures Mercury SRM-1 4013 (Polygram)	▲	8.98		73	61	22	RAY PARKER JR. & RAYDIO	A Woman Needs Love Arista AL 9543	●	7.98	SLP 25	
	4	4	PAT BENATAR	Precious Time Chrysalis CHR 1346		8.98	☆	45	4	EDDIE RABBITT	Step By Step Elektra SE 532		8.98	CLP 2	74	64	19	STARS ON LONG PLAY	Stars On Long Play Radio Records RR 16044 (Atlantic)	●	8.98		
★	5	20	BILLY SQUIER	Don't Say No Capitol ST-12146	●	8.98	40	41	22	OZZY OSBOURNE	Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		75	75	13	PAT METHENY & LYLE MAYS	As Falls Wichita ECM ECM-1-1190 (Warner Bros.)	●	8.98		
★	6	6	RICKIE LEE JONES	Pirates Warner Bros. BSK 3432		8.98	41	33	14	OAK RIDGE BOYS	Fancy Free MCA MCA-5209	▲	8.98	CLP 3	76	67	30	.38 SPECIAL	Wild Eyed Southern Boys A&M SP-4835	●	7.98		
	7	7	RICK SPRINGFIELD	Working Class Dog RCA AFL1-3697	●	7.98	42	42	7	JOE JACKSON	Jumpin' Jive A&M SP-4871		8.98		77	69	6	THE B-52'S	Party Mix Warner Bros. Mini 3596		5.98		
☆	NEW ENTRY		THE ROLLING STONES	Tattoo You Rolling Stones COC 21003		8.98	☆	59	2	BOB DYLAN	Shot Of Love Columbia TC 37496				78	81	11	CARPENTERS	Made In America A&M SP-3723		8.98		
	9	8	RICK JAMES	Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	☆	52	4	LITTLE FEAT	Hoy-Hoy Warner Bros. 2BSK 3538		15.98		★	88	3	IAN HUNTER	Short Back 'N' Sides Chrysalis CHR 1326		8.98		
☆	11	3	PRETENDERS	Pretenders II Sire SRK 3572 (Warner Bros.)		8.98	★	56	4	THE ALLMAN BROTHERS BAND	Brothers Of The Road Arista AL 9564		8.98		80	82	21	POINT BLANK	American Excess MCA MCA-5189		8.98		
	11	9	MOODY BLUES	Long Distance Voyager Threshold TR-1-2901 (Polygram)	▲	8.98	46	44	12	JOHN SCHNEIDER	Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 19	81	83	12	GARY WRIGHT	The Right Place Warner Bros. BSK 3511		8.98		
☆	12	12	POINTER SISTERS	Black & White Planet P-18 (Elektra)		8.98	47	47	23	GREG KINN	Rockinroll Berserkey BZ 10069 (Elektra)		8.98		82	76	19	STANLEY CLARKE/GEORGE DUKE	The Clarke/Duke Project Epic FE 36918			SLP 20	
☆	14	7	SOUNDTRACK	Endless Love Mercury SRM-1 2001 (Polygram)		8.98	★	53	6	LARRY GRAHAM	Just Be My Lady Warner Bros. BSK 3554		8.98	SLP 8	★	93	7	MICHAEL STANLEY BAND	Northcoast EMI-America SW 17056		8.98		
☆	15	4	AL JARREAU	Breakin' Away Warner Bros. BSK 3576		8.98	49	49	15	MARTY BALIN	Balin EMI-America SO-17054		8.98		84	84	15	KRAFTWERK	Computer World Warner Bros. HS 3549		8.98	SLP 60	
	15	10	REO SPEEDWAGON	Hi Infidelity Epic FE 36844	▲		50	50	44	THE ALAN PARSONS PROJECT	The Turn Of A Friendly Card Arista AL 9518	●	8.98		85	78	56	AC/DC	Back In Black Atlantic SD 16018	▲	8.98		
	16	16	ALABAMA	Feels So Right RCA AHL1-3930	●	7.98	★	60	7	THE GO GO'S	Beauty And The Beat I.R.S. SP 70021 (A&M)		8.98		★	94	6	MANHATTANS	Black Tie Columbia FC 37156			SLP 21	
☆	20	4	E.L.O.	Time Jet FZ 37371 (Epic)			☆	63	3	ARETHA FRANKLIN	Love All The Hurt Away Arista AL 9552		8.98		☆	NEW ENTRY		THE KINKS	Give The People What They Want Arista AL 9567		8.98		
☆	32	6	SOUNDTRACK	Heavy Metal Full Moon/Asylum DP-90004 (Elektra)		15.98	★	62	8	MILES DAVIS	The Man With The Horn Columbia FC 36790			SLP 17	★	99	3	SPYRO GYRA	Freetime MCA MCA-5238		8.98		
	19	19	AIR SUPPLY	The One That You Love Arista AL 9551	●	8.98	54	54	6	FRANKIE SMITH	Children Of Tomorrow WMOT FW 37391 (CBS)			SLP 14	★	97	8	ICEHOUSE	Icehouse Chrysalis CHR 1350		8.98		
☆	23	6	Z Z TOP	El Loco Warner Bros. BSK 3593		8.98	55	55	24	QUINCY JONES	The Dude A&M SP-3721	●	8.98	SLP 23	90	90	8	POCO	Blue And Gray MCA MCA-5227		8.98		
	21	17	KIM CARNES	Mistaken Identity EMI-America SO 17052	▲	8.98	56	57	48	KENNY ROGERS	Greatest Hits Liberty L00-1072	▲	8.98	CLP 13	☆	NEW ENTRY		THE FOUR TOPS	Tonight Casablanca NBLP 7258		8.98		
	22	22	MANHATTAN TRANSFER	Mecca For Moderns Atlantic SD 16036		8.98	57	58	7	PHYLLIS HYMAN	Can't We Fall In Love Again Arista AL 9544		8.98	SLP 15	92	80	19	LEE RITENOUR	Rit Elektra 6E-331		8.98	SLP 63	
	23	13	THE COMMODORES	In The Pocket Motown M8 955M1	●	8.98	★	66	16	SQUEEZE	East Side Story A&M SP-4854		7.98		93	71	9	THE BROTHERS JOHNSON	Winners A&M SP-3724		8.98	SLP 10	
	24	25	SANTANA	Zebop Columbia FC 37158	●		★	68	6	RAMONES	Pleasant Dreams Sire SRK 3571 (Warner Bros.)		8.98		94	98	27	SHEENA EASTON	Sheena Easton EMI-America ST 17049		8.98		
★	27	10	BLUE OYSTER CULT	Fire Of Unknown Origin Columbia FC 37389			☆	70	6	DEF LEPPARD	High N' Dry Mercury SRM-1 4021 (Polygram)		8.98		☆	145	2	SOUNDTRACK	Arthur The Album Warner Bros. BSK 3582		8.98		
	26	26	TEENA MARIE	It Must Be Magic Gordy G8-1004M1 (Motown)		8.98	SLP 2	☆	77	2	RONNIE MILSAP	There's No Getting Over Me RCA AHL1 4060		7.98		★	NEW ENTRY		BOB JAMES	Sign Of The Times Columbia/Tappan Zee PC 37495			
	27	28	JUICE NEWTON	Juice Capitol ST-12136	●	8.98	CLP 6	62	34	57	DARYL HALL & JOHN OATES	Voices RCA AQL1-3646	●	8.98		97	85	18	STEPHANIE MILLS	Stephanie 20th Century T-700 (RCA)		8.98	SLP 19
☆	31	3	DEBBIE HARRY	KooKoo Chrysalis CHR 1347		8.98	63	40	11	MAZE FEATURING FRANKIE BEVERLY	Live In New Orleans Capitol SSKB-12156		9.98	SLP 12	☆	122	2	HANK WILLIAMS JR.	The Pressure Is On Elektra/Curb SE-535		8.98	CLP 23	
	29	29	EVELYN KING	I'm In Love RCA AFL1-3962		8.98	SLP 6	64	65	22	AC/DC	Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		☆	119	6	JON AND VANGELIS	The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98	
	30	30	STYX	Paradise Theatre A&M SP 3719	▲	8.98	★	74	4	HERB ALPERT	Magic Man A&M SP 3728		8.98	SLP 39	★	110	11	AIR SUPPLY	Lost In Love Arista AL 9530	▲	8.98		
	31	18	KENNY ROGERS	Share Your Love Liberty L00-1108	▲	8.98	CLP 4	66	43	9	MICK FLEETWOOD	The Visitor RCA AFL1-4080		8.98		101	103	9	RAFAEL CAMERON	Cameron's In Love Salsoul SA 8542 (RCA)		7.98	SLP 31
	32	21	PHIL COLLINS	Face Value Atlantic SD 16029	●	8.98		67	46	8	STACY LATTISAW	With You Cotillion SD 16049 (Atlantic)		8.98	SLP 13	102	106	24	DENIECE WILLIAMS	My Melody ARC/Columbia FC 37048			SLP 26
★	35	8	RICHARD DIMPLES FIELDS	Dimples Boardwalk NB1-33232		8.98	SLP 5	68	48	8	BLACKFOOT	Marauder Atco SD-32-107 (Atlantic)		8.98		★	111	8	SOUNDTRACK	For Your Eyes Only Liberty L00-1109		8.98	
★	36	9	PABLO CRUISE	Reflector A&M SP-3726		8.98	★	79	6	CARL CARLTON	Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 3	★	146	4	RENE & ANGELA	Wall To Wall Capitol ST-12161		8.98		
★	37	11	JOHN DENVER	Some Days Are Diamonds RCA AFL1 4055		8.98	CLP 8	70	51	22	JEFFERSON STARSHIP	Modern Times Grunt BZL1-3848 (RCA)	●	8.98									

★ 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.)

SEPTEMBER 12, 1981, BILLBOARD

Closeup

PRETENDERS — II, Sire SRK3572 (W.B.). Produced by Chris Thomas.

Chrissie Hynde means what she says. When she warns, "Bad Boys Get Spanked," a cracking whip is her punctuation. When she snarls about "Jealous Dogs," there's barking, scratching and order-giving: "Get down off the couch."

Hynde is an angry young woman—most of the time—and she knows how to express loathing like no one since Johnny Rotten. Although "Pretenders II" features non-angry songs (most notably "I Go To Sleep") the album is for the most part a hard-driving statement. It is anti-women ("Jealous Dogs") and anti-men ("Pack It Up") with equal ferocity.

"I Go To Sleep," the album's most dreamlike and sentimental cut, is the only one Hynde did not write or co-write. Author is Ray Davies, who also penned "Stop Your Sobbing" from the group's first album, released in early 1980. Hynde more than does justice to the lovely "I Go To Sleep," but anger is undeniably her forte.

Of course, the Pretenders are more than Chrissie Hynde. Drummer Martin Chambers, bassist Pete Dinklage and guitarist James Honeyman Scott contribute greatly to the sense of urgency. They are much, much more than just a backup band; all are extremely gifted musicians who play together like they were made for each other.

Hynde herself plays a mean guitar, and her talents mesh well with those of her cohorts. The pounding beat that runs non-stop through the album never gets monotonous, never loses its inventiveness.

Masterful putdowns in "Pack It Up," as Hynde condemns her victim's "appalling taste in women"

and "insipid record collection." She shrugs, "I see your dog got shot! Well hell, never mind! That's show biz, big boy! You've got to be cruel to be kind." Nick Lowe was never like this.

"Jealous Dogs" is a jab at women who use men—and the suckers who fall for them. Hynde's voice trembles as she warns against the treacherous "jealous bitch" who "always wants more—the courts have made her rich." She tells men, "You really got taken/bringing home the bacon." Grrr. Presumably Hynde has more respect for self-sufficient women.

One of the album's best rockers is "Louie Louie," no relation to any previous Louie Louies. There's a great horn section in this song that integrates well with the fast paced rhythm.

The French horn in "I Go To Sleep" is also well-used. This slow tune shows Hynde's emotional range as well as that of the rest of the band. When she's not angry at someone, she can "go to sleep/and imagine that you're here with me." Rarely is Hynde imploring, but in this cut she shows that it's possible. Scott's keyboards are a highlight here and add polish to the gem.

"Birds of Paradise," the next cut, keeps much of the same feel alive, as Hynde talks about a friend. And "Talk of the Town," the next and final cut on side one, is another high-quality, lower-keyed rocker.

"Talk Of The Town" and "Message Of Love" were released on an EP earlier this year and have done well on the charts. They make "Pretenders II" an album with built-in demand, proven by its debut at number 22. Oh yes, they're the great Pretenders. You might even say they're "good, good, good/like Brigitte Bardot." **LAURA FOTI**



OLD PALS—Veteran troubador Pete Seeger, left, relaxes backstage at Los Angeles' Greek Theatre with Arlo Guthrie following the duo's opening night concert there. Their occasional concert jaunts stretch back to the early '70s, and as one-time partner with the late Woody Guthrie, Seeger's friendship with his son is virtually lifelong.

Chartbeat

• Continued from page 6

the Supremes. **Lennon and McCartney** from the Beatles and **Smokey Robinson** from the Miracles. All of these group alumni have hit the top 10 in the past 20 months.

The Stones' new "Tattoo You" LP (Rolling Stones) enters the chart at number eight, the highest any album has debuted since **Stevie Wonder's** "Hotter Than July" came on at four last fall.

The album returns the Stones to the top 10 after the motley "Sucking In The Seventies" compilation peaked at number 15 in April. That set broke a 26-album string of top 10 LPs for the Stones.

The Four Tops' "Tonight" (Casablanca) debuts at number 91, instantly becoming the group's highest-charting LP since "Main Street People" hit number 66 eight years ago. The group had been absent from the top 200 since 1976's "Catfish."

If 1965 is going to be mined forever, at least be glad it was such a good year.

And when **Shirley Ellis**, **Barry McGuire** and **Sam the Sham & the Pharoahs** come crashing onto the charts, don't say you weren't warned.

★ ★ ★

Journey's End: Journey's "Escape" moves up to No. 1 on this week's pop album chart, becoming the group's first top-ranked album.

It's also Columbia's first No. 1 album of 1981, though Epic had the No. 1 LP for 15 weeks this year with **REO Speedwagon's** "Hi Infidelity." Columbia had no fewer than four No. 1 albums in 1980: **Pink Floyd's** "The Wall," **Billy Joel's** "Glass Houses," **Barbra Streisand's** "Guilty" and **Bruce Springsteen's** "The River."

Journey has climbed to a higher chart peak with each of its seven studio albums. "Journey" hit 138 in 1975, followed in turn by "Look Into The Future" (#100), "Next" (#85), "Infinity" (#21), "Evolution" (#20), "Departure" (#8) and now "Escape."

A compilation of older tracks, "In The Beginning," hit 152 last year; the live set "Captured" climbed to number nine earlier this year.

★ ★ ★

Jarreau Breaks: Al Jarreau's "Breakin' Away" (Warner Bros.) holds at No. 1 on Billboard's jazz chart for the second week as it climbs to number 14 pop.

It's the singer's second LP to top the jazz chart: "This Time" logged

three weeks on top last year and peaked at number 27 on the pop chart. Before that, Jarreau had cracked the pop chart with three other albums: "All Fly Home" hit 78, "Look To The Rainbow" made 49 and "Glow" peaked at 132 five years ago.

Jarreau also has his first Hot 100 single as "We're In This Love Together" climbs five points to number 39 pop. It hits the top 40 the week **Manhattan Transfer's** "Boy From New York City" falls out: both were produced by Jay Graydon.

The Jarreau single is also top 10 r&b.

RCA Briefs

• Continued from page 16

The departure did not go unnoticed by RCA execs. Bob Summer: "The lamb that strayed, but should have stayed"; Larry Harris: "Some have come, some have gone, but the RCA beat goes on!"

Looks like an Arista deal for Hall & Oates, although it's understood the hot act will deliver at least two more albums to RCA. Group's mentor, Tommy Motolla, was present at the meeting. ... Bonnie Goldner, promotion, West Coast, in picking up a trophy for expertise on the tennis court, told Larry Gallagher, her opponent, that his problem was a familiar one—"returns." ... The press didn't get an invite to a merchandising seminar, but among the directions said to be discussed was increasing use of tv ads and testing procedures to evaluate the impact of advertising—using a Gross Ratings Points (GRP) concept. ... Good timing: A generally favorable stock analyst report on RCA Corp. appeared Tuesday (1) in The New York Times. Record division-wise, RCA board chairman Thornton Bradshaw seen likely to send good vibes to the division, having been very cultural-minded while heading Atlantic-Richfield and being the owner of a hefty personal library of recordings.

Think James Galway is popular today? Then wait until the versatile Red Seal flautist debuts as a television host. Galway will lead PBS viewers through "Music In Time," a 16-hour PBS series to air in 1982, according to RCA. Red Seal will offer a four record set containing music featured in the programs. It was also revealed that plans are afoot for Galway to wax a Nashville album sometime in the next six months.

IRV LICHTMAN

Lifelines

Births

Girl, **Chaquira Monique**, to **Barbara and Calvin Simpson**, West Bloomfield, Mich., July 31. Father is with Simpson's Productions, Inc.

★ ★ ★

Boy, **William James**, to **Catherine and Will Millar** Aug. 28 in Prince Edward Island, Canada. Father is a member of the Irish Rovers act.

★ ★ ★

Boy, **Carl**, to **Frances and Carl Young** Aug. 15 in San Antonio, Tex. Father is Music Express executive.

Marriages

Ed Kleinman and Susan Erlichman, managers of the Stranglers, Sept. 6 in Philadelphia.

★ ★ ★

Danny Duch, Atlantic Records' local promotion man in New York, to **Sue Kapelov** Aug. 23 in New York.

★ ★ ★

Tom Shelton, morning DJ on KFRU-AM Columbia, Mo. to **Donna Owen** Aug. 22.

★ ★ ★

Brad Moss, disc jockey at Packets in Atlanta, to **Katherine Gasque** Sept. 5 in Atlanta.

★ ★ ★

Debbie Baird, traffic director of KSND-FM Eugene, Ore., to **Andy Barber**, on-air personality at KMJK-FM Portland, Sept. 5 in Los Angeles. The couple plans to relocate in L.A.

★ ★ ★

Lennaert Nijgh, noted Dutch lyricist, to **Jose Koning** at Groet, north of Holland, Aug. 28.

Deaths

Frank T. Frasier, 84, who was a singer with the **Vincent Lopez** orchestra in the 1920s, Aug. 8 in Ocean Township, N.J. He is survived by his widow, **Alice**.

★ ★ ★

Hermann Schey, 85, Dutch classical singer, recently in Oberlikon, Switzerland. Born in Germany, Schey performed with conductors such as **Walter Scherchen**, **Weingartner**, **Kleiber** and **Furtwangler** in the '30s. He became a Dutch citizen in the late '30s and performed frequently with the **Amsterdam Concert Hall Orchestra**.

★ ★ ★

Eleanore Whiting, 86, Aug. 18. She was the widow of ASCAP composer **Richard Whiting**, and the mother of singer **Margaret Whiting** and actress **Barbara Whiting Smith**. Memorial services will be held Sept. 12 at 3 p.m. at St. Paul's Church in Westwood, Calif. In addition to her daughters, she is survived by two grandchildren.

★ ★ ★

Joan Edwards, 63, in New York Aug. 27 of a heart attack. A singer with **Paul Whiteman's** orchestra in the 1930s, she later starred in the **Lucky Strike "Hit Parade"** radio program. She is survived by three daughters and one son.

★ ★ ★

Vernon Polk, 55, of a heart attack Aug. 22 in Palm Springs, Calif. He had sung with the **Les Brown**, **Tex Beneke** and **Ray McKinley** big bands and with the **Modernaires** and **Town Criers** vocal groups. He is survived by his widow, **Kay**; one sister, **Lucy Ann Polk**, also a singer, and three children.



The Pretenders: Good, good, good.

Rock'n'Rolling

• Continued from page 10

Farrell at International Talent.

Fripp says, for instance, he turned down playing in Italy and Spain because only 5,000 seat venues were available, and he could reach no other accommodations, as he did in New York, where he will play a smaller venue (the Savoy) for multiple dates. He would rather work harder, and play more dates, than play to the mass audience, he says.

Though **Fripp** is confident that he can fill 5,000 seat venues in the U.S. once the tour begins Oct. 22, he says he is willing to pass up cities where smaller venues are not available. If, however, there is a large venue with a good rock history, he says he may make the exception, but he would want to play a local small club the next night. As it is, he says, the five-

week tour is budgeted to lose \$66,000.

The LP, titled "Discipline," is scheduled for Sept. 23 release. "Anyone who ever expected King Crimson, would recognize it to be King Crimson," he says. "It is King Crimson 1981. It is not antique. It carries its history lightly." Moreover, adds **Fripp**, it is in tune with a faster pace.

"Our personal tempos are shifting, because the tempo of life is accelerating. And that really does have a reflection in the tempo of music. We are not so laid back. We are more on the edge now. Post-punk music actually has a different way of relating the beat in terms of the notes that are played to pulse. In pre-punk rock the emphasis is laid slightly behind the pulse, behind the beat. Post punk, it is right on top. The beat is edged forward a notch."

TOP LPs & TAPE

POSITION
105-200

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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
115	3	FUNKADELIC The Electric Spanking Of War Babies Warner Bros. BSK 3482		8.98	SLP 41	
106	86	35	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		7.98	
107	87	25	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 11
108	89	46	THE DOORS Greatest Hits Elektra SE-515		8.98	
109	91	25	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-755 (RCA)		7.98	
120	30	JOURNEY Captured Columbia KC-2-37016				
NEW ENTRY	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2-37393					
112	112	8	DON WILLIAMS Especially For You MCA MCA-5210		8.98	CLP 5
135	22	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99		
130	4	JOEY SCARBURY America's Greatest Hero Elektra SE-537		8.98		
15	116	23	CINO VANNELLI Nightwalker Arista AL 9539		8.98	
6	92	9	PETER TOSH Wanted Dread And Alive Rolling Stones/EMI-America SO 17055		8.98	SLP 58
7	117	4	THE S.O.S. BAND Too Tabu FZ 37449 (Epic)			SLP 37
95	16	THE TUBES The Completion Backward Principle Capitol SOO-12151		8.98		
96	44	GROVER WASHINGTON JR. Winelight Elektra 6E-305		8.98	SLP 61	
144	2	BARBARA MANDRELL Live MCA 5243		8.98		
100	15	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98		
101	17	GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)		8.98	SLP 33	
102	23	DEBRA LAWS Very Special Elektra 6E-300		8.98	SLP 27	
134	2	THE DIRT BAND Jealousy Liberty LW 1106		8.98		
136	3	TIM CURRY Simplicity A&M SP-4830		8.98		
6	104	10	CHERYL LYNN In The Night Columbia FC 37034			SLP 16
27	127	6	BILLY PRESTON & SYREETA Billy Preston & Syreeta Motown M8-958M1		8.98	SLP 54
28	105	11	SOUNDTRACK Raiders Of The Lost Ark Columbia JS 37373			
129	129	15	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	CLP 45
156	3	BROOKLYN BRONX & QUEENS BAND Brooklyn Bronx & Queens Band Capitol ST 12155		8.98		
131	131	41	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98	
NEW ENTRY	THE TIME The Time Warner Bros. BSK 3598			8.98		
133	107	17	JOE WALSH There Goes The Neighborhood Asylum SE-523 (Elektra)		8.98	
134	108	15	IRON MAIDEN Killers Capitol ST-12141		7.98	
NEW ENTRY	ART GARFUNKEL Scissors Cut Columbia FC 37392					

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	64	85
Adam And The Ants	200	
Air Supply	19	100
Alabama	16	
Alan Parson's Project	50	
Allman Brothers	45	
Herb Alpert	65	
April Wine	51	
Atlantic Starr	147	
B-52's	77	
Balance	156	
Marty Balin	49	
Beach Boys	4	71, 159
Pat Benatar	4	71, 159
Blackfoot	68	
Blue Oyster Cult	25	
Gary U.S. Bonds	197	
Brick	150	
Brooklyn Bronx And Queens Band	130	
Brothers Johnson	93	
Cameo	152	
Rafael Cameron	101	
Carl Carlton	69	
Kim Carnes	21	
Carpenters	78	
Rosanne Cash	107	

Change	195	
Chipmunks	129	
Stanley Clarke / George Duke	82	
Phil Collins	23	
Commodores	172	
Rita Coolidge	23	
Randy Crawford	181	
Christopher Cross	37	
Tim Curry	125	
Miles Davis	53	
Dazz Band	154	
Def Leppard	60	
John Denver	35	
Neil Diamond	137	
Dirt Band	124	
Doors	108	
Bob Dylan	43	
Sheena Easton	94	
E.L.O.	33	
Richard Dimples Fields	17	
Mick Fleetwood	66	
Foghat	143	
Foreigner	3, 165, 193, 198	
Four Tops	91	
Franke & The Knockouts	109	
Aretha Franklin	52	
Dan Fogelberg	111	
Funkadelic	105	
E.L.O.	33	
Art Garfunkel	135	
Go-Go's	170	
Mickey Gilley	51	
Larry Graham	48	

Spyro Gyra	88	
Darryl Hall & John Oates	129	
George Harrison	168	
Debbie Harry	86	
Ian Hunter	79	
Phyllis Hyman	57	
Icehouse	89	
Iron Maiden	134	
Joe Jackson	42	
George Jones	99	
Quincy Jones	122	
Quincy Jones	55	
Rickie Lee Jones	6	
Journey	1, 110, 139, 148, 182	
Greg Kihn	47	
Kinks	87	
Evelyn King	29	
Gladys Knight	140	
Kraftwerk	84	
Stacy Lattisaw	67	
Debra Laws	123	
John Lennon / Yoko Ono	131	
David Lindley	183	
Little Feat	44	

Loverboy	164	
Daryl Hall & John Oates	126	
Barbara Mandrell	120	
Manhattans	86	
Manhattan Transfer	22	
Maze	63	
Pat Metheny & Lyle Mays	75	
Stephanie Mills	97	
Rolling Stones	42	
Ronnie Milsap	61, 171	
Moody Blues	11	
Kenny Rogers	176	
Neville Brothers	166	
Juice Newton	27	
Stevie Nicks	2	
Oak Ridge Boys	70	
Oingo Boingo	173	
Ozzy Osbourne	40	
Pablo Cruise	194	
Patterson	73	
Ray Parker Jr.	73	
Passport	175	
Robbie Patton	162	
Peaches & Herb	178	
Tom Petty	36, 155	
Pink Floyd	161	
Poco	80	
Point Blank	90	
Pointer Sisters	12	
Police	138	
Billy Preston	127	
Pretenders	10, 113	
Judas Priest	179	
Psychedelic Furs	196	

Eddie Rabbitt	39	
Ramones	59	
Red Rider	157	
Rene & Angela	104	
Reo Speedwagon	15	
Riot	180	
Lee Ritenour	92	
Rockie Robbins	177	
Rolling Stones	8	
Smokey Robinson	145	
Kenny Rogers	31, 56	
Rush	38	
Sad Cafe	160	
Carole Bayer Sager	199	
David Sanborn	192	
Santana	24	
John Schneider	116	
John Schneider	46	
Tom Scott	168	
Bob Seger & The Silver Bullet Band	191	
Shalamar	186	
Silver Condor	141	
Sister Sledge	188	
Frankie Smith	54	
Rex Smith	167	
S.O.S. Band	117	
SOUNDTRACKS:		
Arthur	95	
Endless Love	13	
For Your Eyes Only	103	
Heavy Metal	18	
Raiders Of The Lost Ark	128	

The Great Muppet Caper	146	
The Night The Lights Went Out	189	
Split Enz	144	
Rick Springfield	7	
Bruce Springsteen	184	
Squeeze	58	
Billy Squier	5	
Michael Stanley Band	83	
Stars On Long Play	74	
Barbra Streisand	187	
Strikers	174	
Styx	30	
Rachel Sweet	136	
Teena Marie	26	
Temptations	142	
The Time	132	
Peter Tosh	116	
Tubes	118, 153	
Joe Walsh	133	
Dionne Warwick	169	
Grover Washington Jr.	119	
Ebonee Webb	190	
Deniece Williams	102	
Don Williams	112	
Hank Williams Jr.	98	
Steve Winwood	106	
Gary Wright	81	
Van Halen	72	
Gino Vannelli	115	
ZZ Top	20	
38 Special	76	

SEPTEMBER 12, 1981 - BILLBOARD

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Talent Forum VII: Kragen On Marketing

• Continued from page 1

Kragen will reveal his own firm's underlying strategies.

He'll also address the importance of the emerging video field, including both narrowcast cable, pay and software and broadcast television, and discuss how those media can be used to advance musical careers.

And he'll offer his views on why the live talent trade, once booming, could now be on the brink of commercial disaster.

Those topics will lead into a convention agenda that will include five "Nuts & Bolts" sessions: "Industry Surveys: Research As A Tool For More Distinct Marketing," "Going Around The Major Agencies: Suicide Or Success," "Exploring Other Areas To Maximize Profits Using Music Industry Skills," "Radio's Role In The Music Industry: Leader Or Follower" and "Quick Bucks Vs. The Long Haul: Short Term Profits Or Long Term Career Development."

Closing the agenda will be a "presidents' panel," dubbed "Top-ping It Off With Those At The Top."

The five "Nuts & Bolts" seminars will stress rapport with experts expected to discuss virtually every aspect of the talent field. Included will be discussions on scouting and signing acts, developing artists, personal management, recording, booking,

concert promotion, video, domestic and foreign concert tours, radio exposure, marketing and merchandising.

"One-on-one" luncheons enabling registrants to meet session panelists and review such topics will again be part of the convention schedule.

The Forum will see Billboard's Talent Awards presented at Ron Delsener's Savoy cabaret, where three special awards have been added this year to the awards for excellence in various talent related fields.

Frank Sinatra and Sammy Davis Jr., will be co-recipients of the Steve Wolf Memorial Award, honoring them as the first performers to donate their services to aid the families of the slain children in Atlanta.

A special tribute to the late Harry Chapin will also be presented, honoring the singer/songwriter's dedicated activism on behalf of humanitarian causes.

The awards presentation will be hosted by Epic/Portrait/Associated Labels chief Don Dempsey, who'll be joined by a special surprise guest.

This year's Forum talent showcases, spotlighting new acts and sponsored by Miller Beer, will be held at the Lone Star Cafe. Bette Kaye of Bette Kaye Productions will serve as MC for the evening, which will feature the Toys, Bootcamp and Gary Morris.

Inside Track

Will Alfa Records' international coverage mushroom via a new deal with CBS International? Principals at Alfa's U.S. label and at CBS are mum, but informed sources say negotiations bringing Alfa into the CBS International fold for most or all remaining overseas territories are well along.

Founder Tom Heiman of the 35 Peaches Records stores in the U.S. appears in full control after the creditors' committee meeting Thursday (27) during which he was given another month at the tiller of the financially beleaguered chain. The committee promised it would assess his leadership again at a meeting slated for late this month. The committee's important backing appears to have slashed considerations due for the hearing before Federal Bankruptcy Judge William Lasarow to determine whether to consolidate the Peaches/Nehi Distributing voluntary petitions of early July. Counsel for Joe Simone's Progress Distributing, Stan Fisher called Track to deny it supported the Capitol Records' position of seeking a switch to Chapter 7 or appointing a trustee (Billboard, Sept. 5, 1981).

The court's dossier in the voluntary petitions for reorganization under Chapter 11 shows the following changes in indebtedness to various Peaches creditors: Cardinal Export, \$52,386 (was \$18,223); Countrywide Tape, \$28,173 (was \$49,971); Progress Dist., \$278,183 (was \$345,000); Lieberman Enterprises, listed only as a creditor earlier, is now shown as owned \$125,000. Track found Sam Billis, founder of Show Industries, who sold out his interest in that firm (which included the powerful City 1-Stop, Los Angeles) about a year ago. Billis is in real estate, living in the Monterey, Calif. area.

By this time next week, Track expects to have details on another important meeting between a major retail chain and its creditors over the future of the ailing skein. Budget Records & Tapes' president Evan Lasky informed his more than 90 franchisees that this year's convention, slated for next month in Denver, has been postponed until Spring, 1982. Danjay Music, parent of the franchise concept, feels present technological developments can be better relayed and appraised at the new

date. . . . The NARM rackjobbers' conference is set for the plush Registry Oct. 21-23. The event kicks off with a banquet in Scottsdale, Ariz. on Wednesday and full meetings the next two days, with heavy emphasis on one-on-ones.

Jovan's ad director David Miller reports that the Rolling Stone's tour merchandising materials will be in "15,000 doors," the parlance the perfume/cosmetics maker uses to describe stores in which it will have the displays. Key item is a 24 by 36-inch four-color Stones' poster (Billboard, August 5, 1981), which consumers can obtain for \$1 when they buy \$5 worth of Jovan merchandise in the cross-pollinated promotion. Jovan intends to continue cross-marketing with other contemporary music projects, Miller states.

Jean-Pierre Rampal has made his first exclusive link with a label, in this case CBS Masterworks, claims Joe Dash, label chief. All the flutist's prior deals were non-exclusive. . . . Pickwick's rackjobbing and distribution wings have contracted with Informatics Inc. of Woodland Hills, Calif. for a five-year \$7 million computerized national inventory system. The outside concern supplements inhouse systems to provide online transmission from five Pickwick distribution centers nationally to Informatics' Columbus, Ohio, office, where materials are collated for Jim Moran's Minneapolis HQ. Columbus will also be linked with four Pickwick secondary distribution sites. . . . Trudy Green management associate Arthur Spivak found time to write and sell an original teleplay, "Urban Savage," to ABC-TV while he's handling clients like Stephen Bishop and Randy Meisner. . . . Montage Records had to change the name of its first European group, the Visitors, to ROK when a Bay Area group informed it had prior usage to the visitors monicker.

Harry Belafonte recently headlined a benefit for Andrew Young, running for mayor of Atlanta, netting over \$100,000 for the former Jimmy Carter U.N. chief. . . .

Reg Childs regales his Paramount Home Video Distributors at the swank Santa Barbara Biltmore Sept. 21-23. Bound to be something exciting coming out of that confab.

Edited by JOHN SIPPEL

Trade Wants Specifics Of Warner's Video Rental Plan

• Continued from page 1

distribution's present definition, Gimbel notes. Both Gimbel and Atkinson beef because they were never consulted about the rental-only switch from a sales-only policy.

Silverman, Gimbel, Atkinson and Weston Nishimura of Video One, Seattle distributor/retailer, all volunteered that the WHV program provisions smack of the manufacturer's long experience with movie theaters. Silverman points up that in motion picture distribution, a theater has a numbered key on its ticket register, which automatically notes patronage.

One of the new policy's big hang-ups as seen by "master licensors" is the deluge of paperwork prospective created, which distributors under the new program are responsible for. Gimbel sees the present estimated 6,000-dealer universe handling software conservatively returning three videocassettes weekly to a network

of approximately 35 "master licensors." Gimbel points up that it could even be mostly "onesies and twosies" in weekly returns, which record industry experience has shown are so costly they erode profit.

All except Silverman volunteered that the present WHV concept will nurture piracy, both at home and in stores. Atkinson says he feels when WHV no longer sells its movie titles, the "professional" pirate, who manufactures thousands of bogus videocassettes, may flourish.

"You can't take away the consumer's option to buy," Atkinson avers. Certain great motion pictures will always be saleable, Atkinson continues, pointing up titles like "Superman," "10" and "Citizen Kane" as perennials.

Atkinson and Gimbel challenged Fink's assertion that WHV video software could be successfully marketed in high-traffic areas like supermarkets. Atkinson feels it would

undercut the video specialty retailer, whose life is committed to the technology. Gimbel wonders how such 1% of gross profit entitles can handle the expected paperwork.

Nishimura notes that a good percentage of his business is special-orders. He wonders if he as a retailer can stock the slow movers for the one customer who special orders and wants it for two days, insufficient to cover his weekly retailer fee. He sees rentals constricting the total inventory of individual titles on WHV from a prospective 150 at the start of the program to just 10 or 20 of the current best-moving titles.

Assistance in preparing this story provided by Laura Foti in New York.

Both Gimbel and Atkinson are uncertain as to how they will react to the WHV requirement that they return present inventory for repackaging. By restricting further sale, both admit that present WHV titles take on the allure of "collector's items."

Gimbel and Atkinson forecast the entry of many more under-capitalized individuals in a program such as the WHV plan, where so little money must be laid out in front in order to operate a retail outlet. Too, the Chicago pioneer distributor, questions how WHV will handle a release on an expected torrid title like "Superman II," where he could have retail accounts in the five areas which he now covers nationally ordering as many as 50 to 100 copies the first week to cover the demand from the consumer.

Gimbel, too, warns of the possible hardware dealers who will use the low investment rental-only program as a loss leader to boost traffic into their stores: "Are we creating a discount haven? Will these hardware stores rent for 10 cents to 50 cents per day and take the loss just to get the possible buyer in?"

John Marmaduke, Western Mer-

chandisers, Amarillo, who operate the most record/tape/accessories outlets in the Lone Star State, has 20 of his approximately 60 stores selling and renting video software. He says he will watch the new program, probably installing it in less than the 20 stores now working videocassettes in his Hastings/Record/Sound Town stores at the start.

Jack Eugster, president of the Musicland Group, the largest U.S. recorded product chain with more than 450 outlets, said he requires more information and time before he commits to any program.

Other distributors, while more sympathetic to WHV's goals, vent similar concerns. Says John Gallagher, co-owner of Media Concepts, Inc., a St. Petersburg, Fla. distributor, "I can see Warner's point of view: they want to participate in the profits to be made from rental."

"But how do they plan on preventing unauthorized copying by unscrupulous dealers and by consumers in their own homes?" He points to the cold reception many dealers have already given Disney's video rental program as indicative of the potential hurdles.

In Houston, Rudy Gilbert, head of distributor Gilbert Electronics, predicts, "I think the program will create problems. All Warner is doing is creating a black market because there will always be those people who want to own their own tapes. The people who decide they want a copy will manage to get one."

He, too, offers the Disney plan as a warning: "If Warner's is like Disney's, it will be a real dog," he cautions, noting that the Disney terms—which charge dealers between \$35 and \$40 per month per tape, requiring five to seven rental turns to break even—reportedly cost two dealers \$3,000 in losses each, with both finally dropping Disney.

Concludes Gilbert, "If Warner's fee is as high as Disney's, the plan

won't work. They're forcing honest people to go into the duplication business. People with families who want to watch 'Superman II' whenever they want aren't going to be willing to rent the tape over and over—they'll get together with a neighbor and make two copies of the rental tape."

His recommendation is to rent a tape five to 10 times and then sell it at a reduced price as a used tape.

Texas may be the launch market for the venture, but not all dealers are even familiar with the new policy. Notes Steve Fountain, manager of Houston's Showtime Video retail outlet, "I haven't heard the specifics of the plan and have seen no written documents or procedures. All I've heard is by word of mouth."

His eagerness to learn the details is understandable: he estimates Warner titles as accounting for 40% of his store's sales, meaning that the rental scheme could be a potential bottom line blow.

Not everyone is critical, however. One tentative proponent is Bill Hudlow, executive vice president of Video Artists, Inc., in Minnetonka, Minn. Says Hudlow, "The general idea is an effort on Warner's part to bring the cost of rentals down to consumers so they can expand their distribution. Under the licensor arrangement they've designed, dealers can set their own prices. I think the record distributors, mass merchants and discount houses will benefit."

"We're anxiously awaiting details of the plan because it will definitely change our role in the marketplace. From what we know, it appears fool-proof in the sense that it will bring down prices in the rental market. Let's stop kidding ourselves: Home video is a rental market, and most people don't want to pay \$75 for a tape."

"The plan is a recognition on the part of Warner of the realities of the marketplace."

RIAA Warning Over Freight Claims

• Continued from page 6

on matters affecting shipping of records, tapes and videograms.

"The outcome (of carrier deregulation) could have considerable impact on shipping practices," states the bulletin. It predicts that carriers may now reduce or even avoid lia-

bility, and that companies may find it necessary to seek adequate protection via insurance.

The bulletin notes that RIAA proposal for reduced shipping rates on audio tapes, announced earlier, is due to take effect in September.

CADET HIT BY L.A. RAIDERS

LOS ANGELES—Members of the Los Angeles bunco forgery division found approximately 1,500 allegedly counterfeit Beatles' LPs when they investigated premises of Cadet Records, 5810 S. Normandie, late last week. The police also found collateral materials, such as slicks, labels, masters and mothers believed to be used in the manufacture of the albums.

A prepared affidavit and search warrant were prepared by Ward McConnell of the city attorney's office after the RIAA presented evidence of possible illicit activity. Municipal Court Judge Mary Waters certified the affidavit and warrant.

Police are investigating other materials, such as invoices and business records, seized in the investigation. No complaint has been filed.

Angel Red Line

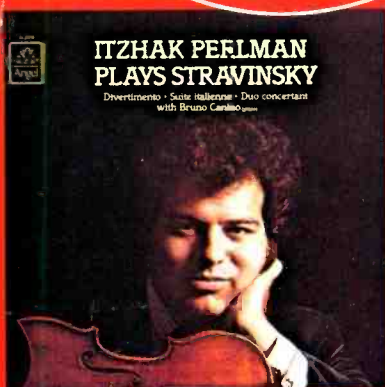
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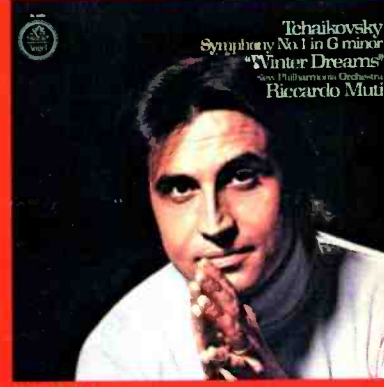
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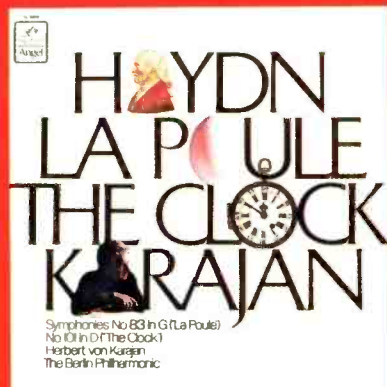
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RL-32009



RL-32010



RL-32017



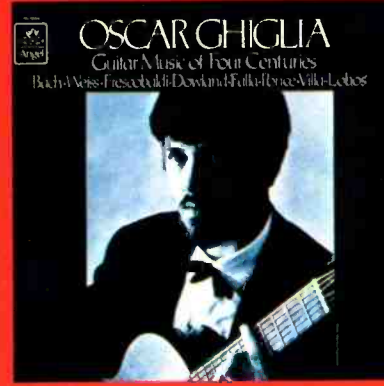
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RL-32004



RL-32003



RL-32018



RL-32015



RL-32016



RL-32023



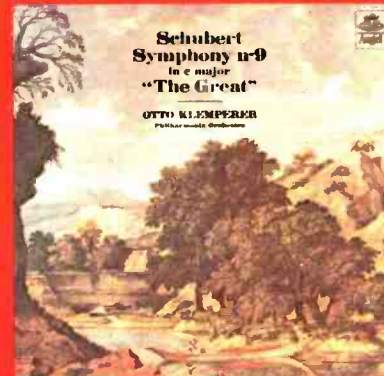
RL-32012



RL-32006



RL-32000



RL-32001



RL-32005



RL-32002

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Musical Director: Harold Wheeler
On Qwest Records & Tapes 2QW 3597
Manufactured and distributed by Warner Bros. Records Inc.

