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NEWSPAPER

# Billboard

86th  
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Oct. 24, 1981 • \$3 (U.S.)

## WEA 'Unlocks' Cassettes 2% Discount To Be Offered For Open Display

By SAM SUTHERLAND

LOS ANGELES—In a precedential move aimed at accelerating sales growth for cassettes, WEA Corp. will promote open merchandising for their cassette product by awarding a 2% discount on all titles to those accounts who've taken their tape out of lock

## Stiffer Pirate Bill Gains In Congress

WASHINGTON, D.C.—The House Subcommittee on Courts, Civil Liberties and the Administration of Justice, in legislative markup sessions Thursday (15), voted to move ahead on the proposed bill that would increase penalties and jail terms for record, tape and film piracy and counterfeiting.

The maximum penalties would go to  
(Continued on page 78)

and key and into open displays.

That program, slated to begin in 1982, is just one of three outlined in separate letters to the trade dated Oct. 9. Together, the controversial package seeks to tackle the shifting prerecorded tape market head-on by guiding cassette sales growth while attempting to curb rising 8-track tape returns in the face of a diminishing market for that configuration.

Merchandisers in both the rack jobbing and retail sectors were still digesting the trio of letters at mid-week, but early response indicates WEA's 8-track returns formula adjustment and a dramatic discount program on 8-track catalog titles could prove as unpopular as its pro-cassette move is attractive.

The new revision of WEA's 8-track return policy is its second since first unveiling an overall returns credit/charge formula devised to stem the flow of returned product. That

(Continued on page 86)

## CONTROVERSIAL MOVE

## Sony Tape To Sponsor Stewart American Tour

By ROMAN KOZAK

NEW YORK—Record industry efforts to disassociate its artists from promoting blank tape suffer a sharp setback with the disclosure that Sony Tape will sponsor Rod Stewart's 55-date "Le Grand Tour of America and Canada 1981-82," which begins Nov. 11 and runs through Feb. 16.

The tour, to promote Stewart's new "Tonight I'm Yours" LP on Warner Bros. Records, will include a live FM stereo/television simulcast from the Los Angeles Forum, Dec. 18, which will also be aired in Canada, Australia/New Zealand, and Europe.

"Sony Tape feels Rod Stewart's worldwide following fully complements the target audience for all our audio tape products," says Eiji Tanaka, vice president of Sony's tape division. "His nationwide tour will give our dealers an opportunity to merchandise our tape

products in every major city of the U.S. and Canada with our customers receiving many special benefits." (Continued on page 15)

## U.S. Pirates Find Rosy Canada Climate

By IS HOROWITZ

NEW YORK—The fast rise of record and tape piracy in Canada, currently at an annual level of \$50 million, is being traced in part to stepped-up inroads by illegal duplicators fleeing a tougher penalty and enforcement climate in the U.S.

Best estimates now place the rate of in-  
(Continued on page 78)

## Compromise Is Hinted In Mechanicals Dispute

By BILL HOLLAND

WASHINGTON—In a surprise move strongly hinting of give-and-take between the Recording Industry Assn. of America and publisher and composer organizations on aspects of the controversial new 4-cent mechanical royalty, the Copyright Royalty Tribunal granted a joint request Wednesday (14) to extend the deadline for comments on possible Tribunal rate adjustment proceedings to Nov. 3.

Attorneys on both sides were extremely guarded in their comments after the meeting, saying only that there would be talks between RIAA and the National Music Publishers Assn., the American Guild of Authors and Composers and the Nashville Songwriters Assn. International. None of the officials present at the meeting would com-

ment on the question of which organization made the first move to suggest private meetings, nor would they offer any opinion as to the topics to be discussed at the meetings.

The joint request for a postponement came at the very beginning of the morning meeting, and the request was granted without debate within minutes.

The postponement and the upcoming talks between the organizations come shortly after the U.S. Court of Appeals for the District of Columbia dismissed the petitions by RIAA, CBS Inc. and the Amusement and Music Operators Assn. to rehear the mechanical royalty rate case (Billboard, Oct. 17), which it originally affirmed in late June.

(Continued on page 9)



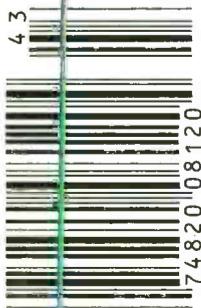
Natalie Cole's sensational album *Happy Love* (ST-12165) features the dynamic single "Nothin' But A Fool" (A5045), now hot on the charts. Capitol's marketplace support for the record includes a two-song video presentation available soon for all formats of visual media and club use. Watch for the marketing muscle from Capitol Records and Cassettes.

(Advertisement)



Part poet, part picker, part philosopher, EARL THOMAS CONLEY is easily one of the most gifted singer/songwriters to emerge in Country Music lately. His debut album on RCA Records, "FIRE AND SMOKE," is the kind of album Nashville released in the days of Mickey Newbury and Kris Kristofferson. Included are the hit singles, "Fire and Smoke," "Silent Treatment" and the current single "Tell Me Why." RCA AHL1-4135.

(Advertisement)



The hot single  
"SHARING THE LOVE"

MCA-51203

from their new album...

C A M O U F L A G E

MCA-5270

Rufus

with Chaka Khan

C a m o u f l a g e

Rufus  
with  
Chaka Khan

MCA RECORDS

"SWING" IS A term usually associated with the ageless joy, passion and romance of the big band era.

In bringing "Swing" to an audience of today, we have taken all the vital elements of this music and added a vibrant new quality. The result is not another revival but a unique fusion - never before experienced.

Modern recording technology enabled us to produce a special sound and character that was literally impossible in the big band days. The total effect of drums and percussion, the use of electric bass and guitars, and the shimmering textures produced by the synthesizer (sometimes voiced along with the sax section), - all have played an exciting part in creating this new definition of "Swing."

Although they are involved in all aspects of contemporary music, the talented musicians, arrangers and singers who contributed to this album have a feeling and understanding of the musical essence of swing.

This is an album with a fresh and fascinating new dimension: the sound of swing in the 80s.

Richard Perry



Produced by RICHARD PERRY



**MOMENT OF VICTORY**—A tearful Barbara Mandrell, left, clutches her Country Music Assn. trophy for entertainer of the year. It's the second consecutive year that the MCA artist has won the honor. At right, the four members of RCA act Alabama accept their CMA award as vocal group of the year from presenter Jerry Clower, first right.

## Country Week: Buoyant As Ever Several 'Firsts' During Meetings, Seminars, Parties

By KIP KIRBY

NASHVILLE—As the smoke cleared from the festivities of the 56th annual DJ Convention/Grand Ole Opry Birthday Celebration, it appeared that if it wasn't a record-breaking year for attendance here, it suffered no loss of events to claim the attention of the nearly 3,000 participants.

The week that's become known

### Music Millions Go To UNICEF

NEW YORK—The music industry has generated more than \$5.2 million to help the world's needy children through Music For UNICEF.

The organization, founded in 1978 by the Bee Gees, Robert Stigwood and David Frost, was launched January, 1979 via a "Music For UNICEF" television special, a 2-LP spin-off of which was sold worldwide through Polydor.

According to Music For UNICEF, the sale of the album produced revenues of \$3 million, while music publishing royalties, administered

(Continued on page 4)

unofficially as "country music week" wound to a halt Sunday (18) after completing the usual marathon of combined social and business sessions, corporate meetings, roasts and toasts, banquets and awards. There were even a few showcases scattered around town, though fewer than in previous years due to the loss of several popular nightspots on the local scene in recent months.

The 10-day week that thrusts country into the forefront of national media attention included several "firsts," including a precedent-shattering attendance figure of more than 500 country buyers and representatives at the 1981 Talent Buyers Seminar (a 38% increase over last year), and Barbara Mandrell's second consecutive win as CMA's entertainer of the year during the 15th annual CMA Awards Show telecast live Monday (12) on CBS-TV.

At the same event, Grant Turner was named into the Country Music Hall of Fame (along with Vernon Dalhart), making him the first disk jockey to earn such an honor in this category.

Roy Acuff became the 19th recipient of the CMA's prestigious Connie B. Gay Founding Presi-

dent's Award at the organization's 23rd annual board and membership meeting held at the Opryland Hotel Thursday (15).

At the meeting, current CMA president Tandy Rice announced the presentation of three special President's Awards, given from time to time to recognize deserving and dedicated contributions to the CMA.

Named to receive this award by Rice were David Lieberman of Lieberman Enterprises; Norm Anderson of CBS Recording Studios; and

(Continued on page 86)

## Warner Offers Revisions On Rent-Only Video Plan

By JIM McCULLAUGH

LOS ANGELES—Warner Home Video has made two minor alterations to its still controversial market by market roll out to a rental-only program, according to a senior WEA Distribution official.

Both revisions, the source points out, come as a result of feedback

### MANY NON-COMMITTAL

## Labels Questioning NARM 'Gift' Outline

By IRV LICHMAN

NEW YORK—Broad manufacturer funding of a \$2.4 million institutional "Gift Of Music" campaign appears questionable under present guidelines proposed by NARM.

Although advanced in general terms by Joe Cohen, NARM executive vice president, over the past year or so, the concept has reached a formal stage through a 35-page document that manufacturers began to receive last week. Basically, NARM hopes to achieve funding through a voluntary payment by labels of 1/2-cent for each album and tape they distribute starting Jan. 1.

Admittedly, many labels stress they are in the process of digesting NARM's proposal, but preliminary assessments by a number of manufacturers (all of whom prefer anonymity) either seek further clarification or challenge the method by which they are being asked to kick-in their share.

Another matter raised is whether it was prudent on NARM's part to publicly reveal the formalized proposal rather than attempt to achieve funding in private NARM/label settings. On this issue, Cohen replies, "The media is helpful, since it can force the manufacturer to consider a decision rather than defer it."

One label chief terms the funding proposal "less than acceptable" because the entire cost burden is being passed to manufacturers.

"It's our cost for everything that goes on in this business. I always call us 'the bank,'" another executive

feels. "Right now, the way things are, I'm not giving up one-eighth of a cent. Inflation is just killing us. In 1982, if people don't really buckle down and watch what they're doing really carefully, we'll be in real trouble. If someone wants that half-cent, they'll have to make a hell of a case."

While another executive believes the basic idea to be "a very positive one" in terms of recapturing "that older demographic group," as far as the mechanics are concerned, he adds, "I don't know that there's any one proposal that all the manufacturers have seen and accepted." Here, he notes that legal restrictions frustrate careful, coordinated concept planning within NARM's man-

(Continued on page 9)

## Labels Weigh Home Music Store Plan

By LAURA FOTI

NEW YORK—The Home Music Store, a cable service offering subscribers the opportunity for licensed home taping of digitally encoded music, plans to be operating in five test markets by April, 1982. The program has been in development for close to a year, but no record labels have openly committed themselves to it yet.

William Von Meister, president of Digital Music Co. (DMC) of Washington, D.C., who designed the Home Music Store, claims that six record labels, including one "ma-

(Continued on page 76)

## Boom, Some Gloom, At VIDCOM

By MIKE HENNESSEY

CANNES—With the Palais des Festivals here teeming with thousands of people and its five floors crammed with a multiplicity of hardware and a veritable mountain of software, the seventh VIDCOM Oct. 9-13 seemed to show that the much-heralded video boom is finally under way.

Video recorders are expected to be in 17 million homes around the world by the end of this year and with the growing demand for hardware outstripping supply, there appeared every justification for the high level of excitement and optimism which prevailed in and around the Palais throughout the five days.

But while many people were jubilantly talking about "booms," "explosions" and "fortunes being made" in the months and years to come, a more cautious and sceptical minority was predicting a considerable number of fortunes being lost when the market finally settles down after the initial burst of Euphoria.

While a Klondike spirit seemed to

predominate among those thronging the Palais each day, in meeting rooms elsewhere on the Croisette, the elder statesmen of the new industry were locked in dour and largely unproductive debate about the staggering complexity of the problems confronting the video business, not only piracy and home taping but also the vexed question of

**RCA SelectaVision launched its European standard videodisk system at VIDCOM, details page 61. Also that page, a report from the International Tape-Disc Assn. seminar held in Cannes.**

mechanical royalties plus the rentals-versus-sales battle.

In the words of James Jimirro, president of Walt Disney Telecommunications: "The gold rush mentality of the video industry has seen many people going out of business."

Noting that 36 retailers alone had gone out of business last month in

the United States, Jimirro predicted there will "continue to be a major fallout in the U.S." He blamed an over-abundance of software, coupled with high interest rates and the concentration of promotion on "hit title" business. He warned that more bankruptcies would arise and said "this situation can't go on." Jimirro added that he hoped "the rest of the world would learn from America's experience."

Unquestionably the most heavily supported VIDCOM organizer Bernard Chevy claims participation by 601 companies from 32 countries—this year's event was completely dominated by software exhibitors. More than 450 of them were looking to place program material round the world.

Dag Haeggqvist, general manager of the new Sonet group offshoot Sonet Video of Stockholm, agreed that it was a buyer's market, but noted that prices being asked for really top quality product were sometimes extortionate. And more

(Continued on page 78)

from the field as the program continues, for the most part, as previously announced.

One revision involves the wholesaler or "master licensor." Previously, the master licensor had to send back his Warner software inventory for replacement but they now have the option of selling off inventory rather than going through the take-back process.

"Let's say a master licensor has 50 copies of 'Superman II,'" explains the WEA source. "He can sell them off. But eventually that sale inventory will dry up."

Secondly, stores that have multiple locations won't be required now to have all locations in the plan. If a three store chain, for example, wants to rent Warner software at two outlets, not the third, it can. Previously it was an "all in or all out approach."

Meanwhile, these comments last week from the beleaguered Texas battleground, site of the first Warner rental-only market:

Risa Solomon, buyer. Video Land with four stores in Dallas: "Warner offered us the option to test the rental program in some of the stores, and we felt they deserved a chance, so we were willing to try the program on that basis. The decision was just made. Warner has not made any changes in price structure or administration—the two major areas of complaint, however."

J.C. Smith, owner, U.S. Video, Houston and Galveston: "Last Friday Warner sales executives came to see us and offered an alternative to

(Continued on page 6)

### In This Issue

CLASSICAL.....	67
CLASSIFIED MART.....	48, 50
COMMENTARY.....	16
COUNTRY.....	52
DISCO BUSINESS.....	65
INTERNATIONAL.....	71
GOSPEL.....	39
JAZZ.....	39
PUBLISHING.....	68
RADIO.....	20
SOUND BUSINESS.....	63
TALENT.....	32
VIDEO.....	61
<b>FEATURES</b>	
Chartbeat.....	6
Counterpoint.....	35
Inside Track.....	86
Lifelines.....	84
Mike Harrison.....	25
New LP & Tape Releases.....	41
Rock'n'Rolling.....	10
Stock Market Quotations.....	9
Vox Jox.....	31
<b>CHARTS</b>	
Top LP's.....	83, 85
Singles Radio	
Action Chart.....	22, 24, 26, 28, 29
Rock Albums/Top Tracks.....	30
Boxscore.....	34
Bubbling Under Top	
LPs/Hot 100.....	84
Disco Top 80.....	66
Jazz LPs.....	39
Hits Of The World.....	73
Hot Soul Singles.....	35
Latin LPs.....	67
Soul LPs.....	37
Hot Country Singles.....	54
Hot Country LPs.....	60
Hot 100.....	80
Top 50 Adult Contemporary.....	31
Top 40 Videocassettes.....	62
<b>RECORD REVIEWS</b>	
Audiophile Recordings.....	63
Album Reviews.....	76
Singles Reviews.....	79

## Reno & Metz Back To RCA With TV Acts

By ED HARRISON

LOS ANGELES—Stephen Metz and Bob Reno, whose Midsong label was distributed by RCA during the mid '70s, are returning to RCA with their newly formed Beverly Hills Recording Corp., which will concentrate on signing "dual career artists." "RCA has given us the leeway to be total talent scouts and to bring to the label dual career artists—those already established in one area who can be established in another," says Metz.

Reno/Metz, claiming to be the largest administrators of television music in the world, plan to use their tv, film and stage resources in getting initial crack at those developed personalities whom they feel have the charisma to translate their popularity onto vinyl.

The concept of making recording stars out of television and film personalities isn't new, though the Reno/Metz plan of building a viable and sustaining roster of talent drawn entirely from other mediums is considered novel.

Metz and Reno are well aware of the sales potential of the "right" personality, as evidenced by their signing of John Travolta to Midsong at a time when Travolta was just beginning to emerge as the star of "Welcome Back Kotter."

Both men believe that a "strong personality, one that jumps out at you" can guarantee as much as 150,000 units in sales without the benefit of airplay.

Reno says that RCA understands their concept since the label has experienced first-hand the success of Travolta and now Rick Springfield, who's appearance on the "General Hospital" soap opera has contributed to the success of his recording career.

Reno/Metz have exclusive administration deals with the television production firms of Spelling/Gold-

(Continued on page 6)

## UNICEF \$

• Continued from page 3

by Chappell Music, amounted to \$1 million. The tv concert itself brought in an additional \$200,000.

More recently, Music For UNICEF benefitted to the tune of \$1 million from "Concerts For The People Of Kampuchea," a 2-LP set on Atlantic Records featuring Paul McCartney & Wings, the Who, Queen, Elvis Costello, Rockpile and the Pretenders. It's too soon, says a Music For UNICEF spokesman, to determine monies due on "Rock For Kampuchea," a concert film being distributed by EMI and Mirimax Films.

Music For UNICEF hopes to benefit from other music industry associations in the year ahead, including cable tv concerts, recordings, films, T-shirts, posters and an annual rock calendar.

Recently put in charge of developing these projects is Peter Hansen, who joined Music For UNICEF last January after a stint with Headliners Talent Agency in New York.



QUARTER BACKING—Rick James receives a few tips and congratulations following his Philadelphia concert from Kal Rudman, right, publisher of the Friday Morning Quarterback tip sheet and Bruce Greenberg, Motown promotion.

## HAS DUAL ROLE

# Coury Leaves RSO For Network—Almost

By PAUL GREIN

LOS ANGELES—Usually when an executive leaves one company to start his own, he makes a clean break. But Al Coury is staying with RSO on a non-exclusive basis even as he launches his new Elektra/Asylum-distributed Network Records.

Coury says he agreed to supervise the sales, marketing and promotion of the Bee Gees' forthcoming album and singles as part of his settlement to disengage from RSO.

The exclusion was written into his contract with E/A, though Coury says any other outside assignments would have to be cleared with Joe Smith, E/A chairman.

"RSO would like me to work with them on 'Grease II' and further Bee Gees projects," Coury says. "I told them I'd be happy to discuss it with them, but all I'm contractually committed to is to work this Bee Gees project to the end."

"Then if I have any other major consultancy projects I have an understanding with Joe that I'll discuss them with him. If both he and I agree that they wouldn't interfere with my label, I'll go ahead."

The Network deal is E/A's fifth custom or inhouse label agreement, following Solar, Light, Richard Perry's Planet Records and Bruce Lundvall's Elektra/Musician. The deal is for the U.S. and Canada and calls for at least five albums per year. Coury says the term is between three and five years, plus options.

Coury's new label venture was given a rather tepid blessing from Robert Stigwood, who said in a statement last week: "RSO Records continues to operate fully, utilizing the PolyGram marketing and promotion staffs. As a result, I regret that we do not have the need to use Al Coury's full-time services, but my respect for him... is reflected in my assigning to him three former RSO artists—Irene Cara, Del Shannon and Shot in the Dark."

Shannon's "Drop Down And Get Me" LP, produced by Tom Petty, will be Network's first release this Friday (23). The first run of the album—30,000 to 50,000 copies—will feature E/A's logo and label. Coury says this was necessitated by the fact that he only received clearance on

the name Network two weeks ago and didn't have time to select artwork for his own logo.

"The Del Shannon album was finished two months before I left RSO," Coury says. "Del and Tom were very frustrated that the album

(Continued on page 84)

## Blank Tape Levy Eyed In Hungary

By IS HOROWITZ

NEW YORK—The Hungarian government is considering a 20% levy on the sale of blank tape to reimburse those injured by the practice of home dubbing.

Regulations have already been drafted, says Jenő Bors, managing director of Hungariton, the Hungarian recording authority, and are currently being circulated for comment among concerned government agencies.

Winding up a month-long visit to the U.S. last week, Bors reported sharp increases in the sales of records and tapes in his country despite home taping inroads, the launch of a digital recording program, and stepped-up efforts to promote Hungarian pop acts abroad.

Bors puts the effective date of a Hungarian levy on blank tape a year, "or at most two," away. But the

(Continued on page 71)

## New L.A. Home For Billboard

LOS ANGELES—Billboard has relocated its offices here, effective Monday (12).

The magazine's new West Coast quarters will be at 9107 Wilshire Blvd., Beverly Hills, Calif. 90210, where its editorial, chart research and advertising sales operations will occupy the seventh floor. All magazine departments and related services previously situated at 9000 Sunset Blvd. will be included in the move.

The phone number is unchanged, and remains (213) 273-7040.

## Executive Turntable

### Record Companies

**Billy Bass** is vice president of pop promotion for Motown Records, Hollywood. He moves over from a post with WMOT Records, and was previously senior vice president of promotion and creative services for Chrysalis. . . . **David Benjamin** is the new vice president for business affairs, East Coast, for CBS Records, New York. He was director of business affairs for CBS Records Inter-



Bass

national. . . . **Jim Yates** moves to director of commercial sales for the southwestern region for RCA Records. To be located in Dallas. Yates was RCA's branch office manager there until accepting the new position.

**Jennifer S. Cohen** is promoted to director of product development at WEA International, New York. She was product manager for the organization.



Benjamin

At Capitol Records, **Clare Baren** is named director of film and video production; **Maureen O'Connor** is promoted to senior manager of East Coast press and artist relations; and **Doreen D'Agostino** moves to East Coast press and publicity manager. Baren, who formerly headed her own production company, will be based in Hollywood. O'Connor and D'Agostino, upped from other Capitol posts, will work in New York.

**Larry Offsey** is director of finance and administration for PolyGram Classics, New York. He was a financial analyst for the division. . . . **Greg Dodd** is named vice president of pop promotion and **Alonzo King** vice president of special markets promotion by Erect Records, Merrillville, Ind. Dodd has been Midwest sales manager for Inner City Records. King was formerly Midwest promotion manager for Motown Records.



Yates

**Michael Matthews** is national marketing director for Regency Records, Los Angeles.

. . . **John Brown** moves to the post of Northeast regional promotion director for A&M Records. Based in New York, Brown comes from PolyGram, where he held a similar position. . . . At Destiny Records, Los Angeles, **Tony D'Anna** is named vice president of finance and administration. He was comptroller of Boardwalk Records. . . . **Chuck Williams** has been appointed WEA regional black music marketing director, West Coast. With WEA since 1975, Williams will be based in Los Angeles. . . . **Al Edmondson** is upped to vice president of Venture Records, Hollywood. He was national promotion director there. . . . **Frank Bisbano** is new national sales manager at Vanguard Records, New York. He was Northeast regional sales manager for Pickwick Records. . . . **Dorothy Shelley** is promoted to sales rep for PolyGram Distribution. A former air personality, she will work in the Houston area.



Offsey

### Marketing

At the Hegewisch Records chain, Calumet City, Ill., **Allen Strug** is now



D'Anna

general manager and buyer for all the Hegewisch stores, up from manager of the Merrillville, Ind. store; **Ken Zurek** moves to post of director of advertising and promotion, up from manager of the Calumet City store; **Richard Ottomanelli** is promoted from warehouse manager to manager of the Calumet City store; and **Don Golden** shifts into the slot of manager of the Merrillville outlet, after having served there as assistant manager.



Labovitz

### Publishing

At Hal Leonard Publishing, **John Herman** has been named to handle all sales in the Canadian market. He has been doing Latin American sales for the company. Also at Leonard, **Silvia Feicht** is named export manager for Latin America. Both Herman and Feicht will work from the company's Milwaukee headquarters. . . . **Don Cason** has been upped from director of music publishing, West Coast, Word Records, to director of music publishing, performance division. He will be based at the Word office in Los Angeles.

### Related Fields

**Laurence B. Labovitz** is named executive vice president and general counsel for Management Three, Beverly Hills. He did practice law in Century City. . . . **Jim Raynak** is appointed director of human resources, Western division, for Warner Amex Cable Communications. He was vice president of personnel for the Acceleration Corp. and will be based in Columbus, Ohio. . . . **Ken Weinstein**, most recently president of his own production and packaging firm, moves to vice president of special programming for Home Box Office. He will be headquartered in New York. . . . **Dennis K. Gillespie** is named senior vice president, domestic, for Viacom Ent., New York. He was with Peters, Griffin, Woodward, a television rep firm.

The Sony Corp. of America has named **Tsuneo Taida** to the post of treasurer. He will be located in New York and has been with Sony since 1967. . . . At TDK Electronics, Garden City, N.Y., **Donald Bruce Kopp** is named northeast territorial manager and **Don MacNair** mid-Atlantic territorial manager. Both men will be based in Garden City. Kopp was in consumer electronic sales for Sam Goody; MacNair has managed and operated audio and video stores in New Jersey.

**Tom Anderson**, sales promotion manager for Kenwood Electronics, Carson, Calif., has taken on the additional duties of advertising manager. He was marketing services manager for Kenwood. . . . **Tony Zuravel**, previously national sales manager for Walt Disney Home Video, is named director of marketing for Select-A-Tape, Los Angeles. . . . **George P. Petetin** is upped to vice president at KM Laboratories, New York. He was director of marketing there. . . . American Creative Entertainment, Farmington Hills, Mich., names **Michael J. McCarthy** and **Anthony Kandel** to head their new promotional merchandising dept. and **Carol Porter** to vice president of video programming. . . . **Susan Tick** joins Michael Gershman Communications, Los Angeles, as publicist, specializing in radio and tv placements. She was a freelance reporter for the NBC radio network.

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# RX for AOR: Steve Hackett's "Cured."

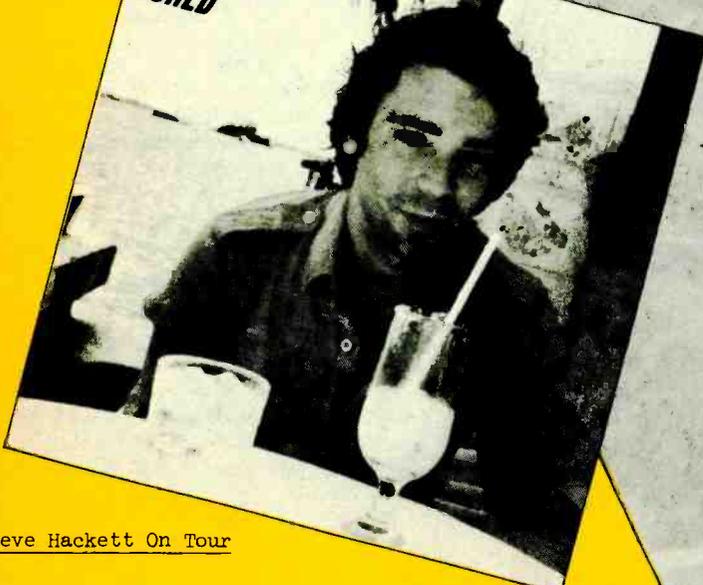
The original Genesis guitarist has provided a sure-fire cure for radio malaise with his hauntingly beautiful solo album, "Cured." This collection of well-crafted melodic gems is providing instant relief to the moribund U.K. music scene right now and it's doing the trick in the U.S. as well: "Cured" is a Bill Hard Choice and the New Music Pick in Album Network.

Not to mention the airplay antidote at the following stations:  
WNEW, WLIR, WBAB, WRNW, WDHA, WMMR, WIOQ, WYSP, WBRU, WGIR, WERI, WHCN,  
WPLR, WRKI, WPDH, WQBK, WPYX, WCMF, WOUR, WAAI, WHFS, WRAS, WQDR, WHSL,  
WKWF, WOWN, WXRT, WYFE, WDEK, WWCT, MLO5, WLAV, WIOT, WPFR, KQRS, KFMH,  
KQDS, KBLS, KMOD, KNCN, KXFM, KLTX, KLAG, KOME, KTIM, KKDJ, KLRB, KREM,  
KTCL, KBCO, KOLL, WDVE, KMBQ and 3WV.

With a major national tour in the works, Steve Hackett is going to make sure that everybody gets well.

Steve Hackett's "Cured." Now it's your turn.  
On Epic Records and Tapes.

## STEVE HACKETT CURED



### Steve Hackett On Tour

- 10/23 Chicago, IL
- 24 Milwaukee, WI
- 25 Detroit, MI
- 26 Cleveland, OH
- 29 New Haven, CT
- 30 Rochester, NY
  
- 11/ 1 Buffalo, NY
- 2 Toronto, CN
- 4 Quebec City, CN
- 5-7 Montreal, CN
- 8 Oswego, NY
- 10-11 New York City, NY
- 12 Boston, MA
- 13 Philadelphia, PA
- 15 Glen Cove, NY
- 16 Washington, D.C.
- 18 Atlanta, GA
- 22 Dallas, TX
- 24 Tempe, AZ
- 25 San Diego, CA
- 27-28 Los Angeles, CA
- 29 Pasadena, CA

- 12/ 2-3 San Francisco, CA
- 4 San Jose, CA



Produced by Steve Hackett, Jonn Acock and Nick Magnus.

Agency: International Talent Group, 200 West 57th Street, New York, NY 10019, (212) 246-8118.

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## Bonaparte Expands To L.A. & Joins With Stiff In N.Y.

By ROMAN KOZAK

NEW YORK—Bonaparte Records, the English import/export company which has retail store in New York's Greenwich Village, is expanding its operation, opening a new 7,000 square foot warehouse in Los Angeles and moving into Stiff Records' new headquarters in New York. There it's putting together a distribution company with Stiff.

According to Guy Melhuish, president of Bonaparte U.S., the new California facility will enable his company to deliver English product anywhere in the U.S. within a week. Bonaparte specializes in repertoire released in Britain, and also imports U.K. music papers.

"We will be ordering directly from Los Angeles and flying from London directly to L.A. on Thursday afternoons, which means we can have Wednesday's London papers in Los Angeles Friday mornings. And we can do it as fast with records," says Melhuish.

The move represents the latest in the growth of Bonaparte in the U.S., which until this spring was tied to the Metro Records store in Queens, with whom it formed Skydisk Records, a distributing company. The two have since split up, says Melhuish.

Bonaparte, he says, imports into the U.S. releases on both major and independent labels. Among his hottest current titles are a 12-inch Bruce Springsteen single, and a Pat Benatar picture disk. But, he adds, he also keeps his eye peeled for new artists.

To help promote the new music in the U.S., Bonaparte will be sponsoring regular nights at New York's Peppermint Lounge, where English disk jockeys and visiting bands will spin new records and requests. The series begins at the Peppermint Lounge Sunday (18), and Melhuish also expects to have regular nights at the Whiskey in Los Angeles.



RELEASE TALK—Ron Alexenburg, right, president of Handshake Records, talks about the forthcoming release of the group Sneaker, produced by Jeff Baxter, with Rich Kudolla, CBS Distribution, West Coast region, during a recent listening party in Los Angeles.

## Chartbeat

### Live LPs Far From Dead; Bee Gees Are Only Mortal

By PAUL GREIN

LOS ANGELES—Bob Seger's "Nine Tonight" (Capitol) and Billy Joel's "Songs In The Attic" (Columbia) hold tight at numbers three and eight this week, marking the first time so far in the '80s that two live albums have been in the top 10 simultaneously.

The LPs are followups to studio acts which were No. 1 in succession last summer: Seger's "Against The Wind" and Joel's "Glass Houses."

Both live albums have spawned current top 20 singles: Seger's "Tryin' To Live My Life Without You" is up to number 11 this week; Joel's "Say Goodbye To Hollywood" is up to 19.

The live album market isn't nearly what it was in the boom years of 1976-78, as the following list will demonstrate, but it's still an important part of the overall sales picture. Here are the live albums that have hit the top 10 in the past five years, ranked by their peak positions. Ties are broken based on weeks at that peak spot and then weeks in the top 10.

1. "Frampton Comes Alive," Peter Frampton, A&M, 1976/ # 1.
2. "Live And More," Donna Summer, Casablanca, 1978/ # 1.
3. "Wings Over America," Capitol, 1977/ # 1.
4. "Barry Manilow Live," Arista, 1977/ # 1.
5. "Just One Night," Eric Clapton, RSO, 1980/ # 2.
6. "The Song Remain The Same," Led Zeppelin, Swan Song, 1976/ # 2.
7. "The Beatles At The Hollywood Bowl," Capitol, 1977/ # 2.
8. "Marvin Gaye Live At The London Palladium," Tamla, 1977/ # 3.
9. "Running On Empty," Jackson

- Browne, Asylum, 1978/ # 3.
10. "Commodores Live!," Motown, 1977/ # 3.
11. "Nine Tonight," Bob Seger & the Silver Bullet Band, Capitol, 1981/ # 3.
12. "Cheap Trick At Budokan," Epic, 1979/ # 4.
13. "Weekend In L.A.," George Benson, Warner Bros., 1978/ # 5.
14. "Love You Live," Rolling Stones, Rolling Stones, 1977/ # 5.
15. "Elvis In Concert," Elvis Presley, RCA, 1977/ # 5.
16. "Eagles Live," Asylum, 1980/ # 6.
17. "Alive II," Kiss, Casablanca, 1977/ # 7.
18. "Love At The Greek," Neil Diamond, Columbia, 1977/ # 8.
19. "The Kids Are Alright," The Who, MCA, 1979/ # 8.

(Continued on page 50)

## Signings

Songwriter/guitarist Marshall Crenshaw, who performed the role of John Lennon in the national production of "Beatlemania," to Warner Bros. with LP release set for early 1982. ... Bobby Short to Elektra/Asylum Records with album tentatively titled "After Midnight" due out in January, 1982. ... Carmine Appice, former drummer with Rod Stewart, to Pasha/CBS, with LP "Carmine Appice And The Rockers," scheduled for release in January, 1982. ... Jackie English to the Creative Music Group with songwriting agreement. ... Horn player Ernie Watts to Qwest Records with Quincy Jones producing. He's currently touring with the Rolling Stones and is a member of "The Tonight Show" orchestra. ... Reggae foursome the Tony Brown Band to Mountain Railroad Records, with LP "Prisoners In Paradise" out this month. ... Bill Schustik to Columbia Artists Festival Corp. for bookings. ... Diana Moore and Monte to Lazer Records. ... Tony Walker to Ce Rock Music. ... Australian singer Kamahl to Blue Star Records for the U.S. A major star in Australia and Europe, Kamahl's first single release is "Hey There, Lord," with an album to follow.

## Return To RCA

• Continued from page 4

berg Productions, Aaron Spelling Productions, TAT Communications, Pierre Cossette Productions and others.

Because of the disappearance of music oriented television shows, Metz and Reno plan to pull talent from situation comedies and dramatic series.

Reno/Metz's first venture into television production as executive producers (with Tandem Productions) will be "Borrowed Time," the story of Bobby Darin. The cast LP will be released on Beverly Hills Recording as will any other Reno/Metz music property.

# VISITOR



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## Warner Eases Video Rentals

• Continued from page 3

the program. If we agreed to remove our Warner inventory from our Galveston location to our two Houston stores, and go on the rental program in Galveston, we wouldn't have to give up any inventory." (Galveston is 60 miles from Houston and Smith is the only video dealer there.)

"We decided not to go with it because I feel there's no way the dealer can make money with this plan, and if Warner succeeds with it, other studios will go with it. We can't afford to keep only hits in stock."

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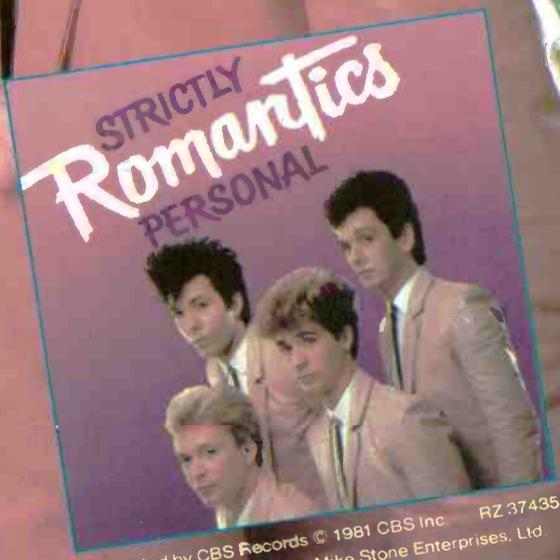
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 10/26 KALAMAZOO, MI  
 10/27 CHAMPAIGN, IL  
 10/28 MILWAUKEE, WI  
 10/29 DULUTH, MN  
 10/30 WINNIPEG, CN  
 11/1 MINNEAPOLIS, MN  
 11/3 MISSOULA, MT  
 11/4 SPOKANE, WA  
 11/5 SEATTLE, WA  
 11/6 EUGENE, OR  
 11/7 SAN FRANCISCO, CA  
 11/10 SANTA BARBARA, CA  
 11/11 SAN LUIS OBISPO, CA  
 11/12 FRESNO, CA  
 11/13 LOS ANGELES, CA  
 11/14 PASADENA, CA  
 11/15 SAN DIEGO, CA  
 11/17 PHOENIX, AZ

11/18 TUCSON, AZ  
 11/20 AUSTIN, TX  
 11/21 CORPUS CHRISTI, TX  
 11/22 SAN ANTONIO, TX  
 11/23 HOUSTON, TX  
 11/24 DALLAS, TX

11/26 BEAUMONT, TX  
 11/27 LAFAYETTE, LA  
 11/28 NEW ORLEANS, LA  
 11/29 BIRMINGHAM, AL  
 12/1 MEMPHIS, TN  
 12/2 NASHVILLE, TN  
 12/3 ATLANTA, GA  
 12/4 CHARLOTTE, NC  
 12/5 RALEIGH, NC  
 12/7 VIRGINIA BEACH, VA  
 12/9 BALTIMORE, MD  
 12/10 WASHINGTON, DC  
 12/11 PHILADELPHIA, PA  
 12/12 NEW YORK CITY, NY  
 12/13 NEW HAVEN, CT  
 12/14 PROVIDENCE, RI  
 12/16 HARTFORD, CT  
 12/17 BOSTON, MA  
 12/18 SYRACUSE, NY  
 12/19 ROCHESTER, NY  
 12/20 BUFFALO, NY  
 12/21 TORONTO, ON  
 12/26 CHICAGO, IL  
 12/27 FLINT, MI  
 12/28 DETROIT, MI  
 12/31 MIAMI, FL



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 Agency: Trip Brown/DMA  
 Management: Arnie Tencer and Joel Zuckerman  
 for The Spider Entertainment Company





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# Financial

## Market Quotations

As of closing, October 15, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Aitec Corporation	—	67	15/16	7/8	7/8	Unch.
36	26 1/2	ABC	6	1084	33 3/4	33 1/4	33 1/2	— 1/4
45 1/4	28 1/2	American Can	8	740	34	33 1/2	33 3/4	— 1/4
4	2	Automatic Radio	4	—	—	—	—	Unch.
61 1/4	40 1/2	CBS	8	131	54 1/4	52 1/4	54 1/4	+ 1 1/4
45 1/4	31 1/2	Columbia Pictures	8	242	38 1/4	37 1/4	38 1/4	+ 1/2
7 1/4	4 1/2	Craig Corporation	—	114	7 1/4	6 1/4	7	+ 1/4
67 1/4	43 1/2	Disney, Walt	13	964	50 1/2	49 1/2	50	— 3/4
8 1/4	3 1/4	Electrosound Group	7	1	3 1/4	3 1/4	3 1/4	Unch.
9	3 1/2	Filmways, Inc.	—	285	5 1/4	4 1/4	5 1/4	— 1/4
22 1/4	14 1/2	Gulf + Western	4	400	16 1/2	16 1/2	16 1/2	— 3/4
19 1/4	11 1/4	Handleman	8	29	14 1/4	14 1/4	14 1/4	— 1/4
15 1/4	7 1/2	K-Tel	4	—	—	—	7 1/2	Unch.
82 1/2	39	Matsushita Electronics	11	260	55 1/2	55	55 1/2	— 1
59	38 1/2	MCA	7	116	40 1/2	39 1/2	40 1/2	+ 1/2
14 1/4	8 1/2	Memorex	—	197	11 1/4	11 1/4	11 1/4	Unch.
65	48 1/4	3M	9	654	51 1/2	50 1/2	51	+ 1/4
90 1/2	56 1/4	Motorola	11	443	68 1/4	67 1/4	68	+ 3/4
59 1/4	36 1/2	North American Phillips	6	45	39 1/2	39	39 1/2	— 1/4
20	6 1/4	Orrco Corporation	83	16	10 1/2	10 1/2	10 1/2	— 3/4
39 1/4	21 1/2	Pioneer Electronics	17	3	29 1/4	29	29	— 1 1/4
32 1/4	17 1/4	RCA	—	1759	17 1/4	17 1/4	17 1/4	+ 1/4
26 1/4	14 1/4	Sony	12	2402	17 1/4	17 1/4	17 1/2	— 3/4
43	23 1/4	Storer Broadcasting	17	343	29 1/4	28 1/4	29	+ 3/4
6 1/4	3 1/4	Superscope	—	3	3 1/4	3 1/4	3 1/4	+ 1/4
32 1/4	29 1/4	Taft Broadcasting	10	60	29 1/4	29	29	Unch.
58 1/2	33 1/4	Warner Communications	19	3280	53 1/4	51	53	+ 2 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	3/4	1 1/4	Koss Corp.	220	6 1/2	7 1/4
Certron Corp.	920	1/2	15/16	Kustom Elec.	180	2 1/2	2 3/4
Data Packaging	100	6	7	M. Josephson	600	7/8	1 1/4
First Artists	—	—	—	Recoton	200	2 1/2	3
Productions	6	5 1/2	5 3/4	Reeves Comm.	440	25 1/2	26
Integrity Ent.	170	7	7 1/4	Schwartz Brothers	100	2 1/4	3 1/4

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

## Compromise Is Hinted In Mechanicals Dispute

That decision affirmed the 4-cent rate hike of the Tribunal, which called for an effective date of July 1, 1981. It also remanded the section on possible annual adjustments back to the Tribunal for possible alternative methods of devising an interim rate schedule.

In the comments received by the Tribunal last month on the possibility of holding new meetings concerning interim adjustments, the RIAA not only stressed the need for lengthy hearings—a minimum of 90 to 120 days notice in order to allow for suitable preparation—but also stated that the new 4-cent rate would not be in effect until the "judicial review process" was completed. The Appeals Court dismissal of the petition for rehearing was seen as a setback for the recording industry, but

RIAA suggested that it would move to present the case to the Supreme Court.

Both the NMPA and the AGAC/NSAI feel the 4-cent rate is presently in effect, and several publishers have gone on record to say they would sue any record company that does not abide by the new royalty rate.

In their comments to the Tribunal concerning rate adjustment proceedings, the publisher and songwriter organizations said that delays in further hearings on the adjustment schedule were unnecessary, pointing to the facts already on record, and suggested a schedule of hearings that would conclude in late November—as opposed to the RIAA recommendations that could stall the first possibility for a rate adjustment into 1983.

## Tax Speakers Set By RIAA For Symposium

NEW YORK—Howard Youngstein and Robert Maas, two British entertainment tax experts, will be featured speakers at the RIAA-sponsored symposium here Nov. 4 on the subject of "Current Developments In U.K. Taxation Of U.S. And Resident Entertainers & Entertainment Companies."

Also at the meet, to be held at the Plaza Hotel, there'll be an overview of current U.S. tax law related to the entertainment industry. This will be offered by RIAA tax committee members Walter Seltzer, international tax manager of Warner Communications Inc., and Peter Dordal, tax vice president at PolyGram Corp.

The program will run from 9:30 to 4:30 p.m. in the White & Gold Suite of the Plaza, with the registration fee of \$75, including morning and afternoon coffee, and luncheon with RIAA tax committee members as table hosts. The fee can be sent to RIAA, 888 7th Ave., New York, N.Y. 10106. For registration by phone, the number is (212) 765-4330.

## Labels Still Uncertain On NARM Plan

Continued from page 3

ufacturer advisory committee, so that labels can only vote on finished proposals, rather than work together from the ground up.

NARM's Cohen, however, is optimistic, as he prepares to set out in the next few weeks to meet with label decision-makers. He anticipates that

Assistance on this story provided by Sam Sutherland in Los Angeles.

by the second week in November "we'll know where we are" in terms of funding the campaign. "My biggest concern is that manufacturers not make premature judgment, since they are now just being exposed formally to the campaign's rationale and thought processes."

One label, if it makes a commitment, has promised Cohen that it would make funds available based on its fourth quarter 1981 movement of records and tapes, although dollars under the proposal are to be calculated on shipments starting Jan. 1.

A spokesman for RIAA says that under its by-laws and legal restrictions, the association could not comment on the proposal, although he notes that RIAA has "supported from the beginning" the "Gift Of Music" idea.

As presented in the NARM document, the proposal draws heart from institutional campaigns conducted by other industries, particularly FTD, the florist trade association, which spends about \$6 million a year for media use. "It is recommended that, as FTD did, we concentrate on specific holidays and special occasions in order to develop and create the highest level of campaign impact," NARM states. "In 1982, the plan is to capitalize on the very fertile opportunities in May and June which cover—in addition to daily gift-giving for birthdays and anniversaries—Mother's Day, Graduation and Father's Day."

The media plan places heavy emphasis on television, with about two-thirds of the budget (\$1,633,000) going for network tv spots. Radio would account for \$413,000, while print would cover the remaining \$394,000 of the total budget of \$2,440,000.

Also, a "Gift Of Music" advisory committee, made up of representatives from all industry segments, would be the decision-making body for expenditures and control.

## CBS Records Profits Rise, Despite Exchange Losses

NEW YORK—Despite currency exchange losses on its international operations, the CBS Records Group posted a profits gain on a 1% increase in revenues for the third quarter, the company reports.

Overall, CBS Inc. third quarter revenues rose, while income and earnings per share declined from the year earlier period. Third quarter earnings per share were \$1.95, a decrease of 3% from the \$2 earned in the third quarter of 1980.

The per share earnings were reduced by 25c through foreign exchange losses suffered because of the strong dollar, compared to a 2c per share gain in 1980. CBS Records encompasses the largest area of international business activity at CBS, the company says.

Third quarter net income was \$54.3 million, a decrease of 3% from 1980 third quarter net income of \$55.7 million. Revenues for the third

quarter rose 5% to \$955.1 million from the \$951.1 million reported in the third quarter of 1980. Revenues also rose for the first nine months of the year, though earnings were less than a year ago, the company says.

Earnings per share for the nine months were \$3.95, a 10% decrease from the \$4.41 earned in the first nine months of 1980. Net income for the nine months was \$110.3 million on revenues of \$2.99 billion. These figures represent a 10% decrease from the net income of \$123.0 million for the first nine months of 1980 and a gain of 3% over 1980 first nine months revenues of \$2.89 billion.

CBS says that increases in its domestic record revenues "more than offset" a continued planned reduction in sales for its Columbia House Division, "resulting from the elimination of low margin sales in its record and tape club operations." It also cites "sharply higher" expenditures in cable and home video.

## WCI Music Revenues Dip For Quarter; Profits, Too

NEW YORK—Net income and revenues for the recorded music and music publishing divisions of Warner Communications Inc. declined for the three-month period ending Sept. 30.

The third quarter declines reflect slightly lower revenues from both domestic and foreign operations, according to Steven J. Ross, WCI chairman, in reporting the highest overall third quarter profits and revenues in the company's history.

The company's record/publishing operating income for the third quarter amounted to \$16,304,000, down from \$17,251,000 last year. Revenues were \$187,653,000, compared to \$199,761,000 for the third quarter of 1980.

For the nine month period of 1981, record/publishing showed gains in both earnings and revenues.

Operating income reached \$52,358,000, up from \$48,222,000 a

year before, while revenues were \$569,765,000, compared to \$538,146,000 in a similar 1980 period.

For the company as a whole, net income for the three month period ending Sept. 30 reached \$58,584,000, a rise of 84% from \$31,900,000.

For the nine month period, net income rose 63%, from \$92,499,000 to \$150,656,000. Revenues were \$2,150,667,000, up from \$1,404,618,000.

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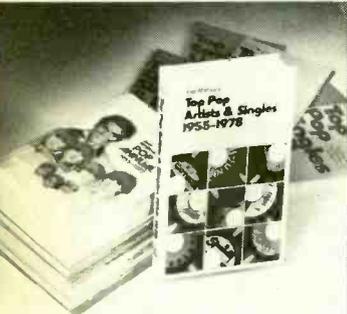
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- Pop Annual '55-'77 ..... \$40
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## FBI Takes Antipiracy Action In 2 States; Product Seized

NEW YORK—Oregon and Vir-  
ginia were the scene of recent FBI  
antipiracy raids, while in Kentucky  
a convicted tape pirate was sen-  
tenced.

Agents assigned to the Bristol, Va.  
resident FBI office and officers of  
the Tazewell County Sheriff's office  
confiscated some 8,000 allegedly pi-  
rate 8-track and cassette tapes Sept.  
21 from vendors at the Tazewell  
Flea Market. The seizure was a joint  
operation between the two law en-  
forcement agencies and resulted in  
the destruction of the product.

On Sept. 24, agents of the Port-  
land, Ore. FBI office raided Django  
Records, 1111 S.W. Stark, executing  
a search warrant issued by the U.S.  
District Court for the Oregon Dis-  
trict. Following purchase of cassettes

which were verified as unlicensed  
recordings of live concerts by Bruce  
Springsteen and AC/DC, the agents  
seized allegedly pirate cassettes and  
bootleg record albums from the  
shop. Among the other artists whose  
performances and compositions  
were being said to be unlawfully re-  
produced were The Grateful Dead,  
the Beatles, Bob Dylan, John Len-  
non and Yoko Ono.

In Kentucky, Herbert Buntain of  
Frankfort was given a 30-day sen-  
tence Sept. 29 on his conviction in  
Leitchfield, Ky, for the sale and dis-  
tribution of pirate tapes. The convic-  
tion was based on the Sept. 16 sei-  
zure by officers of the Kentucky State  
Police of 6000 pirate 8-track and cas-  
sette tapes which were being sold by  
Buntain at the Leitchfield Flea Mar-  
ket in Grayson, Ky.

### THREE-STORE WEB

## Ga. Retailer Generates \$ With 'Wall Of Hits'

By JOHN SIPPEL

LOS ANGELES—Because the  
three small neighborhood Rock-  
n-Easy record/tape/accessories  
stores in Southeastern Georgia  
have done so well in less than  
four years, founder Dick Gard-  
ner has decided to frame a fran-  
chise concept before year's end.

Located in Brunswick, Hines-  
ville and Valdosta, Gardner and  
his family, wife Barbara and  
sons, Rick and Stuart, will prob-  
ably top the \$1 million mark for  
the stores which average under  
3,000 square feet are located in  
towns under 30,000 population.

Quite an achievement in the  
face of a lagging industry and an  
environment that favors the  
larger chain store entity? Yes,  
and Gardner, a former Brun-  
swick plant worker who moonlit  
as a small local record shop  
owner before opening more  
stores, points to his "Wall Of  
Hits" as the answer.

For several years prior to going  
into retail, Gardner doubled be-  
tween his local plant job and the  
industry as a smalltime rackjob-  
ber. From the trunk of his car, he  
serviced small racks in a variety  
of retail locations.

Based upon his rack experi-  
ence, Gardner placed his top pri-  
ority on having pertinent album  
product at times when it was hot-  
test. Being situated where he

rarely saw a sales person and  
buying from one-stops, he sub-  
scribed to Billboard and candi-  
dly points to the best-selling al-  
bums chart as his success  
formula.

Above his album risers, where  
he stocked his catalog albums  
and tapes, he built his first top 50  
album slots. Since that time, all  
three stores have eight-high,  
floor-to-ceiling album racks,  
with hand-printed numbered  
signs indicating album title and  
current Billboard position. Dick  
Gardner and his store managers  
commit every employe to chang-  
ing positions and entering new  
chart contenders early each week  
when the new weekly arrives.

Gardner credits the current  
charted album wall of 200 al-  
bums with building and retain-  
ing a steady flow of weekly cus-  
tomers. Some of his diehard  
album customers attempt to keep  
up with all new chart entries, and  
have developed in their chums a  
similar interest.

Even today and when he goes  
into franchising, Gardner views  
buying from one-stops as contin-  
uing. He is able through using a  
number of suppliers in Atlanta  
and in the East to obtain hard-  
to-get new albums overnight if nec-  
essary to keep his "album wall"  
complete.



**HIT WALL**—Rick Gardner changes LPs on the Rock-n-Easy "Wall Of Hits" in Brunswick, Ga. His father and three-store chain founder, Dick Gardner, credits the weekly changing top 200 best-selling albums from Billboard with bolstering the good sales fortunes of the stores.

## Rock'n'Rolling Petitioning For Elvis Date; Stones Contest By MTV

By ROMAN KOZAK

NEW YORK—Though the  
memory of Elvis Presley has been  
getting its knocks recently, both in  
Memphis courtrooms and in the  
pages of "Elvis," a warts and all bi-  
ography by Albert Goldman, the  
true believers are hanging in there,  
still fighting to have Jan. 8, Elvis'  
birthday, declared Elvis Presley Day  
nationwide.

"With this book coming out, my  
phone has been ringing off the hook  
with people asking  
what they can do. We have a bill in  
Congress and this  
book is working  
against us. It  
doesn't just knock  
Elvis, but the whole entertainment  
business. People will believe this  
trash," says Patricia Ann Emanuele,  
a "journalist, mother, hairdresser,  
and administrative assistant," who  
also runs a nationwide campaign to  
establish "Elvis Presley Day."

She says she has collected 2.2 mil-  
lion signatures on a petition to have  
a "day of recognition, not a holi-  
day," in honor of Elvis. She says that  
Congressman Harold Ford of Ten-  
nessee has introduced a bill in the  
House to that affect, which has 15  
cosponsors. Also, 11 states already  
have their own "Elvis Presley Day,"  
she adds.

One of the states that doesn't is  
New York. But a rally is scheduled  
for Saturday (24) in Albany to pres-  
sure lawmakers there, sponsored by  
the Elvis Presley Foundation of New  
York, a non-profit organization of  
fans which also wants busts of Elvis  
at such venues as Madison Square  
Garden, Nassau Coliseum and oth-  
ers, and a greater recognition of  
Elvis' music and "the humor and  
love that glowed forth from Elvis as  
well as his compassion and concern  
for the human condition." The or-  
ganization gets involved with char-  
ity events, recently raising \$900 dur-  
ing "Walk America '81" for the  
March of Dimes.

The Albany rally will be the third  
such event this year. The last one  
was in Washington on Sept. 19, but  
the 200 Elvis fans who gathered in  
front of the White House were over-  
shadowed by the 250,000 who ar-  
rived for the massive Solidarity Day  
union rally.

The New York Foundation is one  
of "thousands" such organizations.  
"There are as many of them as there  
are Elvis imitators," says Emanuele,

who adds that she coordinates their  
activities in getting Elvis recogni-  
tion, but, she notes, she has no ties  
with either Col. Parker or Elvis' es-  
tate. She does write a column for the  
Garden State Nightlife weekly in  
New Jersey, titled "Elvis Campaign  
Dairy," where she chronicles her ef-  
forts for Elvis.

"It's time the American people  
stood up for American entertainers,"  
she declares. "Nobody really knew  
what Elvis really did, except one  
man, and he is dead. Nobody spent  
every minute of the day with him.  
And it's nobody's business what he  
did. He was a very sick man. He had  
cancer and was on prescribed medi-  
cation. If they go after anyone it  
should be his doctors and hangers-  
on."

\*\*\*

Latest promotion from MTV, the  
cable music network, is a "one night  
stand" trip for a contest winner and  
three friends to see the Rolling  
Stones at the Superdome in New Or-  
leans, Dec. 5. The winner, picked  
from self-addressed post cards sent

(Continued on page 84)

## Atlantic Gets Detroit's Cherie

LOS ANGELES—Atlantic Rec-  
ords has signed Detroit-based  
Cherie Records to a five-year cus-  
tom label agreement. Cherie has al-  
ready issued Jerry Carr and Shelley  
Quayle on an independent basis,  
with future releases set by Barrett  
Strong, New York Express, Carol  
Anderson and Scott Stern.

Originally, the plan was to be an  
r&b label. "But there's a lot of other  
talent in Detroit that is not ex-  
plored," says president Norton  
Stern.

Carr is an r&b/disco artist, while  
Quayle is pop. "We're encouraging  
rock acts to see us, but basically we  
are pop and r&b," explains Stern,  
who heads a staff of four at the label.  
Albums by five of the artists on the  
roster are expected by Christmas. All  
acts are Detroit-based.

The idea for Cherie began two  
years ago. "We were doing nothing  
but getting our product together,"  
says Stern. The recent release of  
Carr's "This Must Be Heaven" track  
independently garnered play in East  
Coast discos, which Stern says led to  
attention from Atlantic.

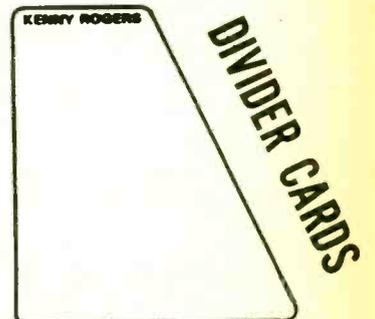
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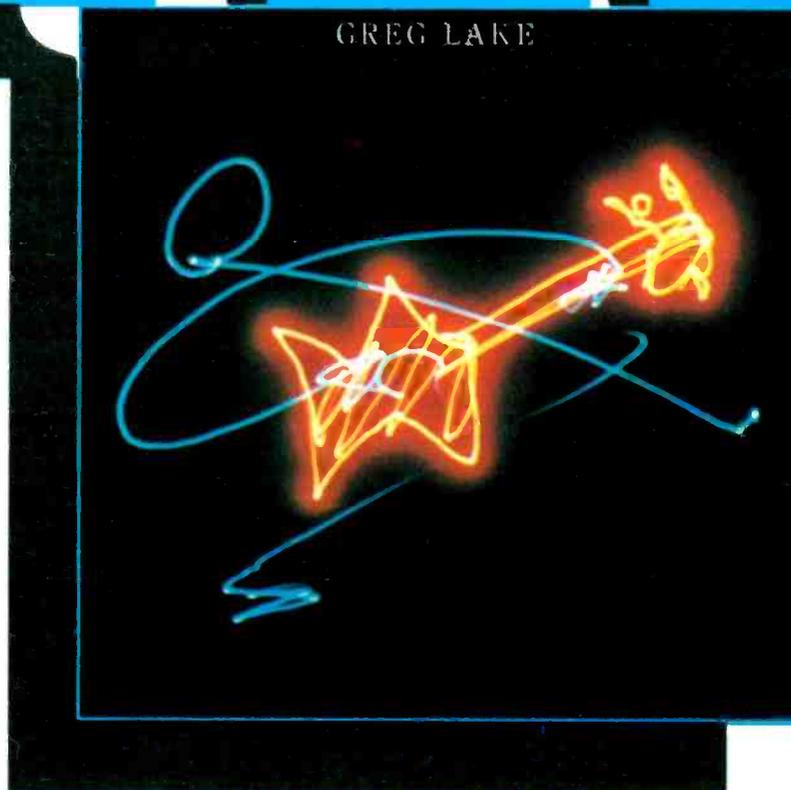
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GREG LAKE

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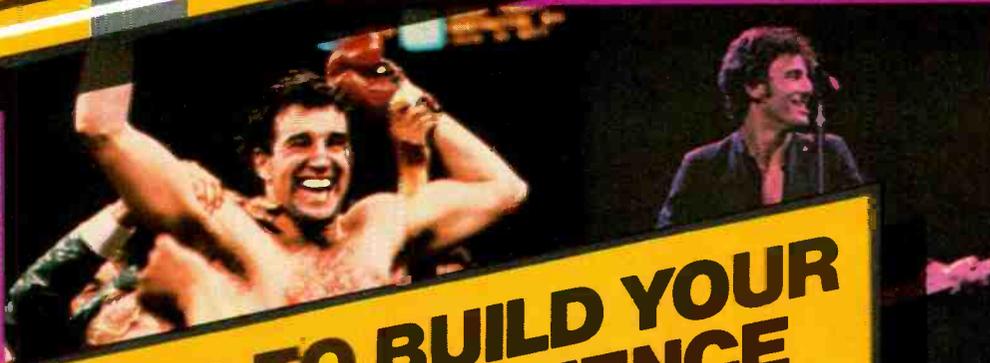
Greg Lake begins an  
extensive nationwide  
tour on November 23rd.



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donate \$100 to Muscular Dystrophy for each qualified nomination.

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# 3M

# Sony Blank Tape Sponsor Of Rod Stewart's Tour

• Continued from page 1

While recognizing that its sponsorship of the tour may be a controversial move, a Sony spokesman says the company feels the tour is a "key opportunity to reach a lot of prospective customers," for its blank tape line, which "needs more visibility. The Walkman doesn't need it. We are selling those via word of mouth, with almost no advertising."

Says Bob Regehr, Warner vice president of artist development and publicity: "I thought it was Sony hardware not software. Beyond that I have no comment."

The Sony Tape/Stewart deal was set up by the Rockbill marketing company, which recently put together the Jovan sponsorship of the Rolling Stones tour (Billboard, Oct. 17).

In all the cities that Stewart will play, the concerts will be billed as "Sony Tape Presents Rod Stewart," with Sony's name appearing on all the tickets and T-shirts. There will be extensive print and radio advertising for the concerts, featuring the Sony name. At selected concerts, 300,000 Sony-sponsored Rockbill booklet/posters will be distributed free.

Other promotional and merchandising plans are still being worked out. It is expected that, in some cities, Stewart will host press/industry receptions for Sony Tape.

"Nothing could please me more than to have a quality product like Sony Tape as the tour sponsor," says Stewart in a statement. "I've been a Sony fan for many years and enjoy using their products."

Sony will not reveal how much it will pay Stewart to sponsor his tour. It is believed to be a "substantial" six figure number, though "somewhat less," say sources, than the \$1 million the Rolling Stones reportedly asked of Sony for their tour, before getting a deal with Jovan.

Sony notes that even though Stewart will be closely involved in the promotion of its blank tape, he will not actually be endorsing it. That is, no advertisements are planned where Stewart would be urging consumers to record music using Sony Tape. At this time, neither is Sony an advertiser in the Stewart tv special, but both the Sony spokesman, and Billy Gaff, Stewart's manager say that is a likelihood.

The tv special, which was arranged by Gaff and Wold Entertainment, a satellite communications company, will be seen live on about 87 stations, reaching 85% of the U.S. market, says Gaff. It will also be simulcast on local FM radio stations.

He says details for Europe and Australia are still being worked out, but because of time differences the show there may be shown via tape delay. The two-hour event, which appears to be the most ambitious live music concert on worldwide tv since the Elvis in Hawaii special in 1973, may possibly be shown via cable or close circuit in Britain, adds Gaff.

He says he did the deal with Sony to help defray the high cost of touring. "Providing it is done with good taste," he sees nothing wrong with having a corporate sponsor. He says he did similar deals previously in Britain for Gloria Vanderbilt jeans and Woolworths, and both worked out fine. Moreover, he says, the Sony deal compensates for lack of record company support.

"I did it so I could buy billboards on Sunset Strip to advertise a Warner Bros. product," says Gaff. "We are getting nothing from the record company. Warners contributed not one cent. Well, maybe they

bought one page in your publication. But, for an artist of Rod Stewart's stature, I think that's criminal. We did a nine-album deal with them for \$18 million, and we recouped that in four LPs. We made a lot of

money for them, and now they are doing nothing for us."

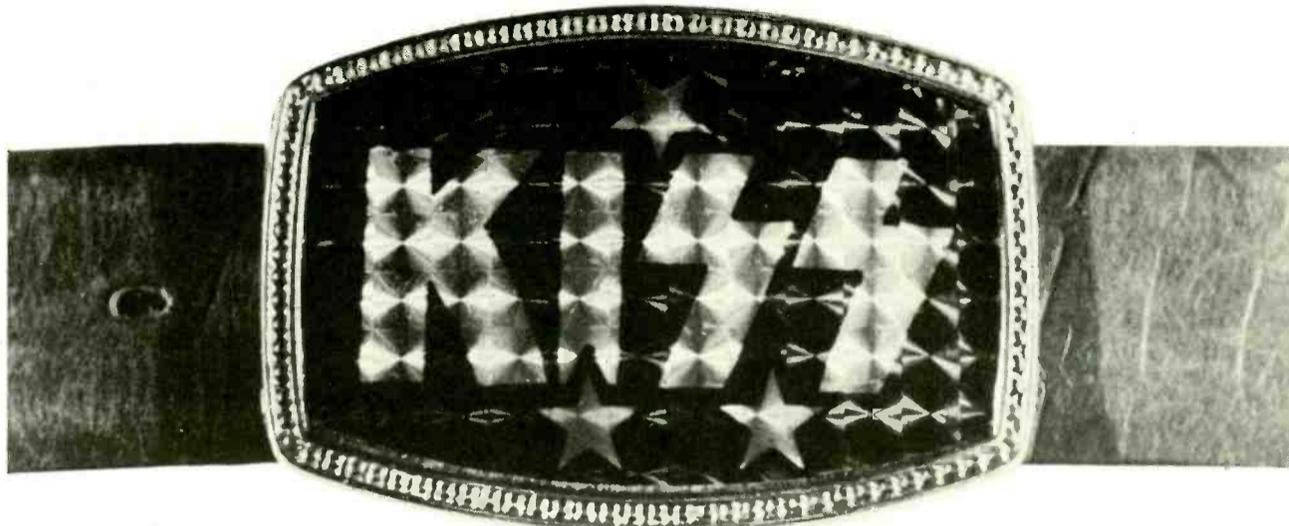
"I do not feel offended at all by blank tape," Gaff continues, "I encourage taping. The more they tape, the more they listen, and the more

likely they are to go out to buy records. I made a study of it, and I found that the richer they are and the more records they buy, the more likely they are to tape. They tape for their friends, or they buy an album,

and make a tape for the car, and I see nothing wrong with that.

"If we are doing anything with Sony Tape," he continues, "I hope we are to bring the attention of the

(Continued on page 86)



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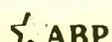
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Vol. 93 No. 42

# Adapting To The New Reality

By SID BERNSTEIN

It's no secret that business as usual in the music business is no longer *business as usual*.

As a long-time manager of talent and promoter of major events, one thing is clearer than ever to me, Marketing and artist development methods that worked in the past fall woefully short of the artist's needs in the '80s.

Traditionally, an artist who feels he has star potential will rehearse his best material, record a demo, send his tape to record companies, managers, or other industry heavies, and possibly schedule a local showcase where he can be seen by anyone he can drag in.

A "showcase" is usually synonymous with "No one gets paid." But you still need enough money to rehearse, pay back-up musicians, rent and move equipment. A showcase is almost always a financial loss to everyone but the club where it is staged. Developing a new act involves tremendous amounts of time and money.

Just recently, we signed one of our acts, Alliance (out of Detroit), with Ron Alexenburg of Handshake Records. The group had been working Michigan for over a year, creating a stir in every venue they played. But nothing much happened in the way of a career. More gigs, better paying gigs, but no real break.

Alliance decided to invest in a tape. They spent \$1,600 producing their own tape with five original tunes. They mailed 20 cassettes to 20 managers and agents.

## 'Today you must take your best shot the first time'

We heard it first, and flipped. But it took three months to get a record executive to fly out to see the group.

The time it takes even when the material, the lead singer, and the band are outstanding, is nerve-wracking. But if you truly believe, you stay on the case.

The key factor today is time. In these days of tight budgets, getting a record company interested is a tough job. It takes time. Even after the record company commits itself, and the record is made, the traditional problems of getting airplay and creating excitement are just beginning.

A few years back, a record company knew that it generally took two or three LPs to establish an act. Today, you have to take your best shot the first time. Unless something favorable happens, you don't often get a second chance. Everyone is reaching for the brass ring and only a few lucky ones grab it. Time and patience are as important as the talent. You need an abundance of all three.

The system being what it is, and I can't see it changing in the foreseeable future, the new artist or manager had better look for alternatives. The days when the record companies mothered

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

## Letters To The Editor

Dear Sir:

I wish the industry, including Billboard, would stop referring to albums as LPs. The term "album" denotes a collection of separate pieces, whereas "LP" properly denotes a long-playing "single"—at least that was its original meaning, I believe. Normally, especially in country music, you expect an album to play longer than a single, so the use of the adjective "long playing" in reference to an album appears unnecessary.

William R. Etheridge  
Arlington, Va.

Dear Sir:

Re: the commentary by Donna Halper in the October 10th issue, why is it that whenever anyone wants to say something derogatory about what is termed "adult oriented" music they spit out the name Barry Manilow as if it were a four-letter word?

To begin with, Manilow has had top 40 hits (11 of them in the top 10). Secondly, in the May 2, issue of Billboard in a review of his performance at the Riviera in Las Vegas, Manilow was chided for aiming his act toward "the adolescents on hand." Now he is being put down for appealing to the adult listening audience. Perhaps Manilow should accept all of this as a compliment since it is obvious his following is so diverse that it is next to impossible to identify his music with any one group.

As for Ms. Halper, she might consider taking issue with those who categorize popular music rather than putting down the artists who are arbitrarily placed in the categories. Or, perhaps she should go read a book.

Donna M. Katz  
Rochester, N.Y.

Dear Sir:

I have one simple question to ask the major record companies. When will you quit wrapping records so tight that they warp?

I work at the record department of a department store, and the bulk of our business comes from the sales of top hits. However, it is difficult to sell them when half or all of each shipment is warped.

Last week I counted 50 warped albums that were received in one week's time. These 50 albums were never sold. That is 50 lost sales at \$7.99 each—a \$400 loss.

WEA took a step in the right direction by using a loose wrap on new releases by the Who, Eddie Rabbitt, the Pointer Sisters, Joe Walsh and Van Halen. In the months these albums have been out I've had only two exchanges involving them.

Mike Filion  
Foleys, Record & Tape Dept.  
Houston

new acts are over. No longer do they pay for all the goodies—tour support, advertising, showcases, etc.

By necessity, the artist of the '80s has to become more self-sufficient. He will need an organization that can keep him working even if he never hooks up with a label. He will need to develop a long-term marketing plan utilizing all the tools available in this electronic age. Tomorrow's artist will be much more in touch with his own career than his predecessors.

There are many acts who can make a good living on a local or regional basis. This is likely to continue and grow. If a group is playing steadily and keeping industry people aware of these appearances with flyers and phone calls, their chance of being seen improves dramatically. Cutting a record for local sale can help groups gain national notice. However, with record company support at an all-time low, the new age of electronics seems to offer the next best hope.

The proliferation of cable television will provide a growing showcase for new acts as an increasing number of shows need more and more talent to keep them going. Commercial tv depends on names to draw an audience. Cable, with its less stringent time requirements, localized character and the need to provide something different,

will offer many more opportunities for exposure. The same may also be true of videodisks and videocassettes as the technology continues to develop.

It is entirely possible, thanks to the video revolution, for a group to become an electronic success without doing any of the things that were commonplace in the past.

Today a group can cut its demo for video... design its act to utilize lasers and other visual technology... produce its album for videodisk and videocassette... make local appearances via cable outlets... and play its concerts to millions of people around the world on closed circuit tv without ever having to go on the road or make a live appearance.

## 'The artist of the '80s will become more self-sufficient'

But one thing won't change. The new artist must have a stomach of steel and the ability to stand up to one of the toughest businesses known to man, a business where every week you're looking for a job. The apparent glamor of the rock star quickly wears off for even the most successful.

The new artist must run his career like a business. He must realize that the odds are overwhelmingly against him. He must really be honest and ask himself, "Is my talent potential strong enough to shine above the competition?" If the answer is an emphatic Yes, then he should go for it all.

Sid Bernstein is president of Sid Bernstein Associates, New York based personal manager/concert promoter enterprise.

Dear Sir:

Atlantic Records is to be congratulated on having three out of the top four albums during the week of Sept. 19. Obviously the company is doing something right when it comes to the marketing of pop albums.

However, given this success, it becomes even more difficult to understand why Atlantic has not undertaken a more ambitious jazz reissue series. The Atlantic catalog contains some of the finest jazz of the last 30 years. Having so much of it unavailable is a disservice to consumers as well as to the company.

A company so successful would seemingly feel some responsibility to their catalog. Now would be an appropriate time to make a meaningful commitment in this direction.

Jack L. Frieden  
Norfolk, Va.

Dear Sir:

I wholeheartedly endorse the position of Donna Halper in her recent commentary (Billboard, Oct. 10). I'm 29. I like good, uptempo pop/rock and wish someone in Houston would give us a top 40 station with a good mix of oldies (especially mid to late '60s).

Apparently we have the same extremes to pick from as Boston, with no middle ground.

John Kier  
Houston

# ONLY THE STRONG SURVIVE!

And Survivor's going strong.

Within weeks of the release of their new album, "Premonition," the Chicago quintet have established a stronghold on AOR radio, with over 100 AOR stations adding the album and putting favorite cuts like "Poor Man's Son" in constant rotation.

Survivor's brand of stadium-rock is steam-rolling Midwest radio and gaining fanatical adherents in a pattern reminiscent of Loverboy's breakthrough.

With an upcoming tour in the works, it's only a matter of time before the whole continent gets survival conscious.

Survivor, "Premonition." Featuring the new single, "Poor Man's Son," on Scotti Brothers Records and Tapes.



**SURVIVOR PREMONITION**



# GARY U.S. BONDS is DEFINITELY BACK!!



OMG

# RECORD: The New Single "YOUR LOVE"

Produced by  
Miami Steve & Bruce Springsteen.

# ONTOUR:

## August/September

8/31 Garden City, NY 9/17 Trenton, NJ  
 9/2 Tomorrow Show NBC, NY 9/18 Troy, NY  
 9/4 Elmira, NY 9/19 Waltham, MA  
 9/5 Lenox, MA 9/22 Ft. Lee, VA  
 9/6 Ashby, MA 9/24 Worcester, MA  
 9/7 Baltimore, MD 9/25 Villanova, PA  
 9/9 Pittsburgh, PA 9/26 Smithfield, RI  
 9/10 Bloomsburg, PA 9/27 Storrs, CT  
 9/11 Toronto, Ont. 9/30 Winnipeg, Manitoba  
 9/12 Buffalo, NY  
 9/13 Jackson, NJ  
 9/16 New Haven, CT

## October

10/1 Regina, Alberta  
 10/2 Saskatoon, Sask.  
 10/3 Calgary, Alberta  
 10/5 Edmonton, Alberta  
 10/7 Seattle, WA  
 10/8 Vancouver, B.C.  
 10/9 Portland, OR  
 10/11 San Francisco, CA  
 10/13 Monterey, CA  
 10/14 Campbell, CA  
 10/16 Pasadena, CA  
 10/17 San Diego, CA

## November

11/1 Orlando, FL  
 11/3 Columbus, GA  
 11/5 Hallandale, FL  
 11/6 Tampa, FL  
 11/8 Gainsville, FL  
 11/9 Hattiesburg, MS  
 11/12 Evanston, IL  
 11/13 Chicago, IL  
 11/14 Twin Lakes, WI  
 11/15 Champaign, IL  
 11/23 Stockholm T.V., Sweden  
 11/24 London, England

## December

12/2 Oslo, Norway  
 12/3 Stockholm, Sweden  
 12/4 Gothenburg, Sweden  
 12/5 Copenhagen, Denmark  
 12/7 Cologne, Germany  
 12/8 Munich, Germany  
 12/9 Berlin, Germany  
 12/10 Bremen, Germany  
 12/11 Brussels, Belgium  
 12/12 Utrecht, Holland  
 12/14 Paris, France



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**COUNTRY HONOR**—Grant Turner, right, dean of Grand Ole Opry announcers, is inducted into the Country Music Hall of Fame during the televising of the Country Music Assn. awards show. Hall of Fame member Roy Acuff congratulates Turner after unveiling plaque that will hang in the Nashville museum.

### CMA DEEJAYS OF THE YEAR

## West, Wilson, Waggoner Feted In Small, Medium, Major Marts

NASHVILLE—Winning the Country Music Assn. DJ of the Year award for major markets was “a combination of a lot of things,” according to Lynn Waggoner, this year’s winner and program director of KEBC-FM Oklahoma City.

Waggoner himself is far down on this list of “lots of things” modestly compiled by Waggoner. “This reflects the conditions in the market, the station. We’ve been promoting country music for 12 years and we’ve enjoyed good success.” As for his own on-air work, Waggoner says, “I’m not the best. I’ve heard a lot better.”

Waggoner has spent his entire radio career at KEBC, beginning 10 years ago as a weekend part-timer. After nine months he went to full-time. He was production director for awhile, then became music director and program director two and a half years ago. He also does the morning program from 6 to 9 a.m.

His approach to programming includes “trying to inject a lot of personality. We’re an information and news station. We have 10 people on the news staff. We also give the jocks a lot of leeway, a lot of freedom to plan their shows and pick their music.” Waggoner notes that all but one of his on-air staff have been program directors or music directors at other stations. “They’re all professionals,” he says.

Waggoner also believes in “giving a lot of new artists exposure.” The Billboard reporting station runs a weekly playlist of 90 records, “plus a lot of oldies. Al Hamilton (the music director) and I use a lot of gut feel to pick the music. We feel we know country. We don’t use any tricks. We’re honest. We’re ourselves. Country is honest music and we take the same approach.”

Waggoner points with pride to his station for “coming a long way. We’ve worked hard. We pioneered country and personality on FM. Now we’re No. 1 in our market.”

NASHVILLE—Tim Wilson, winner of the Country Music Assn. DJ of the Year award for medium markets, thinks he’s “not done anything exceptional or outstanding to win. I just concentrate on basics,” he says of his duties as program director and late morning man at WAXX-FM Eau Claire, Wis.

Wilson, in town for Country Music Week, has been on the air for eight years, the last four and a half at WAXX, where he began in afternoon drive. He switched to mornings when he became program director two and a half years ago. He’s on the air from 9 a.m. to noon.

He began his on-air career at KWBG-AM Boone, Iowa and was at WLVA-AM Mattoon, Ill., before joining WAXX.

Wilson modestly says he succeeds by “eliminating what doesn’t work for me. I’m not a great humorist, so I

*(Continued on page 31)*

## More Talk, Less Music On WSIX

NASHVILLE—WSIX-AM is moving away from its adult contemporary format to more talk. Al Voecks, morning newscaster, begins a two-hour call-in talk show Monday (19) from 9 to 11 a.m.

Jim Bocock, WSIX general manager, says more talk programming will be added within the next few weeks to fill out the afternoon and evening hours.

A “Sports Nuts” call-in show will be added from 5:30 p.m. for an hour and Teddy Bart, will be given a slot on the station as soon as he gets settled into his new evening news anchor on WNGE-TV. WNGE and WSIX are both owned by General Electric.

While WSIX may eventually be all talk after 9 a.m., Bocock says that Gerry House and Paul Randall will continue to do their music and news

*(Continued on page 25)*

NASHVILLE—Jacki West, the first woman to win a Country Music Assn. DJ of the Year award, takes pride in interjecting a woman’s point of view into the music mix of her station. WGTO-AM Cypress Gardens, Fla.

West, who won in the small market category, credits her win to the “help of all the guys at the station. It’s a combination of all of the people I work with and the fact that it’s a good station.”

While acting music director Henry Jay is in charge of the station’s playlist, music selection is a joint effort of informal music meetings that West enjoys participating in. “We all listen to the music. We all have input. I give a woman’s point of view picking the ballads versus the honking stuff.”

She notes that among the important adds she voted for before coming up here for Country Music Week, included Ronnie Milsap’s “I Wouldn’t Miss It For The World” on RCA, Alabama’s “Love In The First Degree” and “Ride The Train” on RCA, the Bellamy Bros.’ “You’re My Favorite Star” on Warner Bros. and Anne Murray’s “It’s All I Can Do” on Capitol.

West has been on WGTO for three and a half years, half the time she’s been a DJ. Before joining WGTO she worked in Tallahassee and began her career at WTNT-AM Tallahassee. She gives credit to WGTO management for putting “a woman on in the daytime. Some station’s think that women won’t listen to a woman,” but West has proved that theory wrong. Her noon to 4 p.m. shift is No. 1 in the Lakeland-Winter Haven, Fla. Arbitron book (which includes Cypress Gardens), she says, and notes the station is No. 1 overall in the market too.

She says her approach to being a DJ is to be “a friend to the people and enjoy the music right along with them. It’s important to sound natural and not be an announcer, but a real live human being.”

### TURNER TO HALL OF FAME

## DJs Collect Kudos; Four Are Triumphant

By DOUGLAS E. HALL

NASHVILLE—As the 56th annual Grand Ole Opry Birthday celebration got underway last week, a select few DJs were singled out for special honors among the 400-plus attending the week’s activities.

The awards began at the 15th annual Country Music Assn. awards show, which was televised by CBS Monday (12) (see related story). Along with the music and record label winners, four DJs were cited for their work.

Given highest honors was Grant Turner, dean of Grand Ole Opry announcers since 1945, who was elected to the Country Music Hall of Fame. He began his radio career at the age of 16 in his hometown of Abilene, Tex. at a station he helped build. He worked at various stations throughout the South before joining WSM-AM Nashville in 1944. A protégé of the first Opry announcer George D. Hay, Turner was inducted into the CMA DJ Hall of Fame in 1974. Hay was elected to

the Country Music Hall of Fame in 1966.

While Turner was elected DJ of the year for major markets in 1974, Lynn Waggoner of KEBC-FM Oklahoma City was elected to that title this year. He beat out Bob Hooper of WESC-AM Greenville, S.C., Sammy Jackson of KLAC-AM Los Angeles, Chuck Morgan of WSM-AM Nashville, Chris Taylor of KYNN-AM Omaha and John Trimble of WRVA-AM Richmond. Last year this award was won by Larry Scott of KRLD-AM, which has since dropped its country format in favor of MOR.

Tim Wilson of WAXX-AM Eau Claire, Wis. was the winner of the DJ of the Year award for medium markets and Jacki West was the winner for small markets.

Wilson bested Sam Faulk of WLVI-FM Montgomery, Ala.; Buddy Raye of WWVA-AM Wheeling, W. Va.; the late King Edward

*(Continued on page 27)*

## Out Of The Box

### HOT 100/AC

BOSTON—Sunny Joe White, program director at WXKS-FM says he added **George Benson’s** “Turn Your Love Around” (Warner Bros.) out of the box because “it’s just the kind of record we need and it’s great.” **The Kinks’** single “Destroyer” (Arista) got an extra push by the group’s two sellout concerts in Boston recently and their appearance on NBC’s “Saturday Night Live.” White notes that **Foreigner’s** “4” LP sold exceptionally well in Boston so he’s added “Waiting For A Girl Like You” (Atlantic), also attributing its popularity in the market to the record’s more mass appeal, softer sound. “We’ve been watching **Chilliwack’s** ‘My Girl’ (Millennium) for a while and have seen it grow,” White points out. “The time was right to add it.” **Kim Carnes’** “Mis-taken Identity” fills out this week’s additions at WXKS. Commenting on that, White says, “We just love her, period.”

### AOR

PHILADELPHIA—“**The Romantics** are a Philly favorite,” says Charle Kendall, program director at WMMR-FM where the band’s “Strictly Personal” (Nemperor) was added this week. “Their last album did extremely well. In fact, this is one of the markets they broke in last time, and this album’s even better.” Kendall also added **Greg Lake’s** new self-titled Chrysalis LP, noting that name value alone prompts him to give it play. “Pure ears and instinct” got **Ultravox’s** “Rage In Eden” (Chrysalis) added, according to Kendall, who also says that they “liked the synthesized ‘80s sound of the record. **Vic Vengat’s** “Down To The Bone” (Capitol) also fits the bill this week at WMMR. “We needed a good loud rock’n’roll record and this is a great one,” the p.d. says. “We couldn’t ignore **Quarterflash’s** ‘Harden My Heart’ (Geffen) either. They’re getting played everywhere.”

### BLACK/URBAN

MEMPHIS—“Hit And Run” by the **Bar-Kays** (Mercury) tops the list of adds at WDIA-AM. “They’re a hometown group, so they always do well,” notes music director Tinanell Rogers. **Jermaine Jackson’s** track record and the “smooth sound” of his new ballad “I’m Just Too Shy” (Motown) garnered him a spot on the add list along with **Aretha Franklin** whose “It’s My Turn,” from her new Arista LP, was also included. Rogers says the old Aretha-style treatment of this Diana Ross tune appeals to her listeners. She topped off this week’s adds with **George Benson’s** “Turn Your Love Around” (Warner Bros.) also noting the mass appeal of this Benson outing.

### COUNTRY

AUSTIN—Steve Gary, music director at KOKE-FM, says that **Alabama’s** “Love In The First Degree” (RCA) is another strong effort from a group that’s definitely proven itself. “The production on ‘Your My Bestest Friend’ by **Mac Davis** really knocked me out,” he notes of the singer’s newest Casablanca single added this week. “We played ‘I Wish You Could Have Turned My Head And Left My Heart Alone’ when the writer, Sonny Throckmorton, had it out on an album,” Gary says. “Our audience really liked the song so we’re playing **Peggy Forman’s** version on Dimension.” The identification factor of **Leona Williams’** “Always Late With Your Kisses” (Elektra) helped bring it on KOKE’s list this week. “It’s an old Lefty Frizzell song,” Gary points out, “so people are familiar with it, and she did a good job on it.” **Michael Ballew**, an artist that developed a strong following in Austin playing live and releasing singles on his own label, has been picked up by Liberty Records and his single “Your Daddy Don’t Live In Heaven (He’s In Houston)” topped out the adds this week. “I think this record will do real well for him if stations will give it a chance,” Gary contends. “He’s got a strong rockabilly style.”

# THE MAGIC SESSION AT CRITERIA!

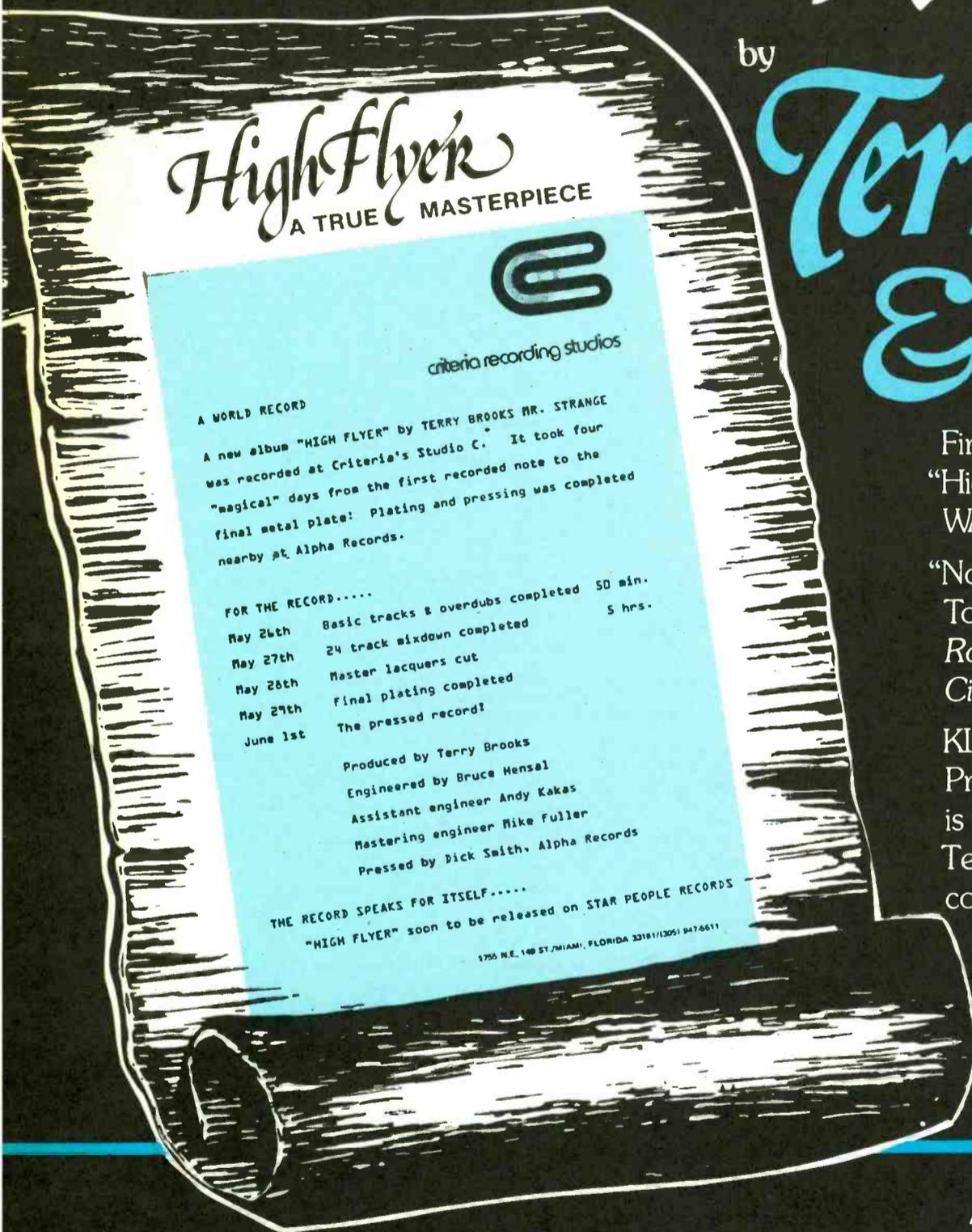
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A TRUE MASTERPIECE LP...

# High Flyer

by

# Terry Brooks & STRANGE



First to Play  
"High Flyer" LP  
WAIF

"Now 6 Songs on our  
Top 20" ...  
Roy Dorenkemper, MD.  
Cincinnati, Ohio

KLTF "... It's Super!  
Production on the album  
is perfect! ... Move over,  
Ted Nugent ... Here  
comes Terry Brooks!!!"  
Gary Block, MD.

"A very powerful  
Album both Music-  
ally and Lyrically"  
TOM BINGHAM

Billboard's  
Top Recommended LPs  
Sept. 12, 1981

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."

ROCKS OFF! MAGAZINE  
"Terry is capable of the most  
devastating heavy metal on  
vinyl ..."  
Ken Hall

## Earth Side

1. **You Will Be Loved** (BMI) (5:24)  
(Terry R. Brooks)
2. **Child of The City** (BMI) (5:30)  
(Terry R. Brooks)
3. **Rock and Roll Woman** (BMI) (4:26)  
(Terry R. Brooks)

## Space Side

1. **What Kind of Man** (BMI) (2:47)  
(Terry R. Brooks)
2. **My Lady and Me** (BMI) (3:50)  
(Terry R. Brooks)
3. **Love of the Ages** (BMI) (4:42)  
(Terry R. Brooks)
4. **High Flyer** (BMI) (3:50)  
(Terry R. Brooks)

All vocals & guitar ... TERRY R. BROOKS  
Bass ... DONNIE CAPPETTA  
Drums ... MARK BISHOP  
All keyboards ... LISA GLASCOCK  
Newscaster voice ... JENNIFER WALLACE

See MR. STRANGE video starring TERRY  
BROOKS taped at Arthur Jones spectacular  
NAUTILUS VIDEO STUDIOS in Lake  
Helen, Florida.

## All songs published by AURA LOVE PUBLISHING (BMI)

All songs written, produced and arranged by TERRY R. BROOKS  
All songs recorded and mastered at the best studio in the world —  
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Engineer, BRUCE HENSAL — the best engineer in the universe.  
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Richard Schultz, V.P.

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (10/13/81)

## PRIME MOVERS-NATIONAL

DAN FOGELBERG—Hard To Say (Epic/Full Moon)  
FOREIGNER—Waiting For A Girl Like You (Atlantic)  
DARYL HALL & JOHN OATES—Private Eyes (RCA)

## TOP ADD ONS-NATIONAL

ROD STEWART—Young Turks (WB)  
DIANA ROSS—Why Do Fools Fall In Love (RCA)  
QUARTERFLASH—Harden My Heart (Geffen)

## BREAKOUTS-NATIONAL

JOURNEY—Don't Stop Believin' (Columbia)  
LINDSEY BUCKINGHAM—Trouble (Elektra)  
ELO—Twilight (Jet)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

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

KIMM-AM—Denver  
(Doug Ericson—MD)

- ★★ BLUE OYSTER CULT—Burnin' For You 12-9
- ★★ BOB SEGER—Tryin' To Live My Life Without You 14-11
- ★ COMMODORES—Oh No 27-24
- ★ ROLLING STONES—Start Me Up 11-8
- ★ FOREIGNER—Waiting For A Girl Like You 28-22
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- JOURNEY—Don't Stop Believin'
- DIANA ROSS—Why Do Fools Fall In Love
- ROD STEWART—Young Turks

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

- ★★ THE GO GO'S—Our Lips Are Sealed 12-5
- ★★ THE FOUR TOPS—When She Was My Girl 24-16
- ★ THE POLICE—Every Little Thing She Does Is Magic 28-20
- ★ ROLLING STONES—Start Me Up 9-7
- ★ AL JARREAU—We're In This Love Together 18-14
- AIR SUPPLY—Here I Am 28
- ROD STEWART—Young Turks
- STREEK—One More Night
- BURTON CUMMINGS—You Saved My Soul

KDPA-FM—Phoenix  
(Craig Jackson—MD)

- ★★ MIKE POST—The Theme From Hill Street Blues 23
- ★★ FOREIGNER—Waiting For A Girl Like You 20-5
- ★ MARTY BALIN—Atlanta Lady 17-14
- ★ DIESEL—Sausalito Summer Night 22-18
- ★ AL JARREAU—We're In This Love Together 26-22
- QUARTERFLASH—Harden My Heart
- LINDSEY BUCKINGHAM—Trouble
- STEVIE NICKS—Leather And Lace
- ELECTRIC LIGHT ORCHESTRA—Twilight

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

- THE KNACK—Pay The Devil
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- ATLANTA RHYTHM SECTION—Alien
- JOHNNY LEE—Bet Your Heart On Me
- JERMAINE JACKSON—I'm Just Too Shy
- DON McLEAN—Castles In The Air
- KIM CARNES—Mistaken Identity
- BOB DYLAN—Heart Of Mine

KGB-FM—San Diego  
(Jeff Lucifer—MD)

- ★★ THE POLICE—Every Little Thing She Does Is Magic 26-20

★★ THE AFTERNOON DELIGHTS—General Hospi-Tale 6-1

- ★ DAN FOGELBERG—Hard To Say 20-17
- ★ DARYL HALL/JOHN OATES—Private Eyes 17-13
- ★ LITTLE RIVER BAND—The Night Owls 24-22
- GENESIS—No Reply At All
- JOURNEY—Don't Stop Believin'
- DIANA ROSS—Why Do Fools Fall In Love
- ROD STEWART—Young Turks

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

- ★★ DARYL HALL/JOHN OATES—Private Eyes 8-5
- ★★ KENNY ROGERS—Share Your Love With Me 9-6
- ★ AIR SUPPLY—Here I Am 21-16
- ★ BOB SEGER—Tryin' To Live My Life Without You 11-7
- ★ AL JARREAU—We're In This Love Together 18-15
- ATLANTA RHYTHM SECTION—Alien
- BARRY MANILOW—The Old Songs
- STREEK—One More Night
- ROD STEWART—Young Turks

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

- ★★ RICK SPRINGFIELD—I've Done Everything For You 19-12
- ★★ DIESEL—Sausalito Summer Night 10-6
- ★ DAN FOGELBERG—Hard To Say 6-3
- ★ BILLY JOEL—Say Goodbye To Hollywood 3-2
- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ELECTRIC LIGHT ORCHESTRA—Twilight
- QUARTERFLASH—Harden My Heart

KZFP-FM—Mesa  
(Steve Goddard—MD)

- ★★ ATLANTA RHYTHM SECTION—Alien 20-15
- ★★ ROLLING STONES—Start Me Up
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 5-4
- ★ THE GO GO'S—Our Lips Are Sealed 3-2
- DIESEL—Sausalito Summer Night 7-5
- ELECTRIC LIGHT ORCHESTRA—Twilight
- ROD STEWART—Young Turks
- JOURNEY—Don't Stop Believin'
- LINDSEY BUCKINGHAM—Trouble

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

- ★★ BILLY JOEL—Say Goodbye To Hollywood 10-7
- ★★ BOB SEGER—Tryin' To Live My Life Without You 4-2
- ★ THE POLICE—Every Little Thing She Does Is Magic 16-12
- ★ RICK SPRINGFIELD—I've Done Everything For You 14-11
- ★ PAT BENATAR—Promises In The Dark 20-16

● ATLANTA RHYTHM SECTION—Alien

● JOURNEY—Don't Stop Believin'

● ROD STEWART—Young Turks

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

- ★★ SHEENA EASTON—For Your Eyes Only 4-3
- ★★ DAN FOGELBERG—Hard To Say 7-4
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 12-10
- ★ KENNY ROGERS—Share Your Love With Me 9-6
- ★ LITTLE RIVER BAND—The Night Owls 6-5
- LINDSEY BUCKINGHAM—Trouble

KERN—Bakersfield  
(Bean Reyes—MD)

- ★★ DARYL HALL/JOHN OATES—Private Eyes 10-3
- ★★ BOB SEGER—Tryin' To Live My Life Without You 15-7
- ★ THE POLICE—Every Little Thing She Does Is Magic 30-15
- ★ OLIVIA NEWTON-JOHN—Physical 28-13
- ★ DEVO—Working In The Coal Mine 35-22
- ATLANTA RHYTHM SECTION—Alien
- DIESEL—Sausalito Summer Night
- MIKE POST—The Theme From Hill Street Blues
- FOREIGNER—Waiting For A Girl Like You
- ROD STEWART—Young Turks
- JEFFERSON STARSHIP—Save Your Love
- JOHN DENVER—The Cowboy And The Lady

KKXX-FM—Bakersfield  
(Doug DeRoo—MD)

- ★★ RICK SPRINGFIELD—I've Done Everything For You 12-7
- ★★ FOREIGNER—Waiting For A Girl Like You 15-8
- ★ AIR SUPPLY—Here I Am 24-15
- ★ AL JARREAU—We're In This Love Together 22-16
- ★ THE FOUR TOPS—When She Was My Girl 21-11
- QUARTERFLASH—Harden My Heart
- DIANA ROSS—Why Do Fools Fall In Love
- NILS LOFGREN—Night Fades Away
- GENESIS—No Reply At All
- THE KINKS—Destroyer
- DONNY IRIS—Sweet Merrilee

99.1-FM—Riverside  
(Steve O'Neil—MD)

- ★★ AIR SUPPLY—Here I Am 26-13
- ★★ LUTHER VANDROSS—Never Too Much 29-11
- ★ DARYL HALL/JOHN OATES—Private Eyes 21-19
- ★ KENNY ROGERS—Share Your Love With Me 22-18
- ★ AL JARREAU—We're In This Love Together 10-7

● RICKIE LEE JONES—A Lucky Guy

● EARTH, WIND & FIRE—Let's Groove 28

● COMMODORES—Oh No

KFMX-FM—San Bernardino  
(Jason McQueen—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 28-18
- ★★ DARYL HALL/JOHN OATES—Private Eyes 6-2
- ★ THE POLICE—Every Little Thing She Does Is Magic 22-17
- ★ DAN FOGELBERG—Hard To Say 29-19
- ★ AIR SUPPLY—Here I Am 17-13
- COMMODORES—Oh No 26
- THE KNACK—Pay The Devil
- LUTHER VANDROSS—Never Too Much
- JOURNEY—Don't Stop Believin'
- ELECTRIC LIGHT ORCHESTRA—Twilight

KRQQ-FM—Tucson  
(Dave Vanstone—MD)

- ★★ THE POLICE—Every Little Thing She Does Is Magic 21-15
- ★★ DIESEL—Sausalito Summer Night 14-5
- ★ FOREIGNER—Waiting For A Girl Like You 22-18
- ★ AL JARREAU—We're In This Love Together 27-22
- QUARTERFLASH—Harden My Heart
- JOURNEY—Don't Stop Believin'
- TRIUMPH—Magic Power
- GENESIS—No Reply At All

KTKT-AM—Tucson  
(Bobby Rivers—MD)

- ★★ DAN FOGELBERG—Hard To Say 6-1
- ★★ AIR SUPPLY—Here I Am 5-3
- ★ KENNY ROGERS—Share Your Love With Me 8-6
- ★ AL JARREAU—We're In This Love Together 11-8
- BARRY MANILOW—The Old Songs 18-12
- CHRIS CHRISTIAN—I Want You I Need You
- STEVIE WOODS—Steal The Night

## Pacific Northwest Region

★ **PRIME MOVERS**

ROLLING STONES—Start Me Up (Rolling Stones)

QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)

POLICE—Every Little Thing She Does Is Magic (A&M)

● **TOP ADD ONS**

DAN FOGELBERG—Hard To Say (Epic/Full Moon)

JUICE NEWTON—The Sweetest Thing (Capitol)

RICKIE LEE JONES—A Lucky Guy (WB)

● **BREAKOUTS**

JOURNEY—Don't Stop Believin' (Columbia)

LINDSEY BUCKINGHAM—Trouble (Elektra)

CRYSTAL GAYLE—The Woman In Me (Columbia)

KFRC—San Francisco  
(J. Peterson—MD)

- ★★ POLICE—Every Little Thing She Does Is Magic 20-10
- ★★ EARTH, WIND & FIRE—Let's Groove 17-9
- ★ CHRISTOPHER CROSS—Arthur's Theme 5-3
- ★ COMMODORES—Oh No 28-19
- ★ ROGER—I Heard It Through The Grapevine 24-16
- DAN FOGELBERG—Hard To Say
- FOREIGNER—Waiting For A Girl Like You
- STEVIE NICKS—Leather And Lace
- STEVIE WOODS—Steal The Night

KJR-AM—Seattle  
(Tracy Mitchell—MD)

- ★★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 11-8
- ★★ ROLLING STONES—Start Me Up 4-1
- RICKIE LEE JONES—A Lucky Guy
- JUICE NEWTON—The Sweetest Thing
- GEORGE BENSON—Turn Your Love Around

KEZR-FM—San Jose  
(Bob Harlow—MD)

- ★★ ROLLING STONES—Start Me Up 2-1
- ★★ BOB SEGER—Tryin' To Live My Life Without You 12-9
- ★ THE POLICE—Every Little Thing She Does Is Magic 7-5
- ★ RICK SPRINGFIELD—I've Done Everything For You 22-17
- ★ COMMODORES—Oh No 15-12
- CHILLIWACK—My Girl
- JOURNEY—Don't Stop Believin'
- STEVIE NICKS—Leather And Lace
- THE KNACK—Pay The Devil
- LINDSEY BUCKINGHAM—Trouble

KIOY-FM—Fresno  
(Tom Saville—MD)

- ★★ LITTLE RIVER BAND—The Night Owls 1-1
- ★★ AL JARREAU—We're In This Love Together 9-4
- ★ DAVID GATES—Take Me Now 25-18
- ★ BARRY MANILOW—The Old Songs 27-23
- ★ FOREIGNER—Waiting For A Girl Like You 19-13
- THE GO GO'S—Our Lips Are Sealed
- THE FOUR TOPS—When She Was My Girl

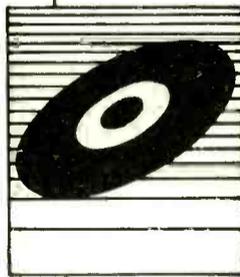
(Continued on page 24)

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# memo

To: **Record Promotion Executives**  
From: **Billboard**  
Re: **Radio Action Decision Ads**

**Radio's final playlist decision is the bottom line!**



Run with a Billboard RADIO ACTION DECISION AD on your single (or singles!) and you'll be running in the right place at the right time! You'll hit Monday and Tuesday—those final playlist decision days for radio! It's the time to effectively present your up-to-the-minute play action facts to the 5500 radio

stations that get Billboard—a reach that is greater than any other industry publication. Recent AdSell Studies clearly indicate that Billboard's reach is a real reach with radio readership. For example, the Billboard ads reported on, received an 83% "preferential treatment" rating ("convinced radio that manufacturers were promotionally supporting the product advertised").

Billboard RADIO ACTION DECISION ADS could be the beginning of something really big\* for your singles—and for radio! Right now is the time to back your promotion team with direct ad support... in the right place!

\*More than 33,000† radio professionals read Billboard each week. † Based upon a study by McGraw-Hill Laboratory of Advertising Research.

**Billboard Ads move records—and now we're making space for even better moves!**

# One Life.

"The laws governing man's action in society are non-specific when dealing with concern for the suffering of our fellow man. There is no court to direct us as we consider the alternatives for charity and commitment, and it is unlikely that any one cause will command our full attention.

"In asking you to join me in support of the AMC Cancer Research Center, I am calling for resource to aid in the fight against a disease that must be conquered. I am encouraged by the knowledge that our contribution will be directed by the Staff and Scientists of one of the great centers in the field of oncology.

"Let us hope that through the participation of you and your friends and associates, we will provide the funds necessary to extend one life."

—Robert Summer



1981 Honoree —  
Robert Summer President, RCA Records

## COMMITTEE

FRANK OLSON <i>Honorary Chairman</i>	GIL FRIESEN <i>West Coast Chairman</i>	<i>National Chairmen</i>
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DAVID BRAUN <i>East Coast Chairman</i>	JACK CRAIGO <i>Executive Dinner Chairman</i>	JACK GROSSMAN • PAUL SHORE
		MORTIMER BERL

I am enclosing my check for \$ \_\_\_\_\_ for \_\_\_\_\_ dinner reservations  
and a \_\_\_\_\_ listing in the Commemorative Program.

- | <i>Seating</i>  | <i>Program Listing</i>   |
|---|--|
| <input type="checkbox"/> ROBERT D. SUMMER FELLOWSHIP FUND . . . . . \$5000<br><i>Includes: preferred table of ten,<br/>dais recognition, full page in program</i> | <input type="checkbox"/> ROBERT D. SUMMER FELLOWSHIP FUND . . . . . \$4000<br><i>(listing only)</i>  |
| <input type="checkbox"/> PLATINUM . . . . . \$3500<br><i>Table of 10 and platinum listing</i>   | <input type="checkbox"/> PLATINUM . . . . . \$1800   |
| <input type="checkbox"/> GOLD . . . . . \$3000<br><i>Table of 10 and gold listing</i>   | <input type="checkbox"/> GOLD . . . . . \$1200   |
| <input type="checkbox"/> SILVER . . . . . \$2500<br><i>Table of 10 and silver listing</i>   | <input type="checkbox"/> SILVER . . . . . \$ 600   |
| <input type="checkbox"/> TABLE OF 10 . . . . . \$2000   | <input type="checkbox"/> I cannot attend, but I am enclosing \$ _____ as a<br>contribution to help support the cancer research and<br>patient care programs of the AMC Cancer Research<br>Center and Hospital. |
| <input type="checkbox"/> TICKET . . . . . \$ 200  | <b>Please make checks payable to:</b><br>AMC Cancer Research Center 24 West 57th Street—Suite 603<br>New York, N.Y. 10019 (212) 757-6460   |



My Name \_\_\_\_\_  
Memorial Name \_\_\_\_\_  
My Address \_\_\_\_\_  
Telephone \_\_\_\_\_



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/13/81)

Continued from page 22

- KRLC-AM—Lewiston**  
(Steve MacKelvie—MD)
- ★ DON FELDER—Heavy Metal 4-1
  - ★ FOREIGNER—Waiting For A Girl Like You 18-13
  - ★ JOHNNY LEE—Bet Your Heart On Me 29-25
  - ★ THE POLICE—Every Little Thing She Does Is Magic 14-10
  - ★ AIR SUPPLY—Here I Am 10-6
  - BARRY MANILOW—The Old Songs
  - LINDSAY BUCKINGHAM—Trouble
  - STEVIE NICKS—Leather And Lace
  - THE KNACK—Pay The Devil
  - ELECTRIC LIGHT ORCHESTRA—Twilight
  - DONNY IRIS—Sweet Merrilee

- KGW-AM—Portland**  
(Janise Wojniak—MD)
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 16-12
  - ★ AL JARREAU—We're In This Love Together 12-7
  - ★ AIR SUPPLY—Here I Am 17-13
  - ★ KENNY ROGERS—Share Your Love With Me 14-11
  - ★ LITTLE RIVER BAND—The Night Owls 13-9
  - ★ ATLANTA RHYTHM SECTION—Alien 19
  - ★ MARTY BALIN—Atlanta Lady 20
  - ★ BARRY MANILOW—The Old Songs
  - ★ MIKE POST—The Theme From Hill Street Blues
  - FOREIGNER—Waiting For A Girl Like You

- KPLX-FM—Seattle**  
(Jeff Ring—MD)
- ★ LULU—I Could Never Miss You 6-3
  - ★ LITTLE RIVER BAND—The Night Owls 9-6
  - ★ BILLY JOEL—Say Goodbye To Hollywood 22-16
  - ★ KENNY ROGERS—Share Your Love With Me 12-8
  - ★ MIKE POST—The Theme From Hill Street Blues 20-13
  - CRYSTAL GAYLE—The Woman In Me
  - DIANA ROSS—Why Do Fools Fall In Love

- KYYX-FM—Seattle**  
(Chet Rogers—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
  - ★ FOREIGNER—Waiting For A Girl Like You 22-16
  - ★ OLIVIA NEWTON-JOHN—Physical 30-22
  - ★ ROLLING STONES—Start Me Up 2-2
  - ★ BOB SEGER—Tryin' To Live My Life Without You 11-8
  - THE ALAN PARSONS PROJECT—Snake Eyes
  - LINDSAY BUCKINGHAM—Trouble
  - KOOL AND THE GANG—Take My Heart
  - THE KNACK—Pay The Devil
  - JEFFERSON STARSHIP—Save Your Love
  - BENNY HESTER—Nobody Knows Me Like You

- KJRB-AM—Spokane**  
(Brian Gregory—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 19-11
  - ★ FOREIGNER—Waiting For A Girl Like You 18-8
  - ★ RICK SPRINGFIELD—I've Done Everything For You 23-19
  - ★ DIESEL—Sausalito Summer Night 27-21
  - ★ BOB SEGER—Tryin' To Live My Life Without You 22-16
  - JOURNEY—Don't Stop Believin'
  - ROD STEWART—Young Turks
  - THE GO GO'S—Our Lips Are Sealed
  - MIKE POST—The Theme From Hill Street Blues

- KCBN-AM—Rome**  
(Larry Irons—MD)
- ★ THE POLICE—Every Little Thing She Does Is Magic 21-12
  - ★ DAN FOGELBERG—Hard To Say 13-7
  - ★ BILLY JOEL—Say Goodbye To Hollywood 16-11
  - ★ BOB SEGER—Tryin' To Live My Life Without You 5-4
  - ★ AL JARREAU—We're In This Love Together 30-23
  - QUARTERFLASH HARDEN—Harden My Heart
  - GENESIS—No Reply At All
  - THE ALAN PARSONS PROJECT—Snake Eyes
  - JUICE NEWTON—The Sweetest Thing
  - JOURNEY—Don't Stop Believin'
  - KIM CARNES—Mistaken Identity

- KSFM-FM—Sacramento**  
(Mark Preston—MD)
- ★ DAN FOGELBERG—Hard To Say 15-10
  - ★ DARYL HALL/JOHN OATES—Private Eyes 9-3
  - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 23-22
  - ★ EARTH, WIND & FIRE—Let's Groove 22-17
  - ★ THE FOUR TOPS—When She Was My Girl 19-18
  - BOB SEGER—Tryin' To Live My Life Without You 24
  - ROD STEWART—Young Turks 30
  - PAT BENATAR—Promises In The Dark
- KXQA-FM—Sacramento**  
(Kris Mitchell—MD)
- ★ DAN FOGELBERG—Hard To Say 7-4

- ★ AL JARREAU—We're In This Love Together 8-5
- ★ AIR SUPPLY—Here I Am 15-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 16-10
- ★ THE FOUR TOPS—When She Was My Girl 19-14
- BARRY MANILOW—The Old Songs
- MIKE POST—The Theme From Hill Street Blues

- KTAC-AM—Tacoma**  
(Sean Carter—MD)
- ★ DAN FOGELBERG—Hard To Say 8-5
  - ★ KENNY ROGERS—Share Your Love With Me 9-6
  - ★ ATLANTA RHYTHM SECTION—Alien 14-9
  - ★ DARYL HALL/JOHN OATES—Private Eyes 15-10
  - ★ THE FOUR TOPS—When She Was My Girl 10-7
  - ART GARFUNKEL—A Heart In New York

## North Central Region

- ★ **PRIME MOVERS**
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- GENESIS—No Reply At All (Atlantic)
- CHILLWACK—My Girl (Millennium)

- **TOP ADD ONS**
- ROD STEWART—Young Turks (WB)
- DIESEL—Sausalito Summer Night (Regency)
- JOEY SCARBURY—When She Dances (Elektra)

- **BREAKOUTS**
- DONNY IRIS—Sweet Merrilee (MCA)
- LINDSEY BUCKINGHAM—Trouble (Elektra)
- ELO—Twilight (Jet)

- WGCL-FM—Cleveland**  
(Jay Stone—MD)
- ★ CHILLWACK—My Girl 18-15
  - ★ GENESIS—No Reply At All 2-14
  - ★ AIR SUPPLY—Here I Am 13-12
  - ★ DARYL HALL/JOHN OATES—Private Eyes 4-2
  - ★ BOB SEGER—Tryin' To Live My Life Without You 6-3
  - ROD STEWART—Young Turks
  - DONNY IRIS—Sweet Merrilee
  - CHRIS CHRISTIAN—I Want You I Need You
  - THE GO'S—Our Lips Are Sealed
  - ELECTRIC LIGHT ORCHESTRA—Twilight
  - DIANA ROSS—Why Do Fools Fall In Love

- WKJJ-FM—Louisville**  
(Bobby Hatfield—MD)
- ★ DAN FOGELBERG—Hard To Say 2-2
  - ★ KENNY ROGERS—Share Your Love With Me 1-1
  - ★ LITTLE RIVER BAND—The Night Owls 4-4
  - ATLANTA RHYTHM SECTION—Alien
  - CHRIS CHRISTIAN—I Want You I Need You

- WZZP-FM—Cleveland**  
(Bob McKay—MD)
- ★ LITTLE RIVER BAND—The Night Owls 9-6
  - ★ AL JARREAU—We're In This Love Together 11-9
  - ★ MARTY BALIN—Atlanta Lady 17-16
  - ★ DARYL HALL/JOHN OATES—Private Eyes 6-2
  - ★ BILLY JOEL—Say Goodbye To Hollywood 16-15
  - STREAK—One More Night
  - BARRY MANILOW—The Old Songs

- WDRQ-FM—Detroit**  
(Steve Summers—MD)
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 2-1
  - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 18-14
  - ★ LULU—I Could Never Miss You 7-6
  - ★ AL JARREAU—We're In This Love Together 10-9
  - BARRY MANILOW—The Old Songs 17
  - FOREIGNER—Waiting For A Girl Like You 11
  - COMMODORES—Oh No
  - STEVIE WOODS—Steal The Night
  - MIKE POST—The Theme From Hill Street Blues 22
  - LINDSAY BUCKINGHAM—Trouble
  - GEORGE BENSON—Turn Your Love Around

- WBZZ-FM (B-94)—Pittsburgh**  
(Mark Kowalski—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 3-2
  - ★ THE ROLLING STONES—Start Me Up 2-1
  - ★ GENESIS—No Reply At All 25-15
  - ★ COMMODORES—Oh No 18-10
  - ★ FOREIGNER—Waiting For A Girl Like You 20-14
  - LINDSAY BUCKINGHAM—Trouble 30
- WXKX-FM (95KX)—Pittsburgh**  
(Clark Ingram—MD)
- ★ GENESIS—Abacab 9-4
  - ★ TARNEY AND SPENCER BAND—No Time To Lose 8-3
  - ★ BILLY JOEL—Say Goodbye To Hollywood 14-10
  - ★ FOREIGNER—Waiting For A Girl Like You 26-20

- WNCI-FM—Columbus**  
(Steve Edwards—MD)
- ★ LITTLE RIVER BAND—The Night Owls 4-1
  - ★ FOREIGNER—Waiting For A Girl Like You 20-12
  - ★ DAN FOGELBERG—Hard To Say 8-5
  - ★ COMMODORES—Oh No 19-14
  - ★ DARYL HALL/JOHN OATES—Private Eyes 6-3
  - JOURNEY—Don't Stop Believing 28
  - ROD STEWART—Young Turks 29
  - DIANA ROSS—Why Do Fools Fall In Love 30
- WXGT-FM—Columbus**  
(Buddy Scott—MD)
- ★ OAN FOGELBERG—Hard To Say 4-1
  - ★ FOREIGNER—Waiting For A Girl Like You 17-13
  - ★ THE POLICE—Every Little Thing She Does Is Magic 25-19
  - ★ PAT BENATAR—Promises In The Dark 18-15
  - ★ DEVO—Working In The Coal Mine 11-9
  - STEVIE NICKS—Leather And Lace 26
  - DIANA ROSS—Why Do Fools Fall In Love 25
  - BARRY MANILOW—The Old Songs 24

- ★ JOURNEY—Stone In Love 17-13
- ★ DAN FOGELBERG—Hard To Say 27
- ELECTRIC LIGHT ORCHESTRA—Twilight 30
- QUARTERFLASH—Harden My Heart
- KENNY ROGERS—Share Your Love With Me
- LINDSAY BUCKINGHAM—Trouble
- DONNY IRIS—Sweet Merrilee

- WVLT-AM—Louisville**  
(Bob Moody—MD)
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-10
  - ★ DARYL HALL/JOHN OATES—Private Eyes 5-3
  - ★ DAN FOGELBERG—Hard To Say 5-3
  - ★ DARYL HALL/JOHN OATES—Private Eyes 3-1
  - ★ BARRY MANILOW—The Old Songs 21-14
  - ATLANTA RHYTHM SECTION—Alien 35
  - ROD STEWART—Young Turks
  - STEVIE WOODS—Steal The Night

- WVLT-AM—Louisville**  
(Bob Moody—MD)
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-10
  - ★ DARYL HALL/JOHN OATES—Private Eyes 5-3
  - ★ DAN FOGELBERG—Hard To Say 5-3
  - ★ DARYL HALL/JOHN OATES—Private Eyes 3-1
  - ★ BARRY MANILOW—The Old Songs 21-14
  - ATLANTA RHYTHM SECTION—Alien 35
  - ROD STEWART—Young Turks
  - STEVIE WOODS—Steal The Night

- WKJJ-FM—Louisville**  
(Bobby Hatfield—MD)
- ★ DAN FOGELBERG—Hard To Say 15-10
  - ★ RICK SPRINGFIELD—I've Done Everything For You 11-5
  - ★ CHRISTOPHER CROSS—Arthur's Theme 3-2
  - ★ FOREIGNER—Waiting For A Girl Like You 22-18
  - ★ TARNEY AND SPENCER BAND—No Time To Lose 19-15
  - JOURNEY—Don't Stop Believin'
  - ROD STEWART—Young Turks
  - STEVIE NICKS—Leather and Lace
  - JEFFERSON STARSHIP—Save Your Love
  - JIM STEINMAN—Dance In My Pants

- WKWK-AM—Wheeling**  
(Jack Armstrong—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 25
  - ★ THE FOUR TOPS—When She Was My Girl 24-19
  - ★ LULU—I Could Never Miss You 13-9
  - ★ COMMODORES—Oh No 21-17
  - ★ BARRY MANILOW—The Old Songs 28-23
  - STEVIE NICKS—Leather and Lace
  - LINDSAY BUCKINGHAM—Trouble
  - KIM CARNES—Mistaken Identity
  - ROD STEWART—Young Turks

## Southwest Region

- ★ **PRIME MOVERS**
- DAN FOGELBERG—Hard To Say (Epic/Full Moon)
- QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)
- GO GO'S—Our Lips Are Sealed (IRS)

- **TOP ADD ONS**
- LUTHER VANDROSS—Never Too Much (Epic)
- DIANA ROSS—Why Do Fools Fall In Love (RCA)
- ROD STEWART—Young Turks (WB)

- **BREAKOUTS**
- LINDSEY BUCKINGHAM—Trouble (Elektra)
- CRYSTAL GAYLE—The Woman In Me (Columbia)
- JOHN DENVER—The Cowboy And The Lady (RCA)

- KVIL-FM—Dallas**  
(Chuck Rhodes—MD)
- No List

- KEGL-FM—Fort Worth**  
(Sandra Bobek—MD)
- ★ GO GO'S—Our Lips Are Sealed 20-12
  - ★ ROLLING STONES—Start Me Up 1-1
  - ★ THE KINKS—Destroyer 23-19
  - ★ POLICE—Every Little Thing She Does Is Magic 24-18
  - BILLY SQUIER—In The Dark 15-13
  - ELECTRIC LIGHT ORCHESTRA—Twilight
  - DONNY IRIS—Sweet Merrilee
  - LINDSAY BUCKINGHAM—Trouble
  - QUARTERFLASH—Harden My Heart
  - STEVIE NICKS—Leather And Lace
- KRBE—Houston**  
(Dayna Steele—MD)
- No List

- KRLY-FM—Houston**  
(Blake Lawrence—MD)
- No List

- WEZB-FM—New Orleans**  
(Jerry Loosteau—MD)
- ★ CARL CARLTON—She's A Bad Mama Jama 5-4
  - ★ AL JARREAU—We're In This Love Together 13-9
  - ★ OLIVIA NEWTON-JOHN—Physical 26-16
  - ★ DARYL HALL/JOHN OATES—Private Eyes 6-5
  - ★ DIESEL—Sausalito Summer Night 20-14
  - LUTHER VANDROSS—Never Too Much
  - THE GO GO'S—Our Lips Are Sealed
  - LITTLE RIVER BAND—The Night Owls

- WTIX-AM—New Orleans**  
(Gary Franklin—MD)
- ★ DAN FOGELBERG—Hard To Say 12-5
  - ★ BILLY JOEL—Say Goodbye To Hollywood 10-6
  - ★ OLIVIA NEWTON-JOHN—Physical 31-26
  - ★ RONNIE LAWS—Stay Awake 35-29
  - ★ BOB SEGER—Tryin' To Live My Life Without You 22-15
  - PAT BENATAR—Promises In The Dark
  - JOHN DENVER—The Cowboy And The Lady
  - JOHNNY LEE—Bet Your Heart On Me
  - CHRIS CHRISTIAN—I Want You I Need You
  - THE ALAN PARSONS PROJECT—Snake Eyes
  - SAVOY BROWN—Run To Me

- KEEL-AM—Shreveport**  
(Mary Johnson—MD)
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 25-18
  - ★ LITTLE RIVER BAND—The Night Owls 20-13
  - ★ DAN FOGELBERG—Hard To Say 5-3
  - ★ DARYL HALL/JOHN OATES—Private Eyes 3-1
  - ★ BARRY MANILOW—The Old Songs 21-14
  - ATLANTA RHYTHM SECTION—Alien 35
  - ROD STEWART—Young Turks
  - STEVIE WOODS—Steal The Night

- KHFI-FM—Austin**  
(Ed Volkman—MD)
- ★ BLUE OYSTER CULT—Burnin' For You 10-4
  - ★ THE POLICE—Every Little Thing She Does Is Magic 15-0
  - ★ CHILLWACK—My Girl 19-15
  - ★ GENESIS—No Reply At All 18-13
  - ★ OLIVIA NEWTON-JOHN—Physical 28-21
  - STEVIE NICKS—Leather And Lace
  - LINDSAY BUCKINGHAM—Trouble

- KNUS-FM—Dallas**  
(Gary Hamilton—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
  - ★ DAN FOGELBERG—Hard To Say 2-2
  - ★ CHRIS CHRISTIAN—I Want You, I Need You 24-19
  - ★ AL JARREAU—We're In This Love Together 8-4
  - ★ CARLY SIMON—Blue Of Blue 30-23
  - CRYSTAL GAYLE—The Woman In Me 32
  - DIANA ROSS/LIONEL RICHIE—Dreaming Of You 31
  - DON McLEAN—Castles In The Air 29

- KFMK-FM—Houston**  
(Jerry Steele—MD)
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 26-17
  - ★ THE FOUR TOPS—When She Was My Girl 19-10
  - ★ AIR SUPPLY—Here I Am 13-9
  - ★ COMMODORES—Oh No 23-23
  - ★ FOREIGNER—Waiting For A Girl Like You 30-22
  - LUTHER VANDROSS—Never Too Much
  - OLIVIA NEWTON-JOHN—Physical

- KRFM—McAllen-Brownsville**  
(Steve Owens—MD)
- ★ DARYL HALL/JOHN OATES—Private Eyes 2-1
  - ★ DEVO—Working In The Coal Mine 17-11
  - ★ ATLANTA RHYTHM SECTION—Alien 25-18
  - ★ PAT BENATAR—Promises In The Dark 29-23
  - ★ FOREIGNER—Waiting For A Girl Like You 20-14
  - JUICE NEWTON—The Sweetest Thing
  - JOURNEY—Don't Stop Believin'
  - LINDSAY BUCKINGHAM—Trouble
  - STEVIE WOODS—Steal The Night

- WQUE-FM—New Orleans**  
(Chris Bryan—MD)
- ★ COMMODORES—Oh No 23-16
  - ★ FOREIGNER—Waiting For A Girl Like You 32-28
  - ★ OLIVIA NEWTON-JOHN—Physical 29-20
  - ★ BARRY MANILOW—The Old Songs 31-25
  - DIANA ROSS—Why Do Fools Fall In Love
  - STEVIE NICKS—Leather And Lace

- KOFM-FM—Oklahoma City**  
(Chuck Morgan—MD)
- ★ LULU—I Could Never Miss You 26-23
  - ★ OLIVIA NEWTON-JOHN—Physical 25-15
  - ★ AIR SUPPLY—Here I Am 19-13

- ★ COMMODORES—Oh No 16-12
- ★ BURTON CUMMINGS—You Saved My Soul 27-24
- BARRY MANILOW—The Old Songs
- DIANA ROSS—Why Do Fools Fall In Love
- ARLAN DAY—I Surrender
- ANNE MURRAY—It's All I Can Do
- MIKE POST—The Theme From Hill Street Blues
- FOREIGNER—Waiting For A Girl Like You

- WFMF-FM—Baton Rouge**  
(Wayne Watkins—MD)
- ★ DARYL HALL/JOHN OATES—Private Eyes 4-2
  - ★ FOREIGNER—Waiting For A Girl Like You 27-19
  - ★ GENESIS—No Reply At All 20-17
  - ★ COMMODORES—Oh No 23-16
  - ★ BOB SEGER—Tryin' To Live My Life Without You 10-6
  - JOURNEY—Don't Stop Believin'
  - DIANA ROSS—Why Do Fools Fall In Love

- KINT-FM—El Paso**  
(Jini Cliffo—MD)
- ★ PAT BENATAR—Promises In The Dark 18-13
  - ★ JUICE NEWTON—The Sweetest Thing 22
  - ★ AIR SUPPLY—Here I Am 19-16
  - ★ TIERRA—La La Means I Love You 23-18
  - ★ COMMODORES—Oh No 21-16
  - KOOL & THE GANG—Take My Heart
  - THE KNACK—Pay The Devil
  - ANNE MURRAY—It's All I Can Do
  - SAVOY BROWN—Run To Me
  - JOURNEY—Don't Stop Believin'
  - KIM CARNES—Mistaken Identity
  - RONNIE MILSAP—I Wouldn't Have Missed It For The World

- KILE—Galveston**  
(Scott Taylor—MD)
- ★ DAN FOGELBERG—Hard To Say 10-7
  - ★ AIR SUPPLY—Here I Am 19-15
  - ★ OLIVIA NEWTON-JOHN—Physical 21-18
  - ★ DIESEL—Sausalito Summer Night 23-19
  - ★ FOREIGNER—Waiting For A Girl Like You 26-22
  - QUARTERFLASH—Harden My Heart 40
  - ROD STEWART—Young Turks 39
  - TIERRA—La La Means I Love You
  - SURVIVOR—Poor Man's Son

- KVOL—Lafayette**  
(Phil Ranken—MD)
- ★ AIR SUPPLY—Here I Am 18-15
  - ★ BARRY MANILOW—The Old Songs 27-23
  - ★ THE POLICE—Every Little Thing She Does Is Magic 26-22
  - ★ DIESEL—Sausalito Summer Night 29-25
  - JOURNEY—Don't Stop Believin'
  - DIANA ROSS—Why Do Fools Fall In Love
  - QUARTERFLASH—Harden My Heart
  - STEVIE WOODS—Steal The Night
  - JUICE NEWTON—The Sweetest Thing
  - DEBBIE HARRY—The Jam Was Moving

- KTSA-AM—San Antonio**  
(Charlie Brown—MD)
- ★ AIR SUPPLY—Here I Am 20-15
  - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 27-22
  - ★ DARYL HALL/JOHN OATES—Private Eyes 12-10
  - ★ GARY WRIGHT—Really Wanna Know You 16-12
  - ★ BILLY JOEL—Say Goodbye To Hollywood 22-19
  - DAN FOGELBERG—Hard To Say
  - DIANA ROSS—Why Do Fools Fall In Love
  - BEE GEES—He's A Liar
  - FOREIGNER—Waiting For A Girl Like You

## Midwest Region

- ★ **PRIME MOVERS**
- DAN FOGELBERG—Hard To Say (Epic/Full Moon)
- DARYL HALL & JOHN OATES—Private Eyes (RCA)
- LITTLE RIVER BAND—The Night Owls (Capitol)

- **TOP ADD ONS**
- CHRIS CHRISTIAN—I Want You, I Need You (Boardwalk)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- BARRY MANILOW—The Old Songs (Arista)

- **BREAKOUTS**
- TRIUMPH—Magic Power (RCA)
- DON McLEAN—Castles In The Air (Millennium)
- STEVIE NICKS—Leather & Lace (Modern)

- WLS—Chicago**  
(Tim Kelly—MD)
- ★ RICK SPRINGFIELD—I've Done Everything For You 32-28
  - ★ LITTLE RIVER BAND—The Night Owls 28-19
  - ★ BILLY SQUIER—In The Dark 13-11
  - ★ DARYL HALL/JOHN OATES—Private Eyes 9-7
  - ★ BILLY JOEL—Say Goodbye To Hollywood 23-20
- WLS-FM—Chicago**  
(Tim Kelly—MD)
- ★ BILLY SQUIER—In The Dark 13-11
  - ★ DARYL HALL/JOHN OATES—Private Eyes 9-7

- ★ RICK SPRINGFIELD—I've Done Everything For You 32-28
- ★ LITTLE RIVER BAND—The Night Owls 28-19
- TRIUMPH—Magic Power

- WHB-AM—Kansas City**  
(Tom Land—MD)
- ★ SHEENA EASTON—For Your Eyes Only 6-1
  - ★ DAN FOGELBERG—Hard To Say 9-3
  - ★ COMMODORES—Oh No 21-8
  - ★ KENNY ROGERS—Share Your Love With Me 14-7
  - ★ BARRY MANILOW—The Old Songs 22-12
  - CHRIS CHRISTIAN—I Want You, I Need You 21
  - DON McLEAN—Castles In The Air 22
  - OLIVIA NEWTON-JOHN—Physical 20

- WOKY-AM—Milwaukee**  
(Rick Brown—MD)
- ★ DAN FOGELBERG—Hard To Say 13-10
  - ★ THE FOUR TOPS—When She Was My Girl 20-13
  - ★ AIR SUPPLY—Here I Am 16-12
  - ★ KENNY ROGERS—Share Your Love With Me 15-11
  - ★ MIKE POST—The Theme From Hill Street Blues 19-15
  - COMMODORES—Oh No
  - FOREIGNER—Waiting For A Girl Like You
  - JOHN DENVER—The Cowboy And The Lady

- WZUU-FM—Milwaukee**  
(Bill Sharron—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
  - ★ DAN FOGELBERG—Hard To Say 7-3
  - ★ DARYL HALL/JOHN OATES—Private Eyes 10-7
  - ★ LITTLE RIVER BAND—The Night Owls 8-6
  - ★ AL JARREAU—We're In This Love Together 16-12
  - MARTY BALIN—Atlanta Lady
  - BARRY MANILOW—The Old Songs
  - FOREIGNER—Waiting For A Girl Like You
  - THE FOUR TOPS—When She Was My Girl

- KIWB-AM—Minneapolis**  
(Pam Ahresch—MD)
- ★ DAN FOGELBERG—Hard To Say 3-1
  - ★ AIR SUPPLY—Here I Am 15-12
  - ★ KENNY ROGERS—Share Your Love With Me 16-14
  - ★ LITTLE RIVER BAND—The Night Owls 9-7
  - ★ THE TUBES—Don't Wanna Wait 5-3

- KSLO-FM—St. Louis**  
(Tom Stone—MD)
- No List
- KSTP-FM(KS95)—St. Paul**  
(Chick Napp—MD)
- ★ KENNY ROGERS—Share Your Love With Me 5-3
  - ★ AL JARREAU—We're In This Love Together 9-6
  - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 19-12

- WIKS-FM—Indianapolis**  
(Mike Timmes—MD)
- ★ LITTLE RIVER BAND—The Night Owls 17-12
  - ★ FOREIGNER—Waiting For A Girl Like You 15-1
  - ★ DAN FOGELBERG—Hard To Say 13-8
  - ★ RICK SPRINGFIELD—I've Done Everything For You 8-4
  - ★ JOURNEY—Don't Stop Believin' 18-15
  - TRIUMPH—Magic Power
  - LINDSAY BUCKINGHAM—Trouble
  - GENESIS—No Reply At All
  - SURVIVOR—Poor Man's Son

- KBEQ-FM—Kansas City**  
(Mike Schmid—MD)
- ★ THE POLICE—Every Little Thing She Does Is Magic 15-11
  - ★ DEVO—Working In The Coal Mine 16-13
  - ★ GENESIS—No Reply At All 19-15
  - ★ THE GO GO'S—Our Lips Are Sealed 17-14
  - ★ FOREIGNER—Waiting For A Girl Like You 21-17
  - GREG KINN—The Girl Most Likely 28
  - STEVIE NICKS—Leather And Lace 25
  - ELECTRIC LIGHT ORCHESTRA—Twilight 27
  - LINDSAY BUCKINGHAM—Trouble

- WISM-AM—Madison**  
(Bob Starr—MD)
- ★ MARTY BALIN—Atlanta Lady 12-8
  - ★ BARRY MANILOW—The Old Songs 29-17
  - ★ OAN FOGELBERG—Hard To Say 3-1
  - ★ COMMODORES—Oh No 13-11
  - ★ STEVIE NICKS—Leather And Lace 28-23
  - CHRIS CHRISTIAN—I Want You, I Need You

- WLS—Chicago**  
(Tim Kelly—MD)
- ★ RICK SPRINGFIELD—I've Done Everything For You 32-28
  - ★ LITTLE RIVER BAND—The



Billboard photo by Chuck Pulin

**NEW REMOTE**—Les Davis, nighttime jazz host on WVNJ-FM Newark, settles into his new studio at the Green Street Cafe in SoHo in Manhattan as club owner Tony Goldman leans across the control board.

## RadioRadio To Produce Concerts For Affiliates

NEW YORK—RadioRadio, the new young-adult oriented CBS radio network, has contracted with GK Productions of Nashua, N.H., to produce a series of eight concerts to be taped for broadcast by affiliates May through December, 1982.

RadioRadio vice president and general manager Bob Kipperman points out that "this is the first programming to be firmed up by the network, outside of the broadcasts that will be provided by CBS News. We feel confident that it (the concerts) will create excitement and attract a large number of the 18-34 age group."

These specials will each run 90 minutes and will be presented, in stereo on a monthly basis. The concerts will be produced by Patrick Griffin. Griffin is the "G" in GK. The "K" stands for Kevin Kalunian. Leslie Corn, director of program-

ming for RadioRadio, will supervise all of these programs.

RadioRadio will begin operations next spring, presenting two-minute news broadcasts on the hour, produced by a new team of writers and reporters at CBS News, plus two music specials or concerts per month, and 90-second features four times a day.

Kipperman says of the GK series, "We had been looking for something really special to present that would provide an edge for RadioRadio in the competitive marketplace." How will the GK series differ from, say, the concerts they taped for ABC? "We're going a little older," says Rob Dollinger.

"There will be no serious head bangers," he adds, ruling out Ted Nugent and the Blue Oyster Cult. He also notes that a better grade of vinyl will be used than is generally specified for radio show pressings.

## Multi-Week Cumes Studied By Arbitron

NEW YORK—In response to a request from Arbitron's Radio Advisory Council and the Radio Advertising Bureau, Arbitron will fund research in the development of multi-week cumes (measurement of cumulative audience) for radio research next year.

The study will test the feasibility of obtaining listening information from respondents for a period of longer than a week. This means Arbitron, for the first time, will ask diary keepers to keep track of their listening for two- and four-week periods. Until now, diary keepers had kept records for only week-long periods.

Some observers question whether diary keepers will be as diligent if they are asked to keep track of listening for more than a week's time. Arbitron will watch for this potential problem in its experimentation with longer cumes.

Longer cumes are attractive to stations, because presumably cumulative audience measurement for longer periods would produce higher numbers. Whether these numbers would double for a two-week period over a one-week period is not known, but many feel a doubling is unlikely.

## 2 Stations Sold For \$6.2 Million

CLEVELAND—Embrescia Communications Corp. is selling radio stations WBBG-AM and WWWM-FM (M105) here to Robinson Communications for \$6.2 million pending FCC approval. It is the first acquisition for Robinson Communications, whose major stockholder is W.R. Grace executive and jeweler Larry J.B. Robinson.

Ownership transfer is not anticipated before the end of the year. Embrescia Communications will continue to operate the stations, to let Robinson concentrate on running his 65 jewelry stores in eight states.

## Less Music On WSIX

• *Continued from page 20*  
programming weekdays from 5:30 to 9 a.m. "We're not touching that," says Bocock. WSIX will also maintain its music format on weekends.

The switch to talk is due to "FM stations killing AM," says Bocock, "especially in midday. We spent quite a lot of money doing research. There's definitely a market for interesting talk programming."

WSIX follows WLAC-AM, which went all-talk almost a year ago. Bocock promises WSIX will be "a little bit different in content."

LOS ANGELES—A perusal of the recently released L.A. Summer Arbitron compels me to share a very personal perspective on some very public numbers.

For me, the story goes back about eight years, during my term as program director/morning man at KPRI-FM in San Diego (the first station in America to "go AOR," but that's a whole 'nuther story). An interviewer from a local college paper asked me what my ultimate job goal in radio was.



My reply was immediate: a rather succinct synthesis of a variety of my personal radio, media and cultural interests at the time.

"I would like to be the weekend talk show host and part-time disk jockey at a big city FM rock station that was rated No. 1."

Taken a bit off guard by my answer, the student reporter asked, "Do you mean a progressive rocker (as they were known in those days) that's No. 1 among the other FM stations?"

"No," I answered. "I mean No. 1 among all stations in the market."

I'm sure he thought I was joking, or at least being unrealistic. Besides the strangeness of one striving to achieve a "part-time" job in radio, the idea of an FM "underground" radio station dominating a major market was considered as unlikely back in 1973 as the idea of an AFL team winning the Superbowl prior to 1969. Back in the early '70s, the only No. 1 niches available to FM rockers were within their own frames-of-reference and very specific and limited demographic target audiences such as men 18-24. Now, of course, that's different.

"Why not full-time?," he asked. "Well, it's sort of like having your cake and eating it too," I replied. "There are a number of other things both in this business and on the outside that I would like to do in my life. But being involved with such a station in the way I described would be like getting to play baseball with the Dodgers on the weekends. You know, sort of the ultimate hobby . . . getting to 'play' on a great team of which you are a fan! You see, no matter what I do in life . . . if I become a brain surgeon, a corporate president, the Governor of California or a Nobel Prize winning journalist, I would still be compelled to 'do' radio at least once or twice a week."

A couple of years later, upon leaving day-to-day radio as a full-time member of one station to move to Los Angeles and kick off the phase of my career that led to publishing, editing, writing columns, producing and hosting syndicated radio programs, organizing conventions and symposiums, consulting, teaching and assuming the directorship of an international communications firm (Goodphone), I had the opportunity to take the first step in realizing my "dream." I became the weekend talk show host and part-time disk jockey at KMET-FM, a station that, at the time, was beginning to start a slow but steady transition from the underground to the mainstream. Perfect timing on my part.

And I never stopped! For the past six years, my weekend "job" has been the only constant ritual in my otherwise eclectic existence. It's been a position and experience that has

## Mike Harrison

### My Recurring Number One Dream

not only afforded me an immense amount of personal pleasure and professional challenges (that's right, challenges—working at KMET is a never-ending challenge for all its members from the g.m. on down to little ol' me), but has also given me the opportunity to play a highly involved and significant role within the community in which I live—perhaps, the ultimate benefit attached to working in local radio. As a media journalist and researcher, it has given me a bird's eye view of day-to-day radio and its relationship with a listening audience from the most marvelous of perspectives—behind

the glass at KMET, one of the greatest radio stations of all time.

Which is a rather lengthy intro to the major point of this piece. During the years I've been at KMET and have simultaneously participated as one of the industry's most active radio "viewers," I have seen outside imitators of the station (and there have been hordes of them) latch on to only one or two aspects of what makes the station click and duplicate it in excess at their own facility only to fail. This, of course, can be compared to watching the chef work in a fine restaurant and then going

(Continued on page 27)

## Goodphone Commentaries Samurai Management

By NILS VON VEH

SEATTLE—The book that did me in last year was David Halberstam's masterful account of the development and interaction of several of America's pre-eminent original media families in "The Powers That Be." It provides you with excellent perspective on how media has both affected and been affected by the events of this century.

This year, my information needs have changed drastically. It's a tougher, much more apocalyptic time for everyone. This year, the books that have been the magic transformers for me are Alvin Toffler's "Third Wave," which should be required reading for everyone in any way involved in the entertainment business, and most recently—"Positioning—The Battle For Your Mind" by Al Ries and Jack Trout.

Following my attendance at a recent George Burns seminar on "Positioning," I was reminded of a book I read several years ago when I first began to practice the Chinese art of exercise/self-defense, Tai Chi. Although this book centered on "Kendo," which is a Japanese form of sword-fighting, it had a lot of relevance to other forms of martial arts as well. The book was written around the time described in "Shogun" and is written by one of Japan's most renowned Samurai warriors, Miyamoto Musashi.

Recently there has been a tremendous wave of interest in Japanese theories of management. (Although one of the principle tenets of "Theory Z" would have a little trouble being put into effect in radio—that being that people stay their whole lifetime with one company!) Trout and Ries have remarked that "positioning" has a lot in common with military strategy. Here together in one book entitled "A Book Of Five Rings" by Miyamoto Musashi (Overlook Press) is a "guide for men who want to learn strategy," which manifests none of the bad habits infecting our current generation of military "thinkers."

When Trout and Ries wrote "Positioning," it is said they had no idea the stir they would cause in radio. Even more unlikely is trying to imagine a Samurai sitting in a cave in 1645 writing a guide for competitive radio programmers in the rough and tumble 1980s.

In his introduction to the "Five Rings," translator Victor Harris has this to say about the relevance of this work today:

"Musashi writes about the various aspects of Kendo in such a way that it is possible for the beginner to study at beginner's level, and for Kendo masters to study the same words on a higher level. This applies not just to military strategy, but to any situation where plans and tactics are used. Japanese businessmen have used 'Go Rin No Sho' as a guide for business practice, making sales campaigns like military operations, using the same energetic methods. In the same way that Musashi seems to have been a horribly cruel man, yet was following logically an honest ideal, so successful business seems to most people to be without conscience.

"Musashi's life study is thus as relevant in the 20th century as it was on the medieval battleground, and applies not just to the Japanese race but to all nations. I suppose you could sum up his inspiration as 'humility and hard work'."

The obvious relevance of Musashi's thoughts on strategy to much of what we do in radio (and in record promotion for that matter) will be obvious if you are receptive to his metaphors:

The Mountain-Sea Change: "The 'mountain-sea' spirit means that it is bad to repeat the same thing several times when fighting the enemy. There may be no help but to do something twice, but do not try it a third time. If you once make an attack and fail, there is little chance of success if you use the same approach again. If you attempt a technique which you have previously tried unsuccessfully and fail yet again, then you must change your attacking method.

"If the enemy thinks of the mountains, attack like the sea; and if he thinks of the sea, attack like the mountains. You must research this deeply."

George Burns quoted Louis Pasteur during his recent "Thinking Points" seminar as saying that "chance favors only the prepared mind."

I would go one step further and share with you a quote attributed to Don Juan by Carlos Castaneda in "Tales Of Power":

"The basic difference between an ordinary man and a warrior is that a warrior takes everything as a challenge, while an ordinary man takes everything either as a blessing or a curse."

The next move is up to you.

(Nils von Veh is program director of KZOK-AM-FM Seattle. Previously he was national marketing and promotion manager for ECM Records in New York.)

# Billboard Singles Radio Action

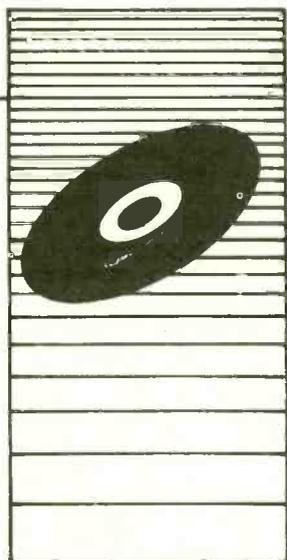
Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/13/81)

## memo

To: **Record Promotion Executives**  
From: **Billboard**  
Re: **Radio Action Decision Ads**

**Quick—look at this impact advertising space! It's the perfect place to increase that radio action on your priority singles!**



Monday...  
Tuesday...  
Those critical days when radio stations make their decisions on what new singles they'll add for the remainder of the week—  
how they'll play them... what's going up...  
down... dropped... increasing in rotation! These are the decisions that will certainly affect you...  
Now you've got the flexible advertising vehicle designed to influence those decisions!  
If you run with a Billboard RADIO ACTION DECISION AD, you'll be running with the most up-to-date information anyone can offer on that big Monday and Tuesday! Information that will reach 5,500 radio stations—a reach that is bigger than any other industry publication! This could be the beginning of something really big\* for your singles—and for radio!  
Right now is the time to back your promotion team with direct ad support... in the right place!

\* More than 33,000+ radio professionals read Billboard each week.

† Based upon a study by McGraw-Hill Laboratory of Advertising Research.

**Billboard ads move records—and now we're making space for even better moves!**

● Continued from page 24

- PABLO CRUISE—Slip Away
- JUICE NEWTON—The Sweetest Thing

WZEE-FM—Madison  
(Matt Hudson—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 24-16
- ★ DARYL HALL/JOHN OATES—Private Eyes 8-4
- ★ THE POLICE—Every Little Thing She Does Is Magic 21-15
- ★ AIR SUPPLY—Here I Am 26-26
- ★ RICK JAMES—Super Freak 4-1
- STEVIE NICKS—Leather And Lace
- ELECTRIC LIGHT ORCHESTRA—Twilight
- COMMODORES—Oh No
- PAT BENATAR—Promises In The Dark
- LINDSAY BUCKINGHAM—Trouble

WL0L-FM—Minneapolis  
(Phil Huston—MD)

- ★ MARTY BALIN—Atlanta Lady 21-15
- ★ FOREIGNER—Waiting For A Girl Like You 29-17
- ★ AIR SUPPLY—Here I Am 18-13
- ★ THE MOODY BLUES—The Voice 16-11
- ★ THE FOUR TOPS—When She Was My Girl 28-24
- CHRIS CHRISTIAN—I Want You, I Need You
- STARS ON 45—More Stars On 45
- MIKE POST—The Theme From Hill Street Blues 29
- BURTON CUMMINGS—You Saved My Soul 30
- ART GARFUNKEL—A Heart In New York

WOW-AM—Omaha  
(Jim Corcoran—MD)

- ★ SHEENA EASTON—For Your Eyes Only 5-3
- ★ DARYL HALL/JOHN OATES—Private Eyes 7-4
- ★ RICK SPRINGFIELD—I've Done Everything For You 14-10
- ★ AL JARREAU—We're In This Love Together 12-7
- ★ THE FOUR TOPS—When She Was My Girl 16-13
- ROD STEWART—Young Turks

KXOK-AM—St. Louis  
(Lee Douglas—MD)

- ★ DAN FOGELBERG—Hard To Say 11-6
- ★ AIR SUPPLY—Here I Am 12-5
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 17-15
- ★ AL JARREAU—We're In This Love Together 18-16
- ★ THE FOUR TOPS—When She Was My Girl 13-9
- DARYL HALL/JOHN OATES—Private Eyes
- BARRY MANILOW—The Old Songs

WSPT—Stevens Point  
(Brad Fuhr—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 8-3
- ★ DARYL HALL/JOHN OATES—Private Eyes 4-1
- ★ AIR SUPPLY—Here I Am 22-16
- ★ DIESEL—Sausalito Summer Night 5-4
- ★ BILLY JOEL—Say Goodbye To Hollywood 15-11
- OLIVIA NEWTON-JOHN—Physical 30
- BARRY MANILOW—The Old Songs
- COMMODORES—Oh No
- PABLO CRUISE—Slip Away

KFYR-AM—Bismarck  
(Dan Brannan—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 12-8
- ★ DARYL HALL/JOHN OATES—Private Eyes 5-1
- ★ LITTLE RIVER BAND—The Night Owls 14-11
- ★ AL JARREAU—We're In This Love Together 13-10
- ★ BURTON CUMMINGS—You Saved My Soul 18-4
- COMMODORES—Oh No
- PABLO CRUISE—Slip Away
- STEVIE NICKS—Leather And Lace
- ELECTRIC LIGHT ORCHESTRA—Twilight

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

- ★ SHEENA EASTON—For Your Eyes Only 6-1
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-3
- ★ MARTY BALIN—Atlanta Lady 25-22
- ★ KENNY ROGERS—Share Your Love With Me 24-21
- ★ STEVIE WOODS—Steal The Night 30-25
- ANNE MURRAY—It's All I Can Do
- ROD STEWART—Young Turks
- CHRIS CHRISTIAN—I Want You, I Need You

WNAP-FM—Indianapolis  
(Chab Hunt—MD)

No List

KEYN-FM—Wichita  
(Terri Springs—MD)

- ★ AIR SUPPLY—Here I Am 14-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 26-20
- ★ OLIVIA NEWTON-JOHN—Physical 29-25
- ★ BARRY MANILOW—The Old Songs 30-26

- ★ THE FOUR TOPS—When She Was My Girl 26-23
- ATLANTA RHYTHM SECTION—Alien
- FOREIGNER—Waiting For A Girl Like You
- DIESEL—Sausalito Summer Night

KWKN—Wichita  
(Scott Shores—MD)

- ★ BARRY MANILOW—The Old Songs 25-20
- ★ THE FOUR TOPS—When She Was My Girl 18-13
- ★ AIR SUPPLY—Here I Am 19-15
- ★ COMMODORES—Oh No 23-19
- ★ BILLY JOEL—Say Goodbye To Hollywood 28-24
- CHRIS CHRISTIAN—I Want You, I Need You 29
- ANNE MURRAY—It's All I Can Do 28
- DIANA ROSS—Why Do Fools Fall In Love 30
- ART GARFUNKEL—A Heart In N.Y.

### Northeast Region

#### ★ PRIME MOVERS

- AIR SUPPLY—Here I Am (Arista)
- FOUR TOPS—When She Was My Girl (Casablanca)
- DARYL HALL & JOHN OATES—Private Eyes (RCA)

#### ● TOP ADD ONS

- DIANA ROSS—Why Do Fools Fall In Love (RCA)
- COMMODORES—Oh No (Motown)
- ROD STEWART—Young Turks (WB)

#### ● BREAKOUTS

- KIM CARNES—Mistaken Identity (EMI-America)
- ELO—Twilight (Jet)
- JOURNEY—Don't Stop Believin' (Columbia)

WXKS-FM—Boston  
(Vinnie Peruzzi—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 15-7
- ★ SHEENA EASTON—For Your Eyes Only 12-3
- ★ PRINCE—Controversy 22-18
- ★ DAN FOGELBERG—Hard To Say 20-13
- ★ KOOL & THE GANG—Take My Heart 24-19
- KIM CARNES—Mistaken Identity
- CHILLIWACK—My Girl
- FOREIGNER—Waiting For A Girl Like You
- THE KINKS—Destroyer
- GEORGE BENSON—Turn Your Love Around
- RAY PARKER JR. & RAYDIO—It's Your Night

WKBW-AM—Buffalo  
(John Summers—MD)

- ★ AIR SUPPLY—Here I Am 19-13
- ★ THE FOUR TOPS—When She Was My Girl 20-16
- ★ RICK SPRINGFIELD—I've Done Everything For You 16-10
- ★ LITTLE RIVER BAND—The Night Owls 10-6
- ★ BOB SEGER—Tryin' To Live My Life Without You 9-1
- COMMODORES—Oh No
- DIANA ROSS—Why Do Fools Fall In Love
- ROD STEWART—Young Turks

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

- ★ LUTHER VANDROSS—Never Too Much 7-4
- ★ JOURNEY—Who's Crying Now 16-10
- ★ AIR SUPPLY—Here I Am 15-13
- ★ DARYL HALL/JOHN OATES—Private Eyes 10-6
- COMMODORES—Oh No 19

WVBF-FM—Boston  
(Tom Connerly—MD)

- ★ DAN FOGELBERG—Hard To Say 14-11
- ★ MIKE POST—The Theme From The Hill Street Blues 12-9
- ★ BARRY MANILOW—The Old Songs 28-24
- ★ AL JARREAU—We're In This Love Together 16-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 20-17

WBEN-FM—Buffalo  
(Roger Christian—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 14-9
- ★ AIR SUPPLY—Here I Am 9-6
- ★ OLIVIA NEWTON-JOHN—Physical 31-10
- ★ BARRY MANILOW—The Old Songs 17-8
- CHILLIWACK—My Girl 31

WKTU-FM—New York City  
(Michael Ellis—MD)

- ★ DENICE WILLIAMS—Silly 4-3
- ★ GWEN McCRAE—Funky Sensation 22-7
- ★ RICK JAMES—Super Freak 8-5
- ★ CENTRAL LINE—Walking In Sunshine 16-13
- ROGER—I Heard It Through The Grapevine
- CONQUEST—Give It To Me
- KAREN SILVER—Nobody Else
- TEDDY PENDERGRASS—I Can't Live Without Your Love
- WEEKS & CO.—Rock Your World

WFLY-FM—Albany  
(Jack Lawrence—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ RICK SPRINGFIELD—I've Done Everything For You 12-7
- ★ THE POLICE—Every Little Thing She Does Is Magic 24-19

- ★ AIR SUPPLY—Here I Am 18-14
- ★ DIESEL—Sausalito Summer Night 26-21
- ELECTRIC LIGHT ORCHESTRA—Twilight
- DIANA ROSS—Why Do Fools Fall In Love 30
- QUARTERFLASH—Harden My Heart
- EARTH, WIND & FIRE—Let's Groove
- BARRY MANILOW—The Old Songs

WTRY-AM—Albany  
(Ron Nenni—MD)

- ★ AIR SUPPLY—Here I Am 9-4
- ★ LITTLE RIVER BAND—The Night Owls 12-9
- ★ DIESEL—Sausalito Summer Night 22-18
- ★ FOREIGNER—Waiting For A Girl Like You 27-20
- ★ THE FOUR TOPS—When She Was My Girl 30-26
- BARRY MANILOW—The Old Songs 29
- ROD STEWART—Young Turks

WGUY—Bangor  
(Jim Randall—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 21-16
- ★ CARL CARLTON—She's A Bad Mama Jama 20-17
- ★ RONNIE LAWS—Stay Awake 32-20
- BLUE OYSTER CULT—Burnin' For You 13-8
- OLIVIA NEWTON-JOHN—Physical 16-11
- GEORGE BENSON—Turn Your Love Around
- LINDSAY BUCKINGHAM—Trouble
- DEBBIE HARRY—The Jam Was Moving
- ELECTRIC LIGHT ORCHESTRA—Twilight

WICC-AM—Bridgeport  
(Bob Mitchell—MD)

- No List
- WTIC-FM—Hartford  
(Rick Donahue—MD)

- ★ DIESEL—Sausalito Summer Night 7-4
- ★ RICK JAMES—Super Freak 5-3
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ EARTH, WIND & FIRE—Let's Groove 20-16
- ★ CARL CARLTON—She's A Bad Mama Jama 9-7
- LUTHER VANDROSS—Never Too Much 27
- ROD STEWART—Young Turks 30
- BARRY MANILOW—The Old Songs 31
- FOREIGNER—Waiting For A Girl Like You 28
- POLICE—Every Little Thing She Does Is Magic 29

WBLI-FM—Long Island  
(Bill Terry—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 12-4
- ★ KENNY ROGERS—Share Your Love With Me 14-11
- ★ DAN FOGELBERG—Hard To Say 21-13
- ★ DARYL HALL/JOHN OATES—Private Eyes 16-12
- ★ AL JARREAU—We're In This Love Together 19-14
- COMMODORES—Oh No
- MARTY BALIN—Atlanta Lady
- DIANA ROSS—Why Do Fools Fall In Love
- ROD STEWART—Young Turks

WKCI-FM—New Haven  
(Danny Lyons—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 29-21
- ★ DIANA ROSS—Why Do Fools Fall In Love 30-22
- ★ COMMODORES—Oh No 25-20
- ★ BILLY JOEL—Say Goodbye To Hollywood 21-17
- EARTH, WIND & FIRE—Let's Groove
- FOREIGNER—Waiting For A Girl Like You
- STEVIE NICKS—Leather And Lace
- LINDSAY BUCKINGHAM—Trouble

WFJB-FM—Providence  
(Mike Waite—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 4-2
- ★ BOB SEGER—Tryin' To Live My Life Without You 12-6
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-10
- ★ KENNY ROGERS—Share Your Love With Me 5-4
- JOURNEY—Don't Stop Believin'
- DIANA ROSS—Why Do Fools Fall In Love

WPRO-FM—Providence  
(Gary Berkowitz—MD)

- ★ CARL CARLTON—She's A Bad Mama Jama 20-11
- ★ AL JARREAU—We're In This Love Together 21-10
- ★ AIR SUPPLY—Here I Am 17-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 22-14
- ★ DARYL HALL/JOHN OATES—Private Eyes 13-8

(Continued on page 28)

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## New On The Charts



**QUARTERFLASH**  
"Harden My Heart"—★

Rindy and Marv Ross, the mainstays of Geffen Records' six-member band Quarterflash, traded in teaching certificates for music careers and worked their way up through the Portland, Oregon club circuit to obtain a regional single release, first as a group called Seafood Mama, on Whitefire Records. The single, "Harden My Heart," became so popular in the Northwest that their manager and owner of the label Jay Isaac, was able to get into major record label doors in L.A. Carol Childs with Geffen heard the tape, liked the video from a one-hour tv/radio simulcast they did in Portland and Quarterflash was signed. "Harden My Heart," re-recorded for the Geffen album, was written by Marv Ross, as were four other tunes. Jack Charles, vocalist and guitarist for the band also contributed a ballad "Critical Times." Quarterflash's stage presence is heightened by Rindy Ross' saxophone work.

Quarterflash is the first release by an unknown group on Geffen Records. The LP was produced by John Boylan whose credits include Boston, Linda Ronstadt, Charlie Daniels and the Little River Band. Rick DiGiallonardo on keyboards, Rich Gooch on bass, and Brian David Willis round out the band.

Information regarding Quarterflash may be obtained from Jay Isaac, P.O. Box 8231, Portland, Ore. 97207 (503) 231-7227.

## 'City Rhythm' Debuts On N.J.'s WSSJ-AM

By MAURIE ORODENKER

CAMDEN, N.J.—In a move to carve out a piece of the South Jersey-Philadelphia market, WSSJ-AM here is developing a new sound that seeks to cross ethnic, demographic and age barriers. Called "City Rhythm," the format replaces the adult contemporary music played when the station was known as WCAM, a municipally owned station still located in the city's City Hall and with limited audience.

The station was purchased last April for \$850,000 by Wade Broadcasting Ltd., headed by James Wade, of Philadelphia, across the river. The new format was introduced earlier this summer and is already showing signs of catching on. After investing an additional \$65,000 in the kw station, Wade is now looking for WSSJ to make its debut among the top 20 in the next Arbitron ratings. For years, WCAM had been missing from the listings.

The "City Rhythm," which seeks to reflect the sound of Camden which has a heavy black and Hispanic population, is a mix of everything from rhythm and blues to mellow jazz, and during the late hours, a lot of funky music with street rap. There's the upbeat post-disco black pop music with a lot of mellow, jazzy ballads.

Gary Shepherd, formerly at

WDAS, black music station in Philadelphia, who is the WSSJ program manager, describes the new sound as "urban contemporary" that attracts white listeners along with the blacks and Hispanics. The station's playlist, he notes, ranges from white crossover r&b artists such as Boz Scaggs, to salsa. In addition, he programs more jazz than any other commercial station in the market.

The lineup of disk jockeys show credits from the disco and black music stations in Philadelphia. Nikki Duval came over from WCAU-FM, which had been dedicated to the disco sound. Leigh Hamilton is also a WCAU-FM alumnus. "Doctor" Perry Johnson was a heavy at black-oriented WDAS-FM before switching to WCAU-FM. Also spinning the "City Rhythm" records are Mitch Ryder, E.A. Wood, Carlos Cruz, and expected to start shortly is Hy Lit, who pioneered "underground music" at WDAS-FM in earlier years.

## WLAK Bought By Viacom For \$8 Million

NEW YORK—Viacom International Inc. has entered into an agreement in principle to purchase WLAK-FM, Chicago from Storer Broadcasting Co. for \$8 million in cash. The transaction is subject to certain conditions including the execution of a definitive agreement and the approval of the FCC.

Al Greenfield, president of the Viacom Radio Group points out that the acquisition further diversifies the Group in terms of format, adding beautiful music FM to the adult contemporary, black and country formats of Viacom's present eight stations.

With the addition of WLAK-FM, Viacom will own five FM and four AM radio stations, including WKHK-FM and WWRL-AM New York; KIKK-FM Houston and KIKK-AM Pasadena, Texas; WMZQ-FM Washington, D.C.; WRVR-FM and WDIA-AM Memphis; and KDIA-AM Oakland, Calif.

## Quello Boosts Deregulation

WASHINGTON, D.C.—"I never thought I'd see an FCC Chairman more unregulatory than I," Commissioner James H. Quello told 90 members of the New Jersey Association of Broadcasters Monday (5) at the Golden Nugget in Atlantic City. "I tell you he has the smarts for Chairman."

Quello said deregulation wasn't being undertaken to benefit broadcasters. "The constitutional freedoms were instituted for the benefit of the citizenry," he explained, "the total public... rather than the media. It is the public that stands to gain from an all media freedom of the press."

He added that his proposals for freedom from program regulation "are meant to establish a climate whereby the American public can receive more, freer and better broadcasting service. I believe it is a proper goal of the Communications Act of 1934," he noted, "and of the First Amendment to the Constitution and I believe it is a proper goal for any new Communications Act."

## Mike Harrison

• Continued from page 25

home and attempting to duplicate the recipe by only using its most obvious ingredient... or worse, the ingredient that was most obvious only to you. Our industry (and world, for that matter) suffers from a case of "black or white" thinking.

In the case of KMET, that most obvious—but overwhelmingly misleading—ingredient has been hard rock. Ask 10 people in this business what they think KMET's "format" is and 9.7 of them will respond, "Hard rock."

When you talk to record people, they're always bitchin' that KMET has a nerve playing only the music it wants to play without regard for what "other stations doing the same format" are playing and they invariably predict its imminent ratings demise.

Talk to the good folks at competitor KLOS-FM (another very fine radio station) and they'll tell you that KMET is on the verge of "being beaten" because they "do the format" better than KMET. They even research it.

Talk to programmers and managers from stations in other markets who monitor KMET and they tell you they cannot understand why the station is doing so well. After all, they don't really play the standard national AOR "hits" and their disk jockeys break the cardinal radio rule—they don't all sound alike! They, too, predict KMET's got to fail.

There is no doubt, KMET is more than hard rock. As a matter of fact, KMET's success is not based upon its hard rock... there are other musical genres that are just as popular in Southern California. If KMET were to play any number of them and leave everything else basically intact, it would still be a dominant station.

KMET is a Southern California cultural center. It is a station upon

which each and every air personality/programmer is a unique and dazzlingly-cut gem (including the newspeople). It is a consistent attitude with a spectrum of moods and faces. It is colorful upside-down billboards on every other corner. It is a non-stop merchandising blitz. It is an omnipresent series of movie screenings, live nightclub broadcasts, political activism and social debate. It is a harmonious blend of in-house and outside-syndicated programming. It is a program director who is not a dictator, but, rather, an organizer, director (as the title implies) and, most importantly, an objective and concerned set of off-the-air ears. It is a general manager who—regardless of whether he is sincere or not—has each and every member of a sensitive and egotistical staff absolutely convinced that he/she is vitally important to the success and well-being of the station and loved by management. It is a station with a promotions director. It is a station of stars (radio's ultimate "secret" weapon). It is a station with an air staff that's been there mostly between five and ten years.

I could go on... but the point is made. KMET is what all truly great stations through history have been:

## DJs Collect Kudos

• Continued from page 20

IV of WSLC-AM Roanoke, Va.; and Don Walton of KFDI-AM-FM Wichita, Kan. Last year Bob Cole of KOKE-AM-FM Austin, Tex., won.

West beat out Dandelion of WIOV-FM Ephrata, Pa.; Billy Dilworth of WLET-AM Toccoa, Ga.; Jay Larry James of KHUT-FM Hutchinson, Kan.; and Tom Reeder of WKCW-AM Warrenton, Va. West is the third Florida DJ to win the small market award in as many years. Lee Shannon of WCCF-AM Punta Gorda, Fla., won last year and Terry Slane of WGTO won the year

an audio repertory company, a free-flowing gestalt, a synergistic whole, an obstacle to definition. Not a format. It is people.

But, for me, the grand finale to this radio story came the other night when the phone rang at an unusually late hour. It was a radio friend who delights in spreading radio data, both hard and soft, to fellow media freaks.

"Michael!" the gregarious voice boomed. "Did 'ya see the new book?"

"Yeah, the station sure did well." KMET had gone up over a whole point and was among the top three stations in town in the all-important metro survey area.

"Congratulations to you!" he replied, already knowing the aforementioned story of my fetish to be a part-timer on a No. 1 station and using it as a creative lead in to break good news to me. "Have you looked at the figures for the tsa (total survey area)?"

I pulled out my newly arrived laundry-list of numbers and sure enough—KMET was, for the first time, actually No. 1 in the total region in both quarter hour and cume.

"I've made it! I've made it! Radio dreams do come true.

before, making WGTO a two-time winner in three years.

These awards were only the start for this week, which was capped by the Federation of Country Air Personalities awards banquet on Friday (16). Full details of this event will be in the Oct. 31 issue of Billboard.

After a FICAP golf and tennis outing on Thursday (15), many DJs spent Friday taping artists during an all-day taping session so that they can present custom interviews on their local stations when they return home.

## Radio Specials

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

Oct. 19, **Loretta Lynn**, Live From Gilley's, Westwood One, one hour.

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

Oct. 23-25, **Utopia**, Concert Encore, NBC Source, 90 minutes.

Oct. 24, **Little River Band**, MusicStar Special, RKO Two, one hour.

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

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

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

Oct. 25, **Party At The Palladium**, featuring **Rick Derringer, Ellen Foley, Hall & Oates, Ian Hunter, Dr. John, Todd Rundgren, Southside Johnny**, King Biscuit Flower Hour, ABC-FM, one hour.

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

Oct. 26, **Dottie West**, Live From Gilley's, Westwood One, one hour.

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

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

Oct. 31, **Rolling Stones**, Super-Group Special, ABC FM, two hours.

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

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

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

Oct. 31, **Anne Murray**, MusicStar Special, RKO Two, one hour.

Nov. 1, **Ted Nugent**, in interview; **Doug and the Slugs**, in performance; Best of Robert Klein Show, Froben Enterprises, one hour.

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

Nov. 6-8, **Blackfoot**, NBC Source, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

Nov. 23, **George Thorogood**, Mary Turner Off The Record, Westwood One, one hour.

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

# Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/13/81)

Continued from page 26

- MIKE POST—The Theme From Hill Street Blues
- FOREIGNER—Waiting For A Girl Like You
- BILLY JOEL—Say Goodbye To Hollywood

WHFM-FM—Rochester  
(Kelly McCann—MD)

- ★ LITTLE RIVER BAND—The Night Owls 11-7
- ★ AL JARREAU—We're In This Love Together 19-15
- ★ AIR SUPPLY—Here I Am 16-13
- ★ DARYL HALL/JOHN OATES—Private Eyes 7-4
- ★ BARRY MANILOW—The Old Songs 26-23
- JOHNNY LEE—Bet Your Heart On Me
- ARLAN DAY—I Surrender
- THE POLICE—Every Little Thing She Does Is Magic

WHYN—Springfield  
(Andy Carey—MD)

No List

WFTQ(14Q)—Worcester  
(Gary Nolan—MD)

- FOREIGNER—Waiting For A Girl Like You
- BURTON CUMMINGS—You Saved My Soul
- ANNE MURRAY—It's All I Can Do

WACZ-AM—Bangor  
(Michael O'Hara—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 29-21
- ★ FOREIGNER—Waiting For A Girl Like You 21-15
- ★ AIR SUPPLY—Here I Am 25-20
- ★ DIESEL—Sausalito Summer Night 20-16
- ★ THE FOUR TOPS—When She Was My Girl 22-10
- DEBBIE HARRY—The Jam Was Moving
- ELECTRIC LIGHT ORCHESTRA—Twilight
- STEVIE NICKS—Leather And Lace
- SQUEEZE—Mess Around

WIGY-FM—Bath  
(Wallee Mitchell—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 7-5
- ★ DARYL HALL/JOHN OATES—Private Eyes 2-1
- ★ DAN FOGELBERG—Hard To Say 11-9
- ★ DIESEL—Sausalito Summer Night 21-15
- ★ LITTLE RIVER BAND—The Night Owls 10-6
- BARRY MANILOW—The Old Songs
- JOURNEY—Don't Stop Believin'
- QUARTERFLASH—Harden My Heart
- CHRIS CHRISTIAN—I Want You, I Need You
- JUICE NEWTON—The Sweetest Thing

WTSN-AM—Dover  
(Jim Sebastian—MD)

- ★ ATLANTA RHYTHM SECTION—Alien 9-6
- ★ DAN FOGELBERG—Hard To Say 2-2
- ★ SHEENA EASTON—For Your Eyes Only 13-9
- ★ KENNY ROGERS—Share Your Love With Me 19-7
- ★ LITTLE RIVER BAND—The Night Owls 14-10
- QUARTERFLASH—Harden My Heart
- LINDSAY BUCKINGHAM—Trouble
- SAVOY BROWN—Run To Me
- BURTON CUMMINGS—You Saved My Soul
- STEVIE NICKS—Leather And Lace

WFEA-AM—Manchester  
(Keith Lemire—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-9
- ★ THE FOUR TOPS—When She Was My Girl 10-7
- ★ BARRY MANILOW—The Old Songs 20-16
- MARTY BALIN—Atlanta Lady
- KOOL & THE GANG—Take My Heart
- THE KNACK—Pay The Devil
- DIANA ROSS—Why Do Fools Fall In Love
- LINDSAY BUCKINGHAM—Trouble

WHEB-FM—Portsmouth  
(Rick Dean—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 18-13
- ★ BOB SEGER—Tryin' To Live My Life Without You 20-16
- ★ AIR SUPPLY—Here I Am 17-15
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-10
- ★ AL JARREAU—We're In This Love Together 10-7
- KIM CARNES—Mistaken Identity
- LINDSAY BUCKINGHAM—Trouble

WBBF—Rochester  
(Dave Mason—MD)

- ★ AIR SUPPLY—Here I Am 12-7
  - ★ THE FOUR TOPS—When She Was My Girl 19-15
  - ★ DAN FOGELBERG—Hard To Say 4-2
  - ★ DARYL HALL/JOHN OATES—Private Eyes 10-8
  - ★ BILLY JOEL—Say Goodbye To Hollywood 17-16
  - COMMODORES—Oh No
  - FOREIGNER—Waiting For A Girl Like You
  - CHRIS CHRISTIAN—I Want You, I Need You
- WBBF-FM—Rochester  
(Dave Mason—MD)
- ★ AIR SUPPLY—Here I Am 12-7
  - ★ THE FOUR TOPS—When She Was My Girl

19-15

- ★ DAN FOGELBERG—Hard To Say 4-2
- ★ DARYL HALL/JOHN OATES—Private Eyes 10-8
- ★ BILLY JOEL—Say Goodbye To Hollywood 17-16
- COMMODORES—Oh No
- FOREIGNER—Waiting For A Girl Like You
- CHRIS CHRISTIAN—I Want You, I Need You

WPST-FM—Trenton  
(Tom Taylor—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 17-13
- ★ LITTLE RIVER BAND—The Night Owls 11-6
- ★ BLUE OYSTER CULT—Burnin' For You 12-4
- ★ DAN FOGELBERG—Hard To Say 14-11
- ★ DIESEL—Sausalito Summer Night 19-15
- ELECTRIC LIGHT ORCHESTRA—Twilight
- LINDSEY BUCKINGHAM—Trouble

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

- ★ DARYL HALL/JOHN OATES—Private Eyes 3-1
- ★ BOB SEGER—Tryin' To Live My Life Without You 13-0
- ★ BILLY JOEL—Say Goodbye To Hollywood 18-13
- ★ RICK JAMES—Super Freak 15-11
- ★ FOREIGNER—Waiting For A Girl Like You 28-19
- QUARTERFLASH—Harden My Heart
- STEVIE NICKS—Leather And Lace
- OLIVIA NEWTON-JOHN—Physical
- LINDSAY BUCKINGHAM—Trouble

## Mid-Atlantic Region

- ★ PRIME MOVERS
- LITTLE RIVER BAND—The Night Owls (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Tryin' To Live My Life Without You (Capitol)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)

● TOP ADD ONS

- COMMODORES—Oh No (Motown)
- KIM CARNES—Mistaken Identity (EMI-America)
- CHILLIWACK—My Girl (Millennium)

● BREAKOUTS

- STEVIE NICKS—Leather & Lace (Modern)
- JOURNEY—Don't Stop Believin' (Columbia)
- GEORGE BENSON—Turn Your Love Around (WB)

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

No List

WCAO-AM—Baltimore  
(Scott Richards—MD)

- ★ LITTLE RIVER BAND—The Night Owls 12-7
- ★ BOB SEGER—Tryin' To Live My Life Without You 16-8
- ★ RICK SPRINGFIELD—I've Done Everything For You 8-4
- ★ LUTHER VANDROSS—Never Too Much 29-25
- ★ DARYL HALL/JOHN OATES—Private Eyes 5-2

WIFI-FM—Philadelphia  
(Liz Kiley—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 28-21
- ★ OLIVIA NEWTON-JOHN—Physical 25-19
- ★ BURTON CUMMINGS—You Saved My Soul 29-25
- ★ ATLANTA RHYTHM SECTION—Alien 19-15
- ★ AIR SUPPLY—Here I Am 14-9
- ★ JUICE NEWTON—The Sweetest Thing
- JOURNEY—Don't Stop Believin'
- ROD STEWART—Young Turks

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

- ★ THE POLICE—Every Little Thing She Does Is Magic 21-8
- ★ EDDIE RABBITT—Step By Step 16-6
- ★ TRIUMPH—Magic Power 20-18
- ★ BOB SEGER—Tryin' To Live My Life Without You 13-10
- ★ TARNEY AND SPENCER BAND—No Time To Lose 19-16

WAEB-AM—Allentown  
(Jefferson War—MD)

- ★ AIR SUPPLY—Here I Am 14-10
- ★ COMMODORES—Oh No 13-7
- ★ OLIVIA NEWTON-JOHN—Physical 19-16
- ★ PAT BENATAR—Promises In The Dark 16-13
- ★ FOREIGNER—Waiting For A Girl Like You 18-14
- STEVIE NICKS—Leather And Lace
- GEORGE BENSON—Turn Your Love Around
- KIX—The Itch
- THE FOUR TOPS—When She Was My Girl

WBSB-FM—Baltimore  
(Jan Jeffries—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 5-2
- ★ RICK JAMES—Super Freak 19-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 9-6
- ★ LITTLE RIVER BAND—The Night Owls 11-8
- ★ THE FOUR TOPS—When She Was My Girl 8-5
- STEVIE NICKS—Leather And Lace
- LINDSAY BUCKINGHAM—Trouble

WFBR-AM—Baltimore  
(Andy Szulinski—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ COMMODORES—Oh No 14-9
- ★ OLIVIA NEWTON-JOHN—Physical 23-16
- ★ DARYL HALL/JOHN OATES—Private Eyes 5-3
- ★ FOREIGNER—Waiting For A Girl Like You 9-5
- STEVIE NICKS—Leather And Lace
- ELECTRIC LIGHT ORCHESTRA—Twilight 30
- ROD STEWART—Young Turks 25
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

WCCK-FM (K-104)—Erie  
(Bill Shannon—MD)

- ★ GENESIS—No Reply At All 13-8
- ★ CLIFF RICHARD—Wired For Sound 27-17
- ★ TRIUMPH—Magic Power 20-14
- ★ DARYL HALL/JOHN OATES—Private Eyes 12-7
- ★ ROLLING STONES—Start Me Up 3-1
- CHILLIWACK—My Girl 36
- JOURNEY—Don't Stop Believin' 34

WKBO-AM—Harrisburg  
(Tim Burns—MD)

- ATLANTA RHYTHM SECTION—Alien 21
- CHRIS CHRISTIAN—I Want You, I Need You 20
- ANNE MURRAY—It's All I Can Do 19
- BURTON CUMMINGS—You Saved My Soul

WGH-AM—Norfolk  
(Bob Canada—MD)

- ★ QUINCY JONES FEATURING JEAMES INGRAM—Just Once 10-7
- ★ BARRY MANILOW—The Old Songs 20-19
- ★ STARS ON 45—More Stars On 45 21-17
- ★ MIKE POST—The Theme From Hill Street Blues 15-10
- KIM CARNES—Mistaken Identity
- TIERRA—La La Means I Love You
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

WRVQ-FM—Richmond  
(Deborah Malouhney—MD)

- MARTY BALIN—Atlanta Lady
- DON McLEAN—Castles In The Air
- JOHN DENVER—The Cowboy And The Lady

WFBG-AM—Ahtona  
(Tony Booth—MD)

- ★ AIR SUPPLY—Here I Am 6-2
- ★ DARYL HALL/JOHN OATES—Private Eyes 2-1
- ★ RICK SPRINGFIELD—I've Done Everything For You 7-3
- ★ OLIVIA NEWTON-JOHN—Physical 23-18
- ★ RICK JAMES—Super Freak 14-8
- GENE COTTON—Being With You Tonight
- CLIFF RICHARD—Wired For Sound
- JOURNEY—Don't Stop Believin'
- ELECTRIC LIGHT ORCHESTRA—Twilight
- LINDSAY BUCKINGHAM—Trouble
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

WYRE-AM—Annapolis  
(Chuck Bradley—MD)

- ★ AIR SUPPLY—Here I Am 19-12
- ★ FOREIGNER—Waiting For A Girl Like You 22-13
- ★ MARTY BALIN—Atlanta Lady 21-16
- ★ THE POLICE—Every Little Thing She Does Is Magic 24-19
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 15-9
- CHRIS CHRISTIAN—I Want You, I Need You
- DIANA ROSS—Why Do Fools Fall In Love

WQRK-FM—Norfolk  
(Bruce Carraway—MD)

- ★ COMMODORES—Oh No 25-21
- ★ THE FOUR TOPS—When She Was My Girl 22-18
- ★ CHRISTOPHER CROSS—Arthur's Theme 4-1
- ★ SHEENA EASTON—For Your Eyes Only 3-2
- ★ BOB SEGER—Tryin' To Live My Life Without You 15-11
- QUARTERFLASH—Harden My Heart
- JOURNEY—Don't Stop Believin'

WQXA-FM (Q-106)—York  
(Dan Steele—MD)

- ★ COMMODORES—Oh No 23-18
- ★ FOREIGNER—Waiting For A Girl Like You 27-17
- ★ THE POLICE—Every Little Thing She Does Is Magic 25-22
- ★ AIR SUPPLY—Here I Am 18-12
- ★ PAT BENATAR—Promises In The Dark
- EARTH, WIND & FIRE—Let's Groove
- STEVIE NICKS—Leather And Lace
- JOURNEY—Don't Stop Believin'

WQXI-FM—Atlanta  
(Jeff McCartney—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 14-28
- ★ FOREIGNER—Waiting For A Girl Like You 23-13
- ★ THE POLICE—Every Little Thing She Does Is Magic 23-15
- ★ OLIVIA NEWTON-JOHN—Physical 27-20
- ★ DIESEL—Sausalito Summer Night 26-22
- DIANA ROSS—Why Do Fools Fall In Love
- LINDSAY BUCKINGHAM—Trouble

WBBQ-FM—Augusta  
(Bruce Stevens—MD)

- ★ CARL CARLTON—She's A Bad Mama Jama 12-5
- ★ THE FOUR TOPS—When She Was My Girl 13-9
- ★ GENESIS—No Reply At All 26-21
- ★ COMMODORES—Oh No 21-18
- ★ FOREIGNER—Waiting For A Girl Like You 22-19
- STEVIE NICKS—Leather And Lace
- ROD STEWART—Young Turks 28
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

WXXX-FM—Birmingham  
(Mark Thompson—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 23-16
- ★ DAN FOGELBERG—Hard To Say 12-4
- ★ QUARTERFLASH—Harden My Heart 29-24
- ★ BARRY MANILOW—The Old Songs 30-25
- SURVIVOR—Poor Man's Son
- LINDSAY BUCKINGHAM—Trouble

## BREAKOUTS

- LINDSEY BUCKINGHAM—Trouble (Elektra)
- GEORGE BENSON—Turn Your Love Around (WB)
- STEVIE NICKS—Leather & Lace (Modern)

WZGC-FM—Atlanta  
(Steve Davis—MD)

No List

WQXI-FM—Atlanta  
(Jeff McCartney—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 14-28
- ★ FOREIGNER—Waiting For A Girl Like You 23-13
- ★ THE POLICE—Every Little Thing She Does Is Magic 23-15
- ★ OLIVIA NEWTON-JOHN—Physical 27-20
- ★ DIESEL—Sausalito Summer Night 26-22
- DIANA ROSS—Why Do Fools Fall In Love
- LINDSAY BUCKINGHAM—Trouble

WBBQ-FM—Augusta  
(Bruce Stevens—MD)

- ★ CARL CARLTON—She's A Bad Mama Jama 12-5
- ★ THE FOUR TOPS—When She Was My Girl 13-9
- ★ GENESIS—No Reply At All 26-21
- ★ COMMODORES—Oh No 21-18
- ★ FOREIGNER—Waiting For A Girl Like You 22-19
- STEVIE NICKS—Leather And Lace
- ROD STEWART—Young Turks 28
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

WXXX-FM—Birmingham  
(Mark Thompson—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 23-16
- ★ DAN FOGELBERG—Hard To Say 12-4
- ★ QUARTERFLASH—Harden My Heart 29-24
- ★ BARRY MANILOW—The Old Songs 30-25
- SURVIVOR—Poor Man's Son
- LINDSAY BUCKINGHAM—Trouble

WAYS-AM—Charlotte  
(Lou Simon—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 1-1
- ★ LITTLE RIVER BAND—The Night Owls 6-3
- ★ AIR SUPPLY—Here I Am 10-6
- ★ OLIVIA NEWTON-JOHN—Physical 13-7
- ★ FOREIGNER—Waiting For A Girl Like You 15-10
- COMMODORES—Oh No 15

WBCY-FM—Charlotte  
(Bob Kaghan—MD)

- ★ DAN FOGELBERG—Hard To Say 9-6
- ★ LITTLE RIVER BAND—The Night Owls 8-5
- ★ QUARTERFLASH—Harden My Heart 29-22
- ★ OLIVIA NEWTON-JOHN—Physical 20-14
- ★ FOREIGNER—Waiting For A Girl Like You 10-8
- KIM CARNES—Mistaken Identity
- GEORGE BENSON—Turn Your Love Around
- DONNIE IRIS—Sweet Merrilee

WHBQ-AM—Memphis  
(Charles Duvall—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 3-2
- ★ THE FOUR TOPS—When She Was My Girl 5-4
- ★ AIR SUPPLY—Here I Am 6-5
- ★ BILLY JOEL—Say Goodbye To Hollywood 4-3
- ★ AL JARREAU—We're In This Love Together 7-6
- KOOL & THE GANG—Take My Heart 14
- MIKE POST—The Theme From Hill Street Blues
- DIANA ROSS—Why Do Fools Fall In Love

WMC-FM—Memphis  
(Tom Prestigiacomo—MD)

- ★ DAN FOGELBERG—Hard To Say 9-5
- ★ LUTHER VANDROSS—Never Too Much 19-14
- ★ AIR SUPPLY—Here I Am 15-11
- ★ DARYL HALL/JOHN OATES—Private Eyes 2-1
- ★ DIANA ROSS—Why Do Fools Fall In Love 23
- MARTY BALIN—Atlanta Lady

WHY-FM—Miami  
(Mark Shards—MD)

- ★ ROLLING STONES—Start Me Up 11-6
- ★ THE FOUR TOPS—When She Was My Girl 25-18
- ★ FOREIGNER—Waiting For A Girl Like You 26-24
- ★ DAN FOGELBERG—Hard To Say 24-21
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 15-11
- OLIVIA NEWTON-JOHN—Physical 29
- JOURNEY—Don't Stop Believin' 34
- TIERRA—La La Means I Love You
- STREEK—One More Night 37
- LITTLE RIVER BAND—The Night Owls 35

WANS-FM—Anderson  
(Sam Church—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1

- ★ RICK JAMES—Super Freak 2-2
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 17-12
- ★ CARL CARLTON—She's A Bad Mama Jama 24-19
- ★ BOB SEGER—Tryin' To Live My Life Without You 10-6
- QUARTERFLASH—Harden My Heart
- DIANA ROSS—Why Do Fools Fall In Love
- LINDSAY BUCKINGHAM—Trouble
- GENESIS—No Reply At All

WISE—Asheville  
(Ray Williams—MD)

- ★ MARTY BALIN—Atlanta Lady 22-16
- ★ AL JARREAU—We're In This Love Together 21-12
- ★ RICKIE LEE JONES—A Lucky Guy 31-26
- ★ THE FOUR TOPS—When She Was My Girl 15-8
- ★ BURTON CUMMINGS—You Saved My Soul 33-29
- DON McLEAN—Castles In The Air
- ROD STEWART—Young Turks
- THE ALAN PARSONS PROJECT—Snake Eyes
- LINDSAY BUCKINGHAM—Trouble

WQXI-AM—Atlanta  
(Jeff McCartney—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 14-6
- ★ COMMODORES—Oh No 12-8
- BOB SEGER—Tryin' To Live My Life Without You
- DIANA ROSS—Why Do Fools Fall In Love

WERC-AM—Birmingham  
(Al Karrh—MD)

- ★ COMMODORES—Oh No 13-7
- ★ BARRY MANILOW—The Old Songs 18-13
- ★ CHRIS CHRISTIAN—I Want You, I Need You 23-17
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 16-10
- ★ DAVID GATES—Take Me Now 20-14
- ARLAN DAY—I Surrender
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- OAK RIDGE BOYS—Fancy Free

WSGN-AM—Birmingham  
(Walt Brian—MD)

No List

WFLB-AM—Fayetteville  
(Larry Canon—MD)

- ★ COMMODORES—Oh No 18-12
- ★ FOREIGNER—Waiting For A Girl Like You 28-22
- ★ CHRIS CHRISTIAN—I Want You, I Need You 27-20
- ★ EARTH, WIND & FIRE—Let's Groove 30-25
- ★ BOB SEGER—Tryin' To Live My Life Without You 22-17
- STEVIE NICKS—Leather And Lace
- LITTLE RIVER BAND—The Night Owls
- QUARTERFLASH—Harden My Heart
- GENESIS—No Reply At All
- JOURNEY—Don't Stop Believin'
- ROD STEWART—Young Turks
- GEORGE BENSON—Turn Your Love Around
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

WAXY-FM—Ft. Lauderdale  
(Rick Shaw—MD)

- ★ DAN FOGELBERG—Hard To Say 6-4
- ★ FOREIGNER—Waiting For A Girl Like You 20-17
- QUARTERFLASH—Harden My Heart
- GEORGE BENSON—Turn Your Love Around

WAAY-AM—Huntsville  
(Jim Kendricks—MD)

- ★ COMMODORES—Oh No 15-8
- ★ FOREIGNER—Waiting For A Girl Like You 20-12
- ★ ATLANTA RHYTHM SECTION—Alien 9-5
- ★ DAN FOGELBERG—Hard To Say 12-4
- ★ DARYL HALL/JOHN OATES—Private Eyes 2-1
- LINDSAY BUCKINGHAM—Trouble
- GEORGE BENSON—Turn Your Love Around
- GENESIS—No Reply At All
- PABLO CRUISE—Slip Away
- KIM CARNES—Mistaken Identity

WIVY-FM—Jacksonville  
(Dave Scott—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ FOREIGNER—Waiting For A Girl Like You 18-12
- ★ AIR SUPPLY—Here I Am 11-7
- ★ DARYL HALL/JOHN OATES—Private Eyes 4-3
- ★ KENNY ROGERS—Share Your Love With Me 6-4
- ROD STEWART—Young Turks 26
- MIKE POST—The Theme From Hill Street Blues 29
- OLIVIA NEWTON-JOHN—Physical 33
- BURTON CUMMINGS—You Saved My Soul 32

WNOX-FM—Knoxville  
(Bill Evans—MD)

- ★ AIR SUPPLY—Here I Am 20-12
- ★ FOREIGNER—Waiting For A Girl Like You 30-29
- ★ BOB SEGER—Tryin' To Live My Life Without You 28-22
- ★ THE FOUR TOPS—When She Was My Girl 10-7
- BARRY MANILOW—The Old Songs
- DIANA ROSS—Why Do Fools Fall In Love



# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	8	<b>THE ROLLING STONES</b> —Tattoo You, Rolling Stones Records
2	3	15	<b>FOREIGNER</b> —4, Atlantic
3	2	13	<b>JOURNEY</b> —Escape, Columbia
4	4	5	<b>BOB SEGER AND THE SILVER BULLET BAND</b> —Nine Tonight, Capitol
5	5	8	<b>THE KINKS</b> —Give The People What They Want, Arista
6	6	13	<b>STEVIE NICKS</b> —Bella Donna, Modern Records
7	7	15	<b>PAT BENATAR</b> —Precious Time, Chrysalis
8	8	12	<b>HEAVY METAL</b> —Soundtrack, Full Moon/Asylum
9	9	26	<b>BILLY SQUIER</b> —Don't Say No, Capitol
10	11	6	<b>DAN FOGELBERG</b> —Innocent Age Full Moon/Epic
11	10	9	<b>LITTLE RIVER BAND</b> —Exposure, Capitol
12	12	13	<b>ZZ TOP</b> —El Loco, Warner Bros.
13	14	9	<b>RED RIDER</b> —As Far As Siam, Capitol
14	13	10	<b>PRETENDERS</b> —Pretenders II, Sire
15	17	4	<b>BILLY JOEL</b> —Songs In The Attic, Columbia
16	16	11	<b>ELECTRIC LIGHT ORCHESTRA</b> —Time, Jet
17	15	18	<b>BLUE OYSTER CULT</b> —Fire Of Unknown Origin, Columbia
18	19	4	<b>ATLANTA RHYTHM SECTION</b> —Quinella, Columbia
19	18	21	<b>THE MOODY BLUES</b> —Long Distance Voyager, Threshold
20	20	9	<b>SHOOTING STAR</b> —Hang On For Your Life, Virgin/Epic
21	21	5	<b>HALL &amp; OATES</b> —Private Eyes, RCA
22	22	6	<b>DONNY IRIS</b> —King Kool MCA
23	25	6	<b>NILS LOFGREN</b> —Night Fades Away Backstreet/MCA
24	24	7	<b>TRIUMPH</b> —Allied Forces, RCA
25	23	24	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Hard Promises, Backstreet/MCA
26	26	28	<b>JEFFERSON STARSHIP</b> —Modern Times, RCA/Grunt
27	28	11	<b>THE ALLMAN BROTHERS</b> —Brothers of the Road, Arista
28	27	13	<b>THE MICHAEL STANLEY BAND</b> —Northcoast, EMI/America
29	30	4	<b>THE GO-GO'S</b> —Beauty And the Beat, IRS
30	32	2	<b>GENESIS</b> —Abacab, Atlantic
31	29	8	<b>JON AND VANGELIS</b> —The Friends Of Mr. Cairo, Polydor
32	31	7	<b>CHILLIWACK</b> —Wanna Be A Star, Millennium
33	34	11	<b>GARY O'</b> —Gary O', Capitol
34	33	3	<b>JOHN ENTWISTLE</b> —Too Late, The Hero, Atco
35	36	10	<b>THE DIRT BAND</b> —Jealousy, Liberty
36	35	5	<b>KIX</b> —Kix, Atlantic
37	37	7	<b>NOVO COMBO</b> —Novo Combo, Polydor
38	39	2	<b>STEVE HACKETT</b> —Cured, Epic
39	38	10	<b>RICKIE LEE JONES</b> —Pirates, Warner Bros.
40	43	2	<b>SCHON &amp; HAMMER</b> —Untold Passion, Columbia
41	40	10	<b>IAN HUNTER</b> —Short Back 'N' Sides, Chrysalis
42	41	17	<b>ICEHOUSE</b> —Icehouse, Chrysalis
43	42	17	<b>DIESEL</b> —Watts In A Tank, Regency
44	46	2	<b>ROSE TATTOO</b> —Assault And Battery, Mirage
45	45	3	<b>ROSSINGTON COLLINS</b> —This Is The Way, MCA
46	44	10	<b>LITTLE FEAT</b> —Hoy-Hoy, Warner Bros.
47	48	2	<b>BENNY MARDONES</b> —Too Much To Lose, Polydor
48	NEW ENTRY		<b>THE POLICE</b> —Ghost In The Machine, A&M
49	NEW ENTRY		<b>MICHAEL SCHENKER</b> —MSG, Chrysalis
50	49	8	<b>RIOT</b> —Fire Down Below, Elektra

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	10	<b>ROLLING STONES</b> —Start Me Up, Rolling Stones Records
2	2	5	<b>THE ROLLING STONES</b> —Hangfire, Rolling Stone Records
3	3	7	<b>BOB SEGER</b> —Tryin' To Live My Life Without You, Capitol
4	5	14	<b>FOREIGNER</b> —Juke Box Hero, Atlantic
5	4	4	<b>THE KINKS</b> —Destroyer, Arista
6	6	13	<b>STEVIE NICKS/TOM PETTY</b> —Stop Draggin' My Heart Around, Modern Records
7	8	5	<b>GENESIS</b> —No Reply At All, Atlantic
8	7	15	<b>FOREIGNER</b> —Urgent, Atlantic
9	9	11	<b>JOURNEY</b> —Don't Stop Believing, Columbia
10	11	12	<b>STEVIE NICKS</b> —Edge Of Seventeen, Modern Records
11	10	21	<b>THE MOODY BLUES</b> —The Voice, Threshold
12	13	4	<b>BILLY JOEL</b> —Say Goodbye To Hollywood, Columbia
13	12	15	<b>PAT BENATAR</b> —Fire and Ice, Chrysalis
14	14	13	<b>DON FELDER</b> —Heavy Metal, Full Moon/Asylum
15	17	10	<b>THE KINKS</b> —Better Things, Arista
16	15	10	<b>THE PRETENDERS</b> —The Adulteress, Sire
17	16	5	<b>CHRISTOPHER CROSS</b> —Arthur's Theme, Warner Brothers
18	19	4	<b>TRIUMPH</b> —Magic Power, RCA
19	20	3	<b>THE ROLLING STONES</b> —Little T and A
20	18	8	<b>LITTLE RIVER BAND</b> —The Night Owls, Capitol
21	21	8	<b>DAN FOGELBERG</b> —Hard To Say, Full Moon/Epic
22	23	17	<b>BLUE OYSTER CULT</b> —Burning For You, Columbia
23	22	13	<b>FOREIGNER</b> —Night Life, Atlantic
24	24	13	<b>JOURNEY</b> —Who's Crying Now, Columbia
25	26	11	<b>THE GO-GO'S</b> —Our Lips Are Sealed, IRS
26	25	26	<b>BILLY SQUIER</b> —In The Dark, Capitol
27	27	11	<b>ELECTRIC LIGHT ORCHESTRA</b> —Hold On Tight, Jet
28	28	12	<b>ZZ TOP</b> —Tubesnake Boogie, Warner Bros.
29	37	12	<b>BILLY SQUIER</b> —Lonely Is The Night, Capitol
30	29	13	<b>JOURNEY</b> —Stone In Love, Columbia
31	30	14	<b>PAT BENATAR</b> —Promises In The Dark, Chrysalis
32	32	7	<b>RED RIDER</b> —Lunitic Fringe, Capitol
33	31	15	<b>PAT BENATAR</b> —Just Like Me, Chrysalis
34	35	10	<b>MOODY BLUES</b> —Meanwhile, Threshold
35	33	13	<b>THE MICHAEL STANLEY BAND</b> —Heartland, EMI/America
36	34	8	<b>ATLANTA RHYTHM SECTION</b> —Alien, Columbia
37	40	5	<b>THE POLICE</b> —Every Little Thing She Does Is Magic, A&M
38	36	15	<b>DIESEL</b> —Sausalito Summer Night, Regency
39	38	5	<b>CHILLIWACK</b> —My Girl, Millennium
40	39	11	<b>THE ALLMAN BROTHERS</b> —Straight From the Heart, Arista
41	41	2	<b>GENESIS</b> —Abacab, Atlantic
42	46	2	<b>HALL &amp; OATES</b> —Private Eyes, RCA
43	42	24	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —A Woman In Love, Backstreet/MCA
44	43	19	<b>SQUEEZE</b> —Tempted, A&M
45	44	10	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Nightwatchman, Backstreet MCA
46	50	2	<b>NOVO COMBO</b> —Up Periscope, Polydor
47	45	14	<b>PABLO CRUISE</b> —Cool Love, A&M
48	47	6	<b>DONNY IRIS</b> —Sweet Marilee, MCA
49	49	19	<b>POINT BLANK</b> —Nicole, MCA
50	48	24	<b>BILLY SQUIER</b> —The Stroke, Capitol
51	53	3	<b>JEFFERSON STARSHIP</b> —Save Your Love, Grunt
52	52	10	<b>JON AND VANGELIS</b> —Friends Of Mr. Cairo, Polydor
53	51	6	<b>DAN FOGELBERG</b> —Lost In The Sun, Full Moon/Epic
54	NEW ENTRY		<b>LINDSEY BUCKINGHAM</b> —Trouble, Elektra
55	54	7	<b>IAN HUNTER</b> —I Need Your Love, Chrysalis
56	56	11	<b>ZZ TOP</b> —Pearl Necklace, Warner Bros.
57	55	12	<b>THE TUBES</b> —I Don't Want To Wait Anymore, Capitol
58	58	15	<b>GARY WRIGHT</b> —I Really Want To Know You, Warner Bros.
59	NEW ENTRY		<b>TRIUMPH</b> —Allied Forces, RCA
60	59	10	<b>LITTLE FEAT</b> —Rock 'N' Roll Doctor, Warner Bros.

## Top Adds

1	<b>GREG LAKE</b> —Greg Lake, Chrysalis
2	<b>ROMANTICS</b> —Strictly Personal, Epic
3	<b>KING CRIMSON</b> —Discipline, Warner Brothers
4	<b>LINDSEY BUCKINGHAM</b> —Law And Order, Elektra
5	<b>NAZARETH</b> —Snaz, A&M
6	<b>SURVIVOR</b> —Premonition, Scotti Brothers
7	<b>JACK GREEN</b> —Reverse Logic, RCA
8	<b>MINK DeVILLE</b> —Coup De Grace, Atlantic
9	<b>VIC VERGAT</b> —Down To The Bone, Capitol
10	<b>DEVO</b> —New Traditionalists, Warner Brothers

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

## Vox Jox

NEW YORK—Jack Casey has been named program director of WMJX-FM Boston, formerly WBZ-FM, effective with the transfer of the station's ownership from Group W to Greater Media which is expected to take place the first of the year. Casey was most recently program director of Cleveland's WZZP-FM, and also held that post at WRNL-AM/WRXL-FM Richmond, Va.

Fred Moore, a 15-year radio veteran, has been appointed program director of WLTH-AM Gary, Ind. Jim Tazsarek joins the Pulitzer Broadcast group of stations as vice president and general manager of KTAR-AM and KBBC-FM Phoenix. Thom O'Hair has moved from KQFM-FM Portland, Ore., where he was program director, to Audio Independents of San Francisco to be director of professional development and training. O'Hair was a Billboard winner as Major Market AOR Program Director of the Year in 1975.

James Golden has been named to the newly created post of director of music and music research at WABC-AM New York. Golden joined the station in January as music researcher. Scott Kummer, most recently at KENR-AM Houston, has joined TM Programming as a consultant. He'll be assisting music director Steve Penny in consulting the TM Country stations. O'Connor Creative Services in offering broadcasters eight one-hour Rolling Stones radio specials. Hosted by Dave McCormick, deejay on CFMI-FM Vancouver, Canada, each show is 46 minutes in length and broken into four program segments, with 10 minutes commercial time allotted as well as a slot for local or network news.

KPSM-FM Brownwood, Texas has been on the air since April programming contemporary christian music 18 hours a day and would like to solicit better record service. Their address is P.O. Box 602, 76801. WRIF-FM Detroit and 8,000 of its listeners helped raise \$25,000 for the city's public radio station WDET-FM by supporting the WRIF's Mo-

tor City Jam. The all-day fundraiser was co-sponsored by Dr Pepper and featured eight local rock bands. Detroit's own rocker, Mitch Ryder, headlined the event. Steve Gary and Tim Williams are now sharing the music director duties at KOKE-FM Austin, and Steve Sever is at the helm as operations manager.

Don Hagen has been named vice president and general manager of Station Research Systems, a company specializing in computer-based call out research. He was formerly music consultant for TM Programming. WPLR-FM hosted a listening party for Billy Joel's new "Songs In The Attic" album and featured a brand new Joel video.

Chris Ryan has been promoted to the position of administrative assistant to the program director, Mike Scalzi, at WHBQ-AM. Ryan will also continue as music coordinator, morning show producer, and part-time air personality. Glen Campbell has been set to host "Country Closeup," the weekly series of one-hour specials produced by Narwood Productions, Inc. The syndicated series which debuts January, 1982 will feature such artists as Loretta Lynn, Mickey Gilley, Tammy Wynette, the Bellamy Brothers, Emmylou Harris, T.G. Sheppard and Alabama.

WPLJ-FM New York will air a two-hour Rolling Stones special Oct. 29. The show features exclusive interview segments conducted by the station's rock critic Lisa Robinson at the Stones' Massachusetts retreat, where the group stayed while preparing for their current tour. The new on-air lineup at WEEL-AM Fairfax, Va. includes Ron Smith hosting the morning drive show; Mike Frazier from 10 a.m. to 3 p.m. with his "Lunchtime In The Country" show; Frank Drew from 3 to 7 p.m. and Ron Kirsh on the 7 p.m. to midnight shift. Karen Aylor has moved to WSUX-FM Seaford, Del.

Radio Caroline, the legendary pirate radioship, has had to delay its intended broadcast debut—possibly as much as 30 days. According to its captain, the ship was on course when

a storm caused severe shifting from port to starboard. The unbalance in the ship was due to the 300 foot mast which carries Radio Caroline's AM and shortwave antennae. The captain decided to head for a safe port where construction is now underway to add an additional 150 tons of ballast to the vessel. After the ship becomes seaworthy, it will take from one to five days to arrive at the predetermined anchor-point and begin broadcasting. Wolfman Jack, who was set to premiere on Radio Caroline Oct. 3, will return to Europe when a new date has been set for the broadcast debut.

At country KAYO-AM Seattle, Chuck Urban is the new program director, Hal Murry is music director and Mike Shannon is promotion director. The on-air personalities are Murry, 6 a.m. to 10 a.m.; Gary Mitchell, 10 a.m. to 2 p.m.; Urban, 2 p.m. to 6 p.m.; Delilah Rene, 6 p.m. to midnight; and Bob Kelley, midnight to 6 p.m. Rocky Shea, Vickie Lynn and Kelly Stevens are on week-ends.

For the first time in over 20 years, a live network radio drama will be aired on the NBC Radio Network when John Carradine, John Clark, John Houseman, Casey Kasem, Jean Kasem, June Lockhart, Gary Owens, Vincent Price and Lynn Redgrave join together in a benefit for UNICEF. The show will be broadcast on Halloween live from Hollywood's Magic Castle.

Rege Cordic has joined KRLA-AM Los Angeles in the 5 a.m.-9 a.m. morning spot, the time slot helmed by Art Laboe until now. Laboe will remain with the station in another time period until the end of the year, when he is rumored to be departing the oldies-oriented station. Cordic gained national attention at KDKA-AM Pittsburgh in the early '60s before moving to KNX-AM in Los Angeles in 1965. He'd been doing made-for-television films before his appointment to KRLA.

## Tim Wilson

Continued from page 20

concentrate on the flow of the show."

Wilson puts a great emphasis on music. "I go for a consistent sound through the day and the week, a really smooth sound. We concentrate on the music. We maintain our country image. We're not traditional, but modern. We try to go for a really good flow between stop sets and keep the good music going."

How does he do this? "We fit what the jock has to say around the music rather than fit the music around the jock," he says. WAXX has a playlist of 65 records and is a Billboard reporter. "We're noted for breaking records," he says.

Thinking over the records he added last week before coming to Nashville, Wilson says, "Obviously (Ronnie) Milsap's 'I Wouldn't Have Missed It For The World' (on RCA) is a killer."

What does Wilson look for in a jock? "A great voice is not the first consideration," he says. "He's got to be a one-to-one communicator and sound like a human being rather than a DJ."

This year is the first time Wilson made it into the finalist category, although he has been nominated in the past.

# TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	5	8	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
2	2	11	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
☆	7	6	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
☆	4	9	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
5	1	10	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
6	3	13	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/Debdave, BMI)
☆	8	11	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
☆	10	6	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
9	6	14	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
☆	11	6	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)
☆	13	7	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
☆	23	3	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
☆	18	4	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
14	15	6	BACK IN MY LIFE AGAIN The Carpenters, A&M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
☆	17	5	TAKE ME NOW David Gates, Arista 0615 (Kipahulu, ASCAP)
☆	16	16	ENDLESS LOVE ● Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
☆	22	5	ATLANTA LADY Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
☆	21	7	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
19	9	17	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
20	14	11	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
☆	24	5	ALIEN Atlanta Rhythm Section, Columbia 18-02471 (Low Sal, BMI)
☆	34	2	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
☆	27	5	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
☆	31	3	I WANT YOU I NEED YOU Chris Christian, Boardwalk 7-11-126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
☆	28	4	YOU SAVED MY SOUL Burton Cummings, Alfa 7008 (Shillelagh, BMI)
☆	26	6	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
☆	32	3	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
☆	28	16	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
☆	29	30	MEMPHIS Fred Knoblock, Scotti Bros. 5-02434 (CBS) (Arc, BMI)
☆	NEW ENTRY	12	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
☆	31	3	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
☆	32	3	STILL John Schneider, Scotti Bros. 7-1289 (Epic) (Jobete/Commodores Entertainment, ASCAP)
☆	33	5	THE NIGHT OWLS Little River Band, Capitol 5033 (Colgems-EMI, ASCAP)
☆	38	3	I SURRENDER Arlan Day, Pasha 5-02480 (CBS) (WB/Pasha/Hovona, ASCAP)
☆	35	20	QUEEN OF HEARTS ● Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
☆	36	19	THAT OLD SONG Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
☆	NEW ENTRY	1	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆	NEW ENTRY	1	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
☆	NEW ENTRY	1	SAY GOODBYE TO HOLLYWOOD Billy Joel, Columbia 18-02518 (Blackwood, BMI)
☆	40	19	SLOW HAND ● Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
☆	41	2	ALL I NEED Dan Hartman, Blue Sky 02472 (Epic)
☆	42	14	YOU DON'T KNOW ME Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
☆	43	19	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
☆	44	8	YOU'RE NOT EASY TO FORGET Michael Johnson, EMI-America 8086 (Snow/Braintree/ATV, BMI)
☆	NEW ENTRY	1	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
☆	46	4	MORE TO LIVE Jim Photogto, 20th Century 2498 (RCA) (Nearytunes/Diamond Mine/WB, ASCAP/Fox Fanfare/Nearysong, BMI)
☆	47	18	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
☆	48	10	ALL I HAVE TO DO IS DREAM Andy Gibb And Victoria Principal, RSO 1065 (Polygram) (House Of Bryant, BMI)
☆	49	16	COOL LOVE Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
☆	50	13	IT'S JUST THE SUN Don McLean, Millennium 11809 (RCA) (Benny Bird, BMI)

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

OCTOBER 24, 1981, BILLBOARD

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## IDENTITY CRISIS LONG GONE

# Hall & Oates Modify Routine, Turn To Simpler Music Style

By CARY DARLING

LOS ANGELES—Simplicity is the key to Daryl Hall and John Oates these days. The duo now produces itself, believes in doing straightforward r&b/pop and to the point hit-oriented live shows. This is a far cry from the time when the band, going through an identity crisis, experimented with avant-garde touches and chased each other onstage with oversize hypodermic needles.

"I like to write short pieces now," asserts Hall, the more talkative of the twosome. "We're not in the mood to stretch out. We're editing ourselves all the time. We're chopping all of what we consider dead wood out of songs and making them tight. That's what we happen to be into right now."

The approach seems to have paid off, as the last RCA album, "Voices," produced four hit singles, including the number one "Kiss On My List." The latest album, "Private Eyes," is a chart fixture and has produced a hit single in the title track. Of course, Hall and Oates had a brush with success in 1976 and 1977 when "Sara Smile," "She's Gone" and "Rich Girl" went top 10. Following this, the next albums—"Beauty On A Back Street," "Along The Red Ledge" and "X-Static"—proved a bit too adventuresome for some fans and did not produce big hit singles.

"That was a conscious effort to do something," Hall explains. "We would have been happy if people had accepted that immediately and everybody said 'sure, let 'em do it.' But we really needed the change. We didn't feel the material we were becoming popular for was the way we wanted to sound. We wanted to get it right. So, we figured we would do some more experimenting. We didn't feel we were ready to just do 'Rich Girl Jr.' We did a lot of things that probably weren't that commercial but I think it was necessary in order to get to where we are now."

However, even on its initial hit albums—"Daryl Hall & John Oates" and "Bigger Than Both Of Us" in 1975 and 1976—there is a marked dichotomy of commercial material on side one and experimental music on side two. This is less apparent on "Voices" and "Private Eyes." "We've integrated our various styles and made it all one," states Oates.

side producers in the past. They have used many in their 10-year career including Todd Rundgren, David Foster and Christopher Bond. "By producing ourselves, we don't have to bother trying to communicate to other people. We just go do it. I haven't really met any producers who understand what we want to do. We always had a problem with it. That's one reason



Live Voices: Daryl Hall and John Oates sing one of their hits at a recent two-day engagement at Los Angeles' Greek Theatre.

Billboard photo by Lee Salem

Previously, the group had utilized folk and heavy metal on three albums for Atlantic. "We reflect our environment and time," says Oates. "Coming from Philadelphia with the first album and the end of the 1960s with that get back to the earth feeling, we were unscrambling our brains from what went on in the 1960s. We had a lot of different kinds of musical styles we had to get out of our systems. It took us three albums to experiment and get them all down. On the silver album ("Daryl Hall & John Oates") for the first time it began to come together in a unified sound."

Still, it was not until the self-produced "Voices" that both felt the Hall and Oates sound was right. They blame this on the use of out-

our sound kept changing so much, because the production style was changing so much," explains Hall.

"There are more ideas floating around," adds Oates. "The producers don't want to just sit there. They had their input and we couldn't ignore that. So, we had much more of a dense sound. We were putting more on the records than we wanted to put."

If the twosome was having problems with its sound, it was also having problems with image. The inner sleeve of "Daryl Hall & John Oates" looks like a Playgirl center fold done in garish pink. In addition, Hall's alleged comments about white and black images in music in the pages of a national

(Continued on page 33)



Billboard photo by Chuck Pulin

STUDIO 54 PARTY—Talking Heads' David Byrne chats with Lene Lovich at a Studio 54 party for "The Catherine Wheel," a Twyla Tharp dance program with music by Byrne.

## In The San Diego Area, Reggae Rears Its Head

By THOMAS K. ARNOLD

SAN DIEGO—Largely through the efforts of promoter Marianne Makeda Cheatom, San Diego appears to be on the verge of a reggae boom. In past years, there were rarely more than one or two reggae concerts here a year; today, the number has increased to one or two a month.

Such top reggae names as Peter Tosh, Toots & the Maytals and Dennis Brown—as well as popular regional talent, including Jack Miller and the Rebel Rockers—have played several local houses whose capacities range from 250 to almost 2,000. And nearly all the Cheatom-produced shows have been sellouts.

"I believe people are finally ready to hear the truth; they've become interested in music that has a meaning," Cheatom says. "Reggae is not just another trend, like psychedelic music or punk rock, which came up quickly, caused a lot of commotion, and then faded."

"Reggae is constant. It's built around the beat of the heart. It's also positive, which I'm sure a lot of people see as a welcome relief from the negativism of some other music."

A quick scan of the audience at any one of Cheatom's shows reveals a good sized portion of every crowd consists of new wave transplants still wearing their trademark black leather motorcycle jackets and multi-colored hair but mingling, and often dancing, with everyone else.

"The crowds at our shows simply can't be categorized," Cheatom states. "They're black and white, young and old. Some dance like crazy the moment the beat starts, while others sit absolutely still throughout the entire show. But they all come out in droves. I see new faces at every show."

The success of the 39-year-old Cheatom's productions—she's put on about a dozen concerts in 1981—is all the more surprising when one considers that her background in concert promoting is nil.

"I learned everything through trial and error," she says, laughing. "All I ever had going for me was a love and understanding of the music."

Her devotion to reggae music is more a help than a hindrance, though, she states.

"On the rare occasions when reggae acts played San Diego in the past," she says, "they were booked into regular nightclubs by promoters who didn't know the first thing about the music. As a result, most of

the shows did poorly. Reggae needs a clean environment," she claims. "The promoter has to know what the people want as much as the musicians do."

No alcohol is served at any of her shows, nor is an age limit imposed. Refreshments consist solely of authentic Jamaican snacks and drinks prepared at the Prophet International Vegetarian Restaurant, an East San Diego establishment she's owned for 10 years.

Cheatom, who says she entered the concert promoting field here "because nobody else was putting on reggae shows," produced her first concert a year ago with Laguna Beach's Rebel Rockers at the 250-seat International Blend Coffeehouse.

"Until that time, the International Blend had featured primarily jazz and salsa acts, and I had to convince the owners that there was, indeed, an audience for reggae music in San Diego," she says. "They remained skeptical, but after the concert soldout, they agreed to let me produce more shows."

Four more concerts—featuring Earl Zero and the Rebel Rockers—followed in the latter part of 1980, and did well. Cheatom says she was more convinced than ever of the stability of reggae's future in San Diego and began looking for a larger, more permanent facility.

In January, 1981, she happened upon an abandoned movie theatre in Normal Heights, a community just north of downtown San Diego, and signed a five-year, \$1,600-a-month lease.

After two weeks of remodeling, the 600-seat Adams Avenue Theatre opened its doors Feb. 28 with a show by the Rastafarians. From that point on the theatre has hosted nearly all Cheatom's shows. The sole exception was a Peter Tosh concert in August which was moved to the 1,750-seat California Theatre downtown when the demand for tickets exceeded the Adams Avenue Theatre's capacity.

Concerts at the theatre, says its manager, Cynthia Morris, are now being augmented by dance concerts and showings of reggae films. But its emphasis remains on concerts by some of the top names in the genre.

"We used to get cut out whenever a reggae act toured the West Coast," Cheatom states. "They used to start their tours in Los Angeles and head north. But after a while, the agents started noticing us, and we began getting all kinds of offers."

OCTOBER 24, 1981, BILLBOARD

## N.Y. Buildings Strictly For Musicians

NEW YORK—"We rent out the rooms as if they were office spaces, only we rent them to musicians," says real estate developer Jack P. Lerner, who owns the Music Building in Eighth Ave., Midtown Manhattan, and who has just opened a second, larger facility in Jamaica, Queens.

"Our only restriction is that they cannot live in the rooms. Also if they get too creative and write on the walls, and we catch them, then it is either instant expulsion or they have the paint the whole floor," he continues.

The Music Building in Manhattan has 55 units. It opened July, 1979 and was full within four months, says Lerner. With rents going for \$400 a month and up, Lerner says he has a two-year waiting list.

In Queens, Lerner opened his new Music Building II in September and though it is not yet finished, Lerner says he has already rented more than 25 units. Ultimately the building in Queens will contain 130 units, with

rents starting at \$295 a month for larger rooms. What costs you \$700 in Manhattan costs \$295 in Queens," he says. The units range in size from 14ft. x 16ft. to 20ft. x 40ft.

Among the tenants at the Music Building in Manhattan are such acts as Platinum Hook, the Saturday Night Live house band, Tycoon; the Fleshtones, Lenny Kaye and others. "We don't discriminate," says Lerner. "We don't care if you are famous. We had Gloria Gaynor and Kool & the Gang who wanted to rent, but we just didn't have the room."

Leases are from three months to a year, with an across the board increase of 12.5% for renewals. Once an act rents a room, it can do with it what it wants," says Lerner. Many are shared among bands, and some are sublet.

Both music buildings are open 24 hours a day, and although the Manhattan Music Building is used by some 400 musicians daily, there has never been an outside theft says Lerner.

The Manhattan building is 12 stories high, with an average of five units to a floor. In the evenings, when everybody is rehearsing at full blast, the hallways can get noisy. But, says Lerner, nobody complains. The walls in the halls and rooms are covered with sound retardant and the individual rooms are quiet enough.

## Haber Active

LOS ANGELES—Les Haber Productions, recently reactivated, is set to take over the administration of all Haber/Weinstock materials, including the Marvin Hamlisch special, "Marvin Hamlisch: They're Playing Our Song," with guests Liza Minnelli, Johnny Mathis, Carly Simon, Gladys Knight, Priscilla Lopez and the L.A. Philharmonic Orchestra.

The firm also will be expanding to include distribution and production for cable, videocassette and theatrical releases.

# Live Entertainment Still Potent In Sluggish Atlantic City Season

By MAURIE ORODENKER

ATLANTIC CITY, N.J.—Although the state Casino Control Commission has formally repealed requirements for nightly entertainment at the gambling casino/hotels here in spite of objections from the local musicians' union, entertainment will still figure prominently at the now eight hotels during the sluggish fall and winter months.

There may not be the heavy barrage of big names offered during the summer season, but there will be a generous sprinkling of attractions on weekends with bigger names for the holidays. In addition, each hotel will continue with its in-house revue plus musical groups in the lounges.

The Claridge Hotel, the newest of

the casino hotels to open, marked the start of headline entertainment on weekends with Aretha Franklin and Gene Baylos (Sept. 18-20), followed by the Mills Brothers and Patti Page (Sept. 27-29); and Red Buttons with Linda Hopkins (Oct. 2-4). The house revue, "Les Folies Burlesque," opened Aug. 18 and is scheduled to continue weekday nights through the winter season. Jack Carter, who headlines the show, will be succeeded in November by Morey Amsterdam.

Connie Jungers, the new entertainment manager at Caesars Boardwalk Regency, will bring in names for the weekends.

For October, Caesars has Jerry

Vale with comic Lou Cary (2-4); Billy Daniels for five nights (9-13); Paul Williams in concert for five nights (16-20); return of Milton Berle (23-25); and Alan King with singer Cynthia White (30-Nov. 1).

November bookings include Jack Carter (6-8); Frank Gorshin with singer Kelly Garrett (13-15); Florence Henderson with comic Stewie Stone (20-22), and David Brenner with singer Julie Budd (26-29) for the Thanksgiving holiday. Set for the New Year's weekend is Sheky Greene (Dec. 30-Jan. 5). Other bookings for the new year include Marilyn Michaels (Jan. 6-10) and Robert Goulet (Feb. 12-15).

Atlantic City's longest running in-house revue, "Outrageous!," has been extended through Feb. 1, 1982 at Bally's Park Place Casino Hotel. With the smallest of the casino showrooms, seating less than 300, Bally's experimented when it first opened with jazz-oriented name acts during the off-season. But the experiment with performers like Mel Torme, Buddy Greco and Bobby Short was less than successful.

The Sands, which played names like Tony Bennett, Steve Lawrence & Eydie Gorme, Charo, Bobby Vinton, Joel Grey and Juliet Prowse in its 850-seat Sands Theatre last summer, is expected to bring in weekend headliners for the fall and winter with a musical revue for weekday evenings. The house show will be an off-Broadway musical, "Broadway Jukebox," playing Sunday through Wednesday evenings.

Resorts International Casino Hotel, where vice-president H. Steven Norton handles the entertainment, continues to have the biggest talent budget. Its 1,750-seat Superstar Theatre played the biggest names this summer—Dolly Parton, Barry Manilow, Frank Sinatra, Diana Ross, Donna Summer and others. For the fall and winter, it will be weekend names. Anthony Newley came in Oct. 2-4; Melba Moore and Foster Brooks for Oct. 9-11; Buddy Hackett returning with James Darren, Oct. 16-18; Peter Allen for Oct. 23-25; and Lou Rawls with Byron Allen, Oct. 30-Nov. 1.

The Superstar Theatre is also used for special concerts with famous ballet companies and symphony orchestras. A special matinee Oct. 25 will feature the Washington Ballet. Norton is ready to bring in any type of attraction that will bring in people. For four weeks starting Nov. 3, "Beatlemania in Concert" is coming in on a "four-wall" deal. Calls for the producer of the rock revue to pocket all money taken in by the sale of tickets while Resorts International gets the money spent on drinks. Norton also plans to book rock concerts and other special events, but not until the hotel builds its proposed 1,500-room addition and convention center facility.

Upcoming this winter is the anticipated opening of the \$300 million Tropicana, where its main show-room to be called the Tiffany is being designed to seat 1,800 persons. Leon Berezow, entertainment director, plans to present a lavish production show dubbed "Monte Carlo Carnivale Spectacular." Simmy Monnet has been engaged to choreograph and costume the show. There is also a possibility that Berezow will sign top names a minimum of four times during the year for certain holiday periods.

## Hall & Oates In Switch

• Continued from page 32

music magazine did not win any prize for race relations.

"Our humor backfired around that time," reminisces Hall. "We were immature enough not to take ourselves seriously. We didn't realize people would take us seriously. The silver album was pretty much tongue in cheek. I didn't realize how surfacey (sic) some people are. I think people got a misunderstanding of where we were coming from."

"When we first saw the inner sleeve, we thought 'what is this?' Then, we said, 'yeah, sure. Let's go for it.' A lot of people didn't get the joke."

As for the remarks, Hall claims he was misquoted. "What I'm trying to say was that there was this big thing about blue-eyed soul at the time," he recalls, talking of an era when Boz Scaggs, Average White Band and the lesser known Sons of Champlin and Kokomo were garnering press for "blue-eyed soul." "I was saying that I felt blue-eyed soul to be a negative term. It implied Al Jolson 'let's copy the blacks' type of music. That's not where we are coming from. We are white people and no race has a lock on soul. Soul music is something that transcends all that kind of stuff. We as white people have soul and our lyrics have white sensibilities because we are white people. That's what I was trying to say."

Ironically, one of its biggest hits of its recent comeback is a remake of the Righteous Bros. "You've Lost That Lovin' Feeling," considered to be one of the best "blue-eyed soul"

songs of all time. "I thought it was a good song," says Hall. "I was never a big fan of the Righteous Bros. But I always liked that song. I thought it had potential outside the Phil Spector production. People always associated the song with the sound and people forgot what a good song it is on its own."

While Hall and Oates plan to expand on the current sound for duo efforts, solo albums may go in any direction. Hall has already released one Robert Fripp-produced, non-commercial album called "Sacred Songs." It wasn't a big commercial success though it did hit the top 50. "It was received exactly the way I wanted," claims Hall. "The people I wrote it for seemed to get it and it wasn't meant to sell a lot of records. That was probably why it wasn't released in the beginning."

Because RCA held up the project, rumors surfaced that the duo was unhappy with the label and may move to another. "We've got a great relationship but nothing's forever," says Hall of his dealings with RCA. "I've got an eight solo album deal with RCA so I ain't going nowhere. As a group, we have two more albums with them until the contract runs out."

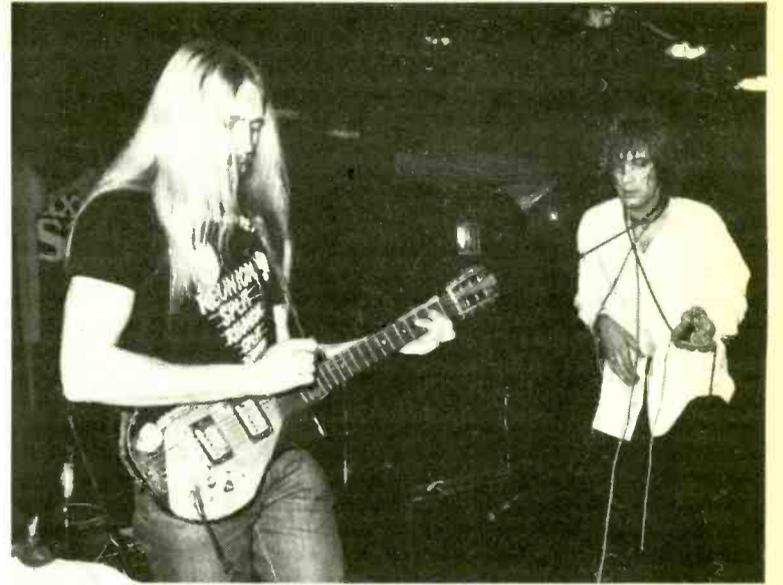
In the period from late 1977 to 1980, when the duo was going through a slack commercial period, some thought the end was near as Hall and Oates made appearances at clubs and high schools. "It was the best thing we ever did in our lives," Hall says. "We were trying to figure out different kinds of ways to alter our touring monotony. We were taking anything that seemed interesting."

"We were able to rearrange our performing style," throws in Oates. "The style you see now onstage came from that experience we got in the high schools and clubs."

"We have a very clublike presentation. It's looser. It's more of a natural feeling. It's not the pretentious big concert feel," adds Hall.

The duo is doing some dates with ELO on its current tour. "We're going places with them we couldn't normally go," states Oates. "The heart of the Midwest has never been a strong point for us and ELO is going to all of those places."

Though the twosome has been together for a decade now, they insist that retirement, or at least cutting back on hectic touring and recording schedules, is far in the future. "In a strange way, this is only our second album," laughs Oates. "We haven't stopped growing yet."



Billboard photo by Chuck Pulin

TIED UP—Stiff Records' John Otway gets tangled up in his microphone cords during a recent performance with Wild Willy Barrett at Max's Kansas City in New York.

## Talent Talk

"Circle of Love," the first Steve Miller LP containing new material since "Book Of Dreams" came out in May, 1977, is being released by Capitol Friday (23). First single is "Heart Like A Wheel," a different song than Linda Ronstadt did. ... The Rolling Stones will play in the New York area Nov. 5, 6 and 7 at the Byrne Arena in the Meadowlands, and at Madison Square Garden Nov. 12 and 13. Tickets are via a mail lottery.

The Stargate Theatre in Woodcliffe Lake, N.J., opened Wednesday (14) with a concert by Southside Johnny. The 2,000-capacity theatre has removable seating in the orchestra allowing for dance concerts, and 650 reserved seats in the balcony. It is owned by Richard Rossi and booked by Tim Drake.

Former Santana keyboard player Tom Coster has a new solo LP, "T.C." on Fantasy Records. ... Former Monkee Peter Tork, early Beatle drummer Pete Best, and one-time teen idol Bobby Sherman, are among those who will be featured on "Whatever Became Of ...," a Dick Clark Productions special on ABC-TV Sunday (25). ... Capitol group Pages is backing Al Jarreau on his two concerts at Radio City Music Hall (20 & 21).

After returning from Japan, the Ventures are going back on the road in the U.S. ... A&M's Brothers Johnson helping Nigeria celebrate its 25th year of independence with two shows, one for VIPs, and visiting dignitaries, the other for the general public at the National Stadium in Lagos.

John Denver duets with acclaimed tenor Placido Domingo on Domingo's first pop LP of love songs, "Perhaps Love." In addition to singing together on the title track, Denver accompanies Domingo on guitar for a new rendition of Denver's "Annie's Song." The LP will be released on CBS Masterworks. ... Among the concerts lined up for All Video's "Night Flight," the music-oriented cable tv program are: "Devovision;" "Take Off" with Al Stewart, Split Enz, Tom Robinson and Gary Numan; Alice Cooper, "Welcome To My Nightmare;" "Take Off;" featuring B.B. King, John Lee Hooker and George Thorogood; "Journey Through The Past" starring Neil Young; "Take Off;" featuring Toni Basil, Talking Heads and Todd Rundgren; Fleetwood Mac and their "Tusk" tour; "Reggae Sunsplash," featuring Bob Marley, Peter Tosh, Third World and Burning Spear;

and Rod Stewart & the Faces with Keith Richards.

For the first time in the history of L.A.'s Greek Theatre, the facility is offering five, free-to-the-public, Sunday afternoon Pop concerts featuring college orchestras. The series kicked off Oct. 11 and concludes Nov. 8.

Paul Stookey of Peter Paul & Mary is taking part in the group's reunion at New York's Savoy (14-17) despite a broken leg. Stookey wanted a biodegradable rather than a metal pin in his leg, but the doctors turned him down, the press release reads. ... Siouxsie & the Banshees back for a U.S. tour, starting on the West Coast and moving east.

Coming country jazz, country and rock acts now being featured at the Colbeh Club 56, a Middle Eastern restaurant in New York every Tuesday night. ... Triumph refused to get involved with an anti-drug program in Toronto believing the organization sponsoring it was entirely composed of Scientologists. "I don't want to run into some kid in a few years who says, 'I used to be messed up on drugs. Now I'm all messed up on Scientology,'" says Triumph's Rik Emmet.

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## Talent In Action

**DARYL HALL & JOHN OATES PAGES**

*Greek Theatre, Los Angeles*  
Admission: \$12.95, \$10.95, \$7.50

The reason for Daryl Hall and John Oates' ample popularity was demonstrated Oct. 6, the first of a two-night engagement. The duo, backed by a solid as nails four-piece band, puts on an entertaining performance that showcases much of their hit material. They give the people what they want but they could be giving a lot more.

Just when the set was beginning to take off, Hall and Oates bid farewell after an hour to be called back for two brief encores. Still, the 14-song set shone like a brightly polished apple because when Hall and Oates are good—as they were here—they are very good. Hall's fluid vocals can make even rather ordinary numbers like "Kiss On My List" seem like something special. Their best material, such as "Wait For Me," "She's Gone" and "Private Eyes" really sizzle live.

The low-key Oates was upstaged by guitarist G.E. Smith whose comic book mugging and casual way with the guitar spiced the show with humor. Of course, a Hall and Oates show would be nothing without saxophonist Charlie Dechant. His Clarence Clemmons-like way with his instrument may be a bit derivative and old hat by now but it is fun.

Hall and Oates play a slick brand of r&b/pop but they exemplify the good points of the genre. Opening Capitol act Pages, while working in a similar vein, is a good example of why new wave was born. Technically competent, the duo of singer Richard Page and keyboards player Steve George who are backed by a superb quintet, give new meaning to the term faceless. Still, judging from the positive response to the 35-minute, 7-song set, there is a market for this type of tailor-made for radio rock.

CARY DARLING

**LITTLE RIVER BAND POCO**

*Greek Theatre, Los Angeles*  
Tickets: \$12.75, \$10.75, \$7.50

Precision is the word that best sums up the sets by these two veteran bands. While neither act is the kind that overpowers with its passion, nor do they do anything not tried before, they entertain in a mellow, subtle way.

If the writers of dictionaries are ever looking for an apt description for not being pretentious, they might as well just say "Little River Band." While new guitarist Steven Housden, clad in black, affects some of the standard rock star grimaces, the rest of the group gets on with its job of playing its many hits.

Equipped with perfect sound and tasteful lighting, the seven-piece band's 90-minute, 16-song set Sept. 23 covered the entire repertoire from the early "It's A Long Way There" to the new "The Night Owls."

Onstage, LRB rounds out its perfect three and four part harmonies and exemplary musicianship with a rock edge that should be put to use in the studio. Lead singer Glenn Shorrock even got into the spirit of things by the end by dancing near the edge of the stage.

The group's one flaw—that keeps it from becoming a better respected force in the soft rock genre is its lyrics. If it weren't for the exquisite harmonies, the banalities of their songs would become even more apparent.

One of the first groups to merge country and rock, Poco may never have reached superstar status despite the occasional hit single yet still has an engaging quality. The 45-minute, 10-song set featuring the notable guitar playing of Rusty Young, is commendable for its spirit. While the quintet may be walking on worn ground, it nevertheless plays its material well. From the opening "Under The Gun" to the closing "Heart Of The Night," Poco proved an act doesn't have to be breaking new musical ground to be entertaining.

CARY DARLING

**THE ROCHES FRANKLIN MICARE**

*Bottom Line, New York*  
Admission: \$8.50

To see the Roches in concert is an enormously rewarding experience: certainly foremost because of their extraordinary songs and intricate three-part harmonies, but also because they do not often perform in public.

Appearing for a total of four shows on two successive nights, they opened the first show of their Sept. 26 performance to an SRO crowd

with a bizarre tape recording of an EST-like rap: "I'm o.k., you're o.k." Accompanying themselves throughout on acoustic guitar and, sometimes, piano (and sometimes a cappella), Maggie, Terre and Suzzy proceeded effortlessly from there through 17 wonderfully original songs.

Humor is as important to the Roches' music as their unique sibling harmony. As Suzzy introduced "This Feminine Position," she took off a light coat revealing herself to be pregnant. Terre's slight posturing and delicate mockery—in lines such as "Lord Of Lords" and "Kings Of Kings"—rendered an otherwise straight version of the "Hallelujah Chorus" hilarious.

Whatever their themes—social inadequacy and klutziness, a saga of star treatment in the laundromat, or splendidly goofy, yet despairing self-examination—the Roches write songs as remarkable and endearing as they themselves are.

Robert Fripp, who produced their first Warner Bros. album, joined them on stage and provided some acoustic guitar "frippisms" on two of their last three songs: "Keep On Doing What You Do (or Jerks On The Loose)" and "Hammond."

Franklin Micare, a singer-songwriter who has been a popular club performer in New York for years, opened the show with a 30-minute set of his sophisticated and catchy pop tunes.

With one album to his credit on a now-defunct label, Micare has been passed over (by the record industry) as a lightweight. But he writes the kinds of songs that top 40 radio lionizes and that millions of pop music lovers crave. Micare is a consummate performer and, with his wealth of material, he will no doubt wind up in the top 10—sooner or later.

THOMAS GABRIEL

**TINA TURNER**

*The Ritz, New York*  
Admission: \$11

Tina Turner is better than ever, as illustrated by her Sept. 30 performance. She has always known how to put on a show, but the high quality of the musicians with whom she surrounds herself added an excitement that a less secure performer would never have been able to pull off.

Two breathtaking models joined Turner on stage for the majority of her act. Not only did they look good, but they sang and danced tremendously. Turner herself was not to be outdone, however, as she proved she can shine even when surrounded by the best and brightest.

Of special note was band member Kenny Moore, whose talents on keyboards are surpassed only by his ability to carry Turner's vocals through some rough spots. Moore also did a most enjoyable solo number in this show.

Turner opened with a hard-rocking "I'm Going To Kill His Wife," during which she swung a red satin noose and stalked the stage like a predator in a skimpy red outfit. The Vegas-style entertainment continued with the entrance of her two dancers.

Besides such perennial Turner tunes as "Acid Queen" and "Proud Mary," this show featured a gospel-laced cover of "Help" that laid to rest any doubts about Turner's vocal abilities and presented a whole new way of looking at a Beatles classic.

"Proud Mary" also sounded hotter than ever—a fact that Turner made clear to her audience in the middle of the song. "I've been singing this song for a long time," she said, "and the more I sing it the better it gets." We'll vouch for that.

One note: Turner is without a record label, a situation that should be rectified without delay.

LAURA FOTI

**BOW WOW WOW**

*Roxy, Los Angeles*  
Admission: \$8.50

Malcolm McLaren, the British manager/impresario behind the Sex Pistols and the original Adam & the Ants, has a knack for the flamboyant. His latest sensation, Bow Wow Wow, consists of three British musicians playing "African" music, a Burmese 14-year-old female lead singer, and two female dancers who look as if they escaped from some long lost go-go cage in a 1960s nightclub. To top it off, this troupe's first British "record" was issued on a cassette and lyrically endorsed home taping.

Playing three nights at the trend-conscious Roxy, Bow Wow Wow—signed to RCA here—actually lived up to much of its hype. Unlike Adam & the Ants, Bow Wow Wow managed to have fun with the unlikely mix of tribal drumming and heavy metal guitar riffing. While the sound became numbing after awhile, with song after song in the 14-tune set running into each other in a

blur, lead singer Annabelle Lwin managed to compensate with her uncompromising energy.

The sound quality was so poor though that no one in the packed house seemed to care that Bow Wow Wow performed for only 50 minutes, including two encores. It was a relief just to get out of such claustrophobic quarters and wonder what Bow Wow Wow can possibly do as a follow-up to its splashy but one-dimensional debut. With McLaren at the helm, the answer may not be too long in coming.

CARY DARLING

**ROB MCCONNELL AND THE BOSS BRASS**

*Carmelo's, Sherman Oaks, Calif.*  
Admission: \$10

There were lines of patrons outdoors patiently awaiting admittance to this 100-seat neighborhood nitery all four nights of the Boss Brass' engagement. Those who made it inside were fortunate.

McConnell is an amiable, articulate Canadian who plays brilliant valve trombone. His Toronto-based ensemble is big and powerful, 21 men in all. The Sept. 24 performance ran 70 minutes and comprised about 14 tunes—all instrumentals—and each reaped ebullient reaction.

The leader led off with a 50-year-old title, "Louisiana," originally popularized by Paul Whiteman long before McConnell was born. Big Mac demonstrated superior 'bone technique in his long solos, but, for an opener, the chart ran a couple of minutes too long.

A Latinized "Street Of Dreams" emphasized the deft playing of Marty Morell and Terry Clarke, percussionists. Clarke just may be the band's most consistently excellent musician. Throughout the evening, he drove the Boss Brass madly, skillfully and with taste.

Moe Koffman and Jerry Toth, reeds; Sam Moto and Guido Basso, trumpets; Ian McDougall, slide trombone, and Ed Bickert, guitar, were others whose solos bagged applause in a program that included Paul Desmond's "Wendy," Charlie Parker's "Confirmation" and Blue Mitchell's "Blue Silver."

For all its 12 brass (when the leader is blowing) the band didn't reach the awesome "wall of sound" effect first achieved by Stan Kenton in the 1940s. Nor are McConnell's trumpet and saxophone soloists particularly exciting. And with all 21 musicians wearing different garb, the Boss Brass is anything but visually attractive.

But perhaps that's carping. McConnell and men had the patrons applauding their every effort. All four nights were SRO. Another year or two of steady work and the McConnell troupe may attain the Count Basie-Woody Herman artistic level.

DAVE DEXTER JR.

**TOM VERLAINE**

*Left Bank, Mt. Vernon, N.Y.*  
Admission: \$7

New wave pioneer Tom Verlaine took a hike to the suburbs Oct. 2 for his first show since the demise of Television more than two years ago.

Although a reluctant performer, an amiable Verlaine clearly enjoyed being back in the limelight. His eager stage demeanor proved a pleasant contrast to the former demonic presence of Television.

The current backup boasts long time Verlaine associates Fred Smith on bass, Jay Dee Daugherty on drums and Richie Klieger on rhythm guitar. The topnotch trio admirably supported Verlaine, who showed himself to be truly one of the great guitar heroes.

Verlaine seemed to invest a new, almost spiritual commitment to his always thoughtful guitar playing. Because Verlaine is a fine poet as well, it was unfortunate that his trademarked frail vocals didn't often survive the bass heavy mix.

The sweat-shirted band led off the full 90-minute set with a superior (to David Bowie's cover) version of "Kingdom Come." Host of the other set pieces were similarly from his just-released Warner's debut, "Dreamtime," blended in seamlessly. "Always" was surprisingly even stronger live than on vinyl.

Something was missing, however, and that something was found when Fred Smith plucked out the intro line to Television's tour de force "Marquee Moon."

The whole place was on a flying carpet as the group seemed to defy gravity all through the brilliant extended guitar duel between Verlaine and Klieger. The energy never let up through three rapturous encores, including a craftsman-like "Wild Thing."

PETER KRASILOVSKY

## Boxscore

- **ROLLING STONES, GEORGE THOROGOOD & THE DESTROYERS, J. GEILS BAND**—\$1,050,000, 70,000, \$15, Avalon Attractions, San Diego (Calif.) Stadium, sellout, Oct. 7.
- **JACKSONS, STACY LATTISAW**—\$633,029, 55,000, \$13.50, \$11.50, & \$9.50, Dick Griffey Prods./Clyde Wasson, the Forum, Los Angeles, four sellouts, Sept. 18-19, 25, 26.
- **OAK RIDGE BOYS, CHARLIE DANIELS BAND, ALABAMA, SYLVIA, DELBERT McCLINTON**—\$272,128, 30,000, \$12.75, & \$10.75, Family Affairs Concerts, Brewton (Ala.) Airport grounds, "Harvest Jam '81," sellout, Oct. 10.
- **KINKS, RED RIDER**—\$219,281, 24,013 (28,000 capacity), \$9.50 & \$8, Electric Factory Concerts, the Spectrum, Philadelphia, two shows, one sellout, Oct. 4 & 6.
- **RICK JAMES, TEENA MARIE, LUTHER VAN DROSS**—\$187,447, 15,928, \$12.50 & \$10.50, Alan Haymon Prods./Tiger Flower & Co., the Spectrum, Philadelphia, sellout, Oct. 10.
- **COMMODORES, CARL CARLTON, MAZE**—\$183,000, 19,012, \$11.75 & \$10.75, Imperial Prods., Reunion Arena, Dallas, sellout, Oct. 10.
- **JOURNEY, GREG KIHN BAND**—\$179,726, 17,652, \$11.25 & \$9.25, Jam Prods./Stellar Ent., Rupp Arena, Lexington, Ky., sellout, Oct. 3.
- **JOURNEY, LOVERBOY**—\$171,975, 16,198, \$11.50 & \$9.50, Cross Country Concerts, Hartford (Conn.) Civic Center, sellout, Oct. 8.
- **COMMODORES, CARL CARLTON, MAZE**—\$168,286, 12,639 (17,048), \$15.65, \$12.65, & \$10.65, Pace Concerts/Imperial Prods., the Summit, Houston, Oct. 8.
- **COMMODORES, OTHER ACTS**—\$159,631, 16,744, \$10.50 & \$9.50, Imperial Prods./in-house promotion, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, sellout, Oct. 7.
- **KENNY ROGERS, DOTTIE WEST**—\$149,592, 10,092, \$15 & \$12.50, C.K. Spurlock, Jacksonville (Fla.) Veterans Memorial Coliseum, sellout, Oct. 6.
- **VAN HALEN, G-FORCE**—\$123,576, 13,223, \$9.50, Pace Concerts/Stardate Prods., San Antonio Arena, sellout, Oct. 7.
- **RICK JAMES, TEENA MARIE, THE REDDINGS**—\$113,150, 11,512, \$10 & \$9, Sun Song Prods./Al Haymon Prods., Richmond (Va.) Coliseum, sellout, Oct. 9.
- **FOREIGNER, BILLY SQUIER**—\$110,646, 11,647, \$9.50, Mid-South Concerts/in-house promotion, Mid-South Coliseum, Memphis, sellout, Oct. 1.
- **PAT BENATAR, DAVID JOHANSEN**—\$104,580, 11,880 (19,012), \$9 & \$8, Pace Concerts, Reunion Arena, Dallas, Oct. 6.
- **PAT BENATAR, DAVID JOHANSEN**—\$100,982, 11,768, \$9.50 & \$8.50, Contemporary Prods./New West Presentations, Omaha Civic Auditorium, sellout, Oct. 9.
- **ELECTRIC LIGHT ORCHESTRA, ELLEN FOLEY**—\$98,891, 11,100 (15,000), \$10 & \$9, Contemporary Prods./Celebration Prods./Sunshine Promotions, Richfield Coliseum, Cleveland, Oct. 11.
- **FOREIGNER, OTHER ACTS**—\$94,960, 9,496 (14,000), \$10, Beaver Prods., the Centreplex, Baton Rouge, La., Oct. 6.
- **FOREIGNER, BILLY SQUIER**—\$80,814, 10,098, \$9 & \$8, Mid-South Concerts/Ark. State Fair, Barton Coliseum, Little Rock, sellout, Oct. 2.
- **RICK JAMES, TEENA MARIE, THE REDDINGS**—\$76,990, 7,749, \$10 & \$9, Sun Song Prods./Al Haymon Prods., Savannah (Ga.) Civic Center, Oct. 8.
- **IAN HUNTER, SHOOTING STAR**—\$76,779, 7,320 (10,000), \$10.50 & \$9.50, Brass Ring Prods., Cobo Arena, Detroit, Oct. 10.
- **TRIUMPH, POINT BLANK**—\$73,993, 9,128, \$9 & \$8, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, Oct. 10.
- **ELECTRIC LIGHT ORCHESTRA, ELLEN FOLEY**—\$73,287, 7,244 (16,267), \$10.50 & \$8.50, Cross Country Concerts, Hartford (Conn.) Civic Center, Oct. 7.
- **FOREIGNER, BILLY SQUIER**—\$69,692, 7,336 (10,000), \$9.50, Mid-South Concerts, State Fair Coliseum, Jackson, Miss., Sept. 29.
- **COMMODORES, JOHN WITHERSPOON**—\$65,535, 7,472, \$11, \$10, & \$8, in-house promotion/MSC Town Hall, Grollie White Coliseum, Texas A&M Univ., College Station, sellout, Oct. 9.
- **TRIUMPH, POINT BLANK**—\$64,571, 7,813, \$9 & \$8, Sunshine Promotions, Freedom Hall, Louisville, Ky., sellout, Oct. 2.
- **FOGHAT, BLUE OYSTER CULT, WHITFORD ST. HOLMES BAND**—\$59,508, 7,001 (7,500), \$9, Fantasma Prods., Hollywood (Fla.) Sportatorium, Oct. 9.
- **FOGHAT, BLUE OYSTER CULT, WHITFORD ST. HOLMES BAND**—\$56,125, 6,603 (9,000), \$8.50, Fantasma Prods., Lee County Arena, Ft. Myers, Fla., Oct. 11.
- **LITTLE RIVER BAND, POCO**—\$41,997, 5,720 (9,500), \$9.65, Pace Concerts, the Summit, Houston, Oct. 7.
- **MICKEY GILLEY, JOHNNY LEE, URBAN COWBOY BAND**—\$40,853, 4,611 (6,290), \$9.50 & \$8.50, C.K. Spurlock, Greenville (S.C.) Memorial Auditorium, Oct. 8.
- **TRIUMPH, POINT BLANK**—\$40,541, 4,945 (6,000), \$9 & \$8, Sunshine Promotions/Jam Prods., Hara Arena, Dayton, Ohio, Oct. 8.
- **TRIUMPH, POINT BLANK**—\$35,295, 4,358 (5,200), \$8.75 & \$7.75, Fantasy Concerts, Erie County Fieldhouse, Erie, Pa., Oct. 6.
- **FOGHAT, BLUE OYSTER CULT, WHITFORD ST. HOLMES BAND**—\$35,253, 3,917 (5,000), \$9, Fantasma Prods., St. Lucie County Civic Center, Ft. Pierce, Fla., Oct. 8.
- **GORDON LIGHTFOOT**—\$33,245, 3,125 (4,177), \$11, \$10, & \$9, Brass Ring Prods., Hill Auditorium, Ann Arbor, Mich., Oct. 10.
- **ALICE COOPER**—\$33,201, 3,162 (3,347), \$11 & \$10, Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., Oct. 10.
- **TUBES**—\$31,708, 3,500, \$9.50 & \$8.50, Blue Suede Shows, Welsh Auditorium, Grand Rapids, Mich., sellout, Oct. 10.
- **KINKS**—\$31,586, 3,716 (5,000), \$8.50, Fantasma Prods., Leon County Civic Center, Tallahassee, Fla., Oct. 11.
- **BOBBY HUTCHERSON, STAN GETZ, DEXTER GORDON, STEVE ALLEN, RICHIE COLE, MCCOY TYNER, FLORA PURIM**—\$31,490, 2,110, \$15, the Winery, Saratoga, Calif., "Paul Masson Harvest Jazz Fest," two sellouts, Oct. 3-4.
- **TUBES**—\$25,687, 2,371 (4,177), \$11, \$10, & \$9, Brass Ring Prods., Hill Auditorium, Ann Arbor, Mich., Oct. 6.
- **KIM CARNES, GARY U.S. BONDS**—\$25,523, 2,758 (3,000), \$9.50, \$9, & \$8.50, Double Tee Promotions/Albatross Prods., Civic Auditorium, Portland, Ore., Oct. 9.
- **FRANK ZAPPA**—\$22,712, 2,248 (7,500), \$11 & \$9.50, Bill Graham Presents, Reno (Nev.) Centennial, Oct. 6.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120 or Tina Veiders in New York City at 212/764-7314.

# Post Turns TV Themes Into Hits Commercial Product Stems From Diverse Background

By ROSE CLAYTON

MEMPHIS—Some people say that Mike Post has the sound he does in television because he is a record producer. "Well, that's true," he responds, "but I also have the sound in records that I do because I've been in tv."

Post currently has two tv themes on Billboard's Hot 100, from "Hill Street Blues" and "Greatest American Hero." latter (performed by Joey Scarbury) descending from its number two peak. Both are on Elektra, as is Scarbury's followup, "When She Dances," also produced by Post and currently scaling the charts.

The award-winning composer, vacationing here recently from Los Angeles, explains how working for both tv and records has helped produce what he refers to as "somewhat commercial" repertoire.

"In writing for television, you must reflect the picture," says Post. "You must follow it, not lead it. And, you must do it much faster. They don't want it good, they want it by nine o'clock. The challenge is: Can I be good and fast and efficient?"

"It's not as exciting. It's like live music. It goes by you—like, 'Gee, is that out of tune? I don't know. Next. Next.'"

According to Post, in tv writing, one also begins with a blank piece of paper. "Although you are following the picture, you can do it in a thousand different ways," he comments.

One of the major advantages Post sees in tv writing is that "you have an orchestra once a week as a toy. With three shows ("Greatest American Hero," "White Shadow" and "Magnum P.I.") you have three orchestras a week—three toys.

"You can try all kinds of things and you can afford to be not quite as precise because records are played over and over and over. With tv you have more flexibility. You can take some chances and learn some things.

"There's something about an orchestra—the power in 50 or 60 guys all at once playing rock'n'roll licks—when they're put in the orchestra correctly—licks like (Steve) Cropper and Duck Dunn or Larry Carlton or Lee Sklar would play. When you hear those kinds of flavors in an orchestra, to me it's extremely impressive."

At 37, Post may be the youngest composer in tv. Because of his age, his musical influences have been different from those of the traditionalists. As a result, Post introduced rock'n'roll elements, such as volume pedal guitar, into small screen scoring, giving his music his own personal signature.

Post made his debut in tv as a conductor for the "Andy Williams Show." It was this position which led to his relationship with Pete Carpenter and his entry into tv scoring.

"He knew technically how to put music to film, says Post, "but he didn't know much about rock'n'roll. I didn't know a whole lot about some of the things he knew about, so, we got together, we wrote, and we have a string of successes I feel very proud about."

These successes include "Toma," "Rockford Files" (also a hit record), "Bye, Bye Black Sheep," "Ten Speed And Brown Shoe," "White Shadow," "Magnum P.I." and "Greatest American Hero."

The theme from "Greatest American Hero" is different from the other series they have produced because it requires a new song (a new lyric and vocal) in the middle of each show each week.

Post says that when Stephen Cannell, the show's producer, approached him with the idea of the format, he said immediately: "Let's get one guy. I've got the perfect singer."

Joey Scarbury, the voice of the greatest American hero, has been working with Post for 11 years. Although they have released 10 singles together, the theme song is their first chart record. It has also been certified gold, as has the Post-produced "9 to 5 And Odd Jobs" album on Dolly Parton.

Dolly's brother, Randy, is another of Post's acts. Post will soon be producing projects on Tom Wopat of the Dukes of Hazzard: Halex, a "very theatrical rock'n'roll band," and country singer Jacky Ward.

In addition, Post is designing Ward's new road show. He also designs and produces stage shows for Las Vegas acts like Dolly and Ronnie Milsap.

Production of live shows are particularly satisfying, Post says, because of the "instant feedback" they provide.



HANCOCK MAGIC—Herbie Hancock, left, gets sincere congratulations from KACE-FM program director Cal Shields, right, and Jim Blakely, station sales manager, during a listening party celebrating Hancock's new Columbia LP, "Magic Windows."

## New On The Charts

### SUPERIOR MOVEMENT

For You—★

Superior Movement is a five-piece group from Chicago's West Side, whose members met and formed the group at Farragut High School. The lineup comprises Billy Avery, Calvin Ford, Tyrone Powell, Stanley Ratliff and David Williams. Powell doubles as the act's choreographer.

"For You," penned by the late Van McCoy, is the quintet's first recording, and also the first chart entry for Chycago International Music (CIM), which is marketed, manufactured and distributed through the Epic/Portrait/Associated Labels arm of CBS.

CIM was formed earlier this year by Maurice White, who has been active in independent promotion, management and publishing in the Windy City (Billboard, Aug. 1). He's the son of Granville White, associate national director for special markets at CBS Records.

Superior Movement originally sent White a tape of their work, but he displayed little interest until viewing their stagershow at Chicago's Copper Box club. Impressed by that—White says the group reminds him of the early Temptations—he signed them to CIM, producing their debut disk himself.

The aggregation is currently working on an album for November release, and will tour nationally early in 1982. They have already appeared in clubs and hotels in and around Chicago, and in Washington, D.C. and New York.

Superior Movement is managed by Christian Smith, P.O. Box 14524, Chicago, Ill. 60614 (312) 737-5847.



# Billboard Soul LPs

Survey For Week Ending 10/24/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	2	10	BREAKIN' AWAY Al Jarreau, Warner Bros BSK 3576	39	39	14	COMPUTER WORLD Kraftwerk, Warner Bros HS 3549
☆	2	1	26 STREET SONGS ▲ Rick James, Gordy G8 1002M1 (Motown)	★	44	3	MAGIC WINDOWS Herbie Hancock Columbia FC 37387
☆	5	6	NEVER TOO MUCH Luther Vandross, Epic FE 37451	41	36	12	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790
☆	4	4	8 LOVE ALL THE HURT AWAY Aetha Franklin, Arista AL 9552	42	37	11	BLACK TIE Manhattans, Columbia FC 37156
☆	6	7	TONIGHT Four Tops, Casablanca NBLP 7258 (Polygram)	★	48	3	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NBI-33239
☆	7	4	IT'S TIME FOR LOVE Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	44	43	5	THE SPIRITS IN IT Patti LaBelle, P.I.R. FZ 37380 (Epic)
☆	8	9	THE TIME The Time, Warner Bros BSK 3598	★	55	2	STANDING TALL Gusaders, MCA MCA 5254
☆	12	4	THE MANY FACETS OF ROGER Roger, Warner Bros BSK 3594	46	41	15	WITH YOU Stacy Lattisaw, Columbia SD 16049 (Atlantic)
★	10	17	LIVE IN NEW ORLEANS Maze Featuring Frankie Beverly, Capitol SKBK 12156	★	53	3	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E 350
★	10	3	14 CARL CARLTON Carl Carlton, 20th Century 1-628 (RCA)	48	49	14	WINNERS The Brothers Johnson, A&M SP 3724
★	11	9	19 IT MUST BE MAGIC Teena Marie, Gordy G8 1004M1 (Motown)	49	52	42	THREE FOR LOVE ● Shalamar, Solar B21-3577 (RCA)
★	14	15	IN THE POCKET ● Commodores, Motown ME 955M1	50	51	15	IN THE NIGHT Cheryl Lynn, Columbia FC 37034
★	25	2	SHOW TIME Slave, Cotillion S224 (Atlantic)	51	50	19	KNIGHTS OF THE SOUND TABLE Cameo, Chocolate City CCLP 2019 (Polygram)
★	17	6	SLINGSHOT Michael Henderson, Buddha BDS 6002 (Arista)	52	54	8	THE TEMPTATIONS The Temptations, Gordy G8 1006M1 (Motown)
★	15	11	15 I'M IN LOVE Evelyn King, RCA AFL 1-3962	★	NEW ENTRY		ALL THE GREATEST HITS Diana Ross, Motown M13-960C2
★	18	5	THIS KIND OF LOVIN' The Whispers, Solar BXL 1-3976 (RCA)	★	NEW ENTRY		NEW AFFAIR The Emotions, ARC/Columbia FC 37456
★	NEW ENTRY		SOMETHING SPECIAL Kool & The Gang, De-Lite DSR 8502 (Polygram)	54	46	5	PERFORMANCE Ashford & Simpson, Warner Bros. ZWB 3524
★	10	20	6 LOVE BIRD Donald Byrd And 125th St., N.Y.C. Elektra SE-531	★	NEW ENTRY		THE SECOND ADVENTURE Dynasty, Solar S-20 (Elektra)
★	19	19	10 THE B.B. & Q. BAND The B.B. & Q. Band, Capitol ST 12155	★	NEW ENTRY		BEWARE Barry White, Unlimited Gold FZ 37176 (Epic)
★	24	4	FANCY DANCER One Way, MCA MCA 5247	58	62	11	SWEET AND WONDERFUL Jean Carr, TSOP FZ 36775 (Epic)
★	21	15	13 ENDLESS LOVE Soundtrack, Mercury SRM-1-2901	59	47	6	I BELIEVE IN LOVE Rockie Robbins, A&M SP 4869
★	22	13	8 SUMMER HEAT Brick, Bang FZ 37471 (Epic)	60	45	23	STEPHANIE Stephanie Mills, 20th Century 7-700 (RCA)
★	29	3	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest QWS 3591 (Warner Bros.)	61	59	31	VERY SPECIAL Debra Laws, Elektra 6E 300
★	24	27	8 EBONEE WEBB Ebonee Webb, Capitol ST 12148	62	65	16	L.J. REYNOLDS L.J. Reynolds, Capitol ST 12127
★	25	30	3 SOLID GROUND Ronnie Laws, Liberty LO 51087	63	63	33	RADIANT Atlantic Starr, A&M SP 4833
★	26	26	30 THE DUDE ● Quincy Jones, A&M SP 3721	64	40	10	TOO The S.O.S. Band, Tabu FZ 37449 (Epic)
★	27	16	15 DIMPLES Richard "Dimples" Fields, Boardwalk WBI-33232	65	58	18	LET THE MUSIC PLAY The Dazz Band, Motown MB-957M1
★	28	28	5 SIGN OF THE TIMES Bob James, Columbia/Tappan Zee PC 37495	66	57	26	CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918
★	33	5	FREETIME Spyro Gyra, MCA MCA 5238	67	67	7	TRY ME I'M REAL Bobby Bland, MCA MCA 5233
★	30	22	17 BLACK & WHITE Pointer Sisters, Planet P 18 (Elektra)	68	64	6	CLOSER THAN CLOSE The Stylistics, TSOP FZ 37458 (Epic)
★	31	35	5 I LIKE YOUR STYLE Jermaine Jackson, Motown MB 952M1	69	60	13	CHILDREN OF TOMORROW Frankie Smith, WMOT FW 37391
★	32	32	8 TOUCH Gladys Knight & The Pips, Columbia FC 37086	70	71	22	SECRET COMBINATION Randy Crawford, Warner Bros BSK 3541
★	33	23	12 WALL TO WALL Rene & Angela, Capitol ST 12161	71	61	28	A WOMAN NEEDS LOVE ● Ray Parker Jr. & Raydio, Arista AT 9543
★	34	34	30 MY MELODY Deniece Williams, ARC/Columbia FC 38048	72	66	10	MAGIC MAN Herb Alpert, A&M SP 3728
★	35	21	12 JUST BE MY LADY Larry Graham, Warner Bros. BSK 3554	73	68	16	CAMERON'S IN LOVE Rafael Cameron, Salsoul SA-8542 (RCA)
★	36	31	13 CAN'T WE FALL IN LOVE AGAIN Phyllis Hyman, Arista AL 9544	74	69	9	CLEAN SWEEP Bobby Broom, Arista/GRP 5504
★	37	38	6 HAPPY LOVE Natalie Cole, Capitol ST 12165	75	74	49	WINELIGHT ▲ Grover Washington, Jr., Elektra 6E 305
★	42	3	REFLECTIONS Gil Scott Heron, Arista AL 9566				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

FOR WEEK ENDING OCTOBER 24, 1981



# Single This Week DO YOU LOVE ME PATTI AUSTIN

Give the gift  
of music.

Qwest/Warner Bros. (LP) QWS-3591

Billboard®

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# DISCO TOP 60™

☆ 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 audience response on 15 U.S. regional disco lists.

THIS WEEK	LAST WEEK	TITLE-Artist-Label	THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆	1	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	☆	47	TAKE MY LOVE—Melba Moore—EMI (7 inch) EMI 8092
★	3	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	32	35	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12) FA 1207
3	2	ZULU—The Quick—Pavillion (12-inch) 429-02433	33	37	DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12 inch) Import
4	4	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	34	23	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667
☆	5	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	35	22	CHANT #1—Spandau Ballet—Chrysalis (12-inch) GDS 2528
★	8	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	☆	48	SNAP SHOT—Slave—Atlantic (LP) SD 5227
★	9	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	★	46	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import
☆	19	CONTRIVERSY—Prince—Warner Bros. (7 inch) WBS 49808	38	42	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import
9	7	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-	39	43	BANG BANG—Iggy Pop—Arista (LP) AL9572

## Pop Move Positive Says Engineer Burch

By ROSE CLAYTON

NASHVILLE—For 11 years, engineer Jimmy Burch has been working on gospel recording projects and watching the steady growth of the music's popularity.

From his viewpoint, that growth has been due to an improvement in the quality of the material recorded and its production. This, he says, has enabled it to gain greater exposure.

"There has been an extensive move to pop-oriented material—more message songs—that can cross-over to the client who doesn't necessarily believe in the religious concepts, but can get something positive out of the music," says Burch. "You Light Up My Life" is a perfect example."

Burch's track record as an independent engineer includes an album on Debby Boone, as well as projects on Amy Grant, Little Anthony and B.J. Thomas. He mixed the live "B.J. Thomas In Concert" album.

From an engineering standpoint there is no difference in working with gospel-music and secular-music tracks, says Burch.

"The only difference (in the style) is the message of the song. The musicians you hire depend on the sound you are trying to achieve. It all depends on the right song for the right artist and the right musicians for the track you want."

Although Burch has worked with various producers, he says he has never felt that his abilities were being suppressed, as many other engineers claim.

"I look at engineering and producing as two different things," says Burch. "I draw the line unless I think the situation presents itself where I should cross the line. Ninety-nine percent of the time, it's a compatible situation."

Burch says he has not had any difficulties in marketing his services as an engineer in the gospel field. "I have been a musician since I was 11 years old, and I've had bands of my own," he says. "I played with a lot of entertainers and these contacts have been helpful. Most of the time people come to me," he continues. "because I have been fortunate to have been affiliated with good studios that lent themselves to bringing in talented clientele."

Burch, a native of Georgia, worked at International Recording Studio in Augusta, where he engineered several hits on soul singer James Brown, and where a large number of black gospel products were recorded.

Later, he worked at Huddleston Recording Studio in Dallas. Two years ago, he moved here and became associated with Gold Mine Recording Studio.

"At one time we were doing just about everything for Word Records," Burch comments. "And, since Chris Christian, head of a&r for MCA/Songbird owned the studio, we were doing a lot of things for them."

Burch is now serving as chief engineer at Center Row Audio/Video Recording Studio while continuing to maintain his status as an independent. He says he feels the position will be good for his career because the studio itself will play a large role in the quality he achieves in his work.

Since gospel records have a more limited budget than secular records, Burch says there is less monies for errors (re-mixing, re-mastering, and

re-pressing). Therefore, an engineer working with gospel recordings is under pressure to be efficient.

"For years you dream about being able to mix a song in a recording studio and going into a mastering room and being able to master totally flat," says Burch. "The construction of Center Row is such that this can be done because it is fully trapped for low-end response and geometrically designed for sound dispersion. That's why I undertook the project and why I plan to stay here. You spend so many hours mixing something, you hate to lose it in mastering."

Burch helped co-ordinate the construction of Center Row with singer/songwriter Mark James, its owner. Tom Hidley designed the studio.

Although Center Row's first project after opening five months ago was on Brown Bannister for the Benson Co., Burch says the studio will not be used exclusively for recording gospel acts.

James, a pop writer whose "Hooked On A Feeling" formed a musical direction for B.J. Thomas before he began recording gospel songs, will be producing projects of his own that Burch will engineer.

Burch, however, has been negotiating with some gospel labels and secular labels with gospel divisions and says he hopes to be able to spend at least equal time on gospel projects.

One other advantage of working with gospel acts, according to Burch, is "a more peaceful attitude. They are working for another reason besides playing the notes and the melody, and you can feel that in the atmosphere."

## New Companies

**Send-Us Music**, offering production and publishing, formed by Greg Guidry, co-author of the Climax Blues Band's "Gotta Have More Love" with Randy Guidry; and Robbie Dupry's "Are You Ready For Love." Address: 1921 Broadway, P.O. Box 24450, Nashville, Tenn. 37202 (615) 329-4966.

★ ★ ★

**Hard Hat Records** formed with Bobby Lee Cude, president, and Riley Pickens, vice president. First releases in October and November by the Blue Bandana Country Band and the Cityfolks Country Band, respectively. Address: 519 N. Halifax Ave., Daytona Beach, Fla. 32018.

## Triune Agreement

NASHVILLE—Triune Music Inc. has pacted an exclusive print and distribution agreement with Meadowgreen Music Inc., the new gospel arm of Tree International.

## For The Record

NASHVILLE—Andrae Crouch and the Walter Hawkins Family are booked by Regency Artists, not by Subrena Artists as stated in the Oct. 3 issue of Billboard.

## Big Bands Push Philly Stations

PHILADELPHIA—Live jazz with big bands is being utilized to promote local radio stations. Most significant was the appearance of "The WPEN 950 Big Band" at the Penn's Landing celebration last Sunday (Oct. 4) as part of an "Apple Celebrity Sunday" promotion staged by the AM station to benefit St. Christopher's Hospital for Children.

The 12-piece band led by Jerry Karol was formed by the station as part of its current nostalgic music format of the 1930s-1950s. WPEN, among the city's top 10 with the programming format, plans to have the band play regularly at events sponsored by the station. The band plays arrangements of standards, swing era classics and dixieland evergreens. In keeping with the big band days, the orchestra wears tuxedos and sits behind music stands with the WPEN logo. The "950" is the station's spot on the AM dial.

It's live jazz played by the Steve Gordano Quartet at 11 p.m. on WUHY-FM Saturday nights started Oct. 3 in a series to be broadcast from the Painted Bride Art Center. Station wants to hark back to the big band era when radio stations aired remote late evening broadcasts from hotels and dance halls. The jazz quartet will play a 9 p.m. concert which will not be broadcast. Led by guitarist Giordano, with pianist/synthesizer player Dave Posmottier, drummer Tom Cohen and bassist Tom LaRue, the group plays mostly original tunes written in a progressive jazz style.

The live music show is part of the Saturday night jazz block WUHY has featured for several years. From 8-11 p.m. the station has local deejay Ben Perkins hosting "Remember This One?" a jazz record show.

MAURIE ORODENKER

## Saxist Cole, Muse Sever 6-Year Tie

LOS ANGELES—Richie Cole and Alto Madness have parted ways with Muse Records after Cole's exclusive, six-year deal with the label.

The alto stylist's most recent disk for the label is "Side By Side," a duo outing with Phil Woods. Cole has also augmented his own dates with featured work on the last two Manhattan Transfer LPs.

Inquiries are being directed to Jim Cassell at the Berkeley Agency, 2490 Channing Way, Suite 406, Berkeley, Calif. 94704.

## 'Combo Contest' At Femme Fest

KANSAS CITY, Mo.—The 1982 Women's Jazz Festival here will feature 16 events and a "combo contest," the winner of which will be assured of a paid performing spot at the event's top new talent concert.

That concert is one of four that will take place during the five-day event March 24-28. Deadline for entering is Dec. 15.

Entry forms for combos, and for those aspiring to win a \$1,000 scholarship, are available at Box 22321 here, zip code 64113. Nancy Wilson, Blossom Dearie, Joanne Grauer and Barbara Carroll are booked to perform at the festival.

## N.J. WVNJ-FM Picks Up Slack

NEW YORK—Manhattan's lack of a full-time commercial jazz radio format may have the city's stalwarts singing the blues, but across the river New Jersey station WVNJ-FM is making the Big Apple's loss its own gain in station billings.

The Newark-based station has taken advantage of the loss of a regular jazz broadcast vehicle to revamp its own beautiful music format to devote its nightly programming to jazz, aiming at those listeners left without a reliable radio source in the wake of WRVR-FM's format crossover into country about 18 months ago.

"Being totally candid, it was a lucky break," admits Herb Saltzman, the broadcast veteran who committed WVNJ to the move as its general manager and vice president. "When WRVR switched to country quite suddenly, Les Davis, whom I've known for years, was available as a disk jockey."

Davis' tenure at WRVR and the

sudden gap in the New York market prompted Saltzman to risk the split format, since underlined by the station's own image marketing. He notes that WVNJ had once used its call letters' last entry to seek a "Joy" tag line consistent with its beautiful music on both AM and FM. Now its FM promotions have turned that J into "Jazz" for the evening hours.

While WVNJ-FM is far from posting major ratings in the already crowded New York radio market, Saltzman claims billings during its 60 weekly hours of jazz have "added an additional 10%—and that's just for putting it on at night over our FM. Moreover, we haven't been on that long yet."

With Davis the chief lure, the station has built a studio site at Michael's Pub in Manhattan to accommodate live feeds, while its recorded programming ranges from more commercial, fusion-tinged titles to straight-ahead classics.

SAM SUTHERLAND

Survey For Week Ending 10/24/81

## 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	9	9	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576	26	25	7	<b>AUTUMN</b> George Winston, Windham Hill C 1012
2	2	7	<b>SIGN OF THE TIMES</b> Bob James, Columbia FC 37495	27	30	5	<b>SLINGSHOT</b> Michael Henderson, Buddah BDS 6002 (Arista)
3	8	8	<b>FREE TIME</b> Spyro Gyra, MCA MCA 5238	★	NEW ENTRY		<b>MORNING SUN</b> Alphonze Moonzon, Pasha 7107
4	4	14	<b>THE MAN WITH THE HORN</b> Miles Davis, Columbia FC 36790	29	29	3	<b>THE LEGEND OF THE HOUR</b> McCoy Tyner, Columbia FC 37375
5	7	28	<b>VOYEUR</b> David Sanborn, Warner Bros. BSK 3546	30	31	22	<b>LIVE</b> Stephanie Grapelli/David Grisman, Warner Bros. BSK 3550
6	3	3	<b>SOLID GROUND</b> Ronnie Laws, Liberty LO 51087	31	35	12	<b>THIS TIME</b> Al Jarreau, Warner Bros. BSK 3434
7	5	19	<b>AS FALLS WICHITA SO FALLS WICHITA FALLS</b> Pat Metheny & Lyle Mays, ECM 11190 (Warner Bros.)	32	27	12	<b>YELLOW JACKETS</b> Yellow Jackets, Warner Bros. BSK 3573
8	6	49	<b>WINELIGHT</b> ▲ Grover Washington Jr., Elektra 6E 305	33	37	14	<b>MECCA FOR MODERNS</b> Manhattan Transfer, Atlantic SD 16036
9	18	2	<b>CRUSADERS</b> Standing Tall, MCA MCA-5245	34	33	21	<b>HUSH</b> John Klemmer, Elektra 5E 527
10	11	5	<b>REFLECTIONS</b> Gil Scott Heron, Arista AL 9566	35	32	22	<b>SECRET COMBINATION</b> Randy Crawford, Warner Bros. BSK 3541
11	13	24	<b>THE DUDE</b> ● Quincy Jones, A&M SP 3721	★	NEW ENTRY		<b>ANTHOLOGY</b> Grover Washington Jr., Motown M9-961A2
12	14	21	<b>FRIDAY NIGHT IN SAN FRANCISCO</b> John McLaughlin, Al Di Meola, Paco De Lucia, Columbia FC 37152	37	41	12	<b>CLEAN SWEEP</b> Bobby Broom, Arista/GRP GRP 5504
13	23	3	<b>TENDER TOGETHERNESS</b> Stanley Turrentine, Elektra 5-E535	★	NEW ENTRY		<b>MONDO MANDO</b> David Grisman, Warner Bros. BSK 3618
14	17	11	<b>FUSE ONE</b> Fuse One, CTI CTI 9003	39	34	15	<b>THREE QUARTETS</b> Chick Corea, Warner Bros. BSK 3552
15	15	3	<b>MAGIC WINDOWS</b> Herbie Hancock, Columbia FC 37387	★	NEW ENTRY		<b>INVOCATIONS THE MOTH AND THE FLAME</b> Keith Jarrett, ECM D 1201 (Warner Bros.)
16	19	13	<b>LIVE IN JAPAN</b> Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506	41	39	13	<b>PIED PIPER</b> Dave Valentine, Arista/GRP GRP 5505
17	8	25	<b>RIT</b> Lee Ritenour, Elektra 6E-331	42	42	31	<b>DIRECTIONS</b> Miles Davis, Columbia KC2 36472
18	22	14	<b>WORD OF MOUTH</b> Jaco Pastorius, Warner Bros. BSK 3535	43	45	19	<b>THREE PIECE SUITE</b> Ramsey Lewis, Columbia FC 37153
19	21	5	<b>ORANGE EXPRESS</b> Sadao Watanabe, Columbia FC 37433	44	44	2	<b>ROB MCCONNELL &amp; THE BOSS BRASS</b> Tribute, Pausa 7106
20	12	16	<b>APPLE JUICE</b> Tom Scott, Columbia FC 37419	45	28	33	<b>MOUNTAIN DANCE</b> Dave Grusin, Arista/GRP 5010
21	16	24	<b>THE CLARKE/DUKE PROJECT</b> Stanley Clarke/George Duke, Epic FE 36918	46	38	13	<b>MY ROAD OUR ROAD</b> Lee Oskar, Elektra 5E 526
22	10	9	<b>MAGIC MAN</b> Herb Alpert, A&M SP-3728	47	47	23	<b>EXPRESSIONS OF LIFE</b> Heath Brothers, Columbia FC 37126
23	24	7	<b>MISTRAL</b> Freddie Hubbard, Liberty LT 1110	48	49	6	<b>SHOGUN</b> John Kaizan Kneptune, Inner City IC 6078
24	20	10	<b>BLUE TATTOO</b> Passport, Atlantic SD 19304	49	50	16	<b>MY DEAR LIFE</b> Sadao Watanabe, Inner City IC 6063
25	26	7	<b>BLYTHE SPIRIT</b> Arthur Blythe, Columbia FC 37427	50	43	18	<b>SOCIAL STUDIES</b> Carla Bley, ECM/W11 (Warner Bros.)

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Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label	
THIS WEEK	LAST WEEK	CHART WKS ON	THIS WEEK	LAST WEEK	CHART WKS ON	THIS WEEK	LAST WEEK
1	☆	7	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	49	4	★	ROGER The Many Facets Of Roger Warner Bros. BSK 3594
2	☆	12	JOURNEY Escape Columbia TC 37408	66	2	☆	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)
3	★	5	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK 12182	23	10	●	EDDIE RABBITT Step By Step Elektra SE 532
4	★	14	FOREIGNER 4 Atlantic SD 16999	32	89	▲	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383
5	5	11	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	33	34	●	JUICE NEWTON Juice Capitol ST 12136
6	☆	7	DAN FOGELBERG The Innocent Age Full Moon/Epic ME2 37393	29	6	★	GRATEFUL DEAD Dead Set Arista AZL 8606
7	7	14	PAT BENATAR Precious Time Chrysalis CHR 1346	43	31	▲	ALABAMA Feels So Right RCA AHL 13930
8	★	4	BILLY JOEL Songs In The Attic Columbia TC 37461	44	20	▲	AIR SUPPLY The One That You Love Arista AL 9551
9	9	10	AL JARREAU Breakin' Away Warner Bros. BSK 3576	48	7	★	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)
10	10	20	MOODY BLUES Long Distance Voyager Threshold TR 1 2901 (Polygram)	34	12	★	CARL CARLTON Carl Carlton 20th Century Fox T 628 (RCA)
11	11	26	RICK JAMES Street Songs Gordy G8-1002M 1 (Motown)	47	16	▲	KENNY ROGERS Share Your Love Liberty L00-1108
12	12	26	BILLY SQUIER Don't Say No Capitol ST 12146	42	16	★	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389
13	★	5	DARYL HALL AND JOHN OATES Private Eyes RCA AFL 14028	31	8	★	RONNIE MILSAP There's No Getting Over Me RCA AHL 14060
14	14	12	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	49	9	★	SPYRO GYRA Freetime MCA MCA-5238
15	15	7	THE KINKS Give The People What They Want Arista AL 9567	50	12	●	DEF LEPPARD High N' Dry Mercury SRM 14021 (Polygram)
16	★	7	POLICE Ghost In The Machine A&M SP-3730	36	16	●	POINTERS SISTERS Black & White Planet P 18 (Elektra)
17	17	17	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK 12156	74	17	★	THE DOORS Greatest Hits Elektra SE-515
18	18	17	THE DOORS Greatest Hits Elektra SE-515	89	52	▲	THE WHO Holligans MCA MCA 2-12001
19	19	17	THE DOORS Greatest Hits Elektra SE-515	124	2	★	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)
20	20	17	THE DOORS Greatest Hits Elektra SE-515	82	18	★	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275
21	21	17	THE DOORS Greatest Hits Elektra SE-515	83	62	▲	SOUNDTRACK For Your Eyes Only Liberty L00-1109
22	22	17	THE DOORS Greatest Hits Elektra SE-515	84	14	★	JOHN ENTWISTLE Too Late The Hero Arista SD-38-142 (Atlantic)
23	23	17	THE DOORS Greatest Hits Elektra SE-515	85	3	★	JERMAINE JACKSON I Like Your Style
24	24	17	THE DOORS Greatest Hits Elektra SE-515	86	5	★	THE TIME

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Spain / . . . . .	250	Colombia . . . . .	40	Peru . . . . .	6
Argentina . . . . .	100	Central America . . . . .	20	Uruguay / Paraguay / Bolivia	5
Venezuela . . . . .	100	Puerto Rico . . . . .	20	Brazil (Spanish / Portuguese)	.350
		Ecuador . . . . .	11		

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# HIT PARADE

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	ARTHUR'S THEME—Christopher Cross (Michael Omartian), P. Allen, B. Bacharach, C. Cross, C. Bayer Sager, Warner Bros. 49787	34	26	22	QUEEN OF HEARTS—Juice Newton (Richard Landis), H. DeVito, Capitol 4997
2	2	16	ENDLESS LOVE—Diana Ross And Lionel Richie (Lionel Richie), L. Richie, Motown 1519	35	39	7	IN THE DARK—Billy Squier (Mack & Billy), B. Squier, Capitol 5040
3	3	10	START ME UP—The Rolling Stones (The Gimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21003 (Atlantic)	36	30	12	THE VOICE—The Moody Blues (Pip Williams), J. Hayward, Threshold 602 (Polygram)
4	4	14	FOR YOUR EYES ONLY—Sheena Easton (C. Neill), B. Conti, M. Leeson, Liberty 1418	37	42	7	YOU SAVED MY SOUL—Burton Cummings (B. Cummings, R. Robb), B. Cummings, Alfa 7008
5	5	14	STEP BY STEP—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 47174	38	56	2	WHY DO FOOLS FALL IN LOVE—Diana Ross (Diana Ross), R. Lyman, M. Levy, RCA 12349
6	6	9	PRIVATE EYES—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, W. Pash, S. Allen, J. Allen, RCA 12296	39	34	14	THE BEACH BOYS MEDLEY—The Beach Boys (B. Wilson), M. Love, M. Fassett, C. Berry and R. Christian, B. Wilson, Capitol 5030
7	7	14	STOP DRAGGIN' MY HEART AROUND— Stevie Nicks w/Tom Petty & The Heartbreakers (Jimmy Iovine & Tom Petty), T. Petty, M. Campbell, Modern 7336 (Atlantic)	40	41	9	OUR LIPS ARE SEALED—The Go-Go's (Richard Gottecher, Rob Freeman), J. Wiedlin, T. Hill, I.R.S. 9901 (A&M)
8	8	9	HARD TO SAY—Dan Fogelberg (Dan Fogelberg & M. Lewis), D. Fogelberg, Full Moon/Epic 14-02488	41	61	2	YOUNG TURKS—Rod Stewart (Rod Stewart), Stewart, Appice, Savigar, Hitchings, Warner Bros. 49843
9	9	10	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	42	48	4	PROMISES IN THE DARK—Pat Benatar (Keith Olson, Neil Geraido), Geraldo, Benatar, Chrysalis 2555
10	10	10	I'VE DONE EVERYTHING FOR YOU—Rick Springfield (Keith Olsen), S. Hagar, RCA 12166	43	44	8	WORKING IN THE COAL MINE—Devo (Devo), A. Toussaint, Elektra 47204
11	11	7	TRYIN' TO LIVE MY LIFE WITHOUT YOU—Bob Seger & The Silver Bullet Band (Bob Seger, Punch), E. Williams, Capitol 9686	44	50	5	MY GIRL—Chilliwack (Bill Henderson & Brian Macleod), B. Henderson, B. Macleod, Millennium 11813 (RCA)
12	12	15	WHO'S CRYING NOW—Journey (Mike Stone & Kevin Elson), S. Perry, J. Cain, Columbia 18-02241	45	40	11	BURNIN' FOR YOU—Blue Oyster Cult (Martin Birch), D. Roeser, R. Meltzer, Columbia 18-02415
13	13	11	WHEN SHE WAS MY GIRL—The Four Tops (David Wolfert), M. Blatte, L. Gottlieb, Casablanca 2338 (Polygram)	46	36	19	LADY YOU BRING ME UP—Commodores (James Anthony Carmichael & Commodores), W. King, H. Hudson, S. King, Motown 1514
14	14	8	SHARE YOUR LOVE—Kenny Rogers (Lionel B. Richie, Jr.), A. Braggs, D. Malone, Liberty 1430	47	54	5	NO REPLY AT ALL—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3858
15	15	8		48	58	4	LET'S GROOVE—Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, W. Vaughn, ARC/Columbia 18-02536
				73			LEATHER AND LACE—Stevie Nicks with Don Henley (Jimmy Iovine), S. Nicks, Modern 7341 (Atlantic)
				74			TROUBLE—Lindsey Buckingham (Lindsey Buckingham, Richard Dashut), L. Buckingham, Asylum 47223 (Elektra)
				75			RUN TO ME—Savoy Brown (Richie Wise), C. Norman, P. Spencer, Townhouse 1055 (Accord)
				76			SNAKE EYES—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0635
				77			BREAKING AWAY—Balance (Balance, T. Bongiovi), P. Castro, Portrait 24-02177 (Epic)
				78			SLIP AWAY—Pablo Cruise (Tom Dowd), J. Pierce, D. Jenkins-Lutz, A&M 2373
				79			TWILIGHT—E.L.O. (Jeff Lynne), J. Lynne, Jet 5-02559 (Epic)
				80			I SURRENDER—Arian Day (Larry Brown), A. Day, Pasha 5-02480 (Epic)
				81			LOVE ALL THE HURT AWAY—Aretha Franklin & George Benson (Ariif Mardin), S. Dees, Arista 0624
				82			THE THEME FROM THE "GREATEST AMERICAN HERO"—Joey Scarbury (Mickie Most), M. Most, E. G. ...
				67			MAGIC POWER—Triumph (Triumph), R. Emmett, G. Moore, M. Levine, RCA 12298
				68			POOR MAN'S SON—Survivor (Jim Peterik & Frankie Sullivan), J. Peterik, F. Sullivan, Scotti Bros. 5-02560 (Epic)
				69			STILL—John Schneider (Tony Scotti, John D'Andrea), L.B. Richie Jr., Scotti Bros. 7-1289 (Epic)
				70			JESSIE'S GIRL—Rick Springfield (Keith Olsen), R. Springfield, RCA 12201
				71			WIRED FOR SOUND—Cliff Richard (Alan Tarney), A. Tarney, B.A. Robertson, EMI-America 8095
				72			BACK IN MY LIFE AGAIN—The Carpenters (Richard Carpenter), K. Chater, C. Christian, A&M 2370

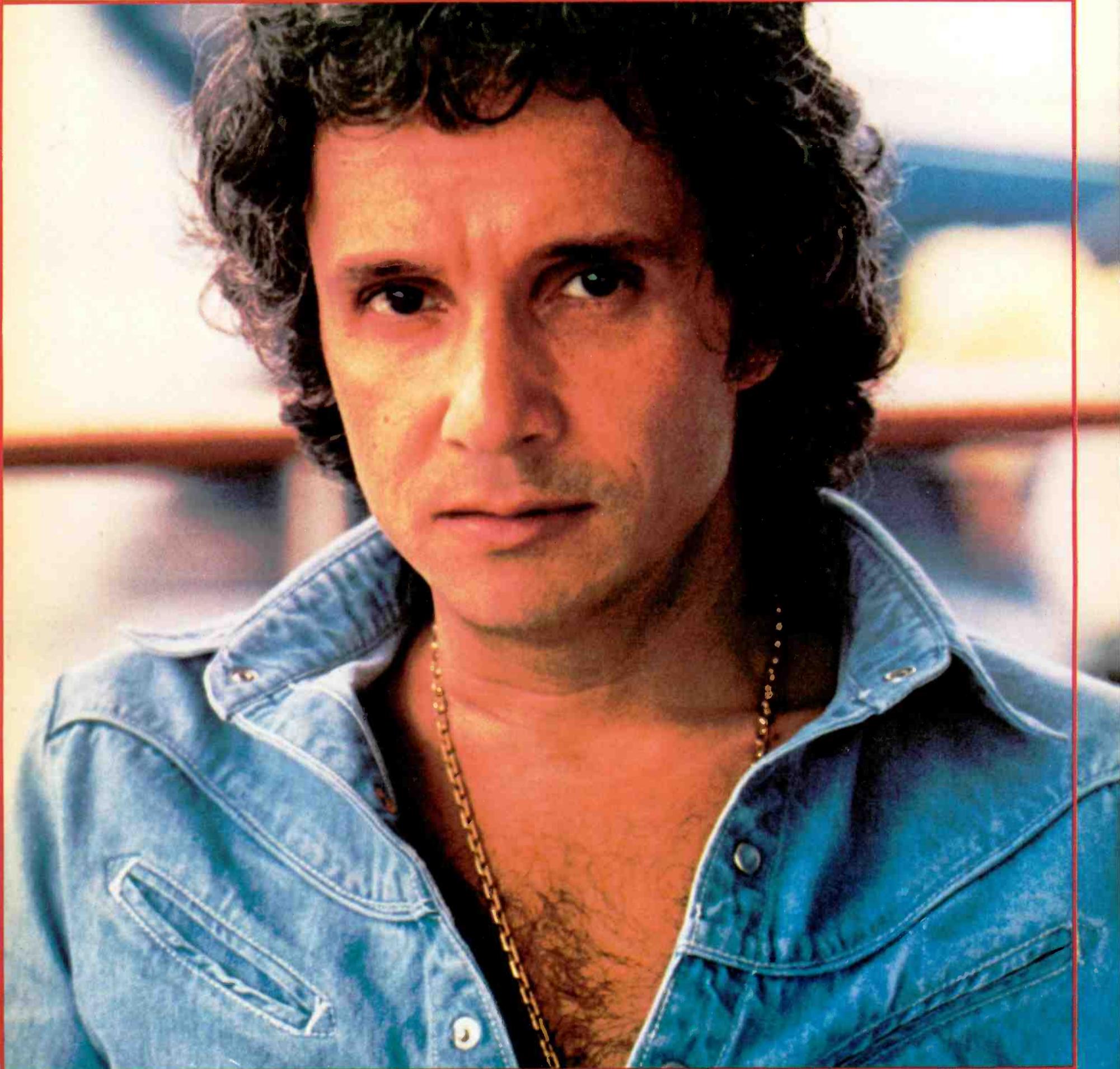
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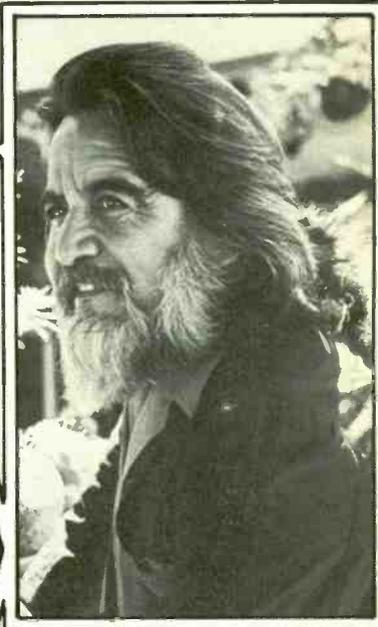
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# ARGENTINA

## Radio-TV Boom Answer To Inflation

By LIDA VON SCHEY

**D**uring the first months of 1981 the Argentine peso was overvalued, leading to the anomalous situation where it was cheaper to import electronic equipment—audio and video—than to manufacture it locally. By the same token, it was also relatively cheap to bring to Buenos Aires the big-name pop groups.

But then came the 30% devaluation, which unfortunately did nothing to alleviate the inflation which still holds Argentina in its grip. At present the local market place is flooded with imported goods; as one commentator suggests: "It might be a good idea for the government to buy them all up and re-export them (possibly dumping them elsewhere)."

For example, where formerly a cassette purchased in Miami cost 50% less than if bought in Buenos Aires, the price is now only marginally less, while the cost of getting there has risen beyond the ordinary citizen's pocketbook.

There is no doubt that the country is going through an extremely painful recession with the unemployment figure for greater Buenos Aires now officially recognized as standing at 200,000. A contracting market and lower purchasing power will naturally affect all aspects of musical activity, as the big names in the record and cassette business have found to their dismay. All the major companies report diminishing sales, particularly of records, in the last three months.

On the other hand, a recent poll published in the Buenos Aires Stock Exchange magazine shows that 89% of the country's industry consider that the general situation will improve or at least not get worse. Thus, the government's declared intention to give top priority to stimulating economic recovery has been well received. It now remains to be seen how effective the measures—which have recently been made public—to bring about this miracle will prove to be. But as it has always

been believed in these latitudes that export revenue will begin to pick up towards the end of the year, peaking in March when the harvests are shipped abroad.

There are signs of returning confidence in other fields: a great step forward has been the government's decision to re-nationalize the radio and television stations while, at the same time, returning others to private ownership. These were stations and channels either created or expropriated by Peron and which have been run by the state since that time.

In accordance with the rulings established by the Broadcasting and Television law, which was promulgated early this year, the Argentine Government—through the relevant committee COMFER—is calling for tenders for new radio and television concessions every 45 days until the target has been reached. The aim is to bring to every corner of this vast underpopulated country entertainment, information and even education.

Statistics gathered by IPSA, one of the several audience research agencies which prepare rating charts for television, radio and advertising agencies, show there are 7,000,000 tv sets in Argentina. How many of these are color sets is hard to determine because so many were brought into the country from Brazil or from Miami during the days of the great free importation splurge.

In the Federal Capital saturation appears to be imminent: a housing census of 2,775,080 homes in Buenos Aires and greater Buenos Aires shows 97.2% of the homes have a television set.

While some say that there are too many niteries in Buenos Aires that are too expensive for the average tourist, still, poshness notwithstanding, there is enough choice in this great cosmopolitan city to fit the pocketbooks of every economic

strata of society. One can choose between the most unpretentious little dive to the most elaborate poshery one can even imagine.

At the top of the list is Michelangelo. To book a table there is like getting a fashionable doctor to make a house call. Often there is a month-long waiting list. Of course, knowing how to get to the maitre d' with the proper amount of gratuity, as is the case almost everywhere else in the world, can save an awful lot of time and hassle.

Cano 14, exclusively tango, is another top boite, as is El Palo Borracho, a folklore club which presents very well mounted shows. Other famous Buenos Aires night spots include Karim and King, both of which feature floor shows and dancing.

Casual work for the local musician abounds as Buenos Aires is known for its clubs. There are football clubs, yacht clubs, rowing clubs, golf clubs, trade union associations, bank employee organizations and even the municipal employees have their clubs. Each of these groups holds frequent dances during the year, all of which culminates in Carnival Week, when there are dances every night. Huge crowds attend the dances held at the football clubs where the country's favorite rock and pop groups pound out their frenzied rhythms marathon-style.

At the other end of the spectrum are the musical associations, the choral societies, the chamber and symphony orchestras. The principal associations, of enormous influence and power, are: the Mozarteum, the Wagneriana, and "Los Amigos de la Musica." These associations have the means and the power to bring leading foreign orchestras to perform in Argentina and to contract world famous singers, pianists and performers in all categories of musical expression as well as promoting local talent through scholarships and training programs. Mrs. Jeannet Arata de Erize, who runs the Mozarteum, says, "music is my temple."

Another characteristic of the music scene in Argentina is the large number of choral societies. ARS-Musicalis, trained by the great musician Padre Jesus Segade, is among the best. ARS Musicalis has toured the United States and Latin America.

(Continued on page LA-26)

Lida Von Schay is a roving correspondent for World Broadcast News and a freelance writer based in Buenos Aires.



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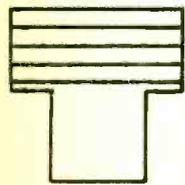


# ANDEAN BLOC

## Peru, Chile Pace Andean Nations' Growth

### Peru Chile Ecuador Bolivia

A Billboard Spotlight



The Peruvian record industry has grown and stabilized during the 24-month period since the summer of 1979. Cash sales have soared 300%, bringing the market from a low \$6 million in 1978 to \$18 million last year. But these figures are misleading without taking into consideration the staggering 80% inflation rate that has

plagued the country since an elected, democratic government came into power over a year ago.

While cash sales have boomed, unit sales went up during 1980 and have risen only slightly during the first eight months of 1981. Still, a feeling of optimism pervades.

Jaime Delgado, executive vice president and general manager of Industrial Sono Radio S.A. puts it best. "Even though the country is going through economic difficulties, the change of government has given people confidence... a psychological attitude change... Now, a lot of restrictions have been taken out of the laws, and the red tape has been reduced... we are using a world-wide market and are not restricted to local artists."

One of the more important eases in restrictions is the availability of foreign currencies for international transactions.

Singles unit sales went up to 17 million in 1980, well over the 7.5 million 1978 figure while LPs were up to 3 million from their '78 figure of 1.9 million. Cassette sales have almost doubled over the last two years from an unimpressive 12% of market sales to 22% of 1980 sales.

Still, the strongest sellers are the singles with three industry heavyweights, Fabricantes Technicos Asociados S.A. (FTA), Industrias Electricas & Musicales Peruanas S.A. (IEMPSA) and El Virrey Industrias Musicales S.A. reporting \$3.4 to 4 million, \$2.5 million and \$2.1 million in 1980 sales respectively. LP sales showed in second place with IEMPSA reporting 717,000 units sold, while Virrey FTA say that each sold 500,000 units of tapes and LPs combined.

1981 unit sales industry-wide, do not look terribly strong so far this year although information is contradictory. Hector Rocca, owner of Peru's leading record store chain, says that for him, record sales have gone up 105% in the first eight months of 1981 over the same time period in 1980, although unit sales have risen only 25%. With current retail prices at \$6 for Cassettes, \$5.50 for LPs and \$1 for singles, Rocca says that, "records are still an inexpensive gift." Prices include a 22% sales tax on all records. Rocca also attributes the increase in sales to industry-wide promotion efforts.

At Sono Radio, Delgado claims that his unit sales have increased 4% to 5% so far this year. "It is a dramatic increase!" He exclaims, "It began last year and now it's stabilizing."

Executives at FTA, Virrey and IEMPSA, the three other industry leaders are not quite as enthusiastic.

Oswaldo Vasquez, FTA's record division manager, says that 1981 unit sales are "about the same" as unit sales during the same six-month period of 1980 but thinks that the second half of '81 will show an increase. "1981 is okay," he explains, "but we're going into the second half of the year which is always better than the first half."

Wieland Kafka, Virrey's a&r international manager looks at it this way. "Inflation means less units sold, but we're hoping that things will look up. We haven't lost any money, but it isn't growing like it should."

IEMPSA seems to be the hardest hit. Augusto Sarria Jr., production division manager, says that sales have "dropped greatly" over the last year due to the economic situation. Sarria blames sales drops on three price adjustments that have been made by the industry's record association since January '81. The association, which regulates pricing, approved only two increases during all of 1980.

Another important reason for slow sales in the first half of '81 is a series of road collapses, due to heavy seasonal rains, that virtually cut off all record distribution outside of Lima for almost the entire two months of January and February. The landslides hurt everyone. "Our sales dropped markedly during the January through March cutoff," says Sarria, "and we are only now recovering."

Until recently, Latin music—comprised of tropical, "criolla," "chicha" and folk—ranked number one on the public taste charts but recently deregulated airwaves and a flush of imports as the result of let ups in tight import regulations, have brought international tunes into the forefront.

Some industry executives claim that international music sales, particularly Spanish, British and "U.S. numbers, are up to as high as 70% of all record sales.

Industria Fonografica Peruana S.A. general manager and industry maverick, Alberto Maravi does not buy those figures and says that tropical music still sells best here. "People here buy tropical music ten to one. Take English language music," he disputes, "you can have a hit, but if it's in Spanish, it will sell twice as much."

Rocca says that foreign language music sales account for 40% of all his 1980 sales and estimates that tropical music sells at 20%. Outside of Lima though, he guesses that indigenous music makes up anywhere between 30 and 40% of his sales.

Still, foreign music is making the move from Lima into the Peruvian provinces.

If international music is picking up and helping internal sales, local talent is becoming a natural Peruvian export. An increase in local recording and production looks like it is due to be the next step in the Peruvian record business. Sono Radio, which has 12 semi-automatic presses, is bringing in four Hamilton double presses and plans to expand its recording studio to 24 channels. IEMPSA has a new 24-channel console and El Virrey plans to buy a 24-channel MCI console before the year is out.

At Sono Radio, Delgado says that export is "the thing" on the Peruvian music horizon. "Export hasn't changed but it is changing." Sono Radio is presently working with the Hermanos Silva, a tropical-disco group from Mexico who they plan to release in Bolivia.

IEMPSA has a special department that handles indigenous music. Although traditionally, folk musicians have just turned up in Lima, IEMPSA is changing that with a new policy of looking for potential talent.

Still the cost of producing a local LP, relative to its sales potential, does not justify any dramatic increases in local recording at least not yet. A studio musician gets about \$18 per title and hourly studio costs range from \$50 to \$75, which, although very low for international standards, is quite high in Peruvian currency.

All in all, it is easier to press a record here than to record it here. As Kafka says, "The break even point for a local production is much higher."

Meanwhile, Vasquez at FTA, the only leading company without its own recording studios, says that although they have no plans to build a studio, they are watching the video disk situation with an eye towards the eventual need to change over from a strictly sound system.

Something that has helped push records sales within Peru since '79 and promises to send them skyrocketing in '82, is a sharp increase in the use of television promotion. Although a poor country, most urban dwelling Peruvians own a tv even though many are illiterate.

Delgado speaks for all the manufacturers when he says that Sono Radio is "supplying more and more video tapes for tv, both spots and shows."

Video clips form U.S. specials, featuring big name stars like Olivia Newton-John or Andy Gibb, are used as air fillers for the three, somewhat loosely programmed, Peruvian networks.

In one instance, video shorts are used as the basis of a well-known tv show. Gerardo Manuel Rojas, a popular radio personality who has spent years in the record business, is the producer of channel 7's Monday through Friday, half-hour success, "Record Club," the only locally produced music show in the country.

The show is built around five or six videotapes of top recording artists performing their latest singles. Rojas says that he selects tapes from what he likes and what is available. Still there is no doubt that the show reflects what are, and will be the most popular songs. Geared towards teenager, "Record Club," says Hector Rocca, "does help sales."

The biggest innovation in tv promotion in Peru, and something that should boost record sales significantly, is tv's entrance into record production and promotion.

Under the Pantel label, Panamericana TV has been the first company to work out a production/promotion deal, an idea taken from Argentina's television network, ATC.

Working with El Virrey, the four month old Pantel division has already launched three albums: "Menudo," a Puerto Rican disco group geared towards young teens, "Estela Raval Presents a Tribute to the Cinco Latinos," a ballad LP with Argentinian Raval, and "Risas y Salsas," a salsa and comedy record named after a popular tv show. Respectively, the LPs ranked one, two and three in Rocca's mid-January sales ratings. Pantel only produces LPs which are sold 12% over normal LP prices at \$6.00 per album.

Division manager Alejandro Delgado (who is no relation to Jaime Delgado) says that "Menudo" sold over 19,000 LPs and about a quarter of that in cassettes the first month of release. Two month figures show a combined LP and cassette sale of well over 60,000 units for the three Pantel albums.

Andean Bloc writers: Peru by Anne De Arrarte and Lawrence Wippman; Arrarte is arts critic for the Lima Times, Wippman a Lima Times staffer who also traveled to Bolivia for that story. Arrarte combined with Patricia Moore, another Lima Times writer, for the Ecuador story. Chile by Marcelo Sandoval, Billboard En Espanol's correspondent.

The Panamericana-Virrey deal is clearcut. Panamericana promotes the talent, largely on tv but with radio play as well, and Virrey presses and distributes the record, on the Pantel label. Both sides claim that their split is about 50-50.

"The purpose of this division is to take advantage of tv for a parallel record business," explains Delgado. Pantel has recently bought the rights to the ATC record catalog from which the biggest success at this early stage has been Menudo.

Although Kafka says that this is a "marginal business" for El Virrey, special tv spot prices as part of the deal makes it more appealing now that tv time is running at about \$1,300 per minute. As Kafka sees it, "When we're making something, it's worth it."

Meanwhile, the other two networks, along with the leading record companies, are getting into the act. The government-owned channel 7 has just begun to promote Los Taivas, a Chilean folk group, working with El Virrey.

Jaime Delgado says that because of common stockholders between Sono Radio and channel 4, America Television, that he plans to, "use the tv medium more aggressively in record promotion."

IEMPSA has also affiliated itself with America TV. The tv-record company arrangement benefits more than just the companies involved, says Kafka, it is actually opening up a whole new group of buyers. "Kids see a group like Menudo, they buy their first record and then they begin to buy."

Alejandro Delgado continues, "Some of the manufacturers see us as competition, but we're not competing with them. We think we will broaden the record market." They also, he says, have no intention of building their own record factory.

Raquel de Alcantara, general manager at Panamericana TV believes that the Menudo craze will help their ratings. According to mid-summer books, both the AM and FM divisions of the station were in the number one position so she is not really hurting for numbers.

Radio airplay, not only of affiliated tv station interests, but also of more international fare, has both helped record sales and helped to increase the popularity of international, versus local, music.

As of May this year, the government handed over all tv and radio stations that had been confiscated by the military in 1968, in a first step towards modernizing the Peruvian communications industry. One of the most notable outcomes of the return to private ownership, has been the resurgence of English-language songs on the air.

FM Radio is a fast growing item in Peru. With 312 AM stations, and only eight FMs, FM is an open market for the entrepreneur. At present, three new FM stations all in the Lima area are in the planning stages with one, Telestereo 88, scheduled to open in December.

In an effort to promote modernization of communications, the government, which returned stations to their original owners after 12 years of military confiscation, is offering financial incentives to both radio and tv including tax cuts on construction and imported equipment as well as foreign currency loans.

Rojas believes that FM is still dangerous territory because it is small market, but there is no doubt that it is growing in popularity among both listeners and businessmen.

Probably the most important reasons for the lag in live show attendance are lack of locations and high ticket prices. Live performances are usually built around dinner-shows held in one of the four major Lima hotels, the Sheraton, Crillon, Bolivar or Country Club. There is only one public arena which is used almost exclusively for sporting events.

Tickets run from \$30 to \$40 meaning that the shows attract a more wealthy audience, and one that rarely buys records. Says Kafka, "Record buyers are not from class A. They are from classes B, C, D, E, and F. Wealthy people tape, trade or buy in the States."

Although no top name English-speaking performers have played in Lima for the past few years, in general, live shows are much less successful than local criolla productions or penas which are far cheaper than the dinner-shows and feature local music.

Paantel has pushed its artists through a combination of live performances and tv promotions. Menudo did three live shows in a local auditorium, one of which was filmed and aired the same evening. A second show, including new material, was filmed while the group was in Lima and is in the can and ready for airing when 'Menudo fever needs a little rekindling.

Meanwhile, problems at City Hall have virtually stopped all live shows for the time being. Talent promoters and show producers are up in arms over a new entertainment tax that hands over 30% of net profits to Lima City Hall.

The new law, which came out in August, levies a 30% tax on net profits made from all shows in which less than 80% of the performers are Peruvian. As Crillon show organizer Elena de Vidal says, "It's great for tourists and lousy for Peruvians."

Promoters had been predicting a sharp increase in the number of high-priced imported acts coming into the country but the hotels that were interested in offering international shows are curbing their plans. (Continued on page LA-24)

# L A T I N A M E R I C A

## Contents

Country (Current Population; <sup>1</sup> Projection by 2000 <sup>2</sup> )	Country (Current Population; <sup>1</sup> Projection by 2000 <sup>2</sup> )
<b>ANDEAN BLOC</b> ..... 4	<b>COLOMBIA (21,070,115—1973; 42,441,000)</b> .....14
Peru (13,567,939—1972; 29,468,000)	<b>MEXICO (48,225,238—1970; 132,244,000)</b> .....18
Bolivia (4,687,716—1976; 9,299,000)	<b>PARAGUAY/URUGUAY</b> .....23
Ecuador (6,500,845—1974; 14,596,000)	Paraguay (2,354,071—1972; 5,274,000)
Chile (8,836,223—1970; 14,934,000)	Uruguay (2,763,964—1975; 3,448,000)
<b>ARGENTINA (23,364,431—1970; 32,861,000)</b> ..... 6	<b>PORTUGAL/SPAIN</b> .....27
<b>BRAZIL (94,508,554—1970; 212,507,000)</b> ..... 9	Portugal (9,940,000)
<b>CARIBBEAN (16,877,481—1970-1971; 31,910,000)<sup>3</sup></b> .....10	Spain (37,575,000)
<b>CENTRAL AMERICA</b> .....12	<b>U.S. (14,605,883)</b> .....36
Costa Rica (1,871,780—1973; 3,377,000)	<b>VENEZUELA (10,721,522—1971; 25,705,000)</b> .....46
El Salvador (3,549,260—1971; 8,708,000)	
Guatemala (5,211,929—1973; 12,739,000)	
Honduras (2,653,857—1974; 6,978,000)	
Nicaragua (1,894,690—1971; 5,154,000)	
Panama (1,428,082—1970; 2,823,000)	

<sup>1</sup>Statistical Abstract of Latin America, published by UCLA, editor, James W. Wilkie, "National Population Census Series"

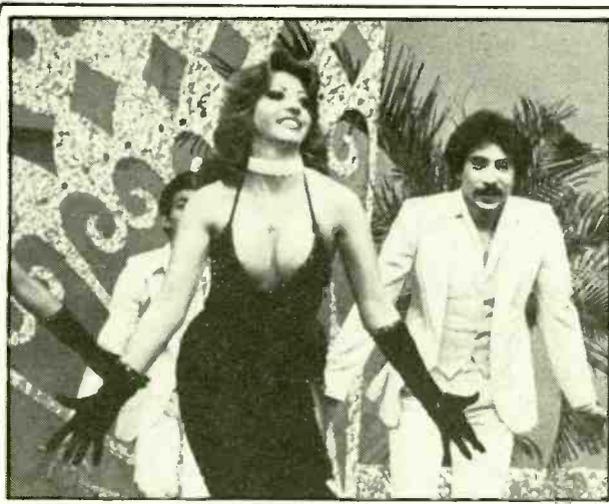
<sup>2</sup>Statistical Abstract, "Population Projections"

<sup>3</sup>Cuba, Dominican Republic and Haiti only (Statistical Abstract)

A Billboard Spotlight



Julio Iglesias, a major star in nearly every Latin country.



Lively television shows centering on music characterize the present day excitement for Latin labels.



Roberto Carlos, relaxing and composing music, is a major star in many Latin nations but especially in Brazil.

## Latin American Ideals Make Resurgence

By JAMES W. WILKIE

**D**iscotecas and revolutions, public health and literacy, consumption and plastic—these seemingly diverse elements tell us much about the Latin America of today and tomorrow. Whereas daily news reports tend to focus on highly visible political coups, it is the invisible social and cultural revolution exemplified by these other elements that merit interpretation in this spotlight on Latin America.

To focus on economic problems and political instability leading to military seizure of power in the region generally suggests that it is "one minute to midnight" and that "there is a man at the door with a gun" ready to overthrow "corrupt oligarchs" who are supported by the "imperialist United States." Such conclusions give a very pessimistic view of Latin America's future, which is seen to pose poor rural peoples against unredeemable governments in the name of "land reform or death!"

To examine the rapid social and cultural change that has taken place in Latin America in the last few decades, however, is to take a more optimistic view. Optimism does not mean that Latin America has "solved" its social and economic problems; rather, it means that the region is improving its situation and not worsening its standards of living as has been generally thought. This factor in turn may exacerbate political problems that will further pre-empt the news.

It is within this context that music plays a key role in Latin American life. Rapid growth of the popular music industry has been made possible as much by the expansion of consumerism as by the extension of communications, especially the transistor radio that has opened up the backlands and forever shattered the quiet of hitherto isolated areas: Popular music as much as news has carried to rural peoples ideas of "modernity" and "progress" within their own country as well as of the world as a whole. This transistorized revolution in hinterland attitudes helped to make the Beatles the world-wide phenomenon that they became in the 1960s. Indeed, the decade of Beatlemania meant that after the mid-1970s lower-class Latin Americans would join the middle class to reject traditional Latin American music as well as popular and folk music in each country. Such trends and countertrends have social meaning, reflect economic standings of countries, and have portent for politics.

Bleakness of the political situation in Latin America is perhaps best represented by the case of Bolivia where it is claimed that coups come with such frequency that since gaining independence from Spain in 1825, the country has had over 190 changes in government or slightly less than an average of one per year. This information, repeatedly disseminated in the U.S. news, is erroneous—it confuses the number of attempted coups with successful ones which number less than half of the 190 changes claimed. If political perceptions of stability are wrong by up to 100%, no wonder it is difficult for foreign observers to fathom the social and economic situation in Latin America.

The economic situation of the region is especially misunderstood for two reasons. Even serious analysts have seen GNP as a measure that gives a sure indication of social conditions in poor countries. And analysts have failed to point out that the idea of "poor" (as opposed to "rich") nations of the world lumps together countries that represent very different cultural patterns and economic achievements. On an economic scale from rich to poor, Latin America is well-to-do compared to poor Asia and poorer Africa.

Misunderstanding of economic standings between nations and regions has led to the now popular misconception which sees a "widening gap" between rich and poor countries. Problems of understanding have been compounded by failure of analysts to distinguish between absolute and relative measurements. When we compare data for the United States and the twenty traditional republics of Latin America (including the lands from Mexico in the north to Tierra del Fuego at the bottom tip of South America and including the Caribbean countries of Cuba, the Dominican Republic, and Haiti), the result is a surprise. Although the economic gap in per capita GNP more than doubled between the 1940s and 1970s, the relative economic gap between Latin America and the United States remained the same because Latin America's lower

James W. Wilkie, Editor of the "Statistical Abstract of Latin America" and professor of history at UCLA, is the author of more than 75 publications. His most recent work analyzes "Evita As Theater," a study that contrasts the view of the musical about Eva Peron with her own view of self and the legend which has grown concerning her role in Argentine politics.

base kept pace with that of the higher U.S. base. And within the Latin America region absolute wealth per capita more than doubled—this, because of the region's growing "economic pie."

The psychological importance of increasing absolute wealth cannot be ignored. Yet, the increasing per capita wealth of most Latin American countries does not mean that the wealth is fairly distributed between individuals or regions within countries. Rather, it may mean that countries are accumulating resources needed to build national systems at least capable of better supporting populations.

If there is no widening economic gap in this hemisphere, then, does that mean that we can assume there is no widening gap in social conditions? Rather than make such an assumption, which already we have suggested to be erroneous, let us summarize data in the Health, Education, and Welfare Index (HEC Index) which includes twelve primary social indicators. Six of these indicators exemplify the dramatic social change that Latin America has undergone: life expectancy, persons per physician, literacy, enrollment of school-age population at the primary and secondary levels, and persons per motor vehicle.

Life expectancy has increased from 38 to 65 years of age since 1940. Longer life by an average of 27 years means that the 19-year-old youth no longer feels that he is half way through his span on earth.

Because longer life by a 17% increase over 1940 means that early death is no longer the dominant factor for the masses, the immediate import of religion is no longer the same. Indeed, longer life made possible by the spread of modern medicine means that the physician has come to rival the importance of the priests and witch doctors who formerly supervised the life of the ill who had no hope for survival and could only settle their affairs with God. Increase in life span has contributed to the population growth of traditional Latin America, which has grown from 124 to 347 million persons since 1940.

As the number of persons needing service each available physician decreased from 2,800 to 1,900, the number of persons per Catholic priest increased from 7,400 to 9,600. Thus, as the possibility of quality gained in health care it lost in terms of religious care. The Catholic Church, challenged by the weight of sheer population growth, is no longer able to

(Continued on page LA-49)

# Emmanuel

## El Arte de Cantar

**Después de un rápido ascenso cargado de éxitos viene lo más difícil: mantenerse en la cima.**

Un constante flujo de adolescentes a los lugares en que actúa Emmanuel, una gran expectativa por ver la figura juvenil que de alguna manera se distingue de los demás intérpretes de su tiempo el afán de poseer un recuerdo vivo de esa imagen y esa voz que lo ha hecho famoso, un intento por aprehender algo de la magia que se ha creado a su alrededor, son algunos de los elementos presentes en las actuaciones de este artista mexicano de apenas 26 años de edad. Su ascenso

rápido y marcado por el éxito casi desde sus comienzos se debe no obstante, más que a la imagen en sí misma, a un marcado sentido profesional sobre lo que su carrera artística significa.

Desde que fuera elegido por El Heraldo de México como "La Voz del Año," en 1976, pasando por sus actuaciones en los concursos de la OTI, hasta sus últimas grabaciones con Manuel Alejandro su capacidad de trabajo y la calidez de sus interpretaciones, que más de una vez ha sorprendido a auditorios escépticos, lo han colocado en una casi inmejorable posición artística.

En su afán por subir y sostenerse es notable parte de esa misma energía que debió dedicar al toreo, cuando ser matador como su padre era su gran ambición. Desde luego, enfrentarse a un toro no es lo mismo que hacerlo ante un micrófono, ya sea en un escenario cargado de luces y equipos de sonido o en un sofisticado estudio de grabación, pero en ambos casos hay un público implícito o explícito que debe ser satisfecho. Por satisfacer ese público fue que toreó sus 40 novilladas en España y otras 20 entre Perú y México, y fue tal vez por eso que los toros se atravesaron en su camino, rompiéndole las rodillas y por eso también, después de tres operaciones y el consejo de sus médicos, Emmanuel es hoy cantante y no torero.

Su primer LP, grabado para la RCA como todos los demás, salió al mercado en octubre de 1976, con su música y su letra, con temas remarcables como "Enredadito por tu cintura," y "Diez razones para cantar," que dan cuenta de una de las características más interesantes del ser humano Emmanuel que existe dentro de la figura de cantante: la creatividad. Se trata en este caso de una creatividad compleja, con un valor evolutivo, con un sentido de descubrimiento sobre la razón de ser y existir, sustentada por pensamientos que buscan alejarse de lo banal.

Gran parte de la notoriedad de Emmanuel fue conseguida a través y gracias a su participación en festivales, como los de la OTI, 76 en México, con "Enredadito por tu cintura", OTI 78 (tercer lugar) con su tema "El y Yo," OTI 79 con "Al final" de Roberto Cantoral, que ocupara durante seis meses los primeros lugares en su país, y que despertara una gran polémica que contribuyó no poco a su actual popularidad. También estuvieron el Festival de Panamá y VII Festival Internacional de Buenos Aires, donde ganó los premios como Mejor Intérprete y Mejor Canción, con el tema "Amor sin final," de Dino Ramos y Omar Sánchez.

El propio Emmanuel destaca con orgullo sus propios records de ventas: 1.300.000 copias vendidas de un LP sólo en México, "Intimamente Emmanuel," grabado con Manuel Alejandro. La idea de grabar con el gran compositor español surgió de un almuerzo informal en el cual participó, además del intérprete y el compositor, Guillermo Infante, presidente de la RCA de México. Gastaron un año para terminarlo y de allí salieron los éxitos más grandes del intérprete: temas como "Insoportablemente bella," "Todo se derrumbó dentro de mí," y "Quiero dormir cansado." Actualmente, Emmanuel tiene otro LP pendiente con el compositor español. Después piensa dedicarse a sus propias composiciones, una vena que todavía está en su mayor parte por explorar.

En este sentido Emmanuel insiste en el compromiso de estas composiciones con la realidad. Parte de este sentido del compromiso viene de sus lecturas, especialmente de poetas como García Lorca y Vallejo, dos de sus fuentes de inspiración. En sus propias palabras, "El verdadero triunfo es el que logra el ser humano al controlar sus deseos."

Otro aspecto un tanto desconocido en el artista, es su deseo de verse envuelto en su propia carrera. Le gusta el mundo de la promoción, montar los shows, la coreografía. Su padre, Raúl Acha, "Rovira," quien fuera afamado torero, es su propio manager y para Emmanuel, además de ser padre y manager, también resulta ser su amigo.

Uno de los capítulos más importantes en la carrera del artista ha sido la grabación de un LP en Brasil para el público de habla portuguesa. Grabado en dos etapas, que le llevaron menos de un mes. Atreverse a salir en tal mercado es de hecho una proeza y tener éxito sin duda una mucho más grande, especialmente con la diferencia tan marcada de sensibilidades y las distancias en cuanto a niveles creativos se refiere.

En este sentido Emmanuel destaca también la colaboración y el interés ofrecidos por su compañía de discos RCA, que se ha mantenido siempre presente y vigilante en su carrera.

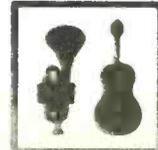
Para Emmanuel la vida no se detiene. Giras como la realizada recientemente por Latinoamérica, durante la que visitó a Brasil, Argentina, Chile, Venezuela, Perú y Colombia, conciertos, actuaciones en televisión, más LPs, su deseo de estudiar música en Boston, Estados Unidos, y muchas otras cosas más conforman un especie de torbellino en el que todo sigue girando para el artista.

Por encima de todo esto está la presión por sostener una posición que ha conseguido a base de esfuerzo, dedicación y talento, por sí mismo, y por México, país del que se siente orgulloso.

CARLOS AGUDELO



**CASTRONICS**

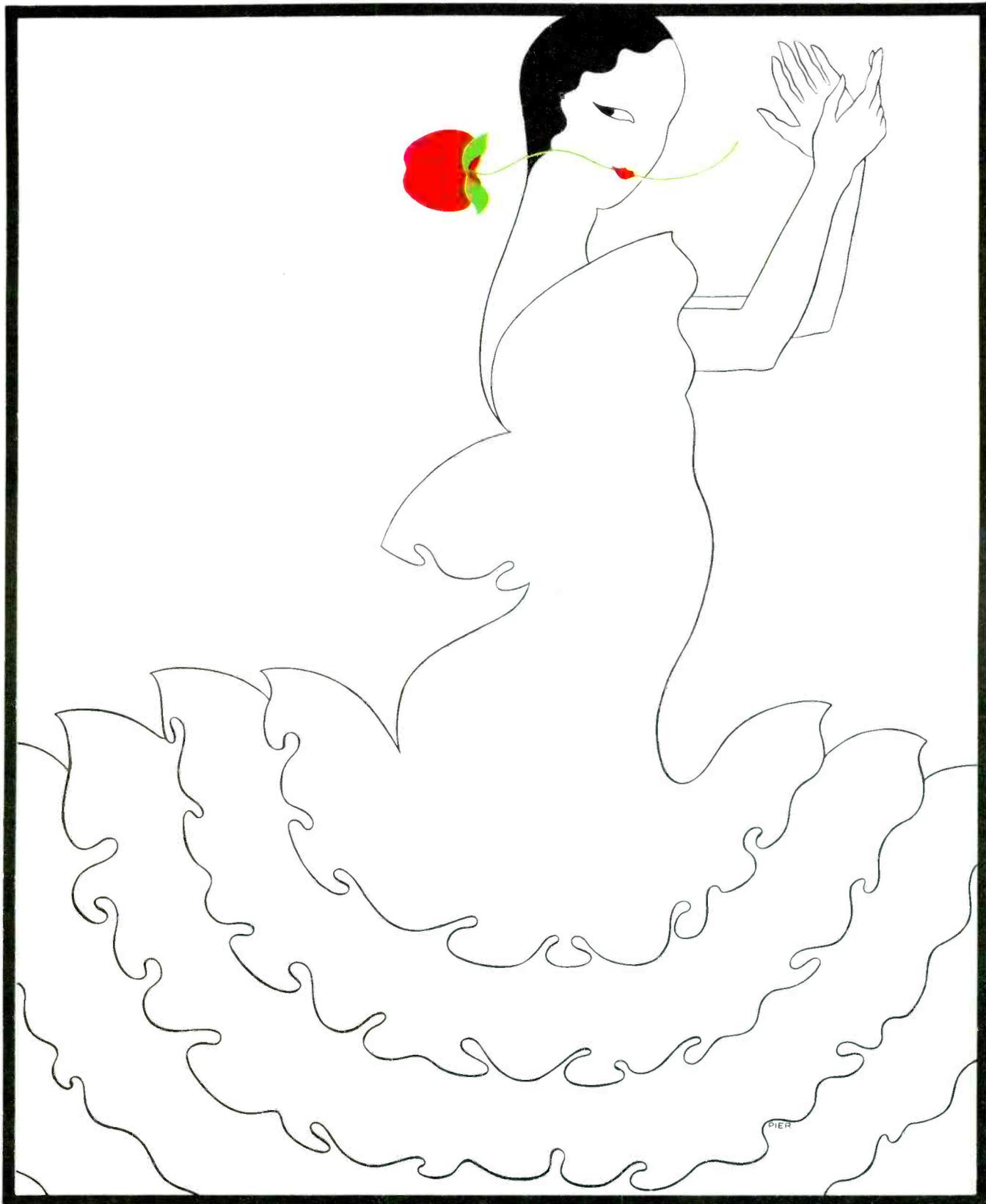


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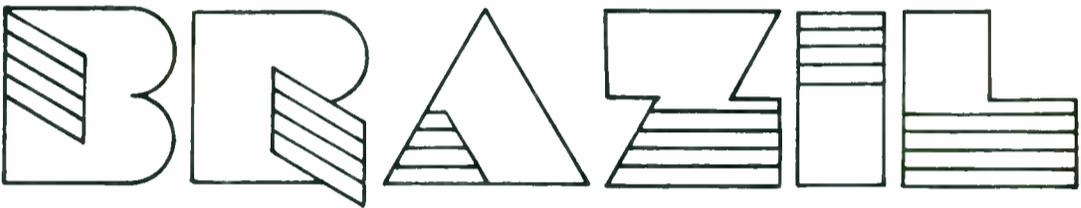
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Julio Iglesias in concert; his success has inspired more promotion attention in Portuguese-language Brazil for Spanish artists.



Rita Lee, one of Brazil's composers as well as a singer.

Joanna, another composer and singer from Brazil.



# Aggressive Marketing Policies Open New Music Territory

By PAULO COELHO

It is only now, after a whole year of serious crisis, that the Brazilian record industry is starting to show signs of a reaction. In July, the market displayed a 7% increase in sales in relation to the previous month, which may well imply the end of a period in which most record companies had to discharge employees, thus contradicting the rules suggested by the Brazilian government.

In the first quarter of 1981, a decline of nearly 30% in the sale of phonographic products left the entire recording industry seriously alarmed; fact-finding surveys by competent agencies show that from March 1980 to March 1981, 7 million units were sold by comparison with 11 million for 1979.

In the case of the store owners and the record wholesalers, the serious problem lies in the sudden increase in the price of product. The galloping inflation (which last year amounted to over 100% and this year should be around 98%) does not permit consumers whose salaries and wages are not indexed in proportion to inflation, to keep up with the price of product. Even stores in localities of high purchasing power that used to sell an average of 7,000 units a month, today do not exceed 5,000.

According to Jose Vitor Rosa, general manager of the recently established Ariola concern, "The great problem is that nowadays, all over the world, a lot more music is listened to but more records are not consumed. There is substantial supply of music in night clubs, FMs, skating rinks, etc. But what is played at these locations is always generated from the recording facilities; what is required is a sweeping review of the concept of records, meaning that if there is not sufficient remuneration despite the increase in consumption, something must be badly at fault."

At EMI-Odeon, whose production capacity of 500,000 LPs per month has been cut by 50%, there is a different concept of the market. According to a spokesman for the company, "1979 was an artificial year. Before 1979 the companies resorted to certain promotional incentives in order to generate a power purchasing trend over and above the capacity of the market." On that account, Odeon has adopted a new market policy, concentrating on its artists with greater sales potential and releasing less records a month.

With a normal production capacity of 600,000-700,000 records per month, during the crisis Polygram was putting out only 250,000 and was forced to reduce its roster from 90 to 40 artists.

But a more aggressive marketing policy, allied to the appointment of Cor van Dijke to head up the company, has caused the firm little by little to achieve certain successful undertakings.

One of these is the release of the *New Disc*, developed by a&r manager Roberto Menescal. It is the same size as a normal LP (12 inches in diameter) but with only six bands recorded, which cuts down production costs by 50%. The *New Disc*, with two-colored envelope, gets into the store operator's hands at a price a good deal more accessible than the ordi-

nary LP, and the breakeven point is significantly below normal levels.

The major problem in implementing the *New Disc* lies in the practice of certain store operators buying the cheap product and then selling it for the same price as an ordinary LP.

While Polygram places much of its hopes on the *New Disc*, WEA has decided to invest in so-called "popular artists" who do not have high prestige with the intellectual classes in the major Brazilian cities but sell plenty of records in the interior of Brazil. They have created a new brand name—Rodeio—and contracted a producer responsible for the meteoric success of Amado Batista (today with over 1,000,000 records sold), and general manager Andre Midani is preparing a specific cast for the sector.

Batista, who, like other hinterland singers, has a private plan of his own, gives his formula for success:

"I sing songs that tell of everyday situations that all people are acquainted with. I do not try to get into the intellectual idiom. My lyrics speak directly to the people."

Control of this market had previously been in the hands of Continental, which has Brazilian capital alone. Alberto Byington, founder of Continental, has this to say about the interest of WEA in entering the hinterland market: "At least the phonographic crisis has made the multi-nationals discover our roots."

The only record company that has sought to avoid any backtracking or shifting in market strategy here is CBS. Its current president, Tomaz Munoz, who has been in Brazil for only a year (he hails from Spain) credits the company's stability to two basic factors: (1) that CBS has Roberto Carlos under contract, the most sought-after singer in Brazil, selling on the average of 2,000,000 records a year throughout Latin America; and (2) the contracting of the Brazilian Musical Movement, a group of artists from the Northeast, which has produced an excellent track record in terms of performance and sales alike.

Amelinha, Ze Ramalho Fagner (who has just recorded a disk in Europe) is the new craze of Brazilian youth and always on the Hit Parade.

While first place on the Hit Parade nowadays means a good deal less than it did a couple of years ago, CBS has at least retained a slice of the market. This does not mean that its sales are continuing to grow, however. Actually, from November 1979 to March 1980, CBS sold 4,300,000 units, but declined to 3,200,000 between November 1980 and March 1981.

Many directors of recording concerns blame the increase in FMs in Brazil for most of the drop in sales. However, this conclusion has been disputed. A fact-finding survey conducted by INFORMASOM, Sistemas de Pesquisa e Controle, to try and establish the characteristics of record buyers, revealed that 88.04% (Sao Paulo) and 88.50% (Rio de Janeiro) of the consumers habitually listen to the radio. And of these buyers who

listen to the radio, the majority (60.18% in Sao Paulo and 54.17% in Rio de Janeiro) listen only to FM broadcasts.

Additionally, the Brazilian market is showing signs of changing. The great success of Spanish singer Julio Iglesias has led some of the recording companies to try and offer more product from other Latin American countries. Up to last year, artists such as Juan Manuel Serrat, Mercedes Soza or even Sandro had never managed to achieve any kind of impact on the general consuming public. That taboo started to be broken when Iglesias, after an intensive preparatory publicity campaign by CBS, began achieving excellent results over the radio and in the press. This year, Iglesias managed to mount a successful stand at Hotel Nacional in Rio de Janeiro.

Encouraged by Iglesias' success, CBS is launching in Brazil Spanish Miguel Bose, who is getting quite reasonable receptivity with store operators. This induced RCA to immediately release its trump card in the Spanish language—Mexico's Emmanuel—who came to Rio to cut a disk especially prepared for the Brazilian market.

Another recording studio, RGE, is preparing to release Venezuelan star Jose Luis Rodrigues, "El Pumo," and thus divide up with RCA and CBS the slice of the market going to semi-known Spanish language artists.

With the introduction of *New Disc*, hinterland music, Brazilian Musical Movement and Spanish language artists, the crisis in the Brazilian market seems to be nearing the end of its more acute phase. A meeting held in July, at Canela, in the State of Rio Grande do Sul, bringing together artists and record company executives, revealed a good deal of optimism on the part of both parties, despite the artists' complaints of lack of promotion.

It is estimated that by the end of this year, the majority of the record companies will be able to cover their budgets. It is also hoped that the support given by the new television networks will make a significant contribution to the Brazilian record market.

The Brazilian recording firms believe that illegal reproduction of tapes and gramophone records will have undergone a drop of 30% in productivity on account of a new law to repress piracy approved by the Brazilian Congress at the beginning of this year.

Law 6895, sanctioned by the President of the Republic, Dr. Joa Batista Figueredo, has symptomatically altered the juridical concept of piracy. Up to march this year, clandestine reproduction of records had been considered as merely a tort in the civil area, subject to an indemnification pre-established in court. The owners of these clandestine plants could not be arrested since Brazilian law does not permit arrest for monetary indebtedness except in cases of alimony. Consequently, they readily returned to their activities right after paying the fine.

For a number of years the Brazilian Record Makers Association

(Continued on page LA-28)

Paulo Coelho is Billboard En Espanol's correspondent in Rio.

# CARIBBEAN

Manuel Montero, who left Cuba in 1973 and travels frequently to Havana, says composers in Cuba are the "privileged class."

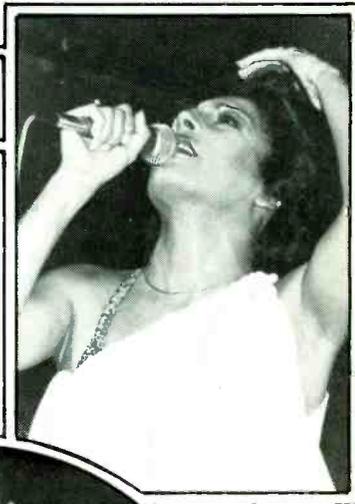


Roxana Zambrana photo



Johnny Ventura performing on the "Combo Show."

Sophy, Velvet artist and native Puerto Rican artist, among those acts which sell as well as the popular salsa variety.

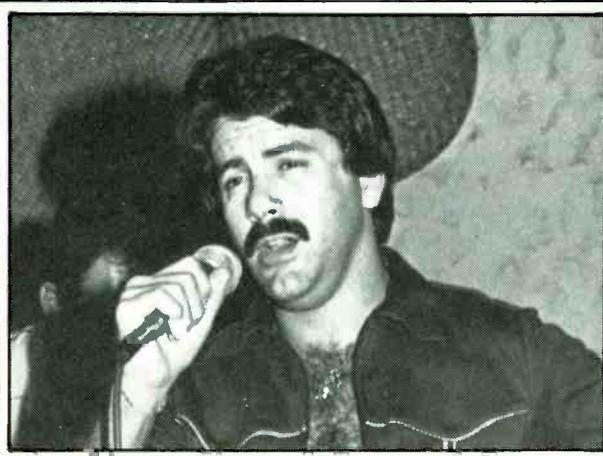


Roxana Zambrana photo

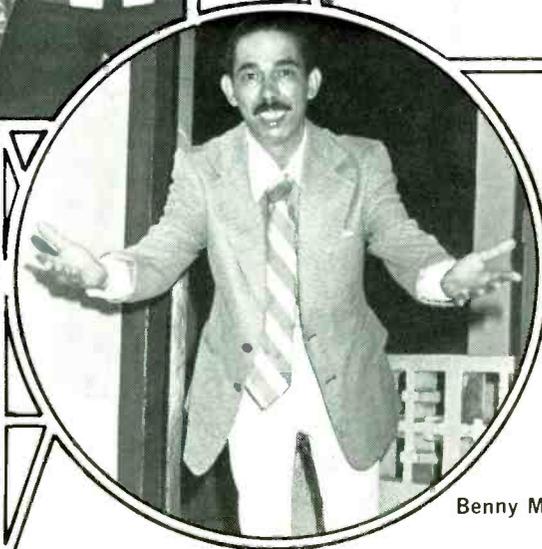
A Billboard Spotlight



Ismael Miranda, among those salsa artists whose concerts have broken records in Puerto Rico.



Carlos Orlando Garal.

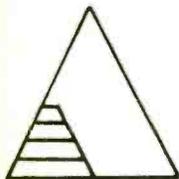


Benny More Jr.

## International Pop Enhances Cross-Culture Surge

By JOSANTONIO MELLADO ROMERO

Although producers and distributors cannot fully agree on the issue, everything seems to indicate that the favorite kind of music among Puerto Ricans is still the ballad, despite the recent "invasion" in this country (population of 3.5 million) of salsa and rock music.



Throughout the 1970s, salsa music managed to sustain itself as the "main dish" in radio programming. Stations like Z-93, Salsoul 98, Salsa 63, Radio Voz, X-100 and Y-96FM decided to have all-salsa programming, this in response to the popular demand.

The salsa concerts given by Fania All Stars in stadiums and coliseums have broken attendance records. However, despite high sales by salsa musicians like Willie Colon, Ray Barretto, Ismael Miranda, Ismael Rivera, Tito Puente, Roberto Roena and his Apollo Sound, Sonora Poncena, Pete "Conde" Rodriguez and Luigi Texidor (all of them Puerto Ricans under Fania contract), some baladeers—such as Mexicans Jose Jose (Pronto), Marco Antonio Muniz (Arcano), Spaniards Camilo Sesto (Pronto), Julio Iglesias and Raphael (CBS), Venezuelan Jose Luis Rodriguez (TH), and natives Danny Rivera (TH), Wilkins (Masa) and Sophy (Velvet)—sell as well as the "salseros" almost without promotion.

A large percentage of industry people agree that by the end of the 1970s, salsa music was starting to be overshadowed by rock, especially the "disco" wave, and, more recently, "punk" music. Accordingly, new radio stations like Radio Rock, Alfa Rock 106 (in San Juan), and Radio Heavy (in Mayaguez) were created; but no American rock superstar can yet be credited for having sales of 20,000 units per year.

In sharp contrast, salsa vocalists like Marvin Santiago, Oscar D'Leon (both TH) and Panamanian Ruben Blades (Fania) have twice surpassed these figures. In 1980 alone, romantic singers Julio Iglesias and Jose Luis Rodriguez, with their albums "Hey" and "Atrevete," respectively, sold about 50,000 copies each.

It's important to remember that on a small island like Puerto Rico, an LP selling more than 10,000 copies is considered a hit. Equally important is the tremendous competition generated by the numerous labels established here. The average price of an LP ranges from \$5.95-\$6.95 if made in Latin America, and over \$7.95 if manufactured in the States while

the average monthly income of the working people (who are the principal record buyers) ranges from \$380-\$500 monthly in terms of U.S. dollars.

Most labels here are also distributors. Additionally, there are several wholesale and retail dealers, like Distribuidora Nacional de Discos (probably the largest) that distribute most of the American labels—Distribuidora Borinquen, Aponte One Stop, BM Records Distributors, Disconcentro and La Casa de los Tapes.

Among the record companies, the most important are:

Discos Borinquen, headed by Dario Gonzalez, which includes in its catalog artists Roberto Anglero and his Orchestra Tierra Negra, Rafael Jose, Iris Chacon, Oscar Solo, Monica, etc.

Artomax Records, headed by Tomas Figueroa, with Gilberto Monroig, Roberto Yanes, Orvil Miller, Carlos Camacho, Arleene, Nano Cabrera, Anibal, Jose Noguerras, Pedro Conga, duo Elba and Renny and the salsa Orchestra La Terrifica, among its artists.

Tierrazo Records was founded in 1979 by Frank Ferrer. The label has contracts with Lucecita, Glenn Monroig, Lalo Rodriguez, recently signed by CBS, Rafael Cortijo, Raffi Val & his Orchestra, group Batacumbela, among others.

Liznel Records, owned by Nelson Velasquez, which edits the recordings of Panamanian baladeer Basilio for the Caribbean, distributes Luis "Perico" Ortiz's Records, and includes in its catalog such popular orchestras as Elias Lopes y Compania and the Conjunto Quisqueya.

Recently established Global Records, with Anibal Nieves as president, has signed Raphet, Paquitin Soto, Porfirio Morell & his Orchestra, among others.

DC Records, under the leadership of Charlie Munoz, includes in its catalog Orchestra Mulenze, group Concepto Juvenil, and child singers Mimi and Ramoncito.

There are other small companies such as Bronco, Orda, Performance, Funny, Fonseca and Lozano. The latter two specialize in recording "oldtimers" and nostalgia music.

In addition to the national labels, international companies like CBS, Velvet, Vania, TH, Alhambra, Orfeon, Gema, Microfon, Caytronics and Sonido Latino, have established branches in Puerto Rico.

In the last year, record producers have discovered tv as a powerful promotion media (traditionally, radio commercials have been used to introduce new product). Today CBS, TH, Liznel, Borinquen and others reserve part of their budgets for tv commercials. This form of advertising has proved to be most effective.

Before the revolution of 1959, Cuba, along with Mexico, was the mecca for Latin American artists. It was the most solvent market in the Caribbean, a pioneer in the radio/tv industry, and had the best show places as well as a very healthy record industry.

In addition to native companies like Discuba, Kubaney, America, Liberty, Gema, Puchito, Conga, Guajiro, Rumba, Revancha and Solfeo, international labels like RCA Victor, Columbia, Decca and Capitol (American), Peerless and Orfeon (Mexican)s, Odeon (Argentinian), and Hispavox (Spanish), had established licensees in Havana. After the revolution the scenery changed dramatically; The exodus took place.

By 1962 the government had gained control of companies that remained in the island, and founded the state-owned EGREM, the only recording enterprise established since then. Record sales were eliminated, and record production is only for radio broadcasting.

Singer Benny More Jr., son of the legendary "Barbaro del Ritmo," (deceased in 1963), who left Cuba a year ago and now lives in Puerto Rico, declares:

"In my country records are luxury items. Any Cuban would gladly pay a high price for records of Danny Rivera. Julio Iglesias, Lucecita, Jose Luis Rodriguez, Charles Aznavour, Lolita de la Colina or Lissette, who are frequently heard over the radio. It is not uncommon for Cubans to stop tourists in the streets and ask them to buy records in local stores for them, because tourists visiting Cuba may buy records in special stores, to which Cubans do not have access."

The Centro Nacional de Contrataciones Artisticas regulates the activities of musicians, singers, dancers, commentators, actors and show business technicians. This entity is respon-

(Continued on page LA-28)

Josantonio Mellado Romero is Billboard en Espanol's correspondent  
Collaborators: Miguel Amilcar Lopez, Caonabo Diaz Betances and EFE  
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# discos de centroamerica

## GUATEMALA

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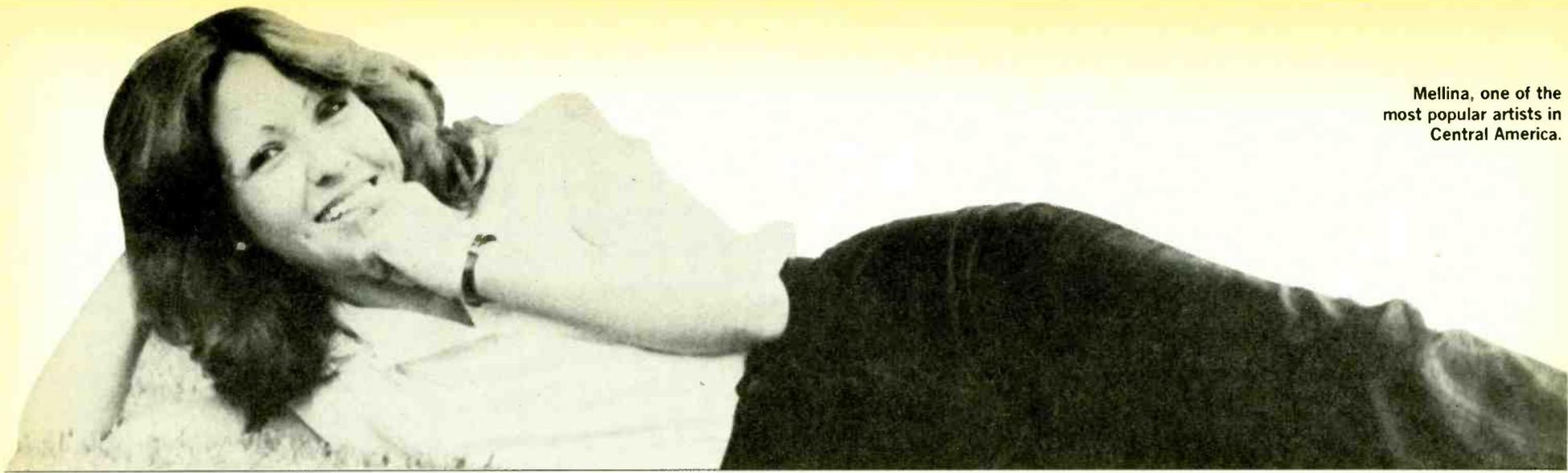
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Mellina, one of the most popular artists in Central America.

# CENTRAL AMERICA



Raphael, a leading artist in Panama.



Karim Baz, winner in Guatemala of the Monja Blanca award, is seen here with Arnoldo Calvo, CBS manager.



Ballader Jose Jose, a frequent Central American visitor.

## Troubled Market Seeks Stability

By PEPE ESTRADA

In the last few years, especially since the Nicaraguan Revolution of July, 1979, Central America has gone from a homogeneous region culturally and economically, boasting a plethora of commercially common markets, to an area divided and replete with conflict. The record industry here deeply reflects this divisiveness.

El Salvador's record industry and its entertainment industry in general has been most seriously affected. Since the military coup of 1979, the Salvadorean government, facing the deficit situation of massive unemployment and shortage of currency, has had to impose highly restrictive measures to restrain imports.

The situation for DIDECA (Discos de Centro America), a major record label which headquarters in Guatemala, has been little short of devastating until recently. The Salvadorean Government has had to employ the use of the country's radio and television networks to run its propaganda campaigns for weeks at a time. This oppressing obstacle practically negated any chance of promoting records.

Moreover, the inculcation of martial law and the suspension of all constitutional guarantees caused the cancellation of all shows and night life in general in the city. In fact, until only a few months ago, martial law was in force, with curfews from 7 p.m. to 5 a.m.; now it's in force from 11 p.m. to 5 a.m.

Given the state of political and economic unrest in El Salvador, it is a matter of record that bankruptcy has been declared by more than 200 Salvadorean companies over the last two years. Many other firms have been obliged to lay off employees in large numbers.

However, this does not apply to DIDECA. The firm hasn't fired anyone and, in fact, has since reinforced its sales and marketing departments by adding manpower. Even with all its problems, El Salvador keeps going forward as a very good market for records.

The other major record manufacturers which operate out of Central America and cover the record demands of seven countries are: FONICA (Fono Industrias de Centro America), which, like DIDECA, headquarters in Guatemala; DICESA (Discos Centro Americanos), a Salvadorean manufacturing company and INDICA (Industria Centro Americana Del Disco), which home-bases in Costa Rica.

Taking a look at the record industry picture in Nicaragua, we see that the situation is not much different from El Salvador. In spite of the historical event which took place in July of

(Continued on page LA-46)

Pepe Estrada is Billboard En Espanol's correspondent in Guatemala.

By DAVID CONSTABLE

"Piracy? We're flooded with it, especially during the past year." "Panama is a pirating center."

Those are some of the remarks heard from record manufacturers and distributors concerned over record amounts of bootleg recordings sold in disk shops and peddled in bars around Panama City and Colon.

To hear them tell it, the situation is out of control. They have suspicions but lack enough proof to make public accusations.

For most of the past year and a half a merengue-type tune by a New York-based Haitian group called Tabu Combo was one of the 45s most heard on the air and played in jukeboxes in both Panama City and Colon. Almost no one understood the French-patois lyrics, so some Latins in the slum areas gave some vulgar versions of the refrain of the tune called "Mabuya." (It was practically the theme song of the 1980 pre-Lenten Carnival season.)

Because of the wide popular appeal of the tune, enterprising Panamanian singer-turned-agent Leroy Gittens contacted the combo, which was willing to come to Panama for a price much more than the market could stand, in Gittens' opinion.

However, they finally came down to an acceptable figure and arrived in Panama in May of this year. (They probably won't be coming back because of a bad experience in the city of Colon, where, during the interlude to two performances, their uniforms were stolen out of an unguarded locker room.) "They came here claiming that the person with whom I had signed a contract to distribute their records in Panama had no authority to do so," says Alcides Almanza Jr., president of Continental de Discos.

They threatened to hire a lawyer, but Almanza says they left and he has heard nothing more about it. However, while here the group did a sign up with Discos de Panama, which has another possible Tabu hit on the market called "Baissez Bas."

Despite the tremendous impact "Mabuya" seemed to have, it was outsold by "El Palo de Mamey" ("The Mamei Tree"), which so far has sold 42,000 45s and is still going strong. "Saturday Night Fever" and Emanuel's "Todo Se Derrumbo" also outsold Mabuya last year.

LPs and 45s are not the only victims of piracy. Bootlegging in cassettes is also proliferating. Again, suspicions are rife, but no proof.

(Continued on page LA-43)

David Constable is a copy editor for a local Panama City daily and ABC Radio correspondent.

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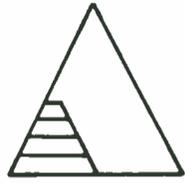
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# COLOMBIA

## Government Lists Records As Family Budget Item

By TOM QUINN



A Billboard Spotlight

welcome but unexpected explosion of popularity this year toward Andean and Caribbean folk music—the Colombian equivalents of "country music"—is the main factor that's keeping the Colombian record industry from the devastating effects of a fullblown recession.

"We don't know exactly how it happened," says FM Discos promotion chief Camilo Mendoza, "but the fact is there isn't anything on the market that's selling too much except guasca music and vallenatos. And it's nothing new because this music is part of our roots; it's been around for a long time. Really, I think this sudden popularity is due to a movement away from the slick prefabricated songs toward songs about the ordinary man and his life."

It's difficult to generalize about a market so multifaceted as Colombia with its three enormous mountain ranges that split the country into practically separate zones, each of which reflects different musical tastes and traditions. Besides these three zones, there is a duo coastal area with its own music and tastes. (Colombia is the only South American country with coasts on both the Atlantic and Pacific oceans.)

The fifth zone is the Llanos Orientales, a sea of grassy plains full of cowboys and cattle that reminds one of a tropical Wild West; it has its own music, too. Still, it could be said that Colombians buy music more for dancing than for listening and, as Alberto Acosta of Prodiscos points out, "This year, out of every 10 danceable records sold, seven are vallenato or Andean folklike merengues and guasca." The other three danceable records sold probably are salsa, which in itself is an authentic expression of the folklore of Colombia's Caribbean Coast and Pacific-Coast-oriented city of Cali.

Exactly what is this Colombian-style folk music? For years Colombian record people have been touting the vallenato. It has always been highly popular on the Caribbean coast near the Valley of Upar where it originated. However, it didn't catch on elsewhere in the country, much less outside Colombian borders, until the last year or so. "But now we think it's starting to do real well, not only in all Colombian zones but also in Venezuela and we are projecting results in Central America, maybe even Mexico and Ecuador or Peru," says CBS manager Jorge Alberto Gutierrez.

The regional vallenato rhythms have been compared to the blues of the American South. The music itself, nostalgic, rich in beat and full of the life of these tropical rural people, has a peculiar sound emanating from down-home instruments such as a small accordion, a box-like bong-like drum, a bass guitar and the guacharaca which makes a rasping-scraping sound on a corrugated surface. The singing has a high-pitched lament quality.

Alfredo Gutierrez, one of the most important interpreters of this genre, often gets so funky he'll end up playing his accordion with his toes as well as his fingers while he whines out lyrics such as his most recent hit, "Dos Esposas," a song about a bigamist who enjoys the best of both worlds because "when one wife happens to be angry, the other is usually happy." Other well-known artists of this genre of music include Los Hermanos Colacho, El Binomio de Oro, Jorge Onate, and the Hermanos Zuleta & Lisandro Meza.

But the biggest surprise in Colombia in the last two years has been the success of a group of country boys called Los Carrangueros de Raquira. This group is the principal exponent of the Andean-style merengue or guasca music, which someone described as "a sad thought put to music you can dance to." Pretty much guitar music (with some tiple, a 12-string mandolin-like Andean instrument), the guasca of the Carrangueros deals with such themes as country people coming to endure big city life in gargantuan Bogota (5,000,000 population).

Guasca, explain the musicians, means "old-fashioned entertainment, authenticity, inspiration from the people on a grassroots level." Whatever it means, guasca music has overwhelmed Colombia in 1981. In a country where a sale of 20,000 records is considered a hit, the Carrangueros have sold around 100,000 records in just the last four months, according to industry spokesmen. A typical lyric (translated from the Spanish) goes:

Julia, Julia, Julia  
 'Sure do love you a lot  
 In fact I love you, Julia  
 Even more than my ole truck . . .

The Carrangueros de Raquira is now ready to break into the international market and, as part of its campaign, shares the stage at Madison Square Garden this fall with such Spanish superstars as Camilo Sesto and Rocio Jurado and the Bra-

zilian Roberto Carlos. This is the group's first major exposure outside of Colombia.

Salsa fits into this folklore trend with such songs as "Where Are My White Shoes" by the Latin Bros. or others dealing with such themes as the plight of jailbirds by Fruco y Sus Tesos of Discos Fuentes. Salsa is another style selling well in such traditional salsa areas as Barranquil Santa Marta, Cartagena on the balmy Caribbean with its banana plantations, cotton farms, cattlelands and (now diminishing) marijuana forests. However, in the rest of Colombia, the salsa boom of recent years has lost momentum.

So, with the exception of these musical trends, the record industry in Colombia is in stagnation. Several top record executives (who asked not to be identified) went so far as to admit the situation had become a—that chilling word—"recession."

"It's a strange phenomenon," observes Jaime Gonzales of Prodiscos. "Some labels are doing pretty good while others are just getting along and unfortunately some just can't make it."

Actually, the phenomenon is not so strange. During times of limited sustenance, the big fish have always fed on the littler ones. While such giants as CBS, RCA-Sonolux and FM Discos y Cintas and Incolve claim increases of 15% to 30% in sales so far this year, other smaller record companies have been, in the words of industry spokesmen, "absorbed."

This was the case with TH de Colombia and Industrias Nacionales del Sonido, which last year were "absorbed" (meaning "bought out") by Francisco Montoya, who also happens to be the owner of FM Discos y Cintas as well as Prodiscos. On the other hand, Eduardo Calle, the magnate who owns the Bambuco chain of record stores and who is a shareholder in Incolve, just picked up the shaky Fono-Bosa Record Company.

The trend in the Colombian record business is clearly toward bigness. Seven major companies (Fuentes, Phillips, Sonolux-RCA, Codiscos, FM Discos, CBS and Incolve) now account for about 90% of total record sales in Colombia, says Alberto Acosta of Prodiscos. In comparison, the big companies had just 75% of the market three years ago.

"This is a reflection of the economic problems everyone in the world has had to face in the last five years," says FM's Jaime Gonzalez. "Things are tough all over."

Colombia, for instance, has been suffering an annual inflation of about 30%. And as the situation gets tighter economically, records become regarded by the consumer more and more as a luxury item.

"Our growth has just kept level with demographic growth, that's all," Acosta states. The Colombian population of some 26 million grows by from 3%-4% per year.

Orlando Parra, chief of Asincol (Asociacion de Productores y Fonograficos de Colombia)—the industry's representative association—says total sales in dollars only rose from \$24.3 million in 1979 to just \$25 million in 1980—a feeble increase of 3.5% which corresponds with the population rise, just as Acosta had observed.

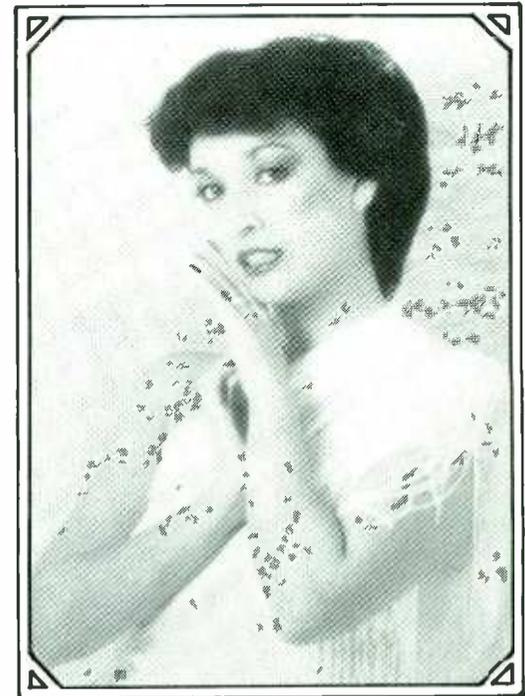
"Another thing that keeps our growth limited," observes CBS's Gutierrez, "is the limited buying power in Colombia. The average Colombian spends about 75 cents per year on records compared to figures like \$2 in countries like Venezuela."

One of the industry's problems, says CBS marketing expert Fidel Jaramillo, is prices. Long play records have increased in dollar price from only \$5.31 in 1979 to just \$5.66 in 1981 which, if nothing else, bears out the industry slogan that the record in Colombia is truly "El Regalo Mas Barato" (The Most Economical Gift). "Unfortunately, we're not even keeping up with the inflation," Jaramillo says.

Manufacturers and distributors get together twice a year to voluntarily control the price increases, partially to show enough pricing self-control to keep the Colombian government out of it. (The government does get into controlling prices of food and transportation.) Also, Colombian record people must resist raising prices to international standards of around \$8 for a long-play record for fear of losing the Colombian customer with his evermore fragile buying power. (Minimum salary is only \$100 per month in this country.)

"At the same time, the costs of materials and recording as well as the advances to artists have all been going up far faster than even the inflation," Gutierrez says. "And since the market is increasingly tougher to crack, our promotion costs have gone up, too."

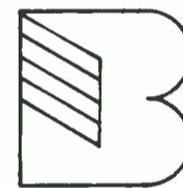
For instance, RCA-Sonolux promotion chief Antonio Lozada reports he has doubled his personnel throughout Colombia and is now using, in addition to the traditional radio promos, costlier movie theater spots and television commercials. Since color tv was inaugurated here in December 1979, tv commercial prices have ascended out of sight.



Claudia de Colombia, one of the major stars in Colombia.

## Bogota Nears Medellin As Music Capital

By BOB WILLIS



Bogota, the capital of Colombia with some 5,000,000 inhabitants, has traditionally maintained a position in the record business second to Medellin's, Colombia's second city with a population less than half that of Bogota's. But now, according to Alberto Acosta, director of sales and credit at Prodiscos Limited, Medellin has

lost its frontrunning position.

Guillermo Diaz of Ingeson, Bogota's major recording company, disagrees: "Bogota may be ahead of Medellin in terms of record distribution—sales, but in terms of manufacturing we definitely haven't surpassed Medellin." He says that Medellin still has the largest record manufacturing companies and plants: Codiscos, Sonolux, and Discos Victoria, but admits that Bogota will probably surpass Medellin in the manufacturing of records by 1985.

Bogota record companies continue to rely on rented studios; big record producers in Medellin own their own. In Bogota the record industry is divided between the studios and the producer/distributors. Prodiscos, top national distributor according to Acosta, distributes records through its chain of stores. For taping and the actual manufacturing of records, Prodiscos relies on FM Discos y Cintas, an independent company that is, nevertheless, owned by Francisco Montoya, the owner of Prodiscos.

CBS, an American-controlled producer and distributor, opened a studio in Bogota this year with a 16-channel console and a 1,500-hour recording capacity. The company plans to inaugurate another studio later this year.

But CBS is an exception: Camilo Mendoza, FN Discos y Cintas' promotion manager, when asked about CBS' disproportionate investment, especially in time of near-recession, answers: "Well, they're a monster; besides, they're not really Colombia. They're the States." And even CBS has to use independently rented studios, the same studios that smaller Bogota record companies depend on.

Ingeson, one of the most important recording companies in Colombia has a number of studios in Bogota: one with a 24-track console, two studios with 16-track consoles, one with eight, and two with four-track consoles.

Guillermo Diaz, from Ingeson, says that they use Escuri turntables; Ingeson and CBS are the only companies in Bogota currently using two-inch formats for recording. He praises the "well installed" CBS equipment now in use at the new CBS studio. Musicians say that the smaller studios are using mainly Sony equipment, with one-inch formats.

The sales executive agrees that there is a flow of modern equipment—there is no lack of it. But when asked about digital and video equipment, he says it hadn't arrived. "Their

(Continued on page LA-46)

Tom Quinn is Time-Life's correspondent and a Bogota freelancer.

Bob Willis is a freelance writer in Bogota.

(Continued on page LA-48)

# IN MEXICO



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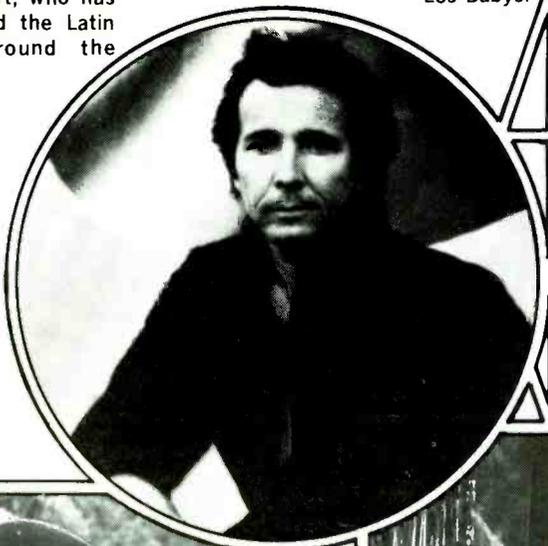
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Los Babys.



Raphael seen on TV 2 "Siempre En Domingo."



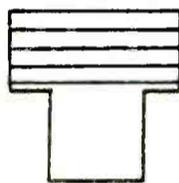
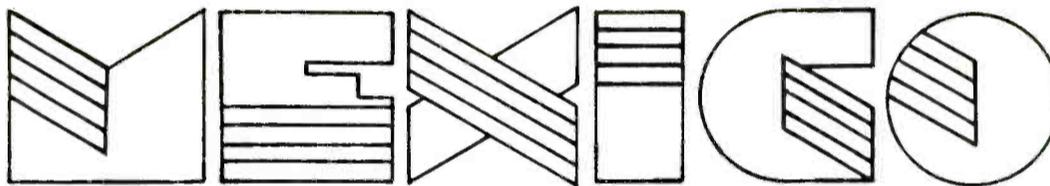
Cruz Infante,



Napoleon with two dancers entertains at a gala in Mexico.



Ana Mia bringing her artistry right into the audience.



The range of retail sales within the Mexican Republic now ranges anywhere from close to \$400 million to \$600 million annually, according to varying opinions and surveys.

The conflicting statistic is because there are no official reports, no one source whereas the precise figures are acceptable to the majority of companies. However, there is enough evidence that the enormous increase is somewhere between the both figures. For the past three to four years the steady climb has been around 30% annually.

One of the factors which upholds the incredible rise in a world which is rocking from inflation and devaluation is that an LP entry commonly comes close to or exceeds 500,000 at present. Such artists as Beatriz Adrianax (Peerless), Parchis (via Musart), Enrique Y Ana (via Gamma), Emmanuel (RCA), Youri (Gamma), Julio Iglesias (via CBS), Cepellin (Orfeon), Jose Jose (Ariola), Rigo Tovar (Melody), Juan Gabriel (Ariola), among many, are typical examples.

About a year ago, Armando De Llano, general director and vice president of the CBS base in the country, exclaimed: "It is not far off when we will see an album entry climbing past the half-million mark. I would say it will be within the next couple of years or so." His prediction was right on the money, even sooner than what he personally estimated.

Of course, there are periods when a slump in the market is noted; however that lasts just for a month or so—and then the climb resumes. Right now, the pre-Christmas period should see another boom whereby the jump can pick up lost ground—and then some.

Other indicators demonstrating where the Mexican music market is today include: a positive figure of more than 100 labels operating in the territory (about 50 of which have their own record manufacturing facilities), a sizable increase of importers (outlets which bring in the prerecorded music from the U.S. and Europe and sell such product at an approximate asking price of \$10 to \$12, or some 250 to 300 pesos) and more young buyers who can get their hands on around 200 pesos to buy the product (and that number reaches to about 75% of the 70 million population).

The Mexican has always been a great lover of music with all kinds of styles available to him wherever he chooses to buy. Not necessarily in order, he can select from norteno, ranchera, ballada, tropical and international. The wide assortment of music keeps him busy, for the most part, listening on radio, watching the variety shows on television, keeping him anxious in the consumption of product.

It is a phenomena which shows no signs of leveling off for the immediate future. In fact, some are predicting that long

## \$1 Billion Market Nears

By MARV FISHER

before the end of the decade, Mexico will become a \$1 billion market all by itself.

Adolfo Tapia, a board member of the growing PROFOMEX organization, recently conducted a survey on behalf of CANIECE, the electrical "camera" (a bloc of similar companies repped in government) and found the results staggering.

His figures show the market at closer to \$700 million in retail sales. Besides the Federal District, his report covered the most viable areas outside in the provinces. They included Guadalajara, Monterrey, Merida, Acapulco, Chihuahua, Hermosillo, Veracruz, among other densely populated regions. The survey also covered major spots along the northern border area.

AMPROFON is reportedly compiling statistical numbers in a similar study of the country, but that is not expected to be released for another few months. Although, Guillermo Infante, RCA vice president in charge of the music division and the association's current president, feels it could come sooner.

The organization of the major entities releasing product last year began a series of seminars to help beef up sales. They were held in various sales centers and included heads of the most important retailers and wholesalers (there are a few in the nation). It helped to increase promotional thinking, cut down on some shipping charges, speeded up deliveries when the demand called for it and generally updated merchandising tactics.

Further healthy signs for the nation in the sale of music are growth of the smaller labels, i.e. Guitarra, Lubata, Tiempo and Ramex, latter, headed by Emilio Garza, seeking further alliances on an international scale. Discos Coro sometime next

year will relocate from the heart of the capital to a large complex on the outskirts of the city.

More modern equipment is being sought on a weekly basis, including a heavy amount of tape machines, to prepare for an even bigger market than what exists today. As one executive notes, "We wouldn't be looking to expand, if we didn't have the confidence in the future."

Problems will always exist when change is present, specifically price increasing which took place recently by an average 20% per unit. The danger which exists in this item is to be wary of buyer resistance.

But due to rising raw material and labor costs, it was a necessity to hike the numbers somewhat in order to realize profits. It still is a third below the inflation figures which comes in at approximately 30%.

The entire sum substance is that despite the hurdles, the nation—and the industry—are finding ways to make the jump. From a heretofore relatively low productive area to a vital market making its weight felt around the world.

More deals are constantly being made for licensee arrangements—and more outside artists are beginning to take note of a market beginning to surge.

Although losing some ground to the growing numbers of members aligned with PROFOMEX, the other record and tape association in Mexico, AMPROFON, the organization of major international and independent companies, is still moving ahead behind the principle it was first founded on in 1962—"for the legal defense and right of authorized prerecorded music."

AMPROFON, since its inception some two decades ago, has consistently reached out within its own boundaries to protect the rights of authors, composers, musicians, artists and all those associated with the creation of a pre-recorded disk and tape. And according to some of the principal members of AMPROFON, it will continue to tackle the problems of the day, as well as seeking better means of improving the general quality of the product via open dialog within its ranks.

Because it is the host country for the FLAPF Congress XII (Acapulco, Oct. 19-23), it logically will have the largest delegation in attendance. Meaning, instead of one or two registrants, more like three or four—or perhaps more—from each of the 16 member companies will be there.

Through the years, the close to 20-year-old industry alliance of the powerhouse labels has had as high as 21 members and as low as eight, later the actual count when the founding members assembled to air their opinions of the various problems of today. During said era one of the evils was piracy, one of the same obstacles which still confronts AMPROFON (like in most parts of Latin America) today.

(Continued on page LA-33)

Marv Fisher is Billboard's correspondent in Mexico.

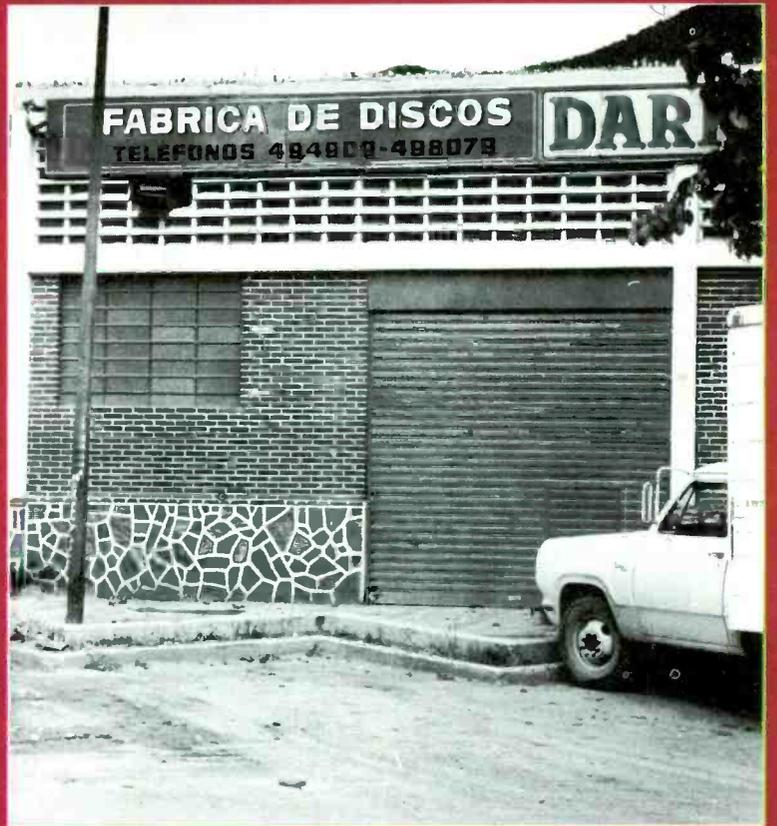
grupo velvet



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DISQUERAS GRUPO VELVET DE VENEZUELA



\* CORPODISCO, C.A.



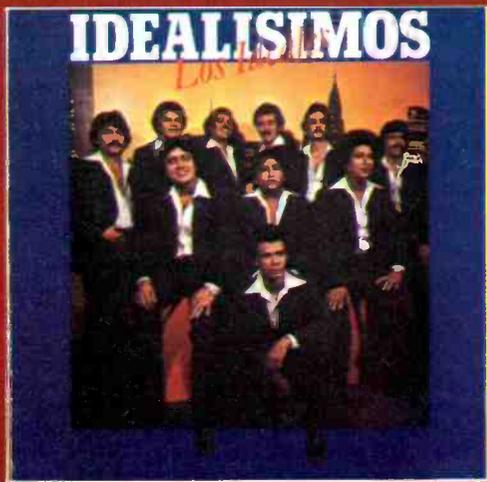
\* SONOVEN C.A. \*



\* DISQUERAS UNIDAS C.A. \*



Rio a Punto Soublette - Edif. Andrao Daria -  
Tells: 41.40.62 / 42.20.19 / 42.26.27.  
DEPOSITOS: Edif. Residencias Miriam - Local P.B. 3.  
calle 100 y Sur 2 - Quinta Crespo.  
Tells 41.63.44 - 41.55.79 - 41.56.16 - 41.65.35



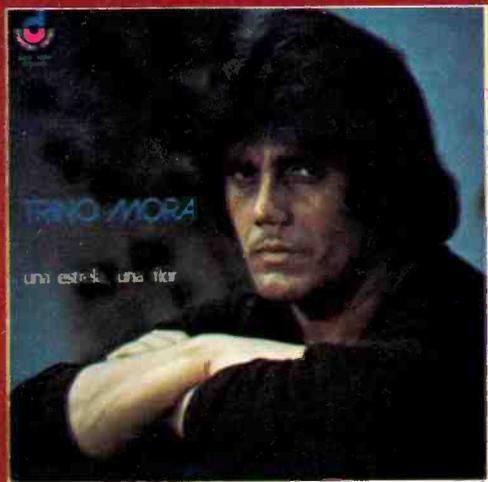
Los Ideales



Los Solistas



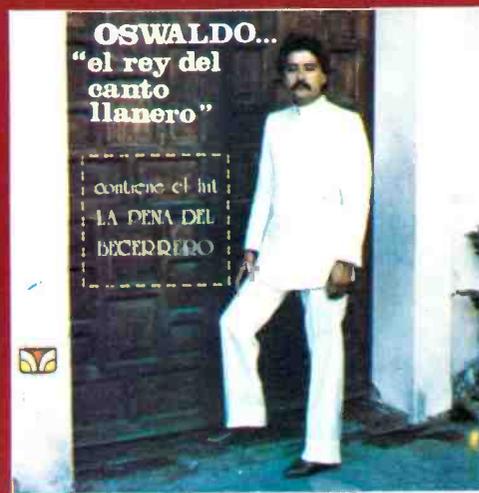
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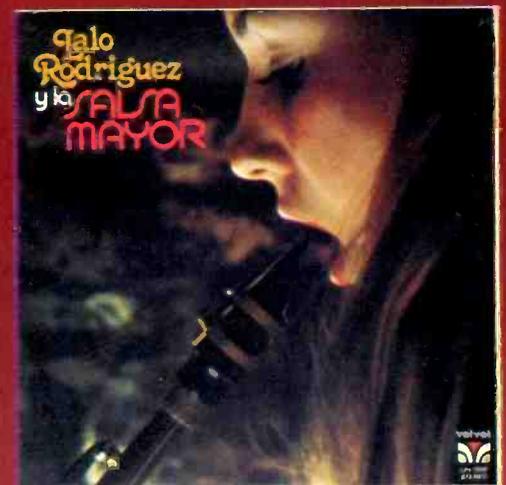
Trino Mora



Pecos Kanvas



Oswaldo Rey

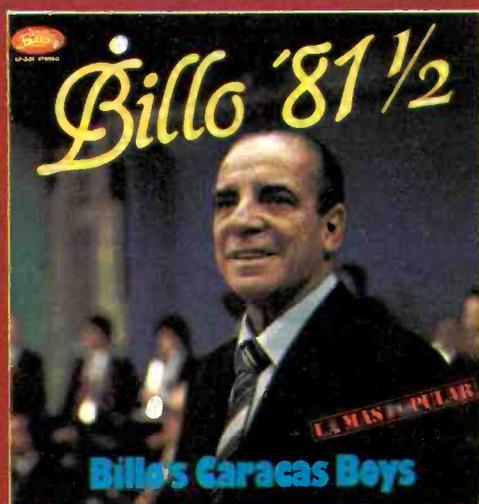


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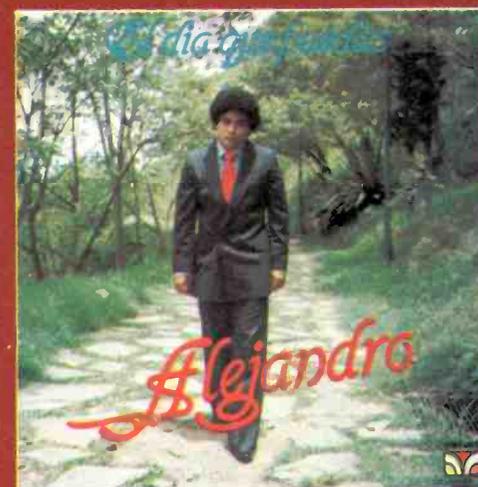
Chamos



Billo's



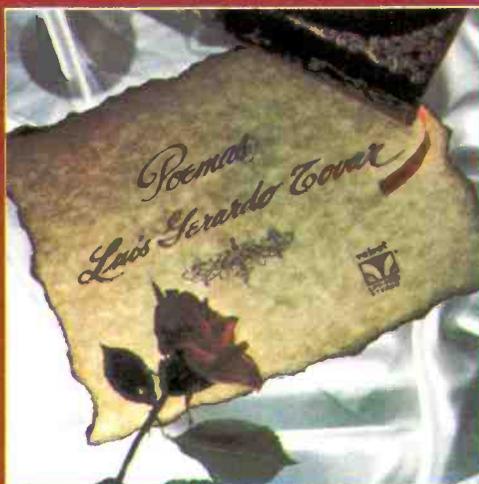
Punto Sur



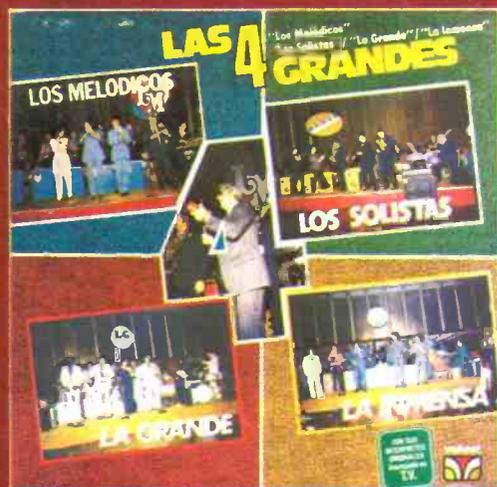
Alejandro



Chucho Avellanet



Luis Gerardo Tovar



Las 4 Grandes

# T FOR LATIN AMERICA ★

YA ESTAN AQUI LOS  
NUEVOS IDOLOS DE LA  
JUVENTUD "LOS CHAMOS"



# LOS CHAMOS



# PARAGUAY

## Small But Musical Nation Upholds Tradition

**T**he charm of Paraguay envelops the visitor like a warm bubble bath scented with orange blossom and jasmine, while music seems to thrum on every side. There are people in the world, the Welsh for example, for whom music is as natural as breathing and so it is in Paraguay. Whether it is that the pace of life is slower and gentler; whether it is that the climate tends to make people sit for hours out of doors listening to music in the velvety hours of darkness or whether it is the mixture of Spanish and Guarani blood, which produced such handsome people and also gave them the genes to play the harp and the guitar with instinctive and outstanding skill. But the fact is that in a population of only 3,000,000 the proportion of really professional performers is astonishing.

There are entire streets in Asuncion where numerous out-of-door restaurants in close proximity to each other compete to present the best harp and guitar trios so that the lovely music rises into the night mingling with the blue smoke of the barbecues.

The distinctive character of Paraguayan music became known internationally some years ago through the tours of Los Paraguayos and the recordings they made abroad of some of their most famous songs: "The Bell Bird" (Pajaro

Campana) and "Ipacaray." At present the most successful folklore groups record their albums in Buenos Aires where there is a small but steady market for them, for the 50 or so retailers in Paraguay and for distribution to other countries of Latin America. In Buenos Aires EMI handles some of these groups, i.e. Los Cumbrenos. Paraguayan music is also appreciated in Brazil where a certain amount of recording also takes place. In Paraguay itself there are no facilities for cutting records, nor are any of the big international firms represented.

In Asuncion the four firms which produce cassettes, Rey, Cero Cora, Elio, and Blue Caps, refute indignantly any charge of piracy. The pirates, they allege, are the street hawkers who buy the cassettes in Brazil or Argentina and then have them clumsily copied by the retailers in Paraguay. According to the editors of Top Hits, the fortnightly musical supplement of A.B.C. Color (one of the leading newspapers of Paraguay), there are record shops that actually advertise "Cassettes copied here."

Whatever the truth, pirated cassettes are being marketed illegally across the border in Argentina.

In order to keep up to date with latest hits internationally, the radio stations and the retailers follow the ranking charts and then send somebody to Buenos Aires or Brazil to buy a few records. There is no need to pay duty if the number is less than 25, but the system is expensive. Travel expenses for the

courier and profits for all the intermediaries will bring the price of a record up to \$17 while a locally manufactured cassette sells for less than 1000 Guaranies (\$4).

Otherwise bulk purchases, usually about 500 records at a time, are brought into Paraguay legally by trucking companies. The market is small; one album of Capitol, for example, which has sold 100,000 worldwide will sell only 1,000 in Asuncion with luck.

As regards local pop and rock groups, they are not up to the quality of the folklore artists. They are described as having no individual personality, being merely imitative.

There are more than twelve FM radio stations in Paraguay. These, together with almost 40 AM stations throughout the country, are the channel by which most of the popular numbers are exposed to the public. They achieve this by endless repetition without credits or titles. There are so many fine performers of folklore music that it is difficult to name the best but the following are a few who have become known outside of Paraguay:

Luis Bordon—Harpist; Oscar Fabella—Harpist; Felipe Sosa—Guitarist; Efen Echeverria—Guitarist; Alberto de Luque—Singer.

Groups:

Los Parana; Los Cumbrenos; Los Signos.

LIDA VON SCHEY **Billboard**

A Billboard Spotlight



Spirited artistry characterizes these Paraguayan performers; most recordings however are made in Buenos Aires.

OCTOBER 24, 1981 **BILLBOARD**

# URUGUAY

## Industry Fights To Stem Business Deline

By CARLOS A. MARTINS

**I**n spite of the fact that pop music from Spain in 1980 aided the music business in Uruguay considerably for a relatively short span during that year, it apparently wasn't a strong enough shot of adrenalin to stave off the dramatic decline in the record market at the beginning of 1981. The success of Ariola artists Angela Carrasco and Camilo Sesto, plus that of Abba with its Spanish-sung album which reached the top of the LP charts here, and ELO's 1980 release of "Discovery," were what accounted for the short-lived spurt in sales.

The big dip early this year led to the close of APSA's pressing plant and to the phasing out by APSA of seven of its wholly owned subsidiary labels over the last two years—Bronze (U.K.) and Solar (U.S.) in 1981 and Carmusic (Argentina), Caytronics (U.S.), Fonofenix (Argentina), Groove (U.S.) and Kayvette (U.S.) in 1980. In addition, another major label here, Edisa, dropped its 20th Century Records and MCA subsidiary labels.

The industry became greatly concerned over this decline and the situation was scarcely alleviated by the growth of

prerecorded cassette sales in Uruguay. While the cassette market continued its growth during 1979 and 1980, sales this year has been rising at a much slower pace than had been anticipated. Even so, unit sales of cassette tapes has soared to almost that of LPs and the trend seems to be continuing in the current year, which is resulting in the release of cassette versions only for many titles.

On the plus side of the ledger (and the primary factor in maintaining at least a semblance of economic health in the record market) is the fact that taxes on imports in Uruguay have been gradually diminishing since 1974—this in accordance with the liberal government's policy. This has resulted, of course, in an increase of imports of all kinds, including records and prerecorded cassettes, especially from the U.S. and Europe. It has also included the importation of LP and cassette covers from the U.S., Brazil and Argentina by some local producers.

At the distributing level, conditions remain pretty much status quo. Manufacturers distribute their product directly to the retailer, with a 30% markup. The larger manufacturers own their own retail shops, a condition that has become increasingly prevalent in Uruguay over the past three years. The month of June is set aside for many specially promoted discount sales of up to 50%. Prerecorded cassettes were included in the June sale for the first time in 1981. Most retailers now keep a permanent discount desk operative.

In recent months, APSA and EDISA labels, the companies which saw fit to shed several of their subsidiary holdings, have added labels to their corporate families: Backstreet (U.S.), Ensign (U.K.) and 20th Century-Fox Records (U.S.) by APSA; and Daisy Records (licensed foreign) by EDISA. Additionally Renew Variety Records has added ATC (Argentina) and Zafiro Novola (acquired from EDISA) to its family of labels.

Another important factor on the upbeat trend is the addition in Uruguay of one major publisher, Tacura Ltd., Nicaragua, which set up shop earlier this year in Montevideo, along with the two old line Montevideo-based publishing firms, Circle Line and Tacuabe. **Billboard**

Carlos A. Martins is a Uruguayan freelancer.

# ANDEAN BLOC

• Continued from page LA-4

Pablo D'Onofrio, general manager of the Sheraton expresses his reaction. "We don't plan to have any more shows until this matter is cleared up."

Still, the situation should change shortly. Says Maria de Angulo at Juzmar S.A., "As of yet, this law isn't very clear. We're hoping that City Hall will reduce or do away with the taxes."

Big attraction acts are still performing. Spanish star Manolo Otero was in town in August and put on a series of successful dinner-shows at the Crillon. So at present it seems that the 30% tax has hurt lesser known acts rather than the popular stars.

## CHILE

Even though the record industry in Chile is a far cry from healthy, it is apparent that record production, while it has slowed considerably, has not come to full-stop, according to a consensus of opinion garnered from some of the country's top record company executives.

The only Chilean company that presses its own records is Santiago-based EMI-Odeon. Other Chilean labels—Sello Quatro, Philips, Sym, Alerce and Sol De America—all have to do their pressing at EMI-Odeon.

For a good perspective look at Chile's music picture for 1981, one has to go back to February when Festival XXII was held in the city of Vina Del Mar. This is the most important event for popular music in South America and one of the most prestigious.

In this contest, the German singer Cherry Laine won first prize with the song "Waiting." Second place went to Chilean singer Fernando Ubriero with the song "El Pasajero de la Luz," a musical allegory dedicated to the late John Lennon. Both songs were recorded by EMI-Odeon and Sello Quatro, respectively, and sold well in the area early in the year.

Another one of the most popular singers at this festival was Chilean singer Maria Ines Naveillan. An Odeon artist, she came to international prominence by winning first prize in a song festival in Peru and another in Colombia earlier this year. Her record "Dejame Sonar" was a best seller in Chile and sold well in many other South American countries as well.

In regards to folk music, the Festival of Vina Del Mar presented a great opportunity to a group called Santiago Del Nuevo Extremo with its song "Linda La Minga." The song was later published by Alerce, the company which specializes in folk and popular Chilean music.

Pertaining to sales, EMI-Odeon did about \$250,000 in gross business during the summer of this year (January and Febru-

ary). Other companies such as Quatro and Philips enjoyed increased profits during the first half of the year. Sonia Y Miriam, two popular Chilean singers, well known throughout Latin America, had a big hit on Sym label, a single titled "Ojala." A cover record by singer Gloria Simonetty hit the top position on numerous bestseller charts in South America.

Even though sales in Chile favor foreign material, especially such artists as the Bee Gees, Julio Iglesias, Abba, Queen, Camilo Sesto, etc., the national record companies still produce and promote Chilean acts such as Fernando Ubriero, Buddy Richard, Cristobal, among others.

Radio's popularity has made great inroads in Chile recently. A pool taken by Gallup-Chile determined that Chilean citizens tend to listen to radio. At last count, there were 213 radio stations in Chile, 135 AM and 78 FM. In addition, there are five new FM stations ready to open in Santiago.

Some 14,000 individual radio stations comprise the Santiago-based Asociacion Interamericana de Radio Difusion, Air, a network that extends from Canada on the north down to Tierra del Fuego, Chile, south.

Anent tv, an interesting development has taken place with the manufacturing of a cassette by the Universidad Catolica, which contains the music and songs from the tv novel "La Madrastra," a musical program aired weekly by TV Nacional De Chile. Cassette sales have been consistently solid.

In addition, plans are in the works to sell taped versions of the music from such tv shows as: "Gran Noche," "Vamos A Ver" (starring Raul Mattas, considered the top emcee in Chilean tv) and "Chile Te Invita," a folk musical special which enjoyed great success. At Teleonce TV, "Chilenazo," a show dedicated to Chile's national customs and culture, is starting its second year.

Since March, 1980, Santiago has been the site of an invasion by some of the most popular singers in the world. Because of the temperate climate here, to say nothing of the warm reception they consistently receive from the fans, Chile has lured such U.S. acts as: Pat Boone, Al Martino, Grace Jones, Jean Manson, Joan Baez, K.C. & the Sunshine Band and Thelma Houston, among many others; from Europe: Charles Aznavour, Gilbert Becaud, Sylvie Vartan, Julio Iglesias, Miguel Bose and Paloma San Basilio; and from Latin America: Sandro, Roberto Carlos, among others.

Without a doubt the most important show of the year came at the end of August with the appearance of Los Jaivas, a group of five Chilean ex-patriots who have taken up residence in Paris since 1976. Los Jaivas toured the principle cities of Chile, and their label, Sym Records, put out a simultaneous release of "Aguila Sideral" and "Ven A Nacer Conmigo Hermano," songs from their musical poem, "Alturas Del Mechu Picchu." Following their tour here, Los Jaivas went to the Incaico Empire to film the musical "Cuzco Machu-Picchu," a production released by TV Peruana and Channel 13 of Chile.

A new input in the phonograph industry will be seen this year, according to Jorge Undurraga, president of Camera Records of Chile. Undurraga attributes the upcoming changes and the changes already seen to the emergence in Chile of direct sales of cassettes. He says cassette sales has already out-distanced LPs and singles.

Some interesting statistics: cassette sales reached the \$4,000,000 mark in 1980 and, by year's end, will rise to \$5,000,000, Undurraga predicts.

And while cassette sales are on the rise, singles and LP sales are in decline. For example, 1973 sales of singles was 12,000,000 units; by 1975 sales went down to 10,000,000, by 1977, 9,000,000 and in 1979, down to 4,000,000 units. In 1980 sales declined to a new all-time low of 3,000,000 units, according to Undurraga.

## ECUADOR

The music industry in Ecuador has been growing steadily over the past two years with gross sales for 1980 estimated at \$19.5 million, up from \$11 million at the close of '78.

The first eight months of '81 have shown a slight decline in sales which industry executives attribute to inflationary trends. Unit sales are down somewhat, but dollar sales are up. Bronislaw Wierdak, general manager of number one Fediscos S.A., the company which controlled 41% of the market last year, comments, "We're growing at a more conservative rate, but we're still growing."

Fediscos, Fabrica Ecuatoriana de Discos S.A., does not export, but instead concentrates on recording local talent for local consumption. Wierdak's recording is made up almost entirely of local artists. His biggest sellers are Marielisa, Darwin, Hugo Enriquez, Maximo Leon and Roberto Calero. "Leon and Calero are bigger here than Julio Iglesias," claims Wierdak. "They're jukebox music."

Wierdak also records one or two U.S. groups a year. Attitude, a Miami new wave and slow rock group from Warner Bros., has recorded with Fediscos this year, as well as Los Nefitos, a Los Angeles-based group which, Wierdak says, does very well in the Ecuadorian market.

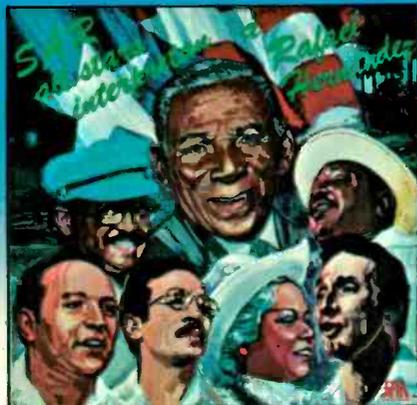
"We record what we have faith in," says Wierdak. "If they sang in Japanese and had punch, we'd record them."

Wierdak has just completed construction of a new 24-track MCI recording studio, just barely squeaking by a 35%-50% import duty on production equipment that just went into effect Aug. 1. Sophisticated recording techniques should mean more international hits coming out of Ecuador within the next few years. Top-rated Marielisa, Ecuador's number one pop singer, may well be a talent ready for international exposure.

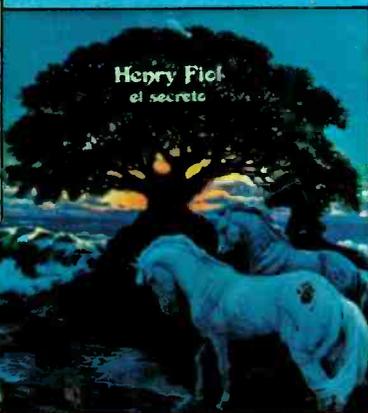
Something that will definitely help upgrade production throughout Ecuador and all of South America, are seminars in studio technique, operational and maintenance, like the one

(Continued on page LA-38)

## Si es SAR no hay que hablar



SAR SLP 1023 SAR All Stars  
Rafael Hernandez

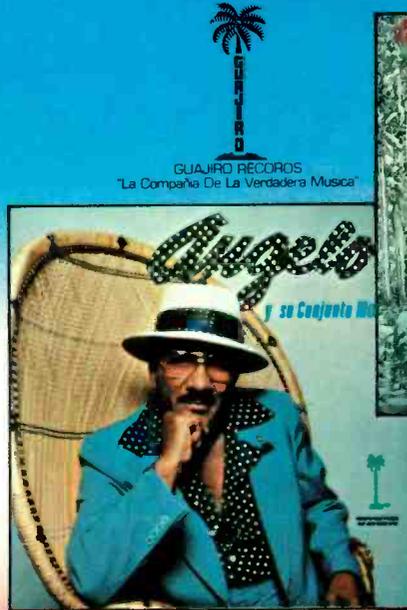


SAR SLP-1026  
Henry Fiol - El Secreto



SAR SLP-1024 Alfredo Valdes - Interpreta  
Sus Exitos con el Sexteto Nacional

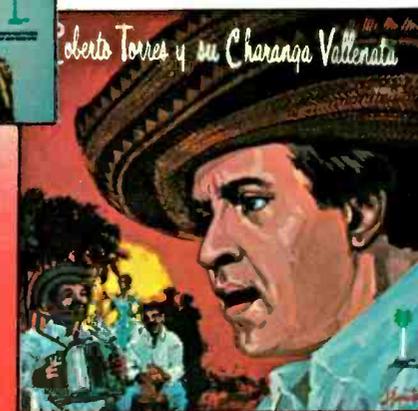
## Si es Guajiro es un tiro



GUAJIRO GLP-4012  
Angelo y su Conjunto Modelo



GUAJIRO GLP-4010  
Charlie Rodriguez y Ray Reyes



GUAJIRO GLP-4013  
Roberto Torres y su Charanga Vallenata

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A DIVISION OF GUAJIRO RECORDS, INC.  
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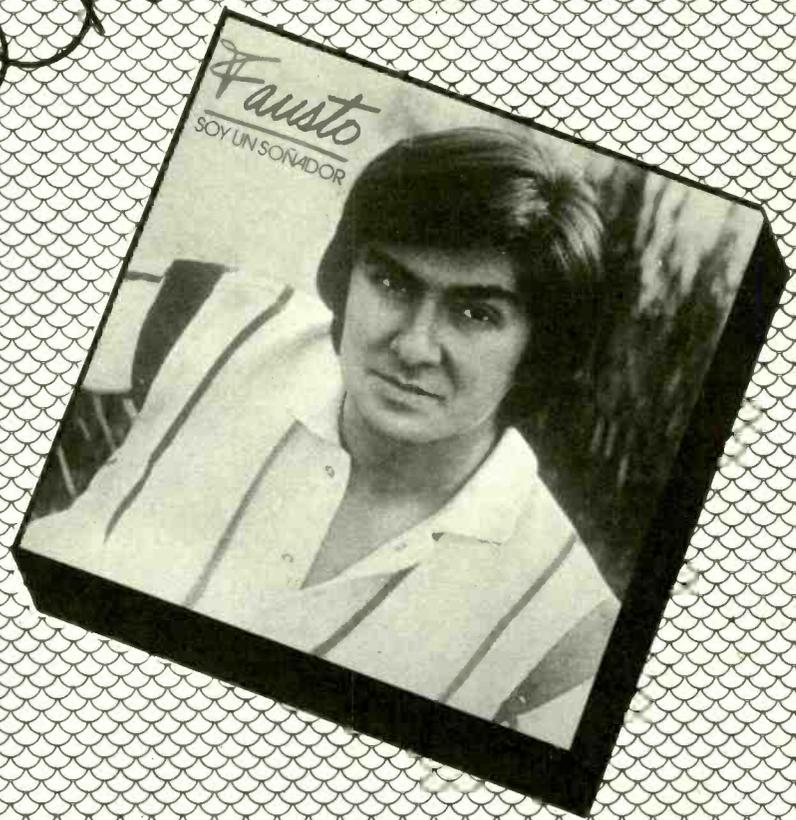
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# LAS ULTIMOS EXITOS

**de Colombia  
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# ARGENTINA

• Continued from page LA-6

As if to prove that music can flourish outside the big cities, the skiing resort of Bariloche has become a center for musical expression. Although the chamber orchestra, founded by such outstanding musicians as Alberto Lisi and Linda Rausenstrucah, La Camerata Bariloche now spends most of the year on concert tours. The children's choir and the musical camps for the youth are also the pride of this small town.

One of the big musical highlights of 1981 in Argentina came in August, when Frank Sinatra made four appearances at the Sheraton Hotel's Libertador and two at Luna Park, the Madison Square Garden of Buenos Aires.

While tango music is popular in Argentine niteries (particularly in Buenos Aires) and is still very much a part of the musical tradition of Argentina, tango music on disk represents less than 5% of the record market here, even less than classical music.

The young people of Argentina do not buy tangos; they buy pop, rock, progressive, jazz and folk—in that order. Even so, Phonogram Argentina recently cut a lush album of tangos by Placido Domingo and didn't spare the budget bucks in doing so.

As label topper John Lear tells it: "Phonogram went to town on this operation; we chose the best musicians from the best tango orchestras in Buenos Aires to form the group that accompanied Placido Domingo and to add emotion to the event, two of the composers of these classics ('Caminito,' 'Nostalgia,' 'Volver,' 'Vida Mia,' 'Uno,' among others), both well in their 80s, were present at the recording session. They were Osvaldo Fresedo ('Vida Mia') and Cádizamo ('Nostalgia')."

Phonogram, which owns the world rights on this album, is confident it will sell 1,000,000 units internationally.

For the first time in Argentina's musical history, the Record Pressing Companies Association has instituted a series of awards: 30,000 albums sold garners a gold disk; 50,000 singles also merits a gold disk; and 60,000 albums sold translates to a platinum disk.

But the record market has been badly hit by the recession. Sales are dropping off month by month. The local stars, however, still manage to chalk up some notable successes; Sergio Denis, a local pop star, has surpassed his target, while Los Visconti, a local folk duo, was the only folklore group to win a platinum disk for 1980. Such perennial attractions as Palito Ortega and Sandro remain popular more for their live performances than their records.

One of the principal characteristics of the Argentine record market, according to Lear (former three-time president of the Argentine Record Pressing Companies Association), is the astonishing way that cassettes have taken over from records.

When the importation of product was freed in Argentina, cassette players came flooding into the country together with all the audio-electronic devices, but cassettes still outsell records three to one.

An outcome of this trend has been the almost total disappearance of the single. This makes it difficult for record companies to try out new artists and virtually eliminates an important debut vehicle for the young artist.

The musical event of 1981 here was Queen, reputedly the biggest pop happening ever held in Argentina. Queen gave three performances in a Buenos Aires football stadium which seated 30,000 and sold out. Queen's performances in Mar del Plata, a seaside resort city, were also to full houses.

Kiss is also popular here due to heavy TV coverage.

Local groups, of which there are scores, tend mostly towards progressive music, but these groups usually produce their own recordings.

Other names such as Nito Mestre, Charley Garcia and Leon Giecco are all big record sellers. But the biggest act in the Spanish-speaking world is Julio Iglesias. Eddie Grant has also achieved star status.

Currently in Argentina, the independent commercial record pressing companies are indignant about the way ATC (Argentina Televisora Color), the government-owned tv station, has muscled into the record business. In May of 1980, ATC formed a company which was able to advertise free over the tv channel. Not surprisingly, ATC immediately captured 20% of the market for that year. The commercial companies such as Odeon, RCA, CBS, Phonogram and a few others consider this unfair competition. However, ATC argues that it works with the major companies on a percentage basis so they benefit as well.

The sheet music business seems, like the book, to go on forever. Melograph edits everything recorded by CBS. Rely S.A. edits sheet music for RCA. M.A.I. is affiliated with EMI-Odeon. Phonogram uses Intersong. These companies represent 75% of the market.

No review of the Argentine musical scene is complete without a reference to its folklore music. Each province has its own distinctive rhythms and lyrics, but perhaps the most outstanding compositions come from the Province of Salta, where the poetic lyrics reflect its origins in the Inca empire of the Bolivian highlands. "La Nochera" is a collectors' piece in this category.

Jaime Davalos, with members of his family, is one of the foremost exponents of Saltauno music. Los Cantores del Alba, Los Chalchaleros, and Los Tucú-Tucú, are folklore groups that enjoy international stature.

Ariel Ramirez, a gifted composer of a more sophisticated type of folklore music has sold more than a million records—worldwide—of his "Misa Criolla." Also an outstanding work is his "Mujeres Argentinas," sung by Mercedes Sosa. Manuel

Castillo's lyrics set to music by Falu are examples of the level of poetic and musical symbiosis achieved by some of these folklore artists.

Mercedes Sosa and Horacio Guarany are steady sellers, despite official disapproval of their political background. Atahualpa Yupanqui is a major source of folk song composition as well.

In tango music there are such names as Susana Rinaldi and Astor Piazzola, considered by many to be the father of a new expression in tango music, cannot go unmentioned.

Aldo Gestoso, president of the Chamber of Record Pressing Companies of Argentina, talks in downbeat terms about the present state of the art in Argentina but admits that the record industry, in the shadow of the recession, is no worse off than other sectors.

"It is," he says, "as though people were losing the habit of buying." Statistics compiled by the Chamber show that 1975 was the peak year for the Argentine record industry, while June 1981 was the absolute nadir.

Pressing plants are making special efforts to improve the standards of their products as well as presenting them as attractively as possible. At the end of 1980 the Chamber, together with all the companies that comprise it, organized a sales campaign to coincide with the holiday season. "It was a help," Gestoso says, "but not much."

And yet . . . Sr. Garbarino, head of RCA, believes his company is moving into a new stage of development and that if the public is offered a good product, the public will buy.

This optimism is echoed by Sr. Cuomo, head of CBS. While admitting that this is a rough time, he foresees a good market for the industry towards the end of the year. CBS has some very attractive products, he says. For example, Maris Marta Serra Lima, who recorded in Mexico with Los Panchos, is a CBS Argentina artist and is a best seller in this country. CBS is releasing another very good product: Yva Zenichi, who is selling well in Italy, has also signed with CBS.

Another promising sign is that Argentine artists like Cacho Castana, a ballad singer, becoming better known abroad. To stimulate these trends, the Chamber has presented a plan to the government whereby all investments made in producing recordings of Argentine musicians—folklore, tango, symphonic, classical, whatever—may be credited towards the payment of taxes. (This is currently being done in Brazil.)

There is a great need to stimulate local talent but the cost of recordings is so high that only by means of such a tax remission could the companies carry through the campaign.

Where previously there were eight record pressing companies manufacturing their own products—EMI, Odeon, RCA, CBS, Milan, Plastigal, Microfon, Garbarini—several companies are selling off their pressing plants and in order to prune costs, are merging their manufacturing operations.

Billboard

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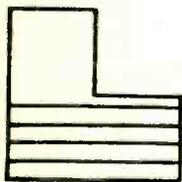
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# PORTUGAL AND SPAIN

## Artists Touring Americas Expand Horizons

### Portugal

By FERNANDO TENENTE



links at all levels between Portugal and Brazil, and specially in music, have been strongly forged from the early days when the Portuguese people emigrated to Brazil to find a better way of life.

Today, the Portuguese community in Brazil and some other Latin American territories, is still big, though involving more the older generations since emigration virtually stopped decades ago.

And, today, Portuguese recording acts have to face up to the remarkable popularity build-up of local Brazilian musicians and singers. Despite the problems, though, Portuguese performers see the penetration of Brazil's music scene as a major market breakthrough.

Among the big winners from Portugal is fado singer Carlos do Carmo, who has played several sell-out concerts there in Latin America, with attendant radio and television shows. His album "Greatest Hits" was a spectacular seller, with tv back-up. He has played the Paris Olympia this year with great success, too, and the "live" LP from his season at that venue has sold hugely in Portugal and now is set for release in Brazil by PolyGram.

Portuguese MOR artist Marco Paulo is another case of Brazilian success coming largely through television. He's a regular visitor to this territory and was voted "most popular foreign act on Brazilian tv" in 1980.

Now the latest Portuguese act to hit Latin America is David, a singer-actor building popularity internationally. He is set to star in a new television series in Brazil, and this will probably be shipped back to Portugal.

Victor Espadinha, also a mix of singer and actor, has been regularly featured on South American radio and television, especially in Brazil.

Yet the most popular Portuguese act of them all in Brazil is Amalia Rodrigues, billed as "queen of fado song," though she's now popular through virtually all the world. Now recovered from illness, she can expect the usual fan hysteria any time she returns to Brazil. There is much new material on record on the way from her.

Jose Afonso, Portuguese top act in the social song field, was voted top foreign artist in Brazil as long ago as 1969 by members of the Brazilian press, having played the Canecao, Rio de Janeiro, where he received the award. He emphasized his international appeal by picking up a "best foreign folk singer" award in 1974 in West Germany. His latest album in Portugal contains some beautiful songs by Coimbra fado sources.

Now, looking ahead, PolyGram Discos is very confident about the future success of the most creative Portuguese singer-songwriter Sergio Godinho, a refugee in Brazil during Caetano's dictatorship. Though the artist lived in Canada and France, his music is highly influenced by Brazilian basic rhythms.

Following the April revolution in 1974, Godinho returned to Portugal, having been in the home-country action ever since. His discography is effectively the social song in its very best format, the quotidian. His records have been released in Spain with great success and now Latin American record companies are alert to his sales potential. He's also capable of writing beautiful love songs, his recent album "Canto da Boca" being a strong example.

Brazilian acts have always been sympathetically received in Portugal, as have those from other Latin American areas, but only a few successfully hit the record market.

Vinicius de Moraes did it in the 1960s with his poetry and music, allied to the Bossa Nova style.

And he paved the way for Brazilian artist Elis Regina, who now has many followers in Portugal, along with Roberto Carlos. Alongside these two favorites, there are Brazilian acts Chico Buarque and Gal Costa. The former's concert last year in Festa do Avanta pulled around 100,000 fans in what was very much a rare event in Portugal's music scene. The Costa show "Gal Tropical" was a sell-out in Portugal in the Coliseu dos Recreios.

The success of Brazilian television series in Portugal is another important showcase for the artists involved, soundtrack participation leading to the right kind of national approval.

Yet, in the interest of hard truth, it has to be accepted that the Portuguese people have been much more influenced by Anglo-American rock music over the past two decades than by interchange of musical cultures between Portugal and South America. There's been a recent boom in the rock concert scene through the visits of such U.K. top acts as Police, Lene Lovich, Supertramp, the Clash and many, many more.

So the success of foreign groups encouraged Portuguese rock musicians to form their own groups. The movement, supported by local leading record companies, Valentim de Carvalho and PolyGram, started with Oporto's rock musician Rui Veloso and Almada's group UHF having their debut albums move to No. 1 spot in the charts.

UHF plays hard rock in a very inventive style. PolyGram's group Taxi won a gold disk for sales of its first album released in Portugal. Soon there were successes for acts like GNR, TNT and Salada de Frutas, and now Taxi and UHF are set for the big Brazilian build-up.

Nevertheless, the boom in Portuguese rock music has accelerated talk in Parliament about national quotas on radio or television. If the music is building at international level, with special emphasis on South America, then these quotas must be fulfilled. At present, a minimum 50% of on-air time must go, in the pop field, to Portuguese composers and their songs must feature Portuguese lyrics.

Major breeding grounds for the Portuguese music which is becoming so international include the Festival Avante, which is organized by the weekly paper Avante, and features top rock groups and singers of social song, and the Cascais Jazz Festival which is essentially international but where Portuguese musicians get the chance to blow with world names.

National and international acts get good exposure on radio and tv in Portugal, but there's no denying the leaning towards U.K.-U.S. styles, including upcoming trends like white-reggae and heavy metal rock, rather than linguistic similarities between Portugal and South America.

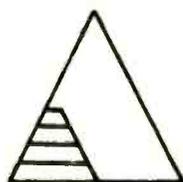
The key reflection of what's happening in Portugal today is the radio show "Rock 'em Stock" on the FM wave, produced by Filipe de Barros in what is a strong British presentation style.

Billboard

Fernando Tenente is Billboard's correspondent in Portugal.

### Spain

By ED OWEN



Most all Spanish record companies and music publishers have reported an increase in sales to Latin American markets during the last two years. In some cases record companies have made dramatic increases, though in others, particularly in music publishing, there have been problems in collecting royalties.

Disk houses doing brisk business include Hispavox, Movieplay, RCA, Columbia, Fonogram and Polydor. And independent publishers such as Quiroga have noticed an appreciable growth. The types of product that sell well appear to be mainly ballad or rhythmic numbers, as well as juvenile material, and the major markets for Spain are Argentina, Colombia, Chile, Mexico and Venezuela.

"The Hispavox catalog represents the largest Spanish language catalog in terms of current sales," claims Hispavox international manager Luis Calvo. "Our catalog is continuing to expand very rapidly as much with new signings as with established artists." He says the 'traditional' names at Hispavox include Raphael, Jose Luis Perales, Alberto Cortez, Mari Trini, Paloma San Basilio and Enrique and Ana, as well as new important signing Raffaella Carra. Other new artists taken on by Hispavox during the first half of 1981 are Massiel Paolo Salvatore, Mirla Castellanos, Ramoncin, Rosa Chaves and Bertin Osborne.

One of the greatest successes has been Juan Pardo, who came out of virtual retirement to launch a new international career at the end of 1980. Juan Pardo has made two promotional tours to Latin America. In Mexico he was awarded a gold single for sales of "No Me Hables," and sales of his album "Juan Mucho Mas Juan"—platinum in Spain—continue strong. His single was No. 1 in Columbia and was in the Top Ten of the Billboard Latin Market USA chart and also in Peru. "No Me Hables" was also a top twenty hit in five European countries.

Hispavox says that it has promoted more tours to Latin America than any other area and that fourteen of their artists have taken part. Countries visited have been the US, Mexico, Puerto Rico, Guatemala, Honduras, Panama, Venezuela, Colombia, Ecuador, Peru, Argentina and Chile. In August 1981 Hispavox had no fewer than 10 albums in various Latin American best selling charts. So far this year the company has scored one double platinum, four platinum and ten gold disks for sale of albums and two gold disks for sales of singles in Latin America.

Spearheading the Hispavox sales effort with Juan Pardo have been Enrique and Ana, a youthful singing duo who have done particularly well in Mexico. Television shows completed include "Hoy Mismo," "Siempre En Domingo" and "Noche A Noche." Cities toured include Mexico City, Marica, Puebla, Guadalajara, Veracruz, Monterrey, Salcillo and Chihuahua. The latest album released by Hispavox's Mexican agents Discos Gamma, "Multiplica Con Enrique Y Ana" has already sold 200,000 copies.

Another Hispavox artist, Pedro Marin, recently toured extensively in Mexico to launch his new LP "Rebelde." He made several concert appearances, tv shows and radio and press briefings in various cities.

Carlos Pinto, sub-director general of Fonogram, reports that sales to Latin America increased during 1980 and also went up again in the first half of this year. "It is difficult to speak of percentages of total sales," says Pinto, "and the value of our sales to Latin America—for both Fonogram and Polydor—because we do not sell our product direct. Sales are either made through our companies in the larger markets or through a third party in the smaller markets."

Regarding recent campaigns in Latin America Pinto singles out the launching of an album by Nino Bravo—a new orchestral recording. "This was very successful in markets like Argentina, Venezuela and Columbia. The campaigns were supported with radio and tv coverage."

In Mexico Fonogram has introduced the repertoire of Trigo Limpio who went there last July on a promotional tour. So far sales of one of the group's singles have reached 100,000.

In addition to Trigo Limpio there have been other sales successes, including Nino Bravo's "La Voz De Nino Bravo" (Polydor), Miguel Rios with "Santa Lucia" (Polydor), Lorenzo Santamarai's "Tu Y Yo" (Fonogram) and Falcons' "Como Tu." Another Fonogram artist Paco de Lucia has recently toured South America and established himself in Mexico, Colombia, Venezuela and Argentina with an album "Solo Quiero Caminar."

Fonogram reports the growth of sales as "spectacular," especially in Mexico, and good dividends have been paid for the time and money invested by the company in promotion and tours.

As far as sales of Latin American product in Spain are concerned, Polydor is releasing an LP by the world famous Placido Domingo containing the best of his tangos, hoping it will be as popular in Spain as in Argentina where it has sold over 100,000 copies.

Juan Cifuentes, international manager of Movieplay, also says that the tango is very popular in Spain. "For some it is as though the clock stopped in 1935," he jokes. "But there is a new music coming from South America. People here have a lot of sympathy for people such as The Quilapayun, The Chilean exiles, and their protest songs and others are doing well." Cifuentes also cites Movieplay's licensing deal for the official Cuban catalog as an example of deals made for selective recordings.

But Movieplay has also made big inroads into the Latin American market with a leading artist and then followed with other product. In Movieplay's case the artist is the group La Pequena Compania, a highly polished vocal quartet.

"The 1979-80 success of La Pequena Compania was unbelievable," enthuses Cifuentes. "They had 500,000 sales in Mexico and even in a small market like Guatemala they hit 100,000. The big smash was 'A Final De La Juega.' We had a medley of party tunes and boleros with typical standards and we reached the market at just the right time."

Other Movieplay artists followed the trail blazed by Pequena Compania. These included Pablo Abaira, a raucous ballad singer, Jose Maria Puron, Juan Sebastian and Gloria. About to be launched is the popular Spanish Flamenco singer Maria Jimenez, who has just sold 50,000 singles in three months in Ecuador.

Puron has toured Peru, Ecuador, Colombia, Venezuela and Central America and his latest single "Entre Dos Amores" is heading for the charts.

(Continued on page LA-58)

Ed Owen is a freelance writer based in Madrid.

# CARIBBEAN

Continued from page LA-10

sible for booking them in radio, tv, cabarets, theatres, stadiums, etc., and keep them working the entire year.

Top-ranking artists usually are assigned to perform in the more exclusive spots such as: the famous Tropicana Cabaret, the Riviera and Habana Libre Hotels (the old Havana Hilton), the Amadeo Roldan, Nacional and Musical de la Habana theatres. These places also provide the stages for international artists that visit Cuba.

In the Western Antilles (including those of Dutch and Portuguese origin like Aruba, Bonaire and Curacao), the main obstacle for the development of the industry is the small population of the islands.

Within this context, even the record industry in Jamaica is far from having in its catalogs major figures of Antillean and international music. Recently deceased Bob Marley, perhaps the chief exponent of reggae, and Jamaica's most acclaimed musician, produced his first records in the country. He later recorded in England or the United States. The same has happened with disco singer Grace Jones.

In the Virgin Islands, as in Jamaica, the broadcasting of American music is intense. Rhythms of African origin like calypso, sacho (from Trinidad-Tobago), spouge (Barbados), and reggae are very popular.

Tourists who are attracted by the beautiful beaches, the international hotels and the free zones in the Antilles, bring their occidental fashions and music closer to residents of the islands.

In Trinidad-Tobago one government-owned tv station (black and white) operates two channels. They are two radio stations, one of them state-owned. These two media channels help promote the relatively few native artists extant.

The six islands that form the Dutch Antilles are better off than the other islands, thanks to their dynamic tourist promotion, which creates jobs for native artists in hotels and other forums.

Economic and social underdevelopment in Haiti, the poorest country in the continent, is reflected in its artistic production; there is virtually no record industry. Haiti lacks good recording studios because there is no flourishing market (either national or international) in this Caribbean island.

Perhaps the only artist more or less renowned internationally is Ansi Derosa, who always records abroad because he, like many other Haitians, believes that career stability and incentives are only possible in Europe or in other countries of the continent. Derosa, nonetheless, always represents his country in international festivals.

The Dominican record industry is more or less typical of the industry in most of the Latin American countries, with one glaring exception, a 50% reduction in normal sales level.

Nevertheless, new labels are emerging continually. International companies like TH (Venezuela) and SAR (New York) have opened up branches and other companies like CBS are studying plans of establishing themselves in this Caribbean country. Perhaps what is motivating these foreign companies is the announcement by Dominican President Antonio Guzman Fernandez that there is oil in this country, most probably in large amounts, if the results of different studies are correct.

Most of the international labels are represented here by recording houses that have their own stores where they sell both wholesale and retail. Naturally, there are exceptions. The oldest firm in the business, Julio Thonos, C & A, headed by Julio Tonos, began its operations in 1945 as the representative of Odeon from Buenos Aires. Later, in 1952, it acquired the distributorship of EMI-Odeon, Palacio, EMI-Capitol and other subsidiaries of these international companies. This firm does not have its own manufacturing facilities and therefore presses abroad.

Several years ago, when disco music was at its height, American singers were responsible for almost 48% of the total market sales. For example, Donna Summer's first LP (Casablanca) sold more than 20,000 units. Other American singers with high volume sales were: John Travolta (RSO) with his "Grease" album, Andy Gibbs, The Bee Gees (RSO), Diana Ross (Motown) and Barry White (CBS).

American artists had practically taken control of the market. There were three radio stations with all-rock programming, while other stations gave heavy airplay to disco music, jazz and rock. However, as soon as the so-called "disco fever" began to die down, sales of LPs and singles sharply dropped, where today rock & roll influenced music barely accounts for 5% of the market. At present, only a few groups like Abba, Blondie and Village People (RCA) are still given airplay.

As far as costs are concerned, a 45 rpm disk sells for the equivalent of \$1.50 in US currency to the general public or \$1 wholesale. The LP has two prices: \$4.30 wholesale and retail \$5.50; or \$4.65 wholesale and \$5.95 retail.

Fabiola (16-track) is the largest recording studio and is equipped with Ampex. At present it is renting out to a group of well-known musicians, among whom are Jorge Taveras & Danny de Leon.

The other studio recently set up, the Young & Rubicam Damaris, belongs to a longstanding well-known publicity agency in the local market. It has eight-track equipment and uses TEAC hardware. The cost per hour is \$60, while at Fabiola it's \$80 per hour. There are smaller studios that use only 4 tracks.

Most Dominican bands and artists record in these two studios. On few occasions, certain artists are sent to recording studios in the United States or Spain.

# BRAZIL

Continued from page LA-9

ation—at that time under the presidency of attorney Joao Carlos Muller—carried out a series of blitz operations against pirate plants, without, however, being able to stem the alarming tide of piracy; this amounted to an increase of about 25% a year from 1977 up to the present.

With the advent of the new law 6895, however, the juridical approach to piracy underwent a radical change. From now on, clandestine reproduction of tapes and records is considered a crime against physical and intellectual property, rendering those responsible liable to a prison term.

Whenever any music is reproduced in jingles, on records or sound-track without written consent of the author or his legal representative, those responsible for the reproduction are subject to a penalty of three months to one year in prison. And whenever such reproduction is effected by an industrial process not authorized and not registered on the General Roster of Taxpayers (the agency cataloging all companies operating in Brazil), the prison term increases to four years.

According to a number of directors of recording firms operating in Brazil, Law 6895 is an important step forward towards doing away with "petty adventurers" i.e., those making household reproductions with limited sales to a small number of persons. In those cases where the pirate activity is merely a financial complement, the "petty adventurers" (as they are known in record companies' jargon) will not be prepared to run such heavy risks.

However, where large industries are concerned, the new law is merely restrictive in character; because of the immense size of Brazil, clandestine plants are hard to locate and continue to place their products on the market.

Together with the application of Law 6895, the ABPO is approving a series of measures that are intended to make pirate activities harder and harder to get away with. Effective immediately, the printing paper used on K-7 tape packages will have a special water-mark and be supplied by Thomas de la Rue, the same company that manufactures the currency circulating in Brazil. And as of last April, it became compulsory to print in *bas relief* the name of the recording firm on both the K-7 plastic case and the box accompanying it.

Yet pirating activities are still a threat, to the point that CBS was forced to release in Brazil the record that Roberto Carlos cut in English for the U.S., thus diminishing the sales impact of the new disk in the Brazilian market. With the new law 6895, however, and a series of blitz operations being mounted by ABPO, together with the Federal police, it is believed that by year's end, pirating activities will have been curtailed by 70%.

A Billboard Spotlight

OCTOBER 24, 1981 BILLBOARD

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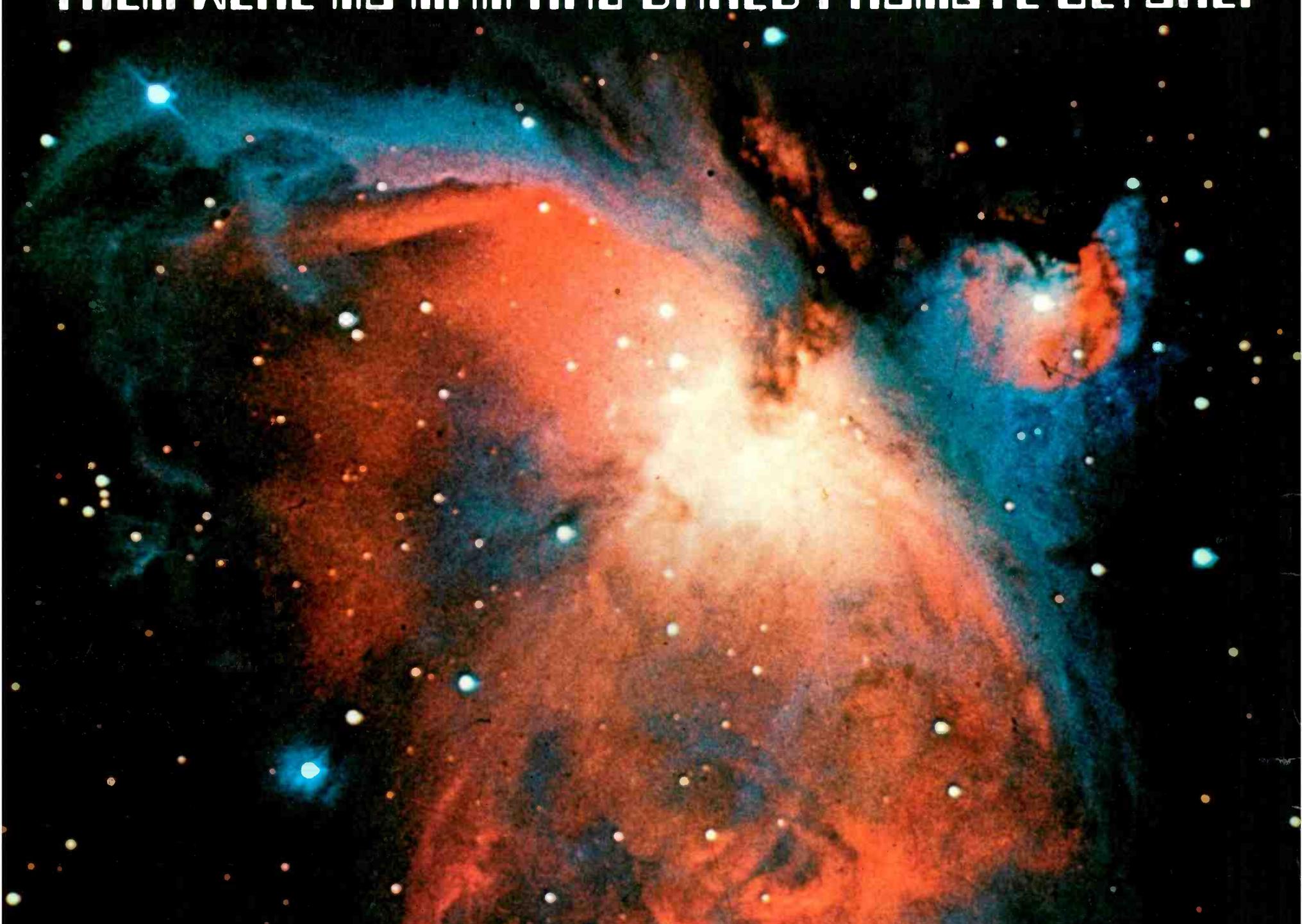
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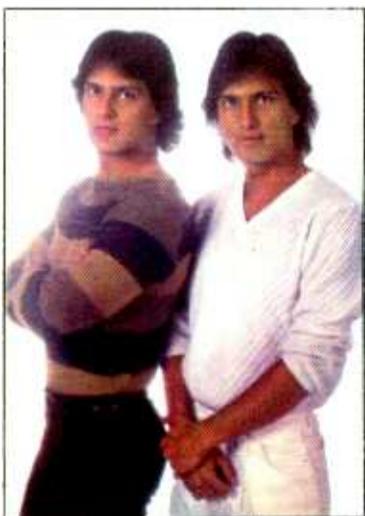
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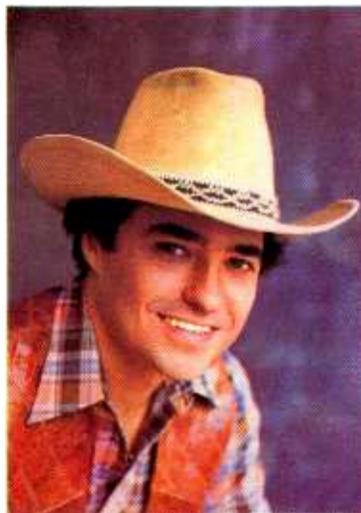
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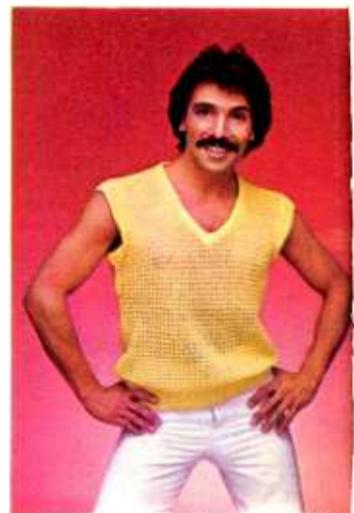
**LOS BUKIS**



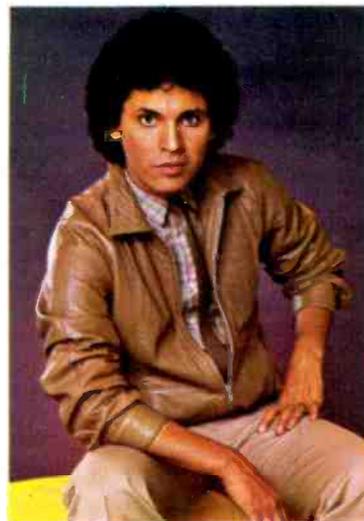
**ALVARO DAVILA**



**ANGELICA MARIA**



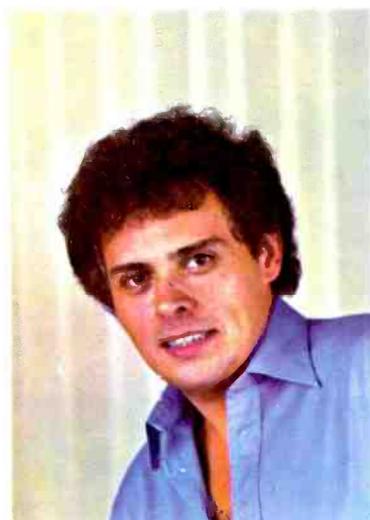
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DAVID HARO



LUIS ANGEL



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**MENUDO**

# Los Idolos Juveniles de América-Latina

Una producción *Padosa* Inc.

Ave. Ponce de León 157

Hato Rey, Puerto Rico

• Continued from page LA-18

Basically, the AMPROFON membership consists of all the major internationals and independents (16) within the thriving republic. The latest to officially join this month is WEA, included with the remainder of the transnationals—CBS, RCA, EMI/Capitol, Polygram and Ariola. The lineup of the independents is: Peerless, Musart, Helix, Melody, Cisne, Gamma, Gas, Rex, among a handful of others.

Some in the country feel that someday the "ideal" setup for the betterment of the industry would be to have all under the same roof, i.e. the formation of a "camara" (an industry bloc represented officially within the government structure). In other words, to have a louder voice within Congress.

But there are too many varying opinions over such a move. Consequently it is unlikely that there will be change within the foreseeable future, although it could mean a closer working relationship.

The members of PROFOMEX are increasing in numbers monthly. One of the latest to join them was Discos Coro, a former member of AMPROFON. Therefore, with a size inching towards a total of 40, its voice could be much louder; especially when there is a law that allows any group of similar businesses greater than 35 to establish such a "camara."

What is more likely to evolve is an increasing relationship by the AMPROFON members with the PROFOMEX people. It could help in contributing towards the eradication of most piracy and establishing a more solid industry look. Besides the 50-plus labels now operating in Mexico City alone, there are an estimated like number strewn out in various parts of the country, basically Guadalajara, Monterrey, Merida and Tijuana. The actual number of record manufacturing plants is between 40 and 50; the total of tape duplicating going on around the nation is unknown.

Consequently, the enormous amount of production in Mexico right now demonstrates the fact that change is inevitable. And if it shouldn't come to that, the both associations will continue their separate ways, though remain in somewhat united via their memberships in CANECE, the electoral "camara" bloc, whereas most record manufacturers belong but in a sort of secondary capacity.

Guillermo Infante, vice president of RCA and current president of AMPROFON, sees a sufficiently satisfying base for the association as it stands right now. He claims their dedication in seeking out means to improve all matters up and down the line will serve as a spillover in generally improving conditions in the industry.

Like one of his predecessors, Heinz Klinckwort, president of Peerless, claims, "We always find a way in keeping the ship on a steady path, despite whatever adversities may arise." One of those happened to be in the mid-1970s when the industry almost plummeted because of the acute shortage of vinyl. The situation righted itself though—and it has been better for the Mexican industry ever since (lately the increase in annual retail business has been approximately 25% to 30%).

Other distinguished members of the Mexican record and tape industry who have served as presidents over the years include: Lic. Jose Bustillos (CBS); Eduardo Baptista (Musart); Guillermo Acosta (Gas); Peter Ulrich (Peerless); Luis Baston (formerly with Polygram); Luis Gil (formerly with Rex). Latter is now in another business, while Baston has set up a successful licensing distribution outlet, Lubata.

Klinckwort adds that there have always been "ups and downs" and that there no doubt will be more of the same in the future. "But as we get bigger (the industry), there is bound to be a greater difference of opinion—but greater for all."

The executive offices and meeting quarters of AMPROFON have been shifted to a modern installation in the fashionable section of Polanco in Mexico within the past year. It is under the administrative guidance of Lic. Juan Jose Del Rey, who last spring replaced Juan Larequi, now in another field in Aca-pulco.

### Young Acts

The numbers of young groups/duos making a powerful penetration into the youth market with surging sales are beginning to tell the story. Most of the numbers are hovering around the one million unit mark.

It has always been acknowledged in this territory that the marked increase has been because of the rising number of people under 25 years of age, even a higher percentage under 18. Consequently, an increase in gearing more product towards teenagers and those below the age of 12.

Cepellin, a licensed dentist who zoomed in popularity about three years ago by appealing to kids in a clown garb, raised the stock considerably for Discos Orfeon. The play was followed almost immediately by a creation of Televisa (Burbujas) which literally broke the bank at the time via manufacturing and distribution of CBS De Mexico.

Along came Hispavox's (Spain) duo, Enrique Y Ana, which rang over a million sales here via two Gamma entries. And then it was another phenomenon, Parchis, formed and released by Belter in Spain, distributed with amazing success by Muscart in Mexico, among other outlets throughout the rest of Latin America.

The latest to burst the bubble is an outfit of five young boys from Puerto Rico, Menudo. They crashed through the barrier here in Mexico by Cisne, in Venezuela by Sonografica and in Peru by Pantel. Their popularity should soar by year's end.

The whole idea is to sustain in capturing the imagination of the extremely young public, with, of course, a lot of imagery by being seen through television. It has worked through promo-

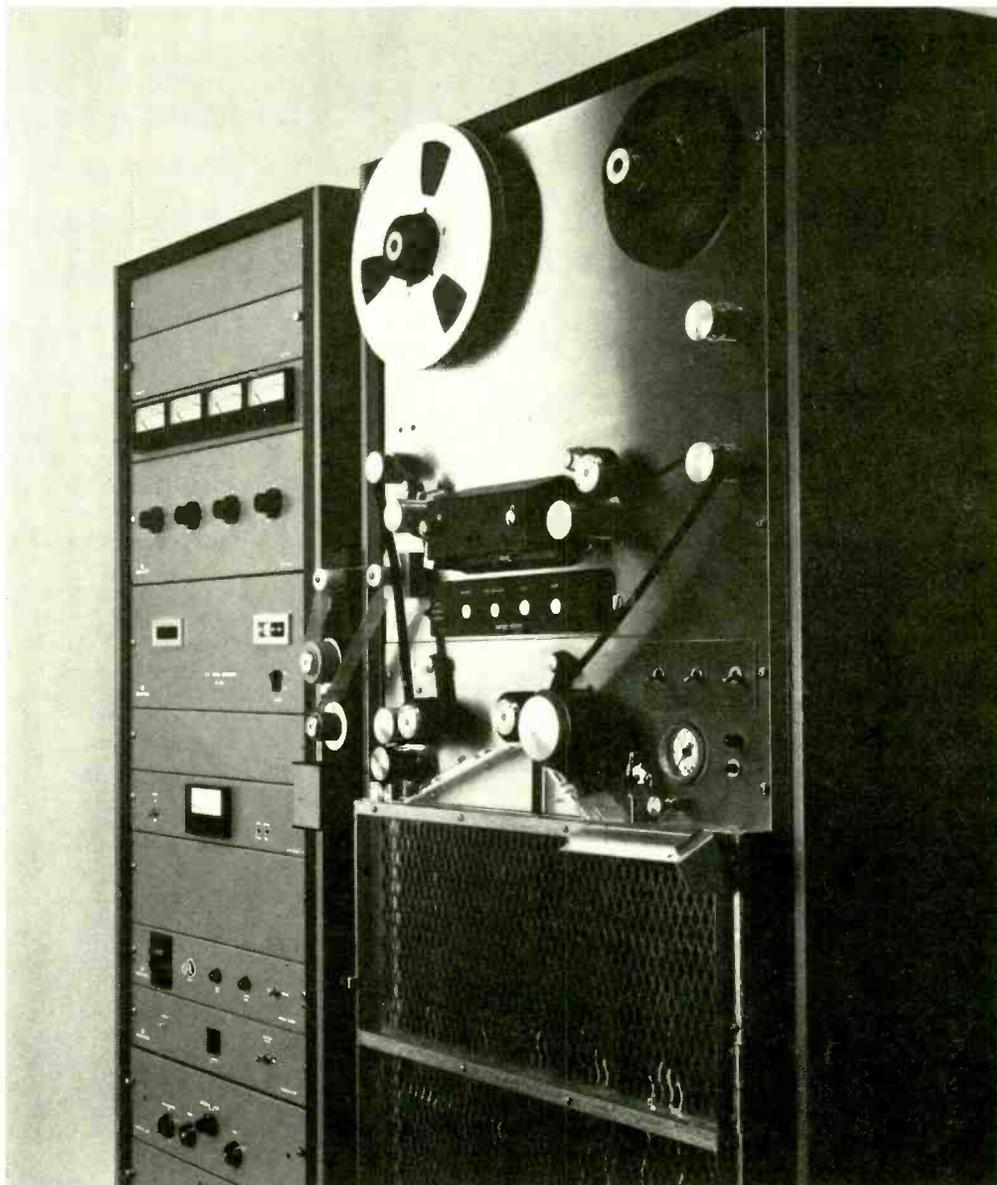
(Continued on page LA-46)

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El mejor grupo instrumental del año • **Hermeto Pascoal**

El mejor disco del año - "Brasil" ( **Joao Gilberto** )

### 4.- En gira:

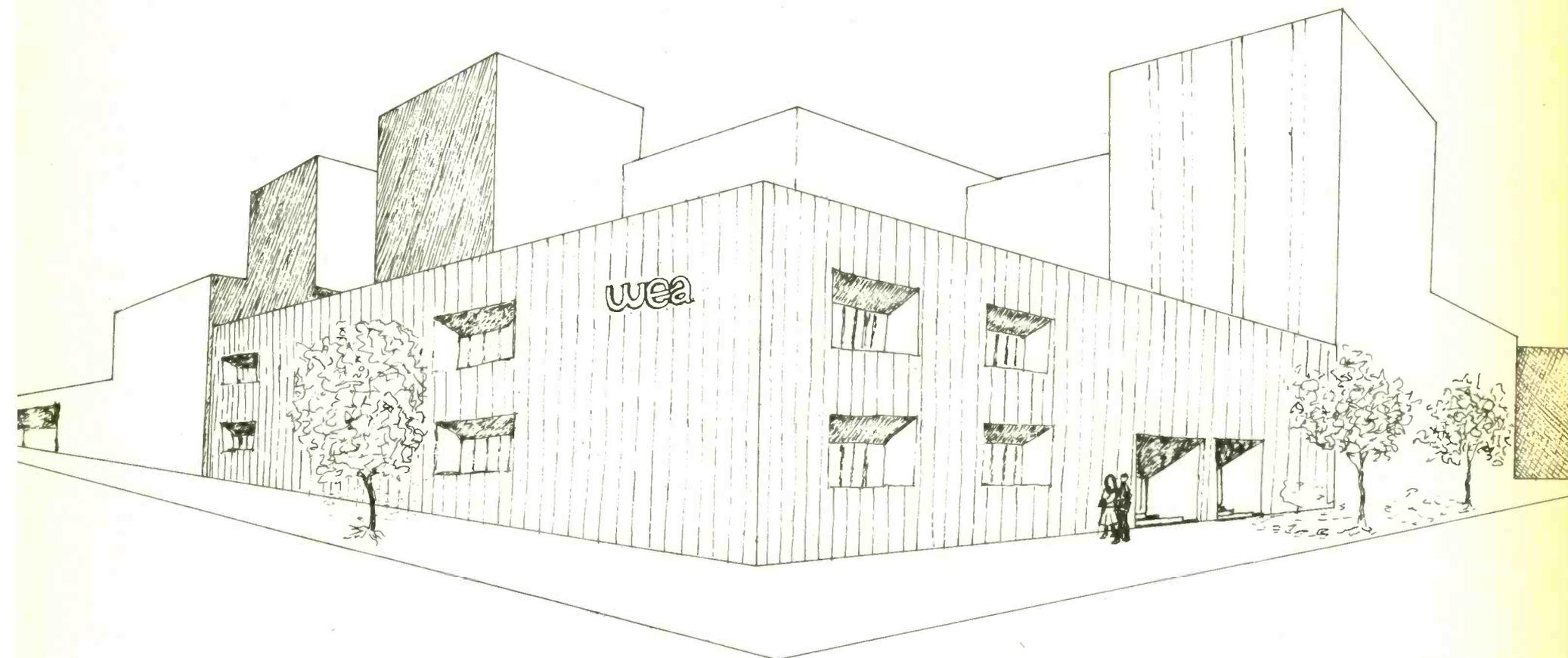
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# EL MUNDO LATINO!

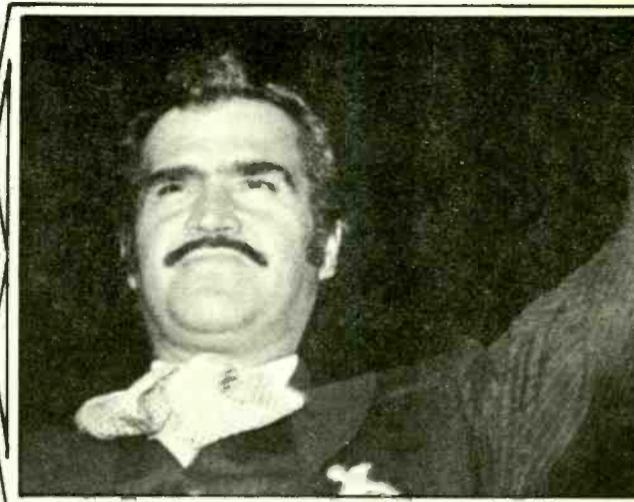
# UNITED STATES



Emmanuel, a leading Mexican balladeer, just completing a U.S. tour.



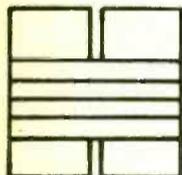
Willie Colon at a Madison Square Garden concert.



Vincent Fernandez, top selling Mexican artist and very popular in the U.S.

## Latin Potential: The Next Great Growth Market

By RICARDO FORREST



igh inflation, rising unemployment and a generally unstable economy are forcing many Americans, including Hispanics, to choose between bread and butter necessities and the luxury of music. Needless to say, bread wins out more often than vinyl.

Despite this, the Latin music industry in the United States is moving forward with steamroller force. "At this stage, the Spanish industry has grown beautifully," affirms Lee Shapiro, vice president and marketing and sales operations manager for Caytronics, the largest Latin music label in the U.S. "It's much bigger than NARM's survey indicates. They estimated international product at 2% of the total American business, which if accurate would put it at about \$60 million. I think that's way under. American rack jobbers and retailers are fast becoming aware of the Latin potential and touting it as the only growing market left. We're getting more Spanish people now through immigration and birth than there are Anglo Americans being born."

Quite a boast, but one that's fairly substantiated by the recent 1980 census. Spanish origin residents were cited as the fastest growing minority in America, increasing in size a phenomenal 61% from 9.1 million in 1970 to 14.7 million in 1980.

Tapping that vast potential is naturally the goal of the Latin music merchandisers. But what's their key to staying afloat in the stormy seas of the U.S. economy? Two things: increasing promotion sophistication as best exemplified by the expanded use of television as a sales medium, and the coming of age of the romantic pop Latin sound, two elements that are cutting across regional tastes and prejudices with chart-topping speed.

### The Growth Of International Latin Pop

The U.S. is a complex hybrid of Latin cultures. Mexicans dominate the West and Southwest. Cubans and Central and South Americans mainly occupy Florida. And Puerto Ricans, Dominicans and migratory Cubans mingle in the New York area. Each culture has its own musical preferences, and although the musical separatism of decades past is on the wane, it's still true that the Caribbean-bred salsa of the Northeast rarely makes the hit parade of the Mariachi, Tex-Mex and Norteno conscious West.

Fragmentation of audience means fragmentation of buying potential, which explains why sales of 100,000 copies of a Latin record is considered the equivalent of a mainstream LP breaking platinum. Most Latin labels, in fact, are content with sales far less than 100,000.

But the romantic Latin pop surge has changed those expectations. Led by the fast-selling example of Spain's Julio Iglesias and the legendary Camilo Sesto, contemporary artists such as Emmanuel, Jose Rodriguez, Juan Gabriel, Roberto Carlos, Napoleon, and Raphael are making music that crosses cultural boundaries and appeals to Latins from the proverbial "sea to shining sea."

"It's not hard to deal with the different types of music each area likes," comments Caytronics' Shapiro. "It's so obvious now, it isn't hard and there's always a mixture of types that sell in each market and certain things that automatically sell better. Once you start getting into the International artists like Iglesias and Sesto, you sell everywhere. At one time they didn't. Now they do. Their's seems to be a broader taste happening. A Mexican can now buy a Cuban artist and so on. It isn't quite as distinctive as it used to be. Mexican product can sell in New York if the sound is right. The only holdout is Florida, which still buys very little Mexican, a lot of Tropical music and the Spanish where they talk with a lisp."

"International Latin music, the Euro-pop type sound, is the new big competitor in the United States to the other kinds of music that impact the Latin market—regional music and the top 40 American hits," notes Enrique Fernandez, editor of Billboard En Espanol, a sister magazine first published two years ago to serve the worldwide Latin market. "It's beginning to penetrate here in a serious way. The real strength of its success is that it's not regional, not linked to culture."

That aspect of the music, says Fernandez, makes it appeal not only to all the different U.S. Latin cultures, but to all different age groups. The usual pattern in America is that young teenagers, the most avid record buying segment, are too anglicized to buy Latin music. American pop hits are what they listen to and purchase. Latin rhythms seem too old fashioned and un-hip.

"But even though International Latin pop is in many ways traditional," says Fernandez, "it's not the traditional music of the regional cultures in America. So young people embrace it more readily, seeing in it sophistication and modernism."

So what started in Spain and blossomed in Mexico, Venezuela and Argentina has become a full-fledged juggernaut, not only in the U.S. but throughout the world. "International is international," enthuses Fernandez. "Iglesia, who happens to be just about the best selling artist on the globe, has toured Europe, Japan, Finland, South Africa. It's a sound that's marketable everywhere.

"Because of its European flavor and continental flare, I compare the phenomenon with designer jeans. International Latin pop is the designer jeans of Hispanic music. And it's marketed in a way that salsa never was. That's the key. Julio Iglesias was big when he was on Alhambra, but he became a superstar when CBS International got hold of him. Talent and personality are essential with any artist, but the heavy push this music has gotten is vital."

And one new and major factor in that push—television.

### The Selling Of Latin Music On tv

"The major switch in Latin marketing procedures in the last couple years is that tv is becoming tremendously important," notes Shapiro, whose Caytronics' firm has hit the Latin charts with tv greatest hits packages from Jose Jose, Camilo Sesto and Juan Gabriel. "Radio is still important, but it seems like a tv spot tied into various major retail outlets has been an exceptionally successful route for us. It's expensive to buy tv time, but an effective campaign can triple or quadruple your normal sales. We've reached 200,000 and up to 300,000 units.

Some cities, such as Houston, a growing Mexican market, are cursed with poor Latin tv coverage. But in urban centers with multiple Latin channels, such as Los Angeles, San Antonio, New York and Miami, the medium is extremely valuable. The best conduit is SIN, Spanish International Network, which reaches over 100 stations nationwide and allows for a tremendous, concentrated exposure. The most popular music show, "Siempre En Domingo," is a slickly produced weekly Latin music feast, featuring the newcomers and giants of the Hispanic beat in all parts of the globe.

The pioneer in marketing Latin product via tv is Telediscos, a marketing firm which has set up lucrative tv offers not only for Caytronics, but also for CBS International, Profono, Alhambra and Discos Gas SA, a bevy of the largest companies in Latin music.

"Nobody had tried tackling the Latin market through television before us," remarks Dan Kubik, executive vice president for the firm. "We pride ourselves not only on our aggressive tv marketing campaigns but on our follow through in the retail end by using elaborate displays, posters and so on. The

Latin market is growing rapidly and we seemed to have latched onto it."

Telediscos started only three years ago with two tv packages. Their second year they boasted four LPs and their third year they had six, all of which are liberally sprinkled near the top of the Latin charts.

An eight week campaign usually costs in the neighborhood of \$50,000 and although most of the packages are offered in major outlets such as Woolco and Woolworth, the firm has attempted a couple of mail-order offers, including a highly successful 1980 Disney package of 10 seven-inch records featuring excerpts of Disney films translated into Spanish and retailing at \$14.98.

"For the most part we prefer selling Latin music through the stores rather than mail-order," explains Shapiro. "It's a more effective way of selling merchandise because you get an immediate coverage of product rather than having to wait for someone to call you about it. The stores don't pay for the tv plug. It's our cost and investment. Retail advertising in the Spanish market is a little different in that way. We co-op to some extent, but if we're pushing something we generally carry the cost. Spanish dealers have never been as aware of advertising. They don't like to spend their money that way."

Augustin Gurza, a Latin industry expert who recently opened two retail outlets in the prime Hispanic market of Los Angeles, affirms that despite a high \$8.98 list, tv packages are big sellers. "They do very well. People think they're getting a value and they are. The disks are usually of collection of 15 songs, more than on a regular LP, and those 15 are the cream of the artist's hits. The economy is such that people don't want to experiment, but when they see a package full of songs they know and like, they're willing to spend more to have it."

Although many of the artists for these tv LPs are of the International Latin pop genre, the medium has even broken the barriers against regional Latin music. By far one of the best-selling records this summer has been Profono Telediscos "Viva El Norte." Comprised of 15 hits in the Norteno vein, a Northern Mexican type of music, this collection hit the top of the charts from coast to coast, an amazing feat for this regional sort of sound.

### The Latin Beat Of New York

Since each section of the U.S. has its own story to tell regarding Hispanic music, it would perhaps be best to now concentrate on the regional Latin happenings and how they relate to the surge of International pop.

According to 1980 figures, 2.6 million Spanish people reside in the Northeast section of the U.S. And the prime musical contribution of that mixture of Cubans, Puerto Ricans and Dominicans is salsa, the Latin version of disco. Like disco, salsa was once seen as the "next big thing." It was envisioned that salsa would be the sound that would let Latin music crossover into the mainstream. Those dreams were never realized. Salsa superstars such as Eddie Palmieri, the Fania All Stars and Ray Barretto were snatched up by mainstream labels such as Atlantic and CBS, put out crossover records with English lyrics, and then wandered back to their original Latin labels. The crossover LPs didn't fail by Latin standards, but the expectations that they would be bought by the Anglo market didn't develop, so the salsa "boom" was a bubble that quickly burst.

Billboard En Espanol's Fernandez likens salsa's failure to the failure of disco. "Salsa is a peculiar phenomenon. Everyone concedes it's not as strong as it once was, but you could

(Continued on page LA-52)

Ricardo Forrest is a Los Angeles freelance writer.

# POLYGRAM

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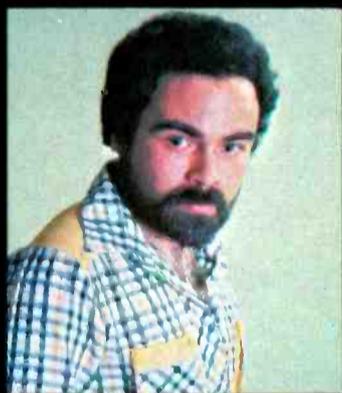
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HERNAN



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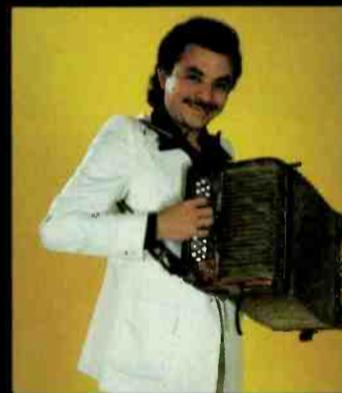
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# ANDEAN BLOC

• Continued from page LA-24

sponsored by MCI and held at the Fediscos studios during the first week of August. Twenty-five industry personnel from Peru, Bolivia, Chile, Venezuela, Colombia and Brazil attended the four-day conference, which was taught by NYU audio professor John Warren and Greg Lampey, chief engineer at MCI. The idea is to hold these seminars annually with a different South American country hosting every time.

Leticia Pino de Ortega, general manager of INFESA, Industria Fonografica Ecuatoriana S.A., says that her company is building a new plant outside of Guayaquil which should be ready around the end of October. The company acquired a 16-track console system in 1980. Right now, they boast 20 LP presses (with two in reserve) and another 24-45 rpm presses, 10 of which can be converted to LP size.

Ortega says that INFESA does not do much exporting due to the size of their international label obligation. Still, with the new plant, an increase in production, and possible exportation, are in the future.

Singles sales have dropped for Ortega during the last three months but they have been replaced by a sudden boom in cassettes and LPs. LPs and cassettes seem to be gaining on the popular 45s with 45 sales down 32.55% and combined LP and cassette sales up 30.13%.

The other three important manufacturers on the Ecuadorian scene, Fadisa (Fabrica de Discos S.A.), Famoso C.A. and Aguilar S.A. continue with steady production of largely international, salsa and Peruvian criolla sellers, respectively.

With surveys showing that radio has nearly 90% household penetration (more than television and the press), manufacturers tend to use radio to push their products. Nonetheless, Mary Lou Parã de Hay, general manager of two Quito stations, both Radio Musical AM and Teleonda Musical FM, says that radio sales are on the downswing.

There is no license requirement to own a radio station in Ecuador and, as Hay says, "There won't be any effective regulating system until someone puts a halt to the granting of new frequencies."

With a saturated AM band, high tv time rates that cut into advertising budgets, and no radio advertising time restrictions, radio ad sales are hurting and look like they will continue to do so.

AM saturation is one thing that has given a boost to the FM dial. Hay says that FM has picked up noticeably over the last four years and should keep growing as the government continues issuing FM licenses.

Of the 402 radio stations in Ecuador, far more have either sports or news formats than music programming. Radio Musical and Teleonda Musical both aim at the 11-30-year-old market. Format on the AM station centers around top 40 hits,

while FM plays rock album cuts. Radio Musical has been popular, holding between the No. 1 and number five spots since its radio debut 16 years ago.

Although there are no regulations controlling advertising air time, Hay has her own. On AM, there is one spot between each tune and on FM one between every three plays.

Hay thinks that the recording companies, still quite traditionally oriented, are beginning to realize that Ecuadorian music is a product that will sell abroad, particularly now that Latin music sales in the United States are on the rise. Her summer '81 music festival, an on-air rater which was organized in conjunction with local record companies, seems to indicate that international numbers are on top of the radio charts within Ecuador.

Numbers one, two and three on the list were "Time" by Alan Parson, "The One That You Love," an Air Supply hit, and Stars' single of the same name. Big local names, reports Hay, are Marielisa, Claudio Jacombe, Johnny and Susanna, Patricia Gonzales, whom Hay calls the Joan Baez of Ecuador, and finally Mozarella, one of the only Ecuadorian rock bands to command any attention.

Hay is not exclusively involved in radio. Aside from serving as vice president of the Ecuadorian Radio Assn., she has also launched a full-service promotional agency called Tecnideas.

Built in 1974, Tecnideas has really taken off in the last year with a show Hay promoted called "The History of Jazz." Hay did the promotion and artist Claudio Jacombe handled the musical direction for this audio-visual spectacular that toured Quito, Guayaquil and Cuenca.

"The History of Jazz" was not Hay's first venture into live talent presentations. In 1980, she created and produced the Coca-Cola Rock Festival and this year she plans to produce a Halloween rock concert which will feature all Ecuadorian talent. "I'm interested in creating a competitive spirit in young talent to get it up to export quality," she says.

The biggest problem facing the Ecuadorian music industry, as in neighboring Peru and Bolivia, is piracy, particularly of cassettes. Cassettes in this country are priced below LPs in a move geared specifically towards reducing piracy, but mixed artist recordings that violate copyright and royalty laws are still popular.

Bronislaw Wierdak claims that there is a record pressing factory in Peru near the border of the two countries which pirates Ecuadorian hits. But cassettes are the overwhelming problem.

"The Assn. of Ecuadorian Producers and Manufacturers is fighting piracy," says Wierdak. They have managed to confiscate the equipment of some small pirates. "but," he continues, "it's only a drop in the bucket." The Association plans to keep up the battle against piracy but, as Wierdak points out, there is one concentrated area near the river in Guayaquil where pirated tapes are still manufactured and sold on a large scale basis.

Piracy is certainly a problem that Ecuador and her neighbors will have to come to terms with within the next few years, but the overall picture is bright. There is no reason to believe that the Ecuadorian industry won't keep growing upwards, slowly and steadily.

## BOLIVIA

Intense political turbulence and military infighting since the July 17, 1980 military coup has brought the fragile Bolivian economy to its knees. And with the record-buying public's purchasing power drastically reduced, the music industry has been an early casualty.

Industry officials report sales off from 10% to more than 50% compared with a year ago, and record presses are working at far below capacity. In addition to economic problems, a strictly enforced curfew since the July 17 coup has reduced the potential for live shows and radio stations find it uneconomical to broadcast past 2 a.m., since the listening audience virtually disappears.

In September of 1980, a new military government led by General Celso Torrelio took power, and one of its measures was to move the midnight curfew back to 1 a.m. But Torrelio is seen by political observers as a close ally of former president General Luis Garcia Meza and little change is expected, at least in the near future.

Here's the economic setting in which record producers are working:

GNP grew, according to official figures, at a rate of 0.8% in 1980, and a zero growth rate was expected for 1981. The cost of various essentials has increased between 25-50% since July, 1980, because of elimination of most subsidies on food and fuel. This year's annual inflation rate, on an annual basis, is 35%. Wages are frozen. Interest rates on fixed-term deposits have been raised, taking money out of circulation.

And, important for businessmen dealing with foreign companies, Bolivia has almost run out of foreign reserves: The Central Bank on July 31, of this year, halted almost all sale of foreign exchange. Payment of foreign obligations is being handled on a priority basis, and one record manufacturer says he has run into delays in making payments outside the country.

"I have the money in Bolivian pesos," he says, "but I can't get the dollars."

Nevertheless, he says, the situation "can't continue," and record companies say they are weathering Bolivia's current crisis. They are upgrading recording facilities, expanding FM radio, and mounting a strong attack on cassette piracy (record piracy is not a problem in Bolivia) in order to recapture a potentially important market.

"We are selling 35 to 40% of what we sell in good times," according to Miguel Dueri, owner of Discolandia Dueri y Cia., Ltda. Dueri's firm, like other major record companies, han-

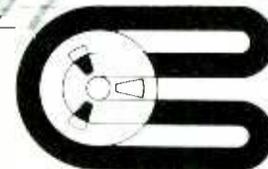
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# Criteria Recording Studios



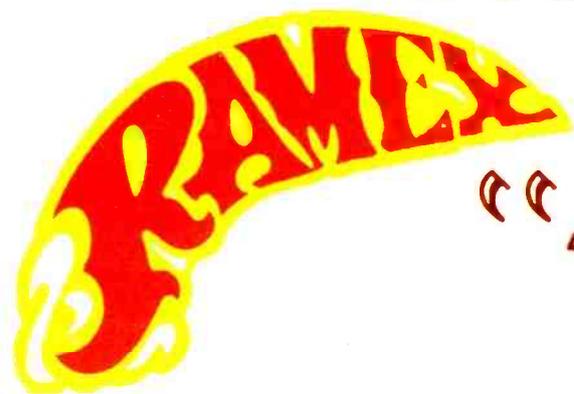
As we begin our 29th year in the recording industry, we salute all the artists who have worked in our five-studio complex, especially those who have made us the proud recipient of 150 Gold and Platinum Records. Space prohibits listing everyone, but Criteria thanks those who are listed here, plus many, many, more.

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  - BARBRA STREISAND
  - ARETHA FRANKLIN
- JULIO IGLESIAS
  - ROD STEWART
  - BARRY MANILOW
  - NELSON NED
  - THE EAGLES
  - JOHN TRAVOLTA
  - CHICAGO
- THIRD WORLD
  - BOB MARLEY & THE WAILERS
  - STEPHEN STILLS
  - BOB SEGER & THE SIVER BULLET BAND

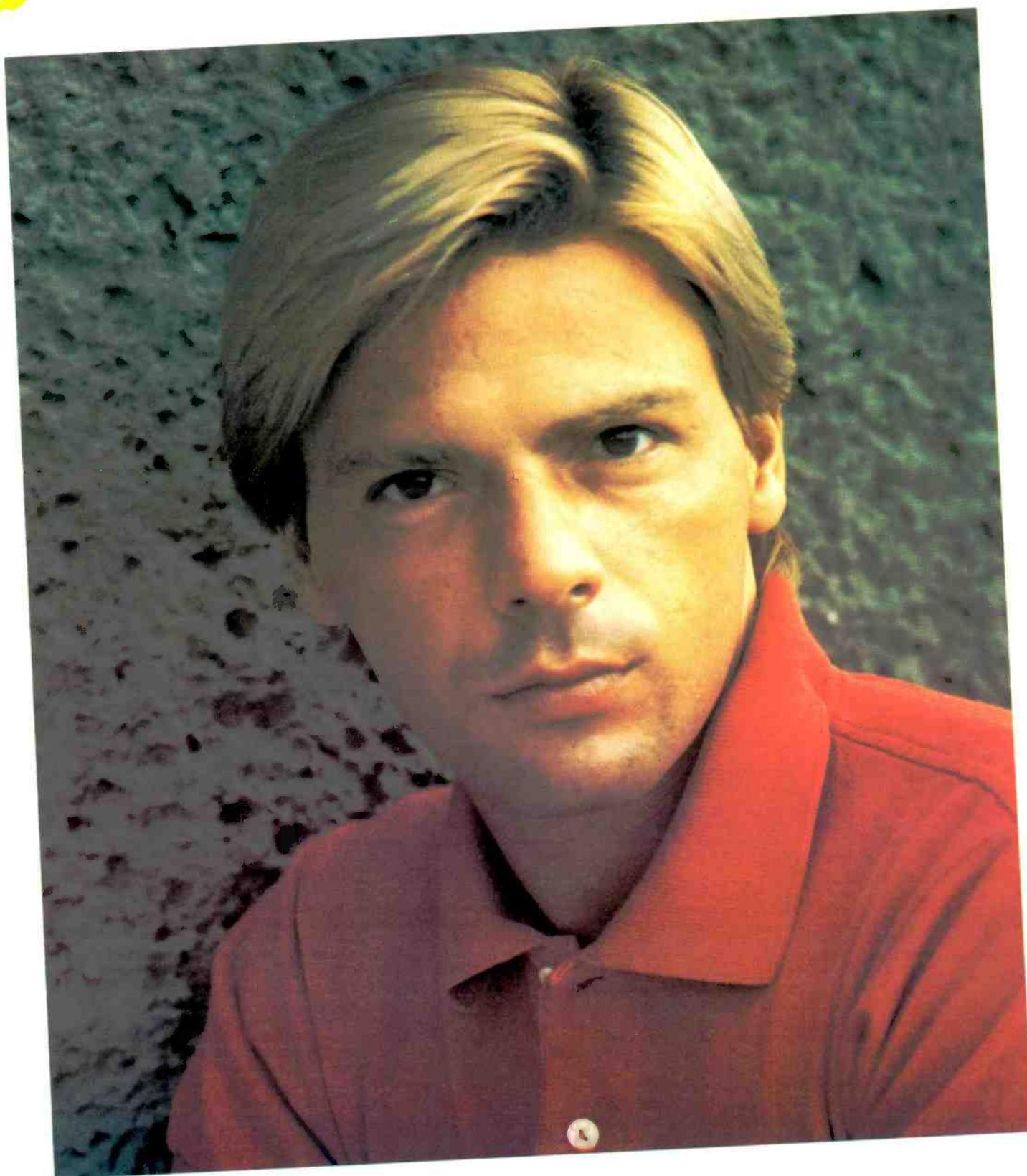


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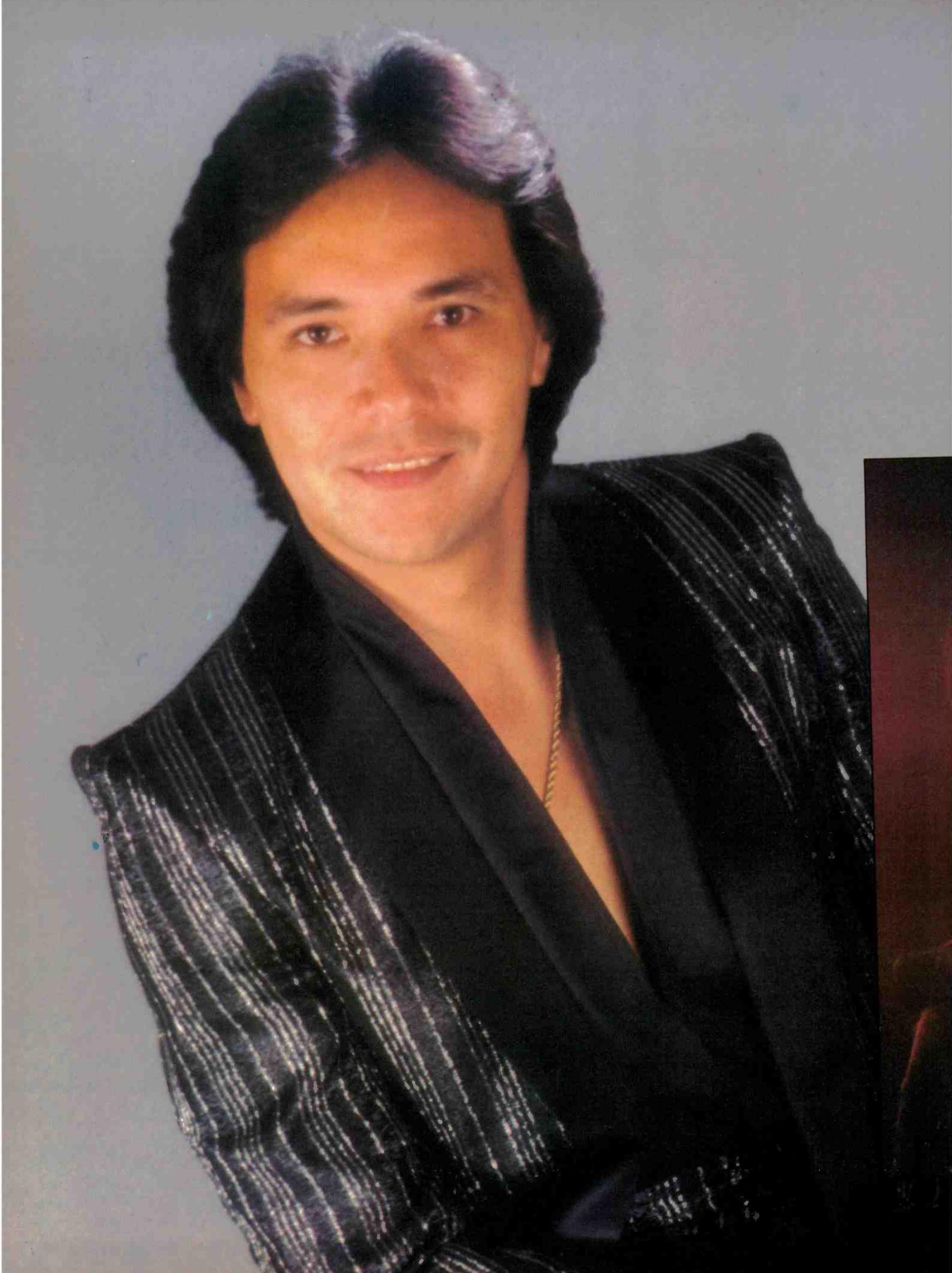
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# CEN. AMERICA

• Continued from page LA-12

In an effort to encourage the government to introduce legislation in conformity with the Rome and Geneva conventions on record manufacturing, a small group of manufacturers headed by Carolina Arosemena of PADISCO have banded into an officially recognized association called CAPAPROM.

According to Carlos Dreyfus of Onda Nueva record manufacturing plant, Panama has ratified the conventions mentioned above but so far all efforts to get the necessary legislation to implement those agreements have been fruitless.

The taste in music in Panama runs the gamut. Latin salsa, reggae, calypso, boleros, ballads, and American disco, rock and jazz tunes. Alla go over well in the market.

There is little doubt in some minds that most of them that are sold across the counter in record stores and on the streets across the country have been bootlegged in one way or another.

On the average a hit single here will sell as many as 30,000, LPs about 25,000 and semi hits, 10,000.

Most of the recordings sold here are imported from neighboring Costa Rica, but ballads from Spain and hit songs from Europe also get plenty of mileage over local radio stations, particularly over FM and soft-sell AM stations.

Because of the proximity of the Panama Canal, American influence has always been reflected in the musical tastes of Latins in the terminal cities of Panama and Colon. Another factor is the large community of English-speaking or bilingual descendants of West Indian canal builders.

American jazz, rock, country, blues and the like vie with Latin tunes for supremacy. Therefore, American artists are just as well known as the Latins.

Panamanian singers and musicians often copy the songs and the style of their American and Cuban colleagues at the outset, with Panamanian country music reserved for country towns or stage and cabaret performances. This situation started to change some 20 or 25 years ago, when a "daring" country musician swapped his violin for an accordion and introduced the electronic equipment being used by popular musicians.

These days country musicians demand high fees and draw huge crowds to the dance halls that cater to those tastes. Their popularity, however, has not spread to neighboring countries as in the case of Panamanian singers of universally popular melodies who get contracts to perform in the big cities of Latin America.

Latin groups, like the Fania All Stars, Oscar de Leon, Sonora Ponceña and other "salsa" groups from New York and Puerto Rico are contracted to perform in Panama yearly and are usually promoted by a brewery or other industry producing goods for mass consumption. Tickets run from \$2 to \$8 or \$10, depending on the size of the venue.

Also visiting Panama almost on a yearly basis are the balladeers like Juan Bau, Jose Jose, Venezuela's Jose Luis (El Puma) Rodriguez, Mona Bell, Raafael, the Platters, the Supremes and others.

Disco and rock music also find favor here and recordings and tapes by these American groups do well on the Panama market.

Leading artists include Emanuel, Jose Jose, Juan Bau, Rafael, Ruben Blades (Panamanian), Supremes, Kenny Rogers, Abba, Fania All Stars, Oscar de Leon, Sonora Ponceña, Fruko, Tabou Combo, Richie Ray, Willie Colon and others.

Imported records in Panama total 385,271. Locally produced 786,940. (No figures for cassette tapes are available.) Type of distribution: Manufacturer-to-retailers, but unestimated quantities of singles and LPs are sold in bars, etc. by street vendors (piracy suspected).

There are 44 outlets in all, 21 in Panama City and eight in Colon. Duty on record imports is regarded as comparatively low.

Type of promotion: manufacturers and distributors work through disk jockeys and tv ads. There are 83 radio stations overall, 40 in Panama City, 14 in Chiriqui and nine in Colon.

Two commercial, one government and one U.S. Armed Forces tv station function in the Canal area. Programming consists of Venezuelan and Mexican soap operas, popular U.S. musical and detective shows dubbed in Mexico and prerecorded videotape musical and other shows from Spain and Mexico.

Programming is mainly a haphazard affair in Panama. Except for the government-owned Radio Nacional Network and RPC Radio Network; an adjunct of RPC-Television owned by the Eleta family, radio stations in Panama have no real programming, except for regularly scheduled newscasts, hour-long talk shows, sports programs and seasonal sporting events. Two radio networks and at least two more individual stations break into musical programs on Thursdays, Saturdays and Sunday to carry the races from the President Remon Racetrack.

Of the 83 radio outlets, six broadcast on FM frequencies. According to Rene Rizcalla, program director of RPC Radio, Stereo FM program is almost evenly divided between American and Latin tunes. The ratio for AM stations is 60% Latin, 40% American, he adds. RPC Broadcasts are simultaneously AM and FM.

Musical tastes lean heavily toward disco-rock and country music ballads like the type sung by the bilingual Kenny Rogers. Despite steady promotion other types of American country music don't seem to catch on.

In addition to using disk jockeys to promote new records, most distributors resort to radio and tv spots, to the tune of some \$200,000 a year. Tv spots to promote new LPs have become routine over the last two to three years. **Billboard**

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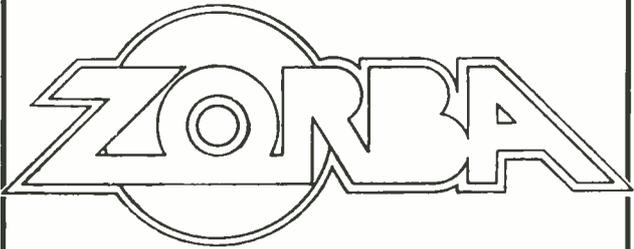
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## ANDEAN BLOC

• Continued from page LA-38

dles all phases of the music business: recording, printing, manufacture, retail distribution, and radio station ownership.

Dueri has just bought automatic electroplating equipment for stamper production and is equipping a second studio with MCI 24 channel capability to complement current 8-channel recording facilities. The new studio is being built in the same location as the factory, which occupies a former convent in La Paz. The studio should be finished by the end of the year, Dueri says.

In addition, Dueri is building a hotel in downtown La Paz which will include a 200-seat theatre. He says it will be used for recording concerts or video tapes of local artists. The 100-room hotel, which has been in the works for 10 years, should be ready for use in eight months; total cost, furnished, will be about \$7 million.

Although 1979 was considered a good year, Dueri says, after the downturn that began last year, the company has been producing at 50% of the capacity of its 18 semi-automatic Globe, Finebuilt and Worldex presses. Its cassette duplicator is Ampex, BLM 200, with capacity of 30-35 cassettes per hour.

"In good times, we have a cash movement of \$40,000 a week, including all retail—audio equipment, records, tapes, etcetera. Now, we scarcely reach \$15,000 or \$20,000 a week," Dueri says.

So why does Dueri, a former symphony orchestra violinist, continue to make major investments?

"Believe it or not, it's in your blood," he says. "You can't stay behind. I can't afford to be second. . . . I do it for the future."

However, Discolandia has laid off about 10 of its 120 workers, may reduce personnel even more, and is "measuring our spending very carefully."

Dueri, who in July began new licensee contracts with WEA, Motown and Delite Records for Kool and the Gang, estimates the total, pre-crisis record market at about \$1.4 million. Record prices range as high as \$8, but are mostly in the mid price range of \$6, with sale prices down to about \$4.

The curfew has hit record sales by curbing parties and limiting discoteque and club activity, but despite the curfew, which has been set as early as 8 p.m. at times, live acts still have a chance in La Paz—with enough promotion.

One recent success story was Manolo Otero, whose appearance at the Sheraton hotel was heavily promoted for about a week, especially on radio. Despite the curfew, the show sold out—800 tickets. Nevertheless, international acts have fallen off to practically nothing in the last year.

Dueri says Discolandia's sales include about 35% domestic folklore music, and 65% international. Export of indigenous music, always limited, has fallen off substantially, he says, and the company now prefers to license specific records outside of Bolivia, rather than tie up its entire catalog.

Nevertheless, David Villaroel, factory superintendent for Discolandia, believes Bolivian folk groups are gaining greater foreign acceptance, particularly in Europe. An Aymara Indian group, he notes, Los Awatinas, lives in France now, and its newest LP was recorded with Gamm Records in Belgium, and is being released in Bolivia through Discolandia. Other major artists include Yayo Joffre, formerly with Los Jaivas, Zulma Yugar and Ernesto Cavour.

Eduardo Ibanez, director-manager of Heriba Ltda., Discolandia's major rival in La Paz, is one of the most enthusiastic of the record executives about Bolivia's export potential. He says that recording quality in the past has been poor, and the music was recorded and promoted better in neighboring countries like Peru and Argentina. But he agrees that Bolivian folk music is popular in Europe, where Savia Andina and other groups tour regularly. Savia Andina has released three LPs abroad through CBS, he says, and has three trips planned to the United States this year, although the U.S. trips are not directly for record promotion.

Heriba has recently upgraded its recording studio with a Studer Master 16 channel recorder and MCI console, thus improving recording quality. And Ibanez says the music itself is being polished and refined.

Heriba's other well-known folk artists include Kjarkas and Ruphay.

But Ibanez agrees with Dueri's appraisal of the industry's situation overall: Heriba has suffered an "alarming" 30% reduction in sales this year as a result of government instability and economic problems.

"I think it's one of the worst years in the last decade," says Ibanez.

The record producers say domestic folklore and Latin romantic music are weathering the crisis better than U.S. disco or even pop.

Both Heriba and Discolandia own radio stations and do ratings based on sales and listener phone calls. Heriba's international leaders include Barbra Streisand ("Woman In Love"), Julio Iglesias, Roberto Carlos and Peter Brown (all CBS).

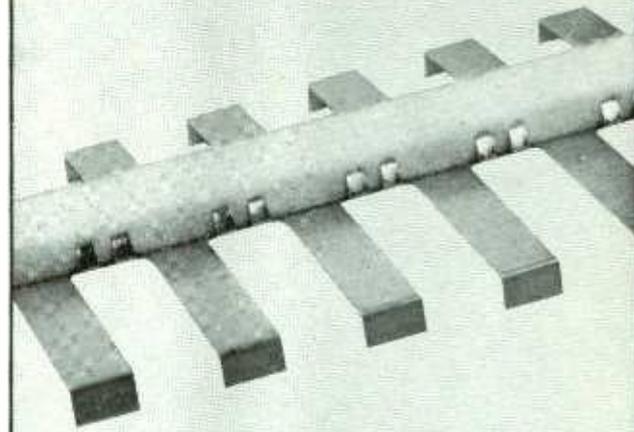
Discolandia's favorites include Kim Carnes ("Bette Davis Eyes"), Sheena Easton ("Take My Time"), Carol Douglas ("My Simple Heart") and Christopher Cross ("Sailing"). Spanish language favorites on Radio Panamericana, owned by Dueri, include Manolo Otero, Emmanuel, Los Iracundos and Yolanda del Rio.

In domestic music, Dueri is doing some innovative recording with the Nova Chorus; he is currently cutting 16th century colonial music, using a church as a studio.

Dueri's Radio Panamericana plays Discolandia's line of records almost exclusively but occasionally relents to listener requests for outside artists like Julio Iglesias. The station programs to reach a "heterogeneous" audience of youth, work-

(Continued on page LA-49)

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# CEN. AMERICA

• Continued from page LA-12

1979, when the Sandinist revolution was executed, record company executives evinced great optimism, as the industry began to emerge from its yoke and recover somewhat early in 1980.

The problem in Nicaragua now is not only economic but political as well. A counter-revolution is expected to be staged very soon by enemies of the established system. This has provoked great anxiety among the people, thus opening the door for the opportunistic record pirate. Such a clandestine operation has emerged in this country and has begun to flood the market with pirated product.

Customer purchases have shrunk by 10% over the last year alone and record plants are running scared. Even so, the major manufacturers are trying to give good service to their scanty list of customers.

The market is still there, but it can't be effectively exploited.

In Costa Rica, a country with a very weak economy for many years, the situation for the record industry is worsening. Since last September, disregarding integration agreements the country has made with the Central American Common Market, the government has unilaterally issued hard restriction rules on imports. Even Guatemala and El Salvador, both Central American countries and both of which were already being charged with high taxes, were not exempt.

Since June of this year, Costa Rican record salesmen have been forced to get half of their accounts receivables from the black market. There the U.S. dollar was quoted at between 14 and 15 colones, when the official exchange rate was at 8.57. This tenuous situation has not only caused an unhealthy uncertainty in the marketplace but has seriously curtailed the competitive power of Guatemalan and Salvadorean enterprises in the face of INDICA's monopoly.

INDICA, which is rooted in Costa Rica, was greatly benefited by the economic and political turmoil in that country. The cost of LP to the consumer jumped 25% during 1980 and in the last quarter of that year, DIDECA had to sacrifice operational margins, giving additional discounts to local customers, in order to generate sales. Even with these new incentives, few sales were obtained.

In order to a more realistic competitive relationship with INDICA, DIDECA is planning to build a factory in Costa Rica and slug it out with them toe-to-toe. Like DIDECA, DICESA (Discos Centro Americanos), is Guatemala-based and it, too, has taken certain measures to more effectively compete with INDICA. DICESA has altered its distribution system top to bottom and has formed a new subsidiary company in Costa Rica which distributes and promotes its product exclusively.

This uncertainty caused by the floating currency has affected the credibility of the Costa Rican businessman and consumer alike. Since there is no way of telling what the currency value will be from day to day, to say nothing of the high cost of warehoused product, it is logical that they prefer to buy from the local enterprise, INDICA.

Traditionally, Costa Rica has been a good market for the phonograph record. It is the nature of the people to be cheerful and enjoy life through music. And even though the country is still a good distance away from its former peak sales levels of '78 and '79, government authorities have predicted that Costa Rican currency will stabilize at 15 colones per dollar by October of this year and promise to reactivate the record industry at that time, even if minimally.

Honduras, traditionally the most serene of the Central American countries with its isolationistic independence, has been shaken from its tranquil perch to a certain extent. Early in 1980, it began to reflect some of the internal turmoil its neighbor countries had been experiencing. At one point, due to a political hassle that developed between Honduras and Guatemala, Honduras closed its borders to all Guatemalan product.

After several conciliatory parleys, the ban was finally lifted, but there still remains a subsequent penalty for Guatemala; it now pays a 50% ad-valorem tax (\$1.50 per kilo), up 20% from the previous tariff rate.

For a multitude of reasons, Guatemala is the most complex of the Central American countries with respect to the record industry. Although the country has a population of approximately 7,500,000, 40% of it is comprised of Indians who live outside of the cities in an agricultural environment. Personal income for them is minimal. Therefore, the market for record sales is not big enough to warrant the chronicling of record sales via charts, awards or any other means.

Summing up, the years 1980 and 1981 have undoubtedly proven to be the most difficult years in the history of Central America's record industry. Backing this statement up are the following figures emanating from DIDECA which shows the percentage of sales decrease in 1980, compared with 1979: Costa Rica, 24%; Nicaragua, 70% (the most significant) and El Salvador, 35%.

In spite of the fact that the record industry is currently facing consequences brought upon it by political and economic crises that directly affect Central America, optimism prevails among record executives throughout the area. Instead of weakening their positions and choosing to retrench till the storm subsides, to the man, each has intensified his company's aggressiveness and creativity to more effectively pursue their goals.

New markets, new production, distribution and promotional methods are constantly being explored, despite the critical situation in which the Central American record industry finds itself. It is a testimony to the fiercely competitive spirit of the free enterprise-oriented Central American that the men at the reigns of its record industry are undaunted in their pursuit of success in the face of all obstacles.

# MEXICO

• Continued from page LA-33

tional via exposure, as well as via heavy paid spot commercials.

Luis Moyana, general director of Gamma, reports that he has expended a huge amount from his budget in creating a dominating factor for Enrique Y Ana on the tube. The same applied for Burbujas, Cepellin and Parchis, latter prepared to make a return personal appearance visit in these days.

Enrique Y Ana, in addition to their exposure via tv (Televisa), also made an extended tour through the nation. Here in the capital, they performed under the big tent. It helped to build their popularity in a big way while adding to their clout of being big, big disk sellers. In fact, their names have grown to the point whereas it has now evolved into a financial commitment on the part of Hispavox general director Luis Gil to sink substantial money into a motion picture in which the pair will star.

Menuendo wound up a whirlwind schedule here recently, taping two one-hour shows and a short spin into some nearby locales from Mexico City, basically Guadalajara.

The young beat goes on. Gamma recently signed an artist not yet in her teens. CBS still has Pedrito Fernandez who has sold to young and "old" alike.

## Television

Television has come upon the scene in a big way in Latin America. For the start of the '80s, there is this added dimension spelling perhaps another record and tape sales boom for the initial half of this decade.

In the '70s it was an exclusive operational tool for tv Globo in Brazil, however it has now spread to such countries as Mexico, Venezuela, Argentina and Peru.

Televisa's Sunday marathon, "Siempre En Domingo," hosted by Raul Velasco, has always been a vehicle for new artists and releases since the late 1960s, but in the past 12 months its penetration has been stepped up. So has the behind-the-scenes maneuvering of the mammoth communications corporation itself.

Under the guidance of special projects' vice president Alejandro Quintero, Televisa more than four years ago quietly began its plan of entering the record and tape industry via an unassuming distributing arm, Discos America. That entity practically doesn't exist today—but Melody and Cisne do. And in a big way steered by longtime and successful music industry executive Ignacio "Nacho" Morales who sold 2/3 interest of the former label. He also has obtained some interest in Cisne. Between the both, they spell a powerful force on the Mexican scene.

How each tv record and tape subsidiary functions is slightly different. Although the concept and ultimate goal for all is the same: a stronger and more obvious use of television in order to sell prerecorded music.

Mexico's Melody and Cisne are a couple of homegrown label manufacturers which have come a long, long way up the ladder. They will continue to function as such, developing and featuring such outstanding artists as: Napoleon, Angelica Maria, Diego Verdaguero, Rigo Tovar, among several individuals and groups.

Of course, all of the Melody/Cisne performers from both labels will have an inside track for sustained video promotion.

The growing membership of PROFOMEX, the "other" association in Mexico, has now reached 43. It proves a more important voice in gaining increased dialog with AMPROFON over more global problems of the industry, i.e. combatting piracy with increased strength and revising some of the authors' rights.

"We have entered into sporadic conversation with the AMPROFON people," says Bernardo Gonzales, general manager of the alliance of Mexican independents which has had a greater force over the past two years than ever before.

Of the total membership in PROFOMEX, just about half of the actual membership are manufacturers of disks and tapes. The balance is made up manufacturers of supplies directly concerned with the record and tape industry.

"Naturally, we are concerned with increasing the quality of our industry," Gonzalez, longtime veteran of the business, states, "But, if we don't come to some agreement over a 'camera' (united industry bloc with a legitimate voice in government) over the next two years, there will certainly be more cooperation with the majors and smaller companies."

"It's beginning to happen right now with some combined efforts towards the refinement of authors' rights in the land—plus the campaign against piracy," he continues. Some of those steps are now being adopted in an organized manner with lawyer reps from both blocs partaking in periodic meetings.

AMPROFON's legal counselor, Juan Jose Del Rey, is gathering on a set schedule with Javier Rodriguez and Efram Huerta, latter the actual rep for EMMAC, the association for the some 20 major publishers in the nation. Progress in further cooperation is being reported on several issues, according to Gonzalez.

"It just takes a broader outlook on the part of all concerned in order to make bigger strides," concludes Gonzalez. "And that will come with more meetings, bigger representation from both associations."

Meanwhile, apart from their respective business, both association members are all repped in CANIECE (Camara Nacional De Industria Electronics Y Comunicaciones Electronicas).

It is Gonzalez's contention that while CANIECE is handling a lot of legal breakthroughs for the industry, the ultimate, "ideal" setup would be the combining of the industry into its own camera. Not just a fringe involvement along with another industry.

# COLOMBIA

• Continued from page LA-14

present use in the world is very reduced," he says. Guillermo Diaz at Ingeson states that he knew of three video recording studios in Bogota: Estudios Gravi, Producciones JES, and Producciones Do Re Mi, But he agrees that as yet in Bogota "there are no digital studios anywhere."

Like everything else in Colombia, the cost of renting a studio by the hour has gone up quite a bit in the past two years. Colombia's inflation rate is running at about 30% annually. Two years ago it cost about \$35 to rent a studio for an hour; now a well-equipped studio in Bogota costs about \$50 per hour. Smaller studios are now charging around \$30 per hour.

The major recording studio job is that of recording technician. As well as being trained in the technical aspects of their jobs, these young men also have to know quite a lot about music; and all of them have a good ear for it.

Distributors, largely dependent on independent studios for their recording work, are also heavily reliant on the radio to promote their artists and albums. Fidel Jaramillo, CBS head of marketing studies, says they have 25 promoters constantly visiting the press and radio stations.

Hugo Prieto, at Radio Punto Cinco, says the distributors send around samples of new albums to radio stations; the radio staffs then choose those albums they consider most promising. Indeed, one radio staffer says that one reason why smaller distributing companies have been going out of business in the past couple years is that they don't emphasize promotion of their artists heavily enough.

A glance at the figures will reveal the preponderance of radio as a means of promotion. Edwin Tuiran at Radio Super claims there are 1711 radio stations in Colombia—a country of some 26,000,000 inhabitants. Of course, many stations belong to chains. RCA (Radio Cadena Nacional) alone has some 80 stations. Caracol has around 70, and Todelar has some 75 stations. Acosta says, "AM is much more important than FM." Out of 1711 stations, only 20 are FM.

Colombia has three tv channels and, in the past two years, has begun to program in color. Acosta notes there is "a tendency to use the tv more to promote artists and their albums. tv has been proven to be more effective than radio," he adds.

Dalia Maria de la Cuesta, head of Invamar, which is affiliated with the Gallup Institute International, says that their surveys reveal a 79% rate of public absorption of the radio. That is, out of 100 people interviewed, 79 used the radio. Tv is expensive and its very nature—visual as opposed to aural—makes it unsuitable for promoting music. "It's difficult to promote music on the tv with so little program space," points out Hugo Prieto from Radio Punto Cinco.

Radio, therefore, plays the dominant role in promoting new music and new musical talent. The general consensus here seems to be that the tv, and even live performances, play an insignificant (if only in terms of sheer volume) role in the promotion of new talent and new music. AM radio, far-reaching, available to almost everybody, with its wide offering of music, naturally takes the lead in promoting new music.

The radio stations overwhelm the tv in program space, and therefore radio is better able to specialize in different kinds of music. Edwin Tuiran estimates that 30% of radio stations specialize in ballads, boleros, Andian music, and foreign music. About 70%, he adds, specialize in tropical,ailable (literally meaning 'danceable') music. Vallenato stands out as the most popular kind of tropical music. Vallenato, cumbia, and salsa have always been popular on the Pacific and Atlantic coasts; they are generally considered tropical music, though they can also be categorized as folklore music.

Folklore music, in its various manifestations, is riding high at the moment. "People under 30 like folklore," observed Acosta, then adds: "People over 30 like it too, but different rhythms—bambucos, pasillos."

In a country whose major musical influences generally blow in from the Caribbean coast, a new folklore phenomenon is making quite a stir in Colombia; from the highlands of Boyaca, the Carrangueros de Raquira have put mountain music in the spotlight, a position normally reserved for the lowland tropical music.

Compared to the wide use made of AM radio for promotional purposes, according to Alberto Suarez of CBS, national and international concert tours "are practically nonexistent," and thus play a small role in the promotion of Colombian artists. Production costs for big-name artists are too high; seats end up costing too much for the general public to pay. Armando Plata, concert promoter, says, "Concert tours are not financially viable here."

Perhaps the most serious problem with large-scale concerts is the lack of good sound systems and the crowds, which are too often prone to violence.

Most concerts, therefore, are given in theaters and hotels such as the Hotel Hilton and the Hotel Tequendama in Bogota, the Intercontinental in Cali and Medellin, the Hotel del Prado in Barranquilla, and the Hotel Caribe in Cartagena.

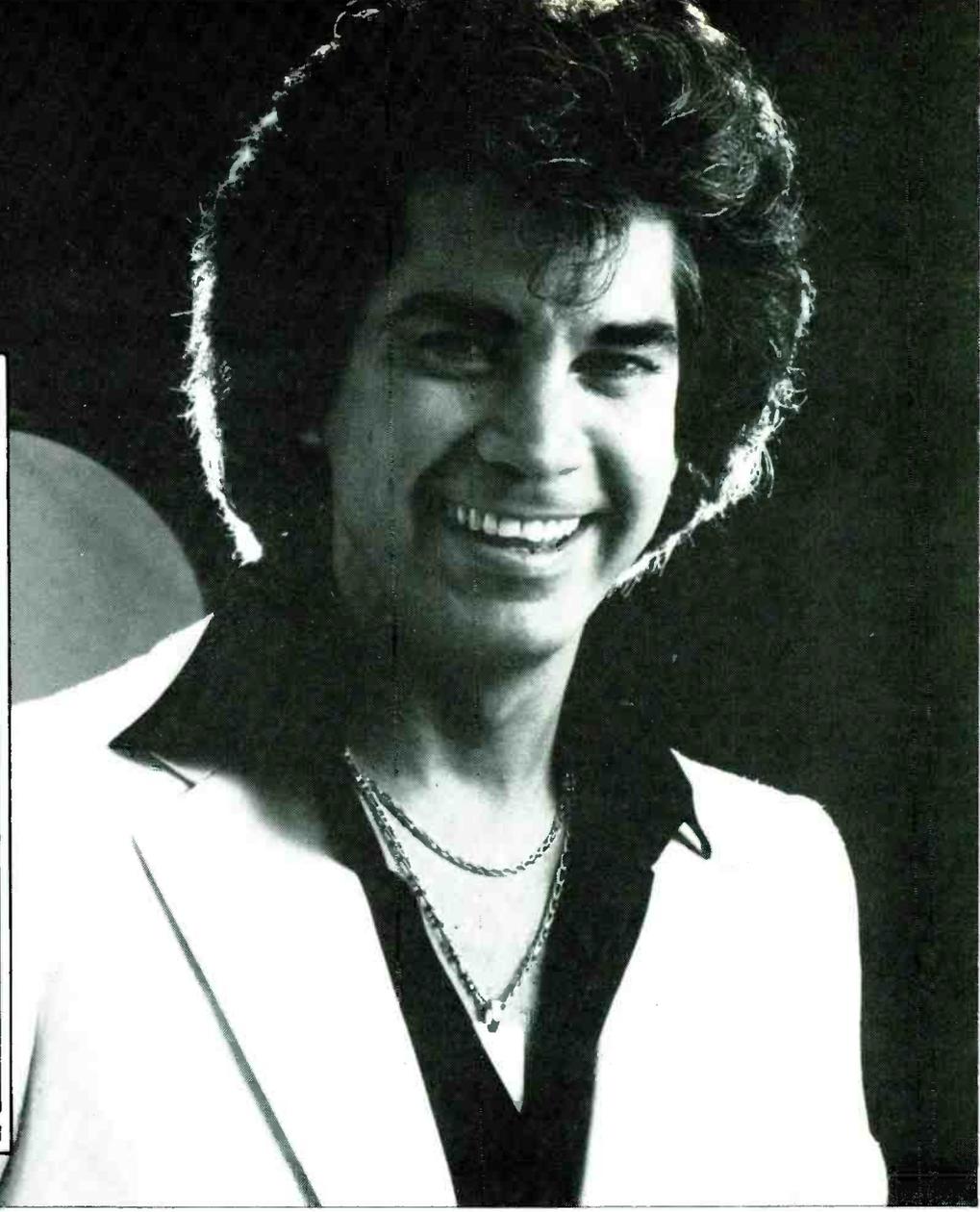
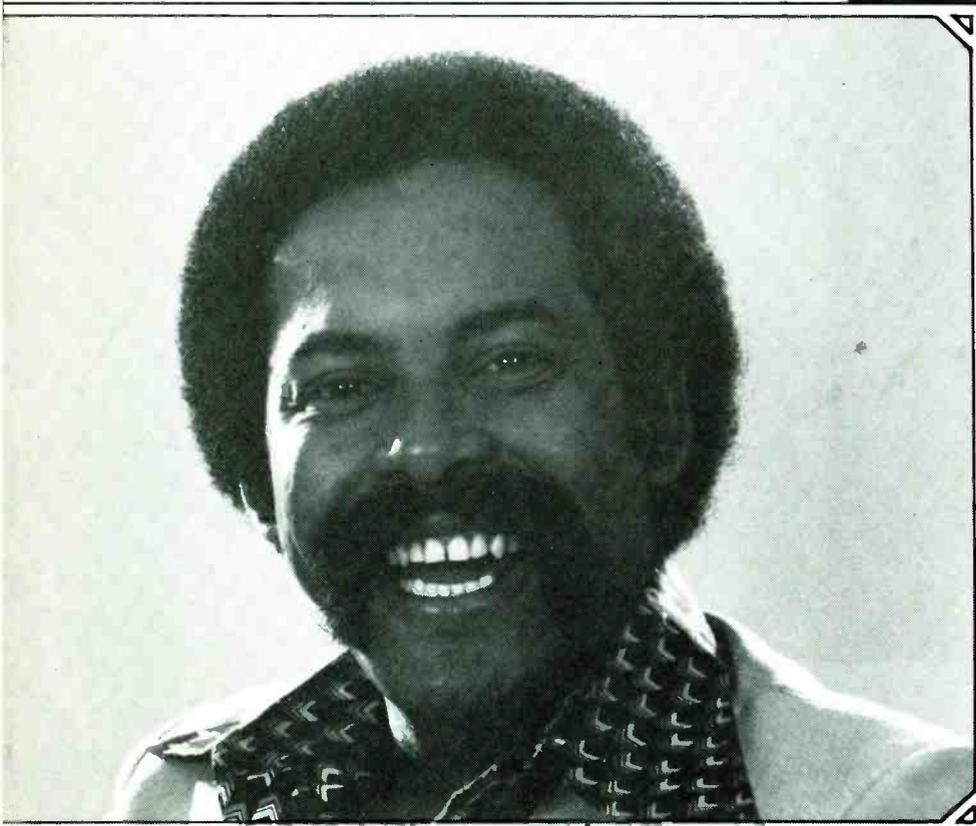
Fidel Jaramillo says that big acts, especially foreign ones, have had some success on tour here. Vikki Carr, on contract with CBS, Miguel Callardo from Ariola, Paul Mauriat from Philips, and Richard Clayderman, on contract with Darrow, have staged the most successful concert tours to pass through Colombia in the past year.

The Carrangueros de Raquira go to New York's Madison Square Garden this fall to participate in an hispanic music festival there, but it's rare that Colombian artists get overseas.

And in general, foreign artists are not excited about touring in Colombia. As Alfonso Escobar from Disco Philips concedes: "In a relatively unimportant market, hot international artists are not interested in coming to Colombia."

Jose Luis Rodriguez, one of the most popular recording artists in Venezuela.

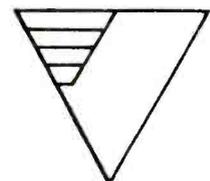
Oscar d'Leon, another popular star in Venezuela.



# VENEZUELA

## Industry Thrives On Multi National Showcase Status

By MANOLO LALQUIAGO & CARMEN ALICIA ALVAREZ



Venezuela's record producing industry, in spite of strong competition from the international market, has succeeded in growing, and Venezuelan artists are gradually becoming more known outside the country.

Day by day, in places such as Colombia, the Antilles, Puerto Rico, Miami and Los Angeles, which have been difficult markets, are accepting artists such as Oscar de Leon, Billo's, Los Melodicos, Rudy Marquez, Mirla and others. They are constantly being asked for personal appearances.

The most important case is that of Jose Luis Rodriguez, actually an idol throughout Latin America, and who, besides, has been able to find success in Spain.

The big record companies such as CBS, Polygram, Grupo Ricken (composed of Th, La Discoteca, Corporacion Los Ruices), Velvet, Sono Rodven, Sonografica and others like Beta Records, Corpodisco and Discorona, work hard on producing better material for exportation, and represent Venezuela in Spanish speaking countries.

After the approval of a decree which compels all radio stations to play 50% of nationally produced music, there has been more development of this type of material.

At the same time, tv attracts new figures who soon become Venezuelan public favorites.

New singers venture daily on to the country's radio stations; some of them are soap opera artists (Omar Omana, Miriam Ochoq, Hilda Carrero) and ex-winners of beauty contests, such as Maria Conchita Alonso who, under the name of Ambar, sold over 20,000 units. As for top-selling material, recording houses have found major competition from foreign material. This is due to free importation into the country, notwithstanding actual prices. National LPs cost from US/\$8 to US/\$10, whereas the imported ones are priced to at least US/\$15.

In spite of all this both the national record industry and artists are getting to be known. That's what really matters.

Venezuela is regarded as one of the most important show locations in Latin America.

The 11-month-long flow of artists (June is dedicated to the Venezuelan artist, so there are no foreign presentations that month) has made Venezuela, and specially Caracas, its capital city, an important stop for any artist making rounds through Latin America. This is good not only for Spanish-speaking artists, but also for U.S. artists, who are frequently visitors to this important oil-producing country.

These last few years Venezuela has had some youth idols. Remembered are the presentations of Gloria Gaynor, the Jacksons, the Hollies, KC and the Sunshine Band, Billy Preston, Barry White, Deodato and Julio Iglesias, among others.

Concerts organized especially for the youth began in the seventies, when the New York Ensemble, Santana and Rare Earth caused a big commotion in the country.

Actually the capital city has places like the Gran Salon (Caracas Hilton Hotel) where tickets go from US/\$50 to US/\$70 per person, and shows begin at midnight. Figures such as Lou Rawls, Barry White, Rocio Durcal and Julio Iglesias have sold out. Among the favorite discotheques for the young is the City Hall, where tickets go from US/\$25 to US/\$50.

But the biggest space is offered by El Poliedro, also the location of el "Hipodromo La Rinconada." El Poliedro fits in about 13,000 spectators, but even this has proved short at times for the huge public demand. This is what happened with Donna Summer, Peter Frampton, Jose Luis Rodriguez and two child idols: El Chapulin Colorado and el Grupo Menudo from Puerto Rico.

In El Poliedro there have been shows by Sergio Mendez (who sold out for three nights in a row), Burt Bacharach, Ray Conniff and Maynard Ferguson. Also circuses, folklore ballets, groups of Latin American urban music (salsa) and recently the famous ballet dancer Nureyev.

Considering the delay of great film productions, the visit of foreign artists is almost daily!

It is appropriate to clarify the classification procedure for Venezuelan radio stations. In a way that differentiates Venezuelan stations from those of other countries, their divi-

sion is made according to a social classification given by publishing agencies.

This classification divides social classes in five different types: A, B, C, D and E. A and B groups have an income over US/\$10,000. C an income between US/\$400 and US/\$1000, D an income between US/\$100 and US/\$450, and E below US/\$100.

This classification began to strengthen in the sixties, and gradually radio stations turned to a more specifically oriented schedule. The division in high income (ABC) and low income (CDE) groups allows style differentiation, according to the type of public each station wants to reach.

From the schedule point of view there are two types of stations in Venezuela: one of a varied schedule and the other, which has the greatest number of stations, of a musical schedule.

Within the ABC schedule we can mention "Exitos 1090" and "Radio Capital," oriented towards a young public (disco rock, ballads); "Estudio 1300" and "Radio Uno" which get to a public with powerful commercial music (instrumentals and ballads); "Radio Caracas Radio" with bulletins on the metropolitan area traffic (this station has a small plane for this service).

Within the varied schedule we find "Radio Rumbos" and "Continente," which, with their series (soap operas) dedicated to housewives, keep on being an important pillar.

Unlike the U.S., where there are stations specialized in one type of music (rock, country, gospel), here in Venezuela CDE stations mix the country's folk music with ballads, country music (rancheras), instrumentals and disco music or any song in English that's a hit on stations for the young.

These stations for the young maintain a schedule of 50% foreign music (in English) and the other 50% of Venezuelan music (produced in the country and sung in Spanish). Both ABC and CDE styles must submit to 50% of music produced in the country, according to a decree designed to protect the national artist.

Manolo Olalquiaga is Billboard En Espanol's correspondent in Caracas; assistance by Carmen Alvarez.

• Continued from page LA-14

"We've got to work harder and spend more these days," says Incolve promotion director Ruben Dario Pena.

Sometimes, though, the promotion of an artist or a group almost begins snowballing on its own. And this of course is one of the most fascinating aspects of the record business.

Two such cases have helped keep the Colombian picture this year from becoming too pessimistic.

One example was the Richard Clayderman phenomenon that was like a winning lottery ticket that popped out of nowhere for Incolve.

First of all, hot 'n' happy Colombia is a country that usually buys about as many classical music records as it does Hot Rocks albums or old Jonathan Winters routines. "Who could have predicted it?" Incolve's Rugen Dario Pena wonders aloud.

"People were saturated with the other sounds and Clayderman represented something different and fresh and not too heavy," says Incolve's part-owner and manager Fanny Frasser. "I've seen it happen before in this business: there comes a moment when the public gets tired of what's going down and just . . . changes."

Thanks in part to the Clayderman Phenomenon, plus a steady sale of Puerto Rican salsa like Hugo Llera and Borincuba, Frasser reports her company is 15% ahead of last year's sales.

The other snowballing promotion was the Carrangueros de Raquira. The four country-boy, university students entered a country-music contest in the provincial capital of Tunja. When they won it, they began a radio show in a rural station called "Sing to the People" where they specialized in guasca cantina songs. At the same time they were making personal appearances in the festivals of small pueblos and in universities where they were admired for their funky authenticity ("unos

autenticos cheveres").

At that point, a couple of key television appearances turned their small fiercely-loyal band of followers into a national phenomenon. The programs were Jose Fernandez Gomez's "En Que Pais Vivimos" and Colcultura's "Noches de Colombia."

"At first we didn't do any promotion for them. The public started the promotion by simply pressuring the record stores for a record by these country boys," avers FM promo chief Camilo Mendoza. "It was the wierdest thing because only after the demand was already created did they sign with us and make their first LP."

All Mendoza and FM had to do was ride the wave of Carranguero popularity and produce what the public had already showed it wanted.

"We lived for a week in the rural community of Raquira (after whom the Carrangueros are named) and tried to get a feel of the place. All our subsequent promotion has been based on the customs of the area," Mendoza says. For example, the label is giving away bright-color handwoven baskets typical of the mountain areas and inside the baskets are chewable toasted lima beans the country people there call "Boyaca gum." The Carrangueros themselves dress in poncho-like wool ruanas, baggy cotton pants and quaint felt hats.

Such promotion miracle stories, however, are exceptions in the current tough times. Because of this, the problem of piracy is hurting the industry increasingly. Orlando Parra, manager of the industry association, Asincol, says piracy is grabbing a 30-35% chunk of the total sales in Colombia. "That's 98% cassettes," Parra says. "And the more we do to combat it, the stronger it gets."

Nevertheless, Asincol has taken some important steps in the last two years to attack the pirates who operate principally in Bogota, Medellin, Cali and Barranquilla.

The organization for the first time now has four lawyers and a group of investigators working in three areas: west, east and central sections of the country.

"In addition we've sponsored seminars in such places as

Cali, Medellin, Pereira and Barranquilla in order to educate mainly the authorities, especially judges, on the criminality of record and cassette pirating," Parra says. "And now we have a new and tougher law being introduced in the legislature which will give us more tools to use against the pirating mafias."

The current Colombian law (Law 86 de 1941 governing "intellectual property") stipulates fines of 500 pesos (\$10) and jail sentences of two to six months for convicted offenders. Even then it's difficult to convict people; Colombian justice is just beginning to regard such pirating as a serious crime. However, the new proposed law would call for fines up to 100,000 pesos (\$2,000) and sentences up to two years plus it would give clearer definition of what constitutes piracy of records and cassettes and author's rights in general.

In addition, Asincol has been joined in the anti-pirates campaign by SAYCO (the organization that represents the rights and royalties of composers) and the Asociacion de Interpretes (the artists' organization).

Despite all the negative indicators and not-so-good news rampant in the Colombian music industry, record company executives don't seem to be so worried.

"There may be ups and downs for us here in Colombia," one company director states, "but the great variety of musical tastes here means there'll always be a market for something. In fact, this variety of tastes and traditions in different areas of the country is what characterizes Colombia as a special musical country."

It's true. The warm and balmy Caribbean coast tends towards the hot and sensual rhythms of the cumbia, vallenatos and Antillian-tinged beats. This was where disco scored the best in past years.

The areas of Antioquia, Caldas, Risaralda and Quindio feel strong about their heritage and the music popular there reflects this. Andean folk, traditional boleros but also Mexican music and even tangos are big in the stores and airwaves of the area. The Argentinian tango idol Carlos Gardel crashed to

death in the Medellin, Antioquia airport in the 1950s and left a tango cult in Medellin in his homage. Each year a tango festival is celebrated there in Gardel's memory.

The wide and fertile Cauca Valley, land of sugar cane and modern industries with Cali as its capital, is an area where the salsa hit its high point. Tropical musical ballads and disco have also hit highs there in recent years. The people there have the reputation of being fun-loving and their musical tastes reflect this reputation.

Bogota, the nation's capital, with more than 20% of the country's total population, is a music marketplace for all tastes: rock, pop, disco, classical, ballads and especially now, folk.

The area made up of the North and South Santander departments have strong traditional tastes but are influenced by bordering Venezuela. Therefore, anything goes there from traditional boleros and ballads to pop music and tropical dance beats.

The Llanos Orientales, the plains to the east of the country, is not very important to the overall music market, due to low density population, but its influence is felt everywhere. The joropo and other contagious rhythms coming from this area, which also runs into Venezuela, permeate throughout Colombia as well as Venezuela. And Villavicencio, the principal city in the Llanos region, annually celebrates one of the most important music festivals in the country.

The point is that Colombia is such a musical country with such a spectrum of tastes that some sort of music is bound to sell and be danced to here. Music is so important to the national soul that the government lists records as one of the essential items in the family budget along with potatoes, meat, bus fares and underwear. It's neither exaggeration nor romantic silliness to suggest that as times get harder, people, especially here in the tropics of a Latin culture, will need music more and more. It's part of their roots. Therefore it's not surprising that the country is seeking (and buying) precisely that music which springs from these roots. The music industry here seems to be versatile enough to take advantage of this special Colombian quality and stay alive, if not thrive.

Billboard

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# Resurgence

• Continued from page LA-3

regularly reach large number of people except indirectly through the televised religious mass, the quality of such a religious relationship competing with soccer matches and *telenovelas*—in Mexico Sunday television viewers have increasingly become addicted to professional football telecasts from the United States. Even if the Church did not face the handicap of having to work nearly twice as long for each increased individual life span let alone for a rapidly expanding population, it would have to compete with changes in educational patterns, especially involving literacy.

Literacy in Latin America has increased from 50 to nearly 80% during the last four decades. This revolution in human capacity has been accompanied by an enrollment gain in primary-school-age population from 45 to over 80%. At the same time, secondary-school-age population rose from 5 to 28%. These data affect directly or indirectly the role of the Catholic Church. The Church now faces a situation where it must begin to follow social movements rather than attempt to lead, a factor that explains its internal shifts (however halting) from right to center on the political spectrum—some within the Church even feel that if religion is to compete with Marxism it must appeal to students and workers by adopting Marxist precepts.

Yet another HEC indicator—persons per motor vehicle—suggests that extent not only of rapidly expanding physical mobility but of upward social mobility as well. In 1940 Latin America had 261 persons per vehicle (autos, trucks, buses). By 1980 this figure had fallen below 30. Per capita figures do not mean that all of the regions' population share equally in ownership of the means of transport; rather, they mean that as there are fewer people per vehicle the chance of ownership increases. More importantly, chance of access to transport increases as the number of vehicles increases in relation to the population—to ride a bus or hitch a ride on a truck has become a common form of transport for the masses.

That there is no widening social gap between Latin America and the United States can be seen in the total HEC Index summarizing these and other indicators. The total HEC Index also includes infant mortality rate, persons per hospital bed, population per dentist, enrollment in college as a percent of enrollment in primary schools, newspaper circulation per 1,000 persons, and number of telephones per 100 persons.

With zero on the HEC Index indicating equality with the United States (and 100 indicating maximum inequality), Latin America has an index rank of 74 in 1940 compared to about 60 in 1980. Clearly Latin America is headed in the direction of narrowing the gap in hemispheric social standards; although it has far to go, its position is not worsening as many observers would have us believe. True, HEC data do not include indicators of income, housing, and non-subsistence nutrition, but these three factors are concerned with secondary rather than primary social change. The twelve HEC Indicators deal with the extent to which infrastructure has been created in human capacity; without a strong primary base in inadequate health, education, and communication it is not possible that much headway can be made in the important secondary sphere especially involving income.

\* \* \*

As Latin America changed socially during the 1950s and 1960s the first wave of consumerism involved the "plastic revolution." Seemingly all goods demanded by the middle class were to be made of plastic: flowers, furniture covers, shoes, toys, etc. With the advent of the 1970s and 1980s the middle classes increasingly have gone beyond plastic culture even as the masses move to make it their own. Increasing sophistication about consumption sees plastic as "cheap and common," no longer esteemed for itself. Thus, it is seen more often than not (like the Beatles) as something foreign to Latin Americans as they begin to turn to their own past for culture and design, as in the Mexican case where Spanish colonial furniture has regained prestige in stylized form that adjusts to modern needs.

Change in societal taste also has had important repercussion in popular music. Where during the late 1960s and early 1970s it was difficult to find Latin American dance music in first-class nightclubs, it has begun to return widely since the mid-1970s. This return has been facilitated by some university students who, concerned about Latin America's overly dependent status in relation to the United States and Western Europe for customs and ideas, has begun to conduct research on indigenous music, as in Argentina and Colombia. With glorification of folkloric music and instruments and the recording of some hit records of Indian music (as in Bolivia), Latin American ideals have made a resurgence. In this context it is easier to find dance bands in each country who play cha chas, cuecas, cumbias, sambas, merengues, tangos, mambos, boleros, etc. Too, return to Latin American music in Latin America has been enhanced by the "salsa boom" in the United States.

Yet the Latin American cultural current remains mixed. Although disco music has faded in the United States, it continues to play an important role in Latin America, especially among the masses who often dance it in their own national style, as in Mexico where it takes on a distinctive form and "Saturday Night Fever" becomes Mexican rather than foreign. For elites, worship of plastic itself has shifted to worship of plastics in the form of records, the charts for which continue to show foreign songs in English. (Some of the sons of the elite have chosen a different form of plastic to worship—plastic bombs to employ terror as they seek political change.)

The extent of U.S. musical penetration on and off the

charts has prompted schemes to counter "negative" foreign influence, as in Nicaragua which since the Revolution of 1979 has required that the broadcasting of each U.S. popular song be matched by the broadcasting of a Latin tune. And broadcast control has risen in other ways. In 1977 the Argentine government banned from the television the Three Stooges who are seen as helping to cause violence wherein over 6,000 persons have "disappeared" in police "detention." The Brazilian military government took steps in the 1960s and 1970s to control broadcast of protest songs, as has El Salvador this year.

Some observers, however, have viewed the role of popular music in Latin America as helping to prevent revolution rather than to weaken the old systems. Many urban Brazilian poor, for example, spend most of the year and much of their excess energy preparing for carnival week when the samba groups take over the cities as their own. Mexican disco contests on television offer another example as poor and middle upwardly mobile youth compete to gain attention and money.

The impact of television on Latin American popular music during the last decade has been phenomenal. Although Mexican music has been important because of Mexico's strong cinema industry and film exports to the region, recently the televising of musical contests with songs broadcast via satellite hookup (linking many Latin American countries and Spain on the same program) has pulled Latin American together in a new way: Romantic and tropical rhythms are now sweeping Latin America, the charts beginning to show consensus favorites from country to country. With television audiences voting by applause meters in each country as their own songs are pitted against those of other countries, the cultural region of Latin America has been strengthened in a way that was unimagined only a few decades ago.

Sale of records sparked by international song contests typifies the change in consumption pattern of Latin America. To play a record or a cassette requires equipment that itself gives status to the owner. Boom in musical sales, enhanced by the transistor radio that makes songs known in the first instance, suggests that consumption is becoming more sophisticated. With Latin America's population increasingly becoming an urban one (much more than half of the people now live in cities and towns), the majority population tends to be more interested in consumption than in the politics of making coups and revolutions that can only upset consumption patterns. Thus, national support for land reform has tended to fade in the face of urban demands for low-cost food made possible not by land distribution but by concentration of holdings to be worked in large-scale commercial ventures.

Old style revolutions involving land reform as a basic precept have also been called into question throughout Latin America as a result of the failure of the Cuban Revolution to resolve its economic problems—after a brief attempt to distribute land in the early 1960s Cuba set up state farms and is more dependent upon sugar in its relation with the USSR than it ever was in relation with the United States. Even with up to \$9,000,000 of subsidy per day the USSR is having a very difficult time keeping Cuba solvent.

If many workers and intellectuals may still seek violent revolution to solve national development problems as in El Salvador, the middle classes reject the revolutionary solution. Only when the middle classes have thrown their support to insurgent forces has political revolution been possible, as in Cuba and Nicaragua. In both countries the middle classes were soon disillusioned with the sudden expansion of state power at the expense of private business. For "good reason," then, the middle classes have moved to support governments that deregulate economies "to get government off the back of the people," as in Argentina and Chile where free market economies have been instituted and suggest models for President Reagan's plans in the United States.

Latin America's economic problems remain especially serious as its raw-material export prices fall in the OPEC-caused world recession. As industrial demand slackens, so does the need for raw materials. Even the oil exporting Venezuela, Bolivia, Ecuador, and Mexico have been hurt by the recent "oil glut" resulting from the recession as well as oil conservation programs in all countries. Yet with its industrialization advanced, Mexico's long-term advantage as an oil producing country does not lie in export of petroleum but rather in using that "black gold" to manufacture export goods inexpensively. Recall that the rise of the United States to industrial power was financed in no small part by the mid-nineteenth century gold boom in what had been Mexico's California. The competitive edge for pricing of manufactures may in the future belong to Mexico. In the meantime innovative, upwardly mobile Mexicans may not involve themselves in politics but migrate to the United States in the same tradition that troubled peoples have always done, most recently from Haiti, Cuba, and El Salvador. (Poor Guatemalans migrate to Mexico and Colombians to Venezuela.)

Although from the U.S. view political and economic problems appear to dominate Latin American life, a new conservatism in the region seem to prefer military coups to revolution especially at the middle-class level. With much of the lower-class population in each country identifying with the middle class with whom it wants to join, the idea of a "proletarian identity" has been blunted—who wants to live like the poor workers in the USSR and Polish examples where laborers are doomed to remain at the bottom of society?

In short, it is generally more enticing to go disco or carnival dancing—to rise up in society and try to increase individual consumption levels—than to follow Che Guevara's path to death in guerrilla battles. Popular music may indeed symbolize the way in which consumption patterns short-circuit revolutionary movements which demand austerity for all in the name of "national good" that is not much fun. **Billboard**

# ANDEAN BLOC

• Continued from page LA-44

ers, office personnel and housewives.

Radio Altiplano, in which Heriba recently bought a major interest, plans a similar policy of pushing Heriba records, although not exclusively, and has a similar format in mind, with a broad mix of foreign and local music on AM and a stress on rock and popular Latin music on the FM side, which is scheduled to begin separate broadcasting later this year.

Bolivia's political turbulence has not affected music broadcasting, except immediately after the Garcia Meza coup when paramilitary forces took over Radio Panamericana and other outlets for about two weeks. La Paz now has about 16 radio stations, with about half a dozen commercially minor stations having been shut down by the armed forces.

Panamericana claims the number one position and observers not connected with the company seem to agree, although Radio Nueva America also claims to be number one.

Dueri believes FM radio is starting to gain importance, and Panamericana plans to move its transmitter out of La Paz, which is essentially built in a big basin at 12,000 feet, to the high plain surrounding the city. The AM station is 10 KW, as is short wave. Both already have their transmitting plant on the plain outside the city. FM is 3½ KW, but with extra elements in the antenna.

Ibanez, too, is convinced that FM will soon take hold in Bolivia, a country where more than half the population is Indian and campesino, largely marginalized from the mainstream economy, and where the middle class is relatively small.

Radio Altiplano now broadcasts the same programming on AM, FM and shortwave, but is expecting stereo FM transmission equipment to arrive in October to permit separate FM stereo broadcast. Altiplano will be the third such FM station in La Paz, after Panamericana and Cristal.

Radio Nueva America, which also claims to be leader in La Paz AM, according to a "confidential, unpublished" advertising agency survey, has no close ties to any record manufacturer, according to director Elvira Llosa de Salmon, who is filling in for her husband at the station while he handles his job as La Paz mayor. The station broadcasts at 10 KW in AM and shortwave but has no separate FM programming.

The station plays mostly Latin music, and Mrs. Llosa de Salmon says the station buys most of its records since local record companies expect free advertising in exchange for free promotional records. Current listener favorites include Manolo Otero and Abba, she says, and Rod Stewart in the English language category.

Although each record company has its own estimate of the size of the market and its share, Heriba's Ibanez notes that production has never been measured industry-wide. However, members of the manufacturers' association formed early this year (Ibanez is president) have committed themselves to providing estimates of their production. According to Dueri's estimates, until sales began falling, the Bolivian market for LPs reached 187,500; for extended plays, 625,000; for cassettes, 62,500.

The only major record company based outside La Paz, Lauro y Cia., Ltda., believes the potential market is much greater. Lauro owner Laureano Rojas said the company sold 100,000 LPs in 1980 and expects a drop in sales of only about 10%. Rojas claims the potential record and tape market is as high as \$5,000,000 rather than the \$1,400,000 million cited by Miguel Dueri.

Even so, Rojas says the company is producing at only 20% of the installed capacity of its six semi-automatic presses. Lauro says its new, German-made Asona cassette assembler, purchased this year, gives it a capacity of 2,000 cassettes per day, which the company says is the highest of any of Bolivia's factories.

Lauro too, owns its own radio station, Radio Cosmos, which is preparing to boost to 10 KW transmission from a current 3 KW and also broadcasts in FM stereo. The stations play a mix of youth-oriented pop, Latin-romantic, and Bolivian folklore. FM concentrates on instrumental and easy listening. Rojas says he is looking into video production to promote local artists on tv, although other record executives say their use of foreign video is still relatively limited since in La Paz, university-owned television broadcasts irregularly and their only outlet for video is the state-owned tv.

Bolivia's small population, about 5,700,000, combined with a great diversity of taste, requires catalogs to be very broad, according to Rojas.

"We release as few as 30 records at a time, and then reissue if necessary," he says.

According to Lauro promotion director Raul Guzman, the company's top local artists include Orquesta California, Pukara, Orquesta Flamencos, Los Masis and Enriqueta Ulloa. Lauro organizes an annual three-day folk music festival in Cochabamba—this year's was the 17th—attracting nearly 200 groups from throughout Bolivia as part of its search for new groups to record.

Lauro, like its competitors, does its own retailing. Heriba has a half dozen record stores in La Paz and stores in other cities. "There are very few independent stores, because of the small market," says Ibanez. "We've got to go out and commercialize."

Discolandia has 12 retail stores, eight of them in La Paz. One of the newer entries on the record scene is Inbofon.

The economic squeeze has pulled Bolivian record manufacturers together to face two major threats, cassette piracy and cheaper contraband records, especially from Peru. The Bolivian Association of Video and Phonograph Producers, founded early this year, has had some success, mainly in the cassette piracy. **Billboard**

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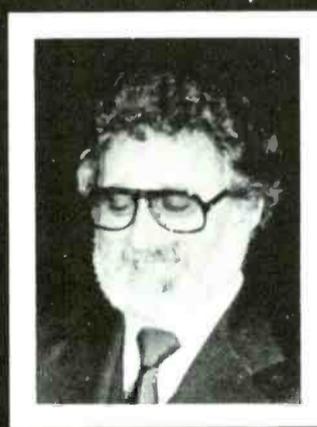
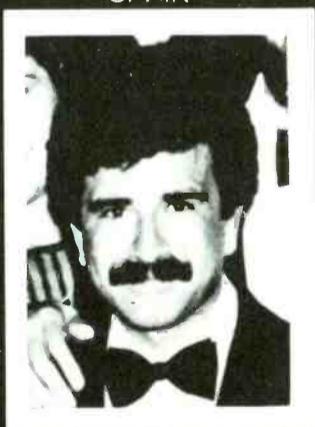
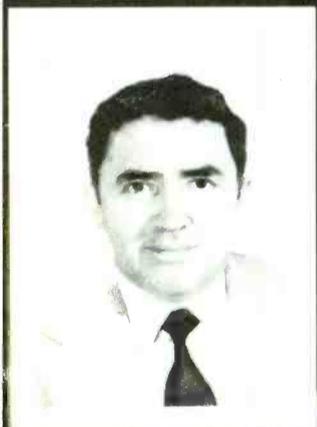
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THE GREATEST MUSIC COMPANY IN THE WORLD

# UNITED STATES

• Continued from page LA-36

say that salsa was like disco, in that it was made up as a commercial phenomenon but was really a musical current that's very old and that among it's own people will last a long time."

That may well be true, but the major salsa labels are finding the '80s a tough period. Coco, a well-known New York salsa firm, was sold and has lost many of its best artists. Fania, a pioneering giant in the salsa sound, also changed ownership, although its artists and executive personnel have remained intact.

"I hate to say we're not doing as well as we'd like, but that's a fact," says Jose Florez, a 15-year Fania veteran who handles publishing and foreign licensing. "But I want to make the point that it's not just salsa that has been doing bad. The entire industry is shaky. With depression, inflation and so forth people don't have money to spend on records."

"Our artists who always did well are still doing well but they're not selling what they did two or four years ago, salsa has still not caught on in the West, but it's much stronger in areas like Chicago and Miami, and Europe is becoming the new salsa stronghold."

Although record sales may be sluggish, Ralph Mercado of Mercado Productions, the biggest salsa touring firm, is enthusiastic concerning the salsa live talent scene.

"We've been doing a lot of gigs in the U.S.," says Mercado. "Chicago, Miami, Texas, Houston, Dallas, New Orleans, California. Wherever there's a big Latin population, the big salsa artists are popular. Everybody knows artists like Celia Cruz, Tito Puente and the Fania All Stars. I do everything from concerts to dances to festivals. Last night we packed in 5,000 people to see Oscar De Leon in the Hollywood Palladium and the night before that we pulled 3,000 at the Oakland Auditorium."

Mercado's biggest summer show was a six-day, nine-show salsa week in New York, an annual event which he co-sponsored with Kool cigarettes this year, and which began in a small club and ended with a sold out 18,000 audience concert at Madison Square Garden.

Latin music live shows are a high-ticket item, costing generally around \$15 to \$20 per person. Mercado blames not only the rising costs of rents, production, artist's salaries and ad budgets, but the fact that in the Latin industry the label doesn't offer tour support. "We have to pay everything, which makes it a little tight sometimes and means higher ticket prices."

Texas is the newest salsa stomping ground according to Mercado. "There's more Latin types than Mexicans there," he says. "There's Puerto Ricans, Dominicans and Colombians coming in that dig salsa and the demand is really growing."

Does Mercado believe salsa's dying?

"To a certain extent the salsa boom is over as far as trying to find a crossover to the Anglo market. But I believe for Latinos it will always be here as an art form, and it's booming in Europe and South America. We find ourselves traveling there more and more each day."

Salsa may be king of the road, but the New York radio scene is readily opening up to the rhythms of international Latin pop. Latin music is heard on three AM stations, WADO, WJIT and WBNX. When WBNX plummeted to a distant third with its salsa format, the station took a survey of the New York market and changed this June to an International pop format.

"Our survey determined this was the music most people wanted," comments Jimmy Jimenez, program coordinator for WBNX. "In New York there are several ethnic groups. Some do and don't like salsa, but all like romantic International Latin music. Even though we knew this was what people wanted, we were surprised at the reaction we got. Our request lines were flooded with 1,000 calls a week congratulating us for the change and welcoming the music. New York stations weren't playing people like Julio Iglesias very much and since we've started, we've gotten a very positive reaction."

Now that WBNX has settled into its format, the station plans a major fall promotion lasting nine weeks with large prizes being given away. "This is a virgin market we're in. Advertisers love it because we appeal to a larger segment of the Latin population. I think this romantic rhythm is going to be the musical factor of the '80s. In the '60s and '70s salsa was the king of the New York market. Now romantic is the music of the '80s. Singers like Emmanuel who weren't heard of before are selling millions worldwide. We're happy with the change we've made and we're looking forward to the future."

## Sounds Of Miami

Before New York's WBNX started heralding the call to romantic international pop, Latin industry experts were looking at Miami's Super-Q, WQBA-FM, as a very probably future for Latin radio.

Super-Q doesn't rank No. 1 among Latin radio listeners. In fact, the dominant Cuban population prefers news over music and thus Super-Q is easily outranked by it's all news counterpart, WQBA-AM and the other all Spanish news outlet, WRAC-AM.

But what Super-Q lacks in overall strength it makes up in its leadership in the highly sought-after youth market. There it ranks No. 1 and has no problem selling time spots to youth-oriented regional and national advertisers. As noted previously, Latin youths traditionally shun their native music. The need to conform to mainstream musical tastes is too strong. The Latin teenager is usually either totally lost to Latin music industry, or, as is often the case, the Latino may return to the Hispanic music fold when age, marriage and a burgeoning family remind him of his roots.

Super-Q's secret to attracting the Latin youth market is simple: 50% of the music it plays are American hits. Thus, the young Hispanic is not only fed his daily dose of the American top 40, but is also introduced into the sounds of his culture. Just three years old, Super-Q is a relatively young station. When it first came on the scene, Salsa and Disco were hot among the young, so the station mainly mingled those musical beats with the occasional addition of black music and popular acts such as Blondie. Today, Blondie remains along with such acts as the Commodores, ELO, Journey, Kenny Rogers and Diana Ross, but the big beat of salsa is in a slight retreat.

Super-Q has opted for a softer sound from 9 a.m. to 2 p.m., meaning that the international tones of artists such as Roberto Carlos, Jose Jose, Napoleon, and the ever-present Julio Iglesias, have even made their inroad into salsa's Miami radio bastion.

Still, the youth listen. Super-Q's ad spots are often sold out and the station regularly hosts 15,000 people or more to its series of free shows, which in recent months have seen the likes of Santana, Peaches and Herb, Celia Cruz, Johnny Pacheco, the Fania All Stars, Oscar De Leon and La Tierra.

"We're happy," says WQBA's AM and FM operations manager Julio Mendez. "I'm not going to say this is the future of Latin radio because you've got to deal with each market in a different way. But for the young Spanish in Miami this is the appropriate one. We have got problems. I think a lot of young kids are afraid to admit they listen to us and that hurts our ratings. We've been doing some separate research and we've found out that when they're asked they'd rather name an American station. You know how young kids are. They want to be cool and they feel that by saying a Spanish radio station they're going to look too Cuban or Spanish. Those are the kinds of feelings we've got to overcome."

Miami boasts a veritable plethora of retail stores and two of the biggest Latin labels in America, CBS International and Venezuela's TH Records. It also houses Discos CBS International, a branch of CBS that distributes some of the best selling artists in the U.S. Latin market: Julio Iglesias, Roberto Carlos, Vicente Fernandez, plus an impressive roster of other international and national names.

Discos CBS International, founded only a year ago, has direct control of all the CBS Latin product in the U.S. and Puerto Rico—which was previously handled by Caytronics Corp. Ron Chaimowitz, vice president and general manager of the new company, predicts that this year's sales will surpass their previous success, keeping pace with the booming U.S. demand.

When asked why the Venezuela firm decided to move into the complex U.S. Latin market, Tony Morena, TH's international promoter, explained: "We saw it as a necessity. This market is very important. Nobody really knows exactly how many Latinos are in the United States but we estimate it's upwards of 20 million. And those Latinos here are making more

(Continued on page LA-55)

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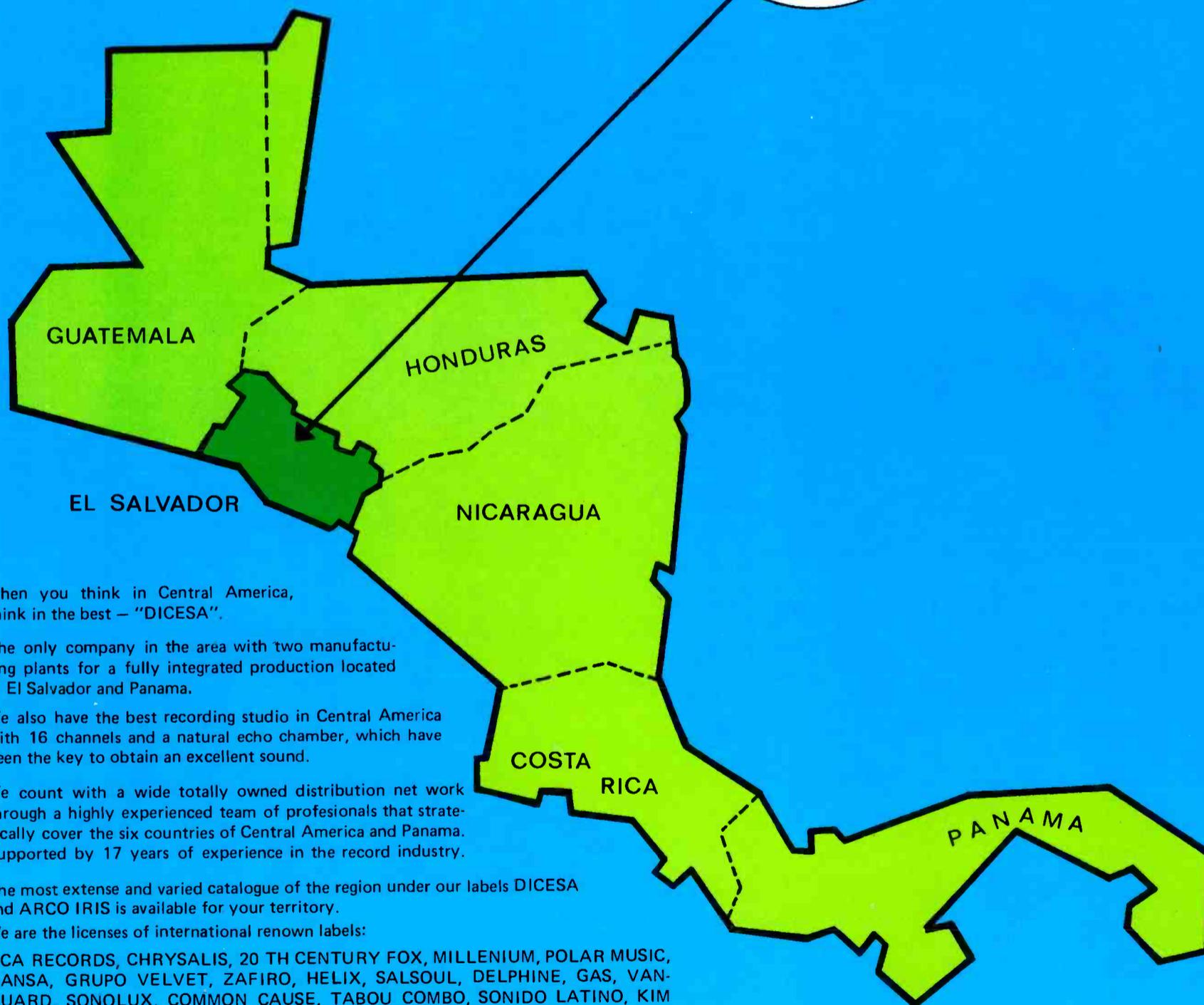
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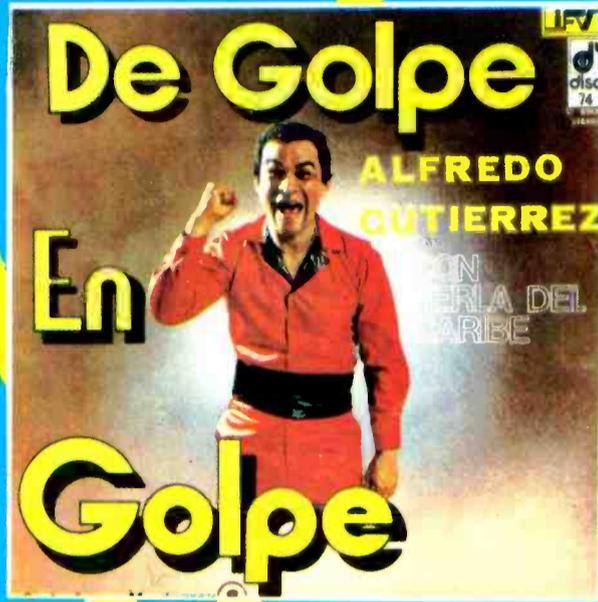


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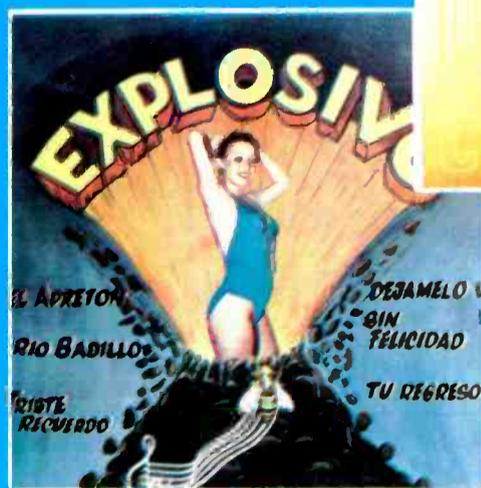
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## UNITED STATES

• Continued from page LA-52

than Latins in most other countries. They have the chance to have a car and a stereo and a tape recorder and cassettes. Not everybody in Latin America can have these things. That's why America is such a good market."

### The Latin Cowboys

The Texas music region is known for its "Do It Yourself" emphasis. While labels such as Caytronics and CBS International may dominate the U.S. Latin record sales, most of their artists are not from the United States.

"We have very few domestic artists," affirms Caytronics' Shapiro. "Most of our product is from the RCA and Ariola foreign catalog. Those are probably as hot as there are in the Spanish business. Recording local talent is like shooting dice, you have to be lucky. If I have a Pedro Vargas album coming from outside to here, I know what I'm going to sell. That's one of the beauties of the Spanish business. It's very consistent. Sales are guaranteed each month and those are only enhanced by new releases. The American record industry lives on new releases alone."

The Southwest Latin labels take a different approach. The intense concentration of Mexicans in the Texas-New Mexico regions has spawned a separate musical genre, Tex-Mex, and those artists and their labels are predominantly domestic.

"For the last two years sales have been great," notes Jessie Salcedo, sales and promotion director for Freddie Records, a well-known Texas label whose artists such as Augustin Ramirez, Freddie Martinez, Little Joe, Ramon Ayala and Sonny & the Sunliners regularly hit the Latin charts. "Tex-Mex is very popular and the Texas people are very loyal to it, but we're also selling all over—Hawaii, California, Las Vegas. We get a tremendous amount of orders from Germany, with all the army people. Our product sells in Arizona, New Mexico, Colorado, the Midwest and to the migrant farmers in Florida."

The Latin Industry changes more slowly than the mainstream record industry and that's why it's common knowledge that 8-tracks are still big in Latin music. But although the more urbanized sections of the East and West coast are now reporting that cassettes are beginning to equal 8-track sales, Salcedo estimates 8-track units at about five to one over cassette. In the wake of Freddie Records' prosperity, the company has opened a new tape facility, Sparkling City Tape Duplicators, with a capacity of at least 30,000 tapes a month.

The facility is located next to the label's Corpus Christi offices and although the company already has a 24-track studio where it records most of its music, a new studio with all new MCI equipment is being planned for a location near the new plant, making the operation an efficient, close-knit complex.

The company is always on the lookout for new talent and sometimes new artists are found in the most surprising places. "One of our newest discoveries is a nice female vocalist named Zandra," relates Salcedo. "She was our secretary here for the last three years. I was looking for a female background vocalist for this Spanish version of 'Looking For Love' we were doing. Spanish Texans love country music and we like to include Spanish versions of big country hits on some albums."

The problems of insufficient Spanish product distribution are long gone, according to Salcedo and other Latin label executives. With such major outfits as Pickwick, Western Merchandisers and Handlemans shipping Hispanic music, and chains like JC Penny, Sears, Woolco and Woolworth selling Latin LPs, product is readily available.

However, there are some complaints voiced in the area of live talent. Texas Latin bands tour a lot in all parts of the West, Southwest and even frequently up in the Chicago area, a big Latin stomping ground. The problem says Pete Rodriguez, a big West Texas club owner, is that there are too many groups touring. Rodriguez owns Pete's Fiesta (3,000 capacity) in Lubbock and Pete's Palladium (1,000 capacity) in Plainview, Texas, and asserts that the flood of Texas and Mexican bands are pulling down ticket prices.

"There's too much competition," Rodriguez explains. "So many groups come up from Mexico that it hurts the Chicano industry. When disco went down, the Latins started coming back to see live bands, but the name Mexican groups pull away the crowd and make the ticket prices low for everybody."

Rodriguez lays part of the blame on Latin radio in Texas, which he says plays more Mexican music in comparison with Texas Latin tunes, thus promoting the Mexican bands more. However, Freddie records' Salcedo sees this as a situation that's changing.

"It used to be stations across the border and here were programming more easy listening and International music. But lately we've seen the formats changing to more Tex-Mex, mariachi and norteno music. These changes help us, since they promote our music. From the program directors that I've talked with, they are changing to give the community more what they want."

Whichever way Texas Latin radio is drifting, it seems to be drifting successfully. A case in point is San Antonio's KCOR, which first aired on May 1, 1946 and claims to be the first full time Spanish language station.

"Economically we're doing very, very well," says Sam Murray, vice president and station manager for KCOR. "Even in these times of economic uncertainty, big national advertisers are realizing that the Latin market hasn't been fully tapped. They want a piece of the action."

KCOR's programming is a mix of Mexican and Chicano music. The latest release from South of the border are played as well as Texas favorites such as Joe Bravos and Sonny & the Sunliners, ballads and "Musica de Recuerdos" or in Anglo terminology, golden oldies.

(Continued on page LA-56)

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• Continued from page LA-55

**The Latin Mix Of Chicago**

"We have a very mixed group of Hispanics here in Chicago," notes Athena Sofios, general manager for WOJO, the only full time Latin station in the metropolis. "We have 65% Mexican 20% puerto Ricans, 5% Cubans and the rest are Central Americans and South Americans. Our programming reflects that blend. We play everything from salsa to Mexican ranchero music to ballads and International tunes."

Sofios complains that the rapid growth of the Latin community in Chicago has actually hurt their ratings. "We're about 20th in the overall market, which isn't bad, but Arbitron is still using the 1970 figures for the Latin population, about 300,000. We estimate there's about a million and a half Latins in Chicago but it won't be until 1982 that Arbitron starts using the latest census figures. I'd say we're actually in the top ten stations."

Like most Latin radio outlets, WOJO has a lot of public affairs and news programming as well as a lot of musical promotions in the community, such as concerts and fiestas and so on. One unique promotion WOJO does is to sponsor an amateur singing contest in which the winner is sent to California to record a single.

Despite the economic blues sung by various Latin retailers, Sofios is very bullish on the state of the music. "We have record store guys here who are millionaires. Many of the people here work in industry jobs and are unionized. They have higher incomes than Hispanics in most other areas. We have ballrooms such as the Aragon that frequently pack in 7,000 people at \$15 a head. Latin people here spend a lot on entertainment."

Gustavo Silva, president of the Chicago's 8-store Pan Amer-

ican Records chain, doesn't quite agree. "Business has been quiet," he says. "It's been down about 12%, but we hope it will pick up between September and December. We think it's been slow because Chicago is an industrial city and a lot of people, including Mexicans, can't find work."

What is selling are the hit releases from Profono, RCA (Caytronics distributed), CBS and Fania. What's not selling is catalog, the older records, which used to be the mainstay of the Latin industry.

**The Western Giant**

With 4.5 million Latinos, the Western United States represents the largest segment of the Hispanic music market. Mostly Mexican with a liberal sprinkling of South and Central Americans, the West is a brisk record market from the Northern California area of San Francisco to the hustling bustling Latin retail and one-stop outlets lining sunny Pico Blvd. in that strange village called L.A.

Augustin Gurza, owner of L.A.'s Disco Centro, sees the sales slump as a phase brought on by a vacillating economy. What he complains about, however, is the Latin label policy of upping the pricing on key hot-selling artists.

"With a major artist like Julio Iglesias, we're forced to sell both his new release and his catalog for \$7.49, which is what you'd sell a big rock album for. It's too high for the Latin customer. So what happens? His product freezes and you can hardly distinguish sales surge of a new release from a major artist."

In the consumer search for value for price, Gurza is seeing high sales in the greatest hits compilations, tv packages and albums like that of Emmanuel, in which more than half the songs were radio hits. And in the search for lower prices, Gurza says he is seeing a big run on singles.

"On one recent day, we had 25% of our business in 45s. It's a lot of work to keep up the inventory on those, so in order to make it worthwhile for us we upped the price from \$1.35 to \$1.45 and still they sold."

Despite the Mexican dominance of the West, musical tastes are varied. An accurate reflection of those tastes can perhaps be measured by two of the biggest Latin radio stations in the West, KALI-AM in Los Angeles and KBRG-FM in San Francisco.

KALI, which moved its studios from Hollywood to San Gabriel in August 1980, plays International contemporary Latin pop, from Mexico, South and Central America and Spain. Ironically, its ratings competitor, KWKW, plays a quite different music blend—Mexican ranchera, Tex-Mex and norteno music.

San Francisco's KBRG is similar to KALI in that its playlist is highly regimented, but the Northern California outlet goes for a softer sound whereas KALI plays more upbeat rhythms, along with rock.

Mario Rueda, KBRG's music director, notes that one of his major stumbling blocks is the lack of cooperation between radio and the Latin labels.

**The Problem Of Piracy**

Piracy is an especially harsh disease in the Latin music market. Because many of the hits are released in foreign regions first, it's easy for enterprising counterfeiters to see what releases are going to be hits, pick up a copy, put it on tape and flood the American market with it.

To combat the problem, the big West Coast labels such as Orfeon, Profono, Caytronics, Arriba, Fama, Mar International, Ramex, and others have banded together to form ALARM (the Assn. of Latin Record Merchandisers).

Directed by former RIAA representative Bud Richardson, ALARM has staged several successful attacks on the counterfeiters. In one recent case, two factories in Fresno were raided and more than 750,000 record labels confiscated and three counterfeiters convicted. And in Chicago, \$42,000 in cash was seized and seven went to jail.

"The main problem is not with the retailers," says Richardson. "Although there are exceptions, most are honest dealers who buy from reputable distributors. The problem is with

street vendors, flea markets and the Mom and Pop stores in which somebody comes in with a load of product and quickly disappears."

Despite similar cries of piracy on the East coast, there is no Eastern Latin label equivalent to ALARM. "We've only been around a couple of years," said Richardson. "And we've only been really active in the last year. ALARM is in its infant stages. It will definitely spread."

America has been justifiably called the melting pot, and in the case of Latins among Latins, the impact of the International pop sound has made American Hispanics of different cultures finally listen to the music of their roots with one ear.

But will Latin music ever cross over to the mainstream market in a major way? The failed salsa experiment would make it seem doubtful. And as for the International Latin pop sound—that crossover experiment has yet to begin.

"The mass acceptance of Latin product in the United States has some problems, the first of which is the language," notes Billboard En Espanol's Fernandez. "It's not the kind of music most Americans can sing along with. One way around this that some Latin artists are considering is recording in English. The latest example is Roberto Carlos, a big Brazilian artist, who has a new LP in English. It's comprised of soft, mellow International ballads and how it will do I don't know."

"There have been groups that have succeeded in English, like Santana and La Tierra and El Chicano, but the number is fairly limited. It's funny, here in New York people know more about Japanese electronic rock or ska or rap music than they do about salsa, which has been here so long it's almost indigenous."

Fernandez thinks that the key to unlocking the door to Anglo acceptance of Latin music may be through the country's mainstream sonic artists and trendsetters.

"When they pick up on things, they spread. Blondie's Deborah Harry recently released a rap record. I think it's awful, but the point is that it will make some people who never listened to black music listen to it and then go out and maybe buy a real rap album. That hasn't happened yet to Latin music, and I'm really at a loss to understand why."

Sometimes the simplest solution to the most perplexing problem is merely a matter of time. **Billboard**

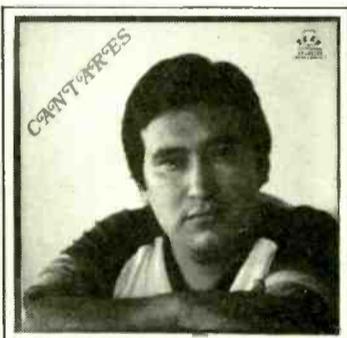
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• Continued from page LA-27

Movieplay has recently launched a new venture in Argentina, Mexico and the States by establishing a joint venture company in each country to exploit material from three Spanish companies—Movieplay, Columbia and Zafiro. The new conglomerate is called Discosa in each territory and links with a local licensee. In Argentina it is ATC and Interdisc, in Mexico Discos Helix and in Miami it is Alhambra.

Juan Cifuentes notes, as do most other Spanish operations, the problems connected with the Latin American market and in particular over the collection of royalties, advances and monies owing.

"Government regulations in Colombia and Peru, for example, make it difficult for us to receive advances," says Cifuentes, "but we can get royalties. This means that sometimes a multinational, by switching funds, can pay advances for another territory. Also we sometimes receive funds with up to 43% tax deducted."

RCA's ambassador to Latin America is, according to direc-

tor Manuel Diaz Pallares, Rocio Jurado who obtained the 'Nipper De Oro' gold award for selling more than a million disks in the U.S.A. Latin American market alone. And this summer she was top of the New York charts for two months," RCA reports.

Other artists from the Madrid RCA stable attacking the lucrative South American market are Manolo Sanlucar and Los Amaya. Product is mainly either pop or for children. New artists on the roster for Latin America include Jeanette with her album "Corazon De Poeta" by Manuel Alejandro, which will be backed by a promotional tour taking in Mexico, Peru, Chile, Buenos Aires, Brasil, Venezuela and the U.S.A. RCA also has plans to record Mexican artist Emmanuel with another album by Manuel Alejandro.

Gerhard Haltermann, international manager of Discos Columbia SA, says his best selling artists in Latin America are Jose Velez, Betty Missiego and Jeronimo. The most popular material consists of melodic music and ballads, and Haltermann has also noticed an increase in the sales of classical music and zarzuelas—Spanish operettas.

"Columbia sales in Latin America during the first half of this year have increased by 32% when compared to the same period last year," says Haltermann, "and sales of product to Latin America account for 55% of our total export sales."

Haltermann stresses the importance of the physical presence of the artist in the market where promotion is taking place, and reports that his company is trying to increase visits to Latin America. Like other Spanish companies he organizes tv appearances, radio interviews and press conferences. Even though a particular record may not become a hit, he says the company notices a surge in sales which gives a much needed boost to any campaign.

Talking of the future, Haltermann believes that the formation of Discosa (with Movieplay and Zafiro) will considerably increase the scope of the company, offering a good catalog to Latin America, together with the possibility of joint tour ventures.

Independent music publisher Manuel Lopez Quiroga also reports a clear increase in sales to Latin America. Big hits have been "Gavilan O Paloma" (1979) by Jose-Jose, "Sera" (1980) also by Jose-Jose, and "Con Olor A Hierba" (1980/81) by Emmanuel.

"We know we have lost large quantities of royalty money," says Quiroga, "mainly because of the backwardness of certain South American governments when dealing with 'Intellectual Property' laws. Exceptions are Mexico and Argentina where we have few difficulties." However, Quiroga has ambitious plans to promote new material and has recently acquired a catalog of old material which he believes will appeal to Latin Americans.

At the Spanish Phonographic Assn., Secretary General Carlos Grande Renales is concerned with piracy in Latin America but says that it is a major problem about which not a great deal can be done by Spain alone.

And on a general note one Spanish industry boss stresses the importance of pressing and selling original material in Latin America.

"If you've got hit material," he says, "they can produce a cover version with limited means within 24 hours. You can bet your own version is killed if your licensee is not quick enough. Our records are high quality and what they record and press locally is generally lousy—but people don't care."

The clear impression is that professionalism from Spain could do much to improve and expand the Latin American market to everyone's advantage.

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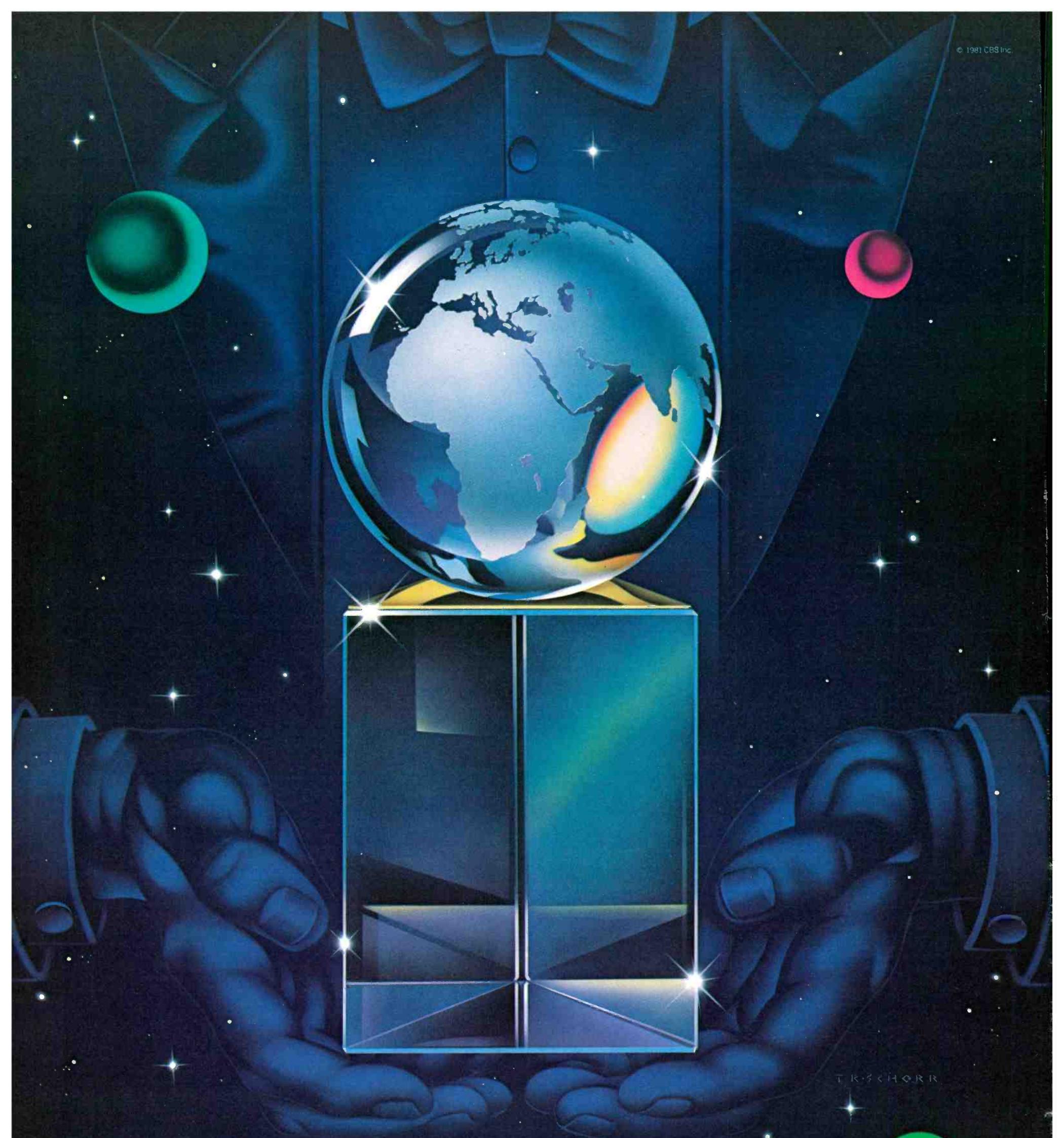
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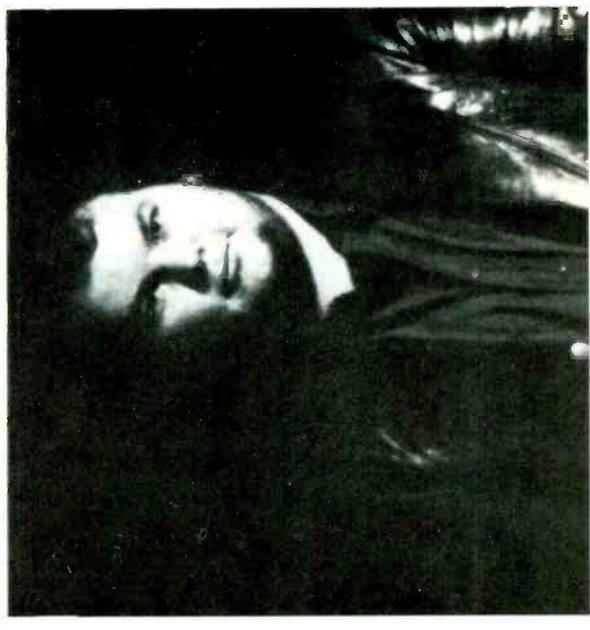


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(Rick James), R. James, A. Miller, Gordy 7205 (Motown)	22	10	★	THE THEME FROM HILL STREET	(Ronnie Milsap & Tom Collins), T. Brasfield, W. Aldridge, RCA 12264	85	NEW ENTRY	STEAL THE NIGHT—Stevie Woods (Jack White), B. Bowersock, T. Veitch, M. Vernon, Cotillion 46016 (Atlantic)	87	52	12	88	83	21	89	NEW ENTRY	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129	91	66	20	92	84	15	93	87	23	94	85	17	95	81	14	96	91	17	97	77	4	98	76	4	99	NEW ENTRY	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	100	89	3	BACK TO THE 60'S—Tight Fit (Ken Gold), Not listed, Arista 0638																			
BLUES—Mike Post Featuring Larry Carlton (Mike Post), M. Post, Elektra 47186	19	13	★	WE'RE IN THIS LOVE TOGETHER—Al Jarreau (Jay Graydon), R. Murrain, K. Stegall, Warner Bros. 49746	NEVER TOO MUCH—Luther Vandross (Luther Vandross), L. Vandross, Epic 14-02409	87	52	12	88	83	21	89	NEW ENTRY	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129	91	66	20	92	84	15	93	87	23	94	85	17	95	81	14	96	91	17	97	77	4	98	76	4	99	NEW ENTRY	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	100	89	3	BACK TO THE 60'S—Tight Fit (Ken Gold), Not listed, Arista 0638																						
SAY GOODBYE TO HOLLYWOOD—Billy Joel (Phil Ramone), B. Joel, Columbia 18-02518	20	7	★	JUST ONCE—Quincy Jones Featuring James Ingram (Quincy Jones), B. Mann, C. Weil, A&M 2357	IT'S ALL I CAN DO—Anne Murray (Jim Ed Norman), R. Leigh, A. Jordan, Capitol 5023	87	52	12	88	83	21	89	NEW ENTRY	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129	91	66	20	92	84	15	93	87	23	94	85	17	95	81	14	96	91	17	97	77	4	98	76	4	99	NEW ENTRY	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	100	89	3	BACK TO THE 60'S—Tight Fit (Ken Gold), Not listed, Arista 0638																						
WAITING FOR A GIRL LIKE YOU—Foreigner (Robert John, Mutt Lange & Mick Jones), M. Jones, Gramm, Atlantic 3868	21	11	★	SHE'S A BAD MAMA JAMA—Carl Carlton (L. Haywood), Leon Haywood, 20th Century-Fox 2488 (RCA)	I WANT YOU, I NEED YOU—Chris Christian (Bob Gaudio), C. Christian, S. Smith, J.C. Crowley, Boardwalk 7-11-126	87	52	12	88	83	21	89	NEW ENTRY	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129	91	66	20	92	84	15	93	87	23	94	85	17	95	81	14	96	91	17	97	77	4	98	76	4	99	NEW ENTRY	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	100	89	3	BACK TO THE 60'S—Tight Fit (Ken Gold), Not listed, Arista 0638																						
EVERY LITTLE THING SHE DOES IS MAGIC—The Police (The Police & Hugh Padgham), Sting, A&M 2371	25	3	★	OH NO—Commodores (James Anthony & Carmichael & The Commodores), L.B. Richie Jr., Motown 1527	MORE STARS ON 45—Stars On 45 (Deep Eggermont), not listed, Radio Records 3863 (Atlantic)	87	52	12	88	83	21	89	NEW ENTRY	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129	91	66	20	92	84	15	93	87	23	94	85	17	95	81	14	96	91	17	97	77	4	98	76	4	99	NEW ENTRY	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	100	89	3	BACK TO THE 60'S—Tight Fit (Ken Gold), Not listed, Arista 0638																						
URGENT—Foreigner (Robert John Lange & Mick Jones), M. Jones, Atlantic 3831	25	17	★	PHYSICAL—Olivia Newton-John (John Farrar), S. Kipner, T. Shaddick, MCA 51182	TAKE MY HEART—Kool & The Gang (Eumir Deodato), C. Smith, J. Taylor, G. Brown, Kool & The Gang, De-Lite 815 (Polygram)	87	52	12	88	83	21	89	NEW ENTRY	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129	91	66	20	92	84	15	93	87	23	94	85	17	95	81	14	96	91	17	97	77	4	98	76	4	99	NEW ENTRY	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	100	89	3	BACK TO THE 60'S—Tight Fit (Ken Gold), Not listed, Arista 0638																						
ATLANTA LADY—Marty Balin (John Hug), J. Barrish, EMI-America 8093	29	6	★	HOLD ON TIGHT—ELO (Jeff Lynne), J. Lynne, Jet 5-02408	SLOW HAND—Pointer Sisters (Richard Perry), M. Clark, J. Bettis, Planet 47929 (Elektra)	87	52	12	88	83	21	89	NEW ENTRY	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129	91	66	20	92	84	15	93	87	23	94	85	17	95	81	14	96	91	17	97	77	4	98	76	4	99	NEW ENTRY	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	100	89	3	BACK TO THE 60'S—Tight Fit (Ken Gold), Not listed, Arista 0638																						
HE'S A LIAR—Bee Gees (The Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 1066 (Polygram)	30	5	★	THE OLD SONGS—Barry Manilow (Barry Manilow), B. Kaye, D. Pomeranz, Arista 0633	GENERAL HOSPI-TALE—The Afternoon Delights (Harry King), H. King, L. Tedesco, MCA 51148	87	52	12	88	83	21	89	NEW ENTRY	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129	91	66	20	92	84	15	93	87	23	94	85	17	95	81	14	96	91	17	97	77	4	98	76	4	99	NEW ENTRY	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	100	89	3	BACK TO THE 60'S—Tight Fit (Ken Gold), Not listed, Arista 0638																						
I COULD NEVER MISS YOU—Lulu (Mark London and Lem Lubin), N. Harrison, Alfa 7006	32	13	★	SAUSALITO SUMMERNIGHT—Diesel (Pim Koopman), M. Boon, R. Vundernik, Regency 7339 (Atlantic)	ONE MORE NIGHT—streak (Fred Ruppert & Bob Stringer), B. Demartines, Columbia/Badland 18-02529	87	52	12	88	83	21	89	NEW ENTRY	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129	91	66	20	92	84	15	93	87	23	94	85	17	95	81	14	96	91	17	97	77	4	98	76	4	99	NEW ENTRY	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	100	89	3	BACK TO THE 60'S—Tight Fit (Ken Gold), Not listed, Arista 0638																						




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32	10	54	8.98	<b>Z Z TOP</b> El Loco Warner Bros. BSK 3593	8.98	●	8.98	126	5	<b>ONE WAY</b> Fancy Dancer MCA MCA-5247	8.98
33	9	3	8.98	<b>E.L.O.</b> Time Jet FZ 37371 (Epic)	8.98	▲	8.98	102	5	<b>NILS LOFGREN</b> Night Fades Away Backstreet BSR-5251 (MCA)	8.98
37	6	28	8.98	<b>PRETENDERS II</b> Sire SRK 3572 (Warner Bros.)	8.98	▲	8.98	103	29	<b>GREG KIHN</b> Rockinroll Besenley BZ 10069 (Elektra)	8.98
35	8	7	8.98	<b>TRIUMPH</b> Allied Forces RCA AFL1 3902	8.98	▲	8.98	140	5	<b>DONNIE IRIS</b> King Cool MCA/Carousel MCA-5237	8.98
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# General News Chartbeat

• Continued from page 6

20. "Paris," Supertramp, A&M, 1980/#8.
21. "Songs In The Attic," Billy Joel, Columbia, 1981/#8.
22. "Here At Last... Live," Bee Gees, RSO, 1977/#8.
23. "Captured," Journey, Columbia, 1981/#9.
24. "One More For The Road," Lynyrd Skynyrd, MCA, 1976/#9.

\* \* \*

(Barely) Stayin' Alive: **The Bee Gees'** "He's A Liar" (RSO) loses its star as it inches to number 30 this week, making it the trio's lowest-charting single since "Mr. Natural" stopped at number 93 in 1974.

The relative failure of this record at pop radio must be especially disappointed for the Bee Gees because they were looking to beat the **Beatles** for most consecutive No. 1 hits in the modern pop era.

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The Bee Gees topped the chart with their last six singles—"How Deep Is Your Love," "Stayin' Alive," "Night Fever," "Too Much Heaven," "Tragedy" and "Love You Inside Out"—while the Beatles reached No. 1 with six straight from '64 to '66: "I Feel Fine," "Eight Days A Week," "Ticket To Ride," "Help!," "Yesterday" and "We Can Work It Out."

While "He's A Liar" is far from the hit the Bee Gees were hoping for, it is nonetheless their 14th consecutive single to reach the top 30. In the group's entire pre-"Jive Talkin'" career, by comparison, it accumulated 11 top 30 hits.

And with the exception of "He's A Liar" and 1977's live "Edge Of The Universe" (which peaked at 26), every Bee Gees single since 1975 has sailed into the top 12.

\* \* \*

R&b Recap: **Luther Vandross'** "Never Too Much" this week becomes Epic's first No. 1 r&b hit since **Michael Jackson's** "Rock With You" in early 1980.

"Never Too Much" is the 10th r&b topper in Epic history, following **Roy Hamilton's** "You'll Never Walk Alone" and "Unchained Melody," **Sly & the Family Stone's** "Everyday People," "Thank You" and "Family Affair," **Labelle's** "Lady Marmalade," **Wild Cherry's** "Play That Funky Music" and Jackson's "Don't Stop Till You Get Enough" and "Rock With You."

At the same time, **Carl Carlton's** "She's A Bad Mama Jama" (20th Century-Fox) slips a notch to number three r&b, ending an eight-week stay in the runner-up spot. That's the longest any single has logged at number two r&b since **Betty Wright's** 1972 smash "Clean Up Woman," which also spent eight weeks in the second slot.

Perhaps someone can introduce Mr. Carlton and Miss Wright: They can console each other.

\* \* \*

Sleeper Hit: **John Denver's** "Some Days Are Diamonds" never broke

into the top 30, but this week it logs its 20th week on the Hot 100, making it the second longest-sustaining hit of his 10-year pop career. 1971's "Take Me Home, Country Roads" spent 23 weeks on the chart.

Two Denver singles logged 19 weeks on the Hot 100: 1973's "Rocky Mountain High" and 1975's "Thank God I'm A Country Boy." Two others had 18 weeks: 1974's "Sunshine On My Shoulders" and '75's "I'm Sorry." 1974's "Annie's Song" had 17 weeks.

The only difference is those last four titles all hit No. 1.

\* \* \*

Quincy Hits: **Quincy Jones** has produced innumerable top 20 singles during the past 20 years, but this week he notches his first top 20 hit as an artist, as "Just Once" (Qwest moves up a notch to 20).

The **Barry Mann & Cynthia Wei** song features a sublime lead vocal by **James Ingram**, on whom Jones is now producing a separate LP.

As an artist, Jones first cracked the pop top 50 in 1978 with "Stuff Like That," which peaked at number 21. The recent and irresistible "Ai No Corrida" stopped at 28.

\* \* \*

L.A. Breakthrough: The new wave club scene in Los Angeles scores a victory this week as the **Go-Go's** "Our Lips Are Sealed" (I.R.S.) cracks the top 40. Casey Kasem's countdown and top trivia immortality in one fell swoop.

## New LP/Tape Releases

• Continued from page 41

#### PERLMAN, ITZHAK, ANDRE

**PREVIN**  
It's A Breeze  
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#### STERN, ISAAC

60th Anniversary Celebration  
With Pinchas Zukerman & Itzhak Perlman  
LP CBS Masterworks M37244  
CA MT37244

#### TE KANAWA, KIRI

Song Recital  
LP CBS Masterworks M36667  
CA MT36667

#### VARIOUS ARTISTS

Diva  
LP CBS Masterworks M3X36937 (3)

#### YEPES'S, NARCISO

Greatest Hits  
LP DG 2535610 \$6.98  
CA 3335610 \$6.98

### CHRISTMAS

#### GILLEY, MICKEY

Christmas At Gilley's  
LP Epic FE37595  
BT FEA37595  
CA FE37595

#### SCHNEIDER, JOHN

White Christmas  
LP Scotti Bros FZ37617  
BT FZA37617  
CA FZ37617

#### VARIOUS ARTISTS

God Rest Ye Merry, Jazzmen  
LP Columbia FC37551  
CA FCT37551

#### WHITMAN, SLIM

I'll Be Home For Christmas  
LP Cleveland Int'l/Epic FE37594  
BT FEA37594  
CA FET37594

### MISCELLANEOUS

**THE ROYAL TRIBUTE**  
LP Columbia C237655 (2)

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★	12	<b>HUPENDI MUZIKI WANGU?!</b> —K.I.D.—Sam (12-inch) S-12340
12	6	<b>DANCIN' THE NIGHT AWAY</b> —Vogue—Atlantic (7-inch) 3847
★	18	<b>WALKING INTO SUNSHINE</b> —Central Line—Mercury (12-inch) MDS-4013
14	14	<b>START ME UP</b> —Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052
15	15	<b>INCH BY INCH</b> —The Strikers—Prelude (LP) PRL-14100
16	16	<b>GET IT UP/COOL</b> —The Time—Warner Bros. (LP) BSK 3589
17	17	<b>SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE</b> —Rick James—Gordy (LP) G8-1002M1
★	21	<b>MONY MONY</b> —Billy Idol—Chrysalis (12-inch) CHS38P
19	11	<b>WALK RIGHT NOW</b> —The Jacksons—Epic (12-inch) Remix) 49-02403
20	20	<b>TAINED LOVE</b> —Soft Cell—Phonogram (12-inch) Import
★	26	<b>MAGIC NUMBER</b> —Herbie Hancock—Columbia (LP) BL 37387
★	24	<b>FUNKY SENSATION/HAVE A GOOD TIME</b> —Gwen McRay—Atlantic (LP) SD 19308
★	31	<b>THIS KIND OF LOVIN'</b> —The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299
24	13	<b>NUMBERS/COMPUTER WORLD/COMPUTER LOVE</b> —Kraftwerk—Warner (LP) HS 3549
25	25	<b>I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF</b> —Roger—Warner Bros. (LP) BSK 3594
★	34	<b>HEART HEART</b> —Geraldine Hunt—Prism (12-inch) PDS 412
★	32	<b>WORDY RAPPINHOOD</b> —Tom Tom Club—Sire/Warner Bros. (12-inch) DSRE 49817
28	27	<b>YOU'RE MY MAGICIAN/YOUR LOVE</b> —Lime—Prism (LP) PLP-1008
29	28	<b>FIRST TRUE LOVE AFFAIR</b> —Jimmy Ross—RFC/Quality (12-inch) QRFC 002
★	52	<b>CAN YOU MOVE</b> —Modern Romance—Atlantic (7-inch) 3860

42	29	<b>GET ON UP AND DO IT AGAIN</b> —Suzy Q.—RFC/Atlantic (12-inch) DM 4813
43	33	<b>ON THE BEAT</b> —B.B.Q. Band—Capitol (LP) SP 12155
44	44	<b>OUT OF MY HANDS (Love's Taken Over)</b> —Omni—Fountain Records (12-inch) FRD 81-1
45	39	<b>I'M IN LOVE/IF YOU WANT MY LOVIN'</b> —Evelyn King—RCA (LP) AFL1-3962
46	36	<b>LET'S GO DANCIN'</b> —Sparque—Westend (12-inch) WES 22-135
47	30	<b>WORKING IN THE COAL MINE</b> —Devo—Full Moon/Asylum (LP/12-inch) DP-90004/E-47204
★	60	<b>JERKIN' BACKN' FORTH/THROUGH BEING COOL/GOING UNDER</b> —Devo—Warner Bros. (LP) BSK 3595
49	49	<b>KNOCK OUT/PAY GIRL</b> —Innerlife—Salsoul (LP) SA 8543
★	62	<b>PLAY TO WIN</b> —Heaven 17—Virgin (LP) Import
★	69	<b>HAPPY DAYS/TEE'S HAPPY</b> —North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520
52	38	<b>GIRLS ON FILM/PLANET EARTH</b> —Duran Duran—Harvest (LP) ST 12158
53	41	<b>BACKFIRED</b> —Debbi Harry—Chrysalis (12-inch EP) CDS 2547
54	57	<b>DISCO KICKS</b> —The Original Mass—JDC (12-inch) JDC 12-10
55	58	<b>HOLD ON I'M COMIN'</b> —Aretha Franklin—Arista (LP) AL9552
★	65	<b>96 TEARS</b> —Thelma Houston—RCA (LP) AFL 13842
★	NEW ENTRY	<b>GIVE IT TO ME</b> —Conquest—Prelude (12-inch) PRLD615
★	NEW ENTRY	<b>LET'S GROVE</b> —Earth, Wind & Fire—Columbia (7-inch) 18-2536
59	59	<b>WELCOME ABOARD</b> —Love Unlimited—Unlimited Gold/Epic (LP) FZ 37425
★	NEW ENTRY	<b>SOMETHING ABOUT YOU</b> —Ebonee Webb—Capitol (LP) ST12148



# Single This Week

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Accepting Accolades: A train of country music's top celebrities came onstage at the 15th annual CMA awards show to accept various prizes. At left, Oak Ridge Boys Duane Allen, William Golden, Joe Bonsall and Richard Sterban receive the single of the year trophy for their MCA recording of



"Elvira." Another MCA act, Terri Gibbs, center, displays the CMA's new horizon award for "significant creative growth and development." Beaming at his second consecutive male vocalist of the year honor is Epic's George Jones, at right. Standing behind Jones are presenters Gail Davies and Rosanne Cash.



## '9 To 5' Captures BMI's Burton Honor

By KIP KIRBY

NASHVILLE—Songwriter/artist Dolly Parton and publishers Velvet Apple Music and Fox Fanfare Music took Broadcast Music Inc.'s top honors Tuesday (13) as "9 To 5" was named recipient of the organization's 12th annual Robert J. Burton Award for most performed country song of the year.

The Burton Award is BMI's most prestigious honor, founded as a memorial to the licensing firm's late president. Its presentation traditionally caps the annual BMI banquet and country awards gala which recognizes the achievements of its most successful writers and publishers for the year. Unfortunately, Parton was unable to attend the event to pick up her songwriter of the year etched glass plaque due to her on-location filming in Austin, Tex. for "Best Little Whorehouse In Texas."

Snuff Garrett scored top country writers honors with a total of six citations, followed by Curly Putman, Eddie Rabbitt and Even Stevens with four each. Winners with a trio of citations apiece were Bobby Braddock, Stephen Dorff, Kye Fleming, Larry Gatlin, David Malloy, Bob McDill, Dennis Morgan, Sonny Throckmorton and Rafe Van Hoy.

Milton Brown, Cliff Crofford, Mac Davis, John Durrill, Gary Gentry, Jerry Hayes, Roger Murrah, Willie Nelson, Roy Orbison, Don Pflimmer, Chick Rains, Johnny Slate and Hank Williams all won two citations of achievement.

Once again, Tree International became BMI's top publisher of the year as the huge country song firm packed up 10 citations. Following closely were the Welk Music Group with nine; Unichappel Music, Inc./Rightsong Music, Inc. with seven; Peso Music with six; and, with four each, Acuff-Rose Publications, Inc./Fred Rose Music, Inc., Algee Music Corp., Briarpatch Music, Debdave Music, Inc., and Warner-Tamerlane Publishing Corp.

Publishers earning three achievement citations included Bar Cee Music; Duchess Music Corp.; House of Gold Music; and Larry Gatlin Music. Two-citation winners were Blackwood Music, Inc.; Irving Music, Inc.; Combine Music Corp.; Hiram Music; Magic Castle Music; Partner Music; Songpainter Music; the Times Square Music Publications Co./Trio Music Co., Inc.; and Willie Nelson Music, Inc.

Six of this year's BMI song win-

ners earned citations spotlighting previous accomplishments. Second awards went to "Coward Of The County," written by Roger Bowling, published by Roger Bowling Music (first award 1980); "Faded Love," written by John Wills, published by Rightsong Music, Inc. (1964); "Guitar Man," written by Jerry Reed, published by Vector Music (1968); and "Hearts On Fire," written by Eddie Rabbitt, Even Stevens and Dan Tyler, published by Briarpatch Music and Debdave Music, Inc. (1979). Also in this category were "I'll Be There (If You Ever Want Me)," written by Rusty Gabbard and Ray Price, published by Ernest Tubb Music, Inc. (1954); and "One Day At A Time," written by Kris Kristofferson and Marijohn Wilkin, pub-

(Continued on page 57)

## 500 Attend '81 SESAC Celebration

NASHVILLE—More than 500 guests helped SESAC celebrate its 50th anniversary as this year's 1981 country music awards gala revolved around the theme of "Sesac Goes Gold."

Highlighting the festivities held Thursday (15) at the Woodmont Country Club was the presentation of 11 awards honoring excellence in various areas of the country music industry.

Outstanding among these awards was the licensing organization's newly created Vista Award, given in recognition of achievements by a new artist displaying the greatest impact on country music within the

(Continued on page 58)

## ASCAP Awards To Morrison, Goodrum

By EDWARD MORRIS

NASHVILLE—Randy Goodrum and Bob Morrison split the country songwriter of the year honors at ASCAP's 19th annual country music awards banquet here Wednesday (14). More than 700 music industry figures and guests attending the annual gala at the Maxwell House Hotel saw Goodrum and Morrison each take five individual awards in a first-time tie for top songwriter achievements.

Saluted as ASCAP's country publisher of the year was Chappell Music/Intersong Music. The PolyGram publishing firms scored 10 individual organizational awards.

ASCAP president Hal David and southern regional executive director Connie Bradley presented plaques honoring the writers and publishers of 91 of the performing rights

society's most-performed country songs of 1980. Among these were 26 songs which reached No. 1 on the country charts. This year marks the first that ASCAP has used a standard calendar year of Jan. 1 through Dec. 31 as its time frame for measuring these performances and rank.

Gloria Messinger, ASCAP's newly appointed managing director, made a special presentation designed to spotlight nine "standards" contained in the most-performed category. These included "Always," "Kaw-Liga," "MacArthur Park," "Misty," "No One Will Ever Know," "Orange Blossom Special," "Over The Rainbow," "Secret Love" and "Wichita Lineman."

Songwriters scoring multiple writers awards at this year's ASCAP banquet were David Bellamy, Charles Black, Rory Bourke, Larry Collins, Rodney Crowell, Bobby Fischer, Jerry Foster, Deborah Hupp, Richard Leigh, Sam Lober, Brent Maher, Bill Rice, Lionel Richie Jr., Larry Rogers, Fred Rose, Jeff Silbar, Sonny Throckmorton, Jimmy Webb, Johnny Wilson and Johnny MacRae.

Multiple publisher award winners included Almo Music Corp.; April Music; Bellamy Brothers Music; Blue Quill; Canopy Music; Cross Keys; Famous Music Corp.; Bobby Goldshoro Music; Happy Sack Music Ltd. (Visa Music Division); Honeytree Music; Milene Music; Music City Music Inc.; Sailmaker Music; Senior Music; Southern Nights Music Co.; United Artists Music; Welbeck Music Corp.; and Welk Music Group.

Entertainment for the black-tie event was provided by Bill Walker and his 28-piece orchestra, who performed a medley of ASCAP's 26 No. 1 tunes from the previous year during the program's intermission. Walker also performed a medley of songs composed by the two writers of the year and the publisher of the year.

Besides ASCAP president David, executives in for the evening included the firm's board members Leon Bretler, Sal T. Chiantia, Leonard Golove, John Green, Sidney Herman, Irwin Robinson, Wesley Rose and Michael Stewart. Also in town for the event from New York were Paul S. Adler, director of membership; Karen Sherry, director of

(Continued on page 58)

## CMA AWARDS DISPENSED

# Mandrell Is Entertainer Of Year, Again; Dual Honors For Alabama

By ROBYN WELLS

NASHVILLE—Barbara Mandrell took dual honors as female vocalist and entertainer of the year at the 15th annual Country Music Assn. Awards Show Oct. 12 at the Grand Ole Opry House.

Mandrell's feat marks the first time that an artist has captured the coveted entertainer accolade twice. Named entertainer of the year in 1980, Mandrell also was first awarded the female vocalist honor in 1979. Mandrell's competition for entertainer of the year was Alabama, George Jones, the Oak Ridge Boys and Kenny Rogers, who was making his fifth, ultimately futile bid for this honor.

Also taking double honors was Alabama. Nominees in five categories, the band was named both vocal and instrumental group of the year. Although technically no group has ever emerged on top in both categories, in 1978 the Oak Ridge Boys were the vocal group recipients, while their band took top honors as instrumental group.

"He Stopped Loving Her Today" continued its awards sweep, taking song of the year for the second consecutive year, making it the first song ever to receive more than two CMA

awards. Penned by Bobby Braddock and Curly Putman, the tune also garnered the CMA song of the year award in 1980.

Although it is unusual for one song to be the recipient twice in the song of the year category, "He Stopped Loving Her Today"'s record is not without precedent. Freddie Hart's "Easy Loving" first turned the trick in 1971 and 1972. It was shut out both times in the single of the year category, bested by Donna Fargo's "The Happiest Girl In The Whole U.S.A." (1972) and Charlie Rich's "Behind Closed Doors" (1973).

The CMA criteria which enables a song to win song of the year more than one time is that the award is for songwriters, not for a specific single or album. "He Stopped Loving Her Today" was first released as a single for George Jones during the 1980 eligibility period. The song also appeared as an album cut on Jones' "I Am What I Am," which was issued during the 1981 eligibility period (July 1, 1980-June 30, 1981).

For the second year in a row, George Jones was honored as the top male vocalist. Previous back to back winners in this category are

Charley Pride (1971 and 1972) and Ronnie Milsap (1976 and 1977). Milsap also was named male vocalist of the year in 1974.

Terri Gibbs became the first recipient of the Horizon Award, which is given to any new or established artist who has demonstrated dramatic creative growth and development over the past year, and who has never been a finalist for any CMA award. Gibbs' debut single, "Somebody's Knockin'," first hit the country chart just one week prior to the 1980 CMA awards ceremony.

David Frizzell and Shelly West, also nominees in the Horizon category, were awarded vocal duo of the year. Accepting for the duo was West's mother Dottie, who has shared this honor with Kenny Rogers in 1978 and 1979.

Single of the year went to the Oak Ridge Boys for their pop/country smash, "Elvira." And album of the year honors went to MCA labelmate Don Williams for "I Believe In You."

Grant Turner and the late Vernon Dalhart were inducted into the Country Music Hall of Fame during the show. Turner has been a Grand

(Continued on page 57)

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# Billboard® Hot Country Singles™

Survey For Week Ending 10/24/81

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	3	10	NEVER BEEN SO LOVED—Charley Pride (N. Wilson, W. Holyfield), RCA 12294 (Al Gallico, Dusty Roads, BMI/Bibo, ASCAP)	★	39	3	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	★	69	NEW ENTRY	THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)		
2	2	15	TAKIN IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 18/2188 (Algee, BMI)	★	40	4	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	★	70	NEW ENTRY	I WISH YOU COULD HAVE TURNED MY HEAD—Peggy Forman (S. Throckmorton), Dimension 1023 (Tree, BMI)		
★	9	8	FANCY FREE—Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline, ASCAP/BMI)	★	52	2	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	★	71	NEW ENTRY	ALL THESE THINGS—Joe Stampley (N. Nevel), Epic 14-02533 (Tune Kei, BMI)		
★	5	14	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibo, BMI; Welk, ASCAP)	★	49	4	MOUNTAIN DEW—Willie Nelson (R.L. Lunford, S. Wiseman), RCA 12328 (Tannen, BMI)	★	72	50	6	COMMON MAN—Sammy Johns (S. Johns), Elektra 47189 (Lowery, BMI)	
★	6	9	MY BABY THINKS HE'S A TRAIN—Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin', Paw, Paw, BMI)	★	48	3	WHEN YOU WALK IN THE ROOM—Stephanie Winslow (J. De Shannon), Warner/Curb 49831 (Unart, BMI)	★	73	53	10	JUST ENOUGH LOVE (For One Woman)—Bobby Smith (D. Morrison, D. Kirby), Liberty 1417 (House of Gold, Cross Keys, BMI/ASCAP)	
★	7	10	SLEEPIN WITH THE RADIO ON—Charly McClain (S. Davis), Epic 14-02421 (Algee, BMI)	★	40	47	5	I WANNA BE AROUND—Terri Gibbs (J. Mercer, S. Vimmerstedt), MCA 49809 (20th Century Fox, ASCAP)	★	74	NEW ENTRY	A WHOLE LOT OF CHEATIN' GOIN' ON—Jimmie Cannon (S. Scaife, D. Singleton, J. Hayes), Warner Brothers 49806 (Partner, Algee, BMI)	
★	11	7	SHARE YOUR LOVE WITH ME—Kenny Rogers (A. Bragg, D. Malone), Liberty 1430 (Duchess, BMI)	★	51	5	PATCHES—Jerry Reed (R. Dunbar, N. Johnson), RCA 12318 (Gold Forever, BMI)	★	75	82	2	CATCH ME IF YOU CAN—Tom Carlile (T. Carlile), Door Knob 81-167 (Milene, ASCAP)	
★	15	8	ALL MY ROWDY FRIENDS—Hank Williams Jr. (H. Williams Jr.), Elektra 47191 (Bocephus, BMI)	★	42	4	15	HURRICANE—Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI; Rich Bin, ASCAP)	★	76	NEW ENTRY	THE ROSE IS FOR TODAY—Jim Chestnut (J. Schwers), Liberty 1434 (Chess, ASCAP)	
★	10	10	TEACH ME TO CHEAT—The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)	★	43	8	13	CHICKEN TRUCK/I LOVE YOU A THOUSAND WAYS—John Anderson (J. Anderson, E.J. Parker, M. Fields/L. Frizzell, J. Beck), Warner Bros. 49552 (Al Gallico, Peer, BMI)	★	77	NEW ENTRY	ONLY WHEN I LAUGH—Brenda Lee (R. Maltby Jr., O. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP/BMI)	
★	12	11	GRANDMA'S SONG—Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)	★	54	5	5	SLOWLY—Kippi Brannon (T. Hill, W. Pierce), MCA51166 (Cedarwood, BMI)	★	78	87	2	I'D THROW IT ALL AWAY—Sweetwater (D. Holt), Faucet 1592 (D. R. Holt, Bqche Ma, Faucet, SESAC)
★	13	10	MEMPHIS—Fred Knoblock (C. Berry), Scotti Bros. 02434 (CBS) (ARC, BMI)	★	61	3	3	HUSBANDS AND WIVES—David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)	★	79	80	3	IMAGINE THAT—Nancy Wood (B. Hill, J. Wade), Montage 1202 (Wellbeck, ASCAP)
★	14	8	WISH YOU WERE HERE—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Pi-Gems, BMI)	★	46	21	15	PARTY TIME—T.G. Sheppard (B. Channel), Warner/Curb 49761 (Tree, BMI)	★	80	83	2	SEND ME SOMEBODY TO LOVE—Calamity Jane (T. Krekel), Columbia 10-02503 (Combine, BMI)
★	16	9	MISS EMILY'S PICTURE—John Conlee (R. Lane), MCA 51164 (Tree, BMI)	★	47	38	7	YOU WERE THERE—Freddie Hart (B. Morrison, J. MacRae), Sunbird 7565 (Southern Nights, ASCAP)	★	81	81	3	CATCHING FIRE—Angela Kaye (J. Karnes, R. Karnes), Yatahey 1-804 (Tree, BMI)
★	19	8	ONE NIGHT FEVER—Mel Tillis (B. Morrison, J. MacRae), Elektra 47178 (Southern Nights, ASCAP)	★	48	41	17	TODAY ALL OVER AGAIN—Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	★	82	84	2	JESUS LET ME SLIDE—Dean Dillon (D. Dillon, F. Dycus, A. Gore), RCA 12319 (Welk, BMI/Golden Opportunity, SESAC)
★	18	9	THE HOUSE OF THE RISING SUN—Dolly Parton (D. Parton), RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)	★	49	NEW ENTRY	49	LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)	★	83	85	2	RODEO GIRLS—Tanya Tucker (T. Tucker, J. Rainey), MCA 51184 (Glenan, BMI)
★	16	17	FEEDIN' THE FIRE—Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)	★	68	2	2	RODEO ROMEO—Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	★	84	NEW ENTRY	CAROLINA BY THE SEA—Super Grit Cowboy Band (C. Matlocks), Hoodswamp 8003 (Hoodswamp, BMI)	
★	20	7	HEART ON THE MEND—Sylvia (K. Fleming, O.W. Morgan), RCA 12302 (Pi-Gem, BMI)	★	69	2	2	TELL ME WHY—Earl Thomas Conley (E. T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	★	85	NEW ENTRY	DON'T WE LOVE IN LOVE—Rita Remington (M. Garvin, T. Shapiro), Plantation 202 (Blackwood, O'Lyric, BMI)	
★	18	1	STEP BY STEP—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, DebDave, BMI)	★	52	42	15	IT DON'T HURT ME HALF AS BAD—Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	★	86	NEW ENTRY	AFTER TEXAS—Roy Head (B. Jones, J. M. Johnson), Churchill 7778 (Tree, BMI/Cross Keys, ASCAP)	
★	19	9	SHE'S STEPPIN OUT—Con Hunley (T. Brasfield, W. Aldridge), Warner Bros. 49800 (Rick Hall, ASCAP)	★	53	64	3	EVERYONE GETS CRAZY NOW AND THEN—Roger Miller (K. Welch), Elektra 47192 (Cross Keys, ASCAP)	★	87	56	8	LEFTY—David Frizzell (L. Bastian), Warner/Viva 49778 (Peso, Wallet, Blue Lake, Fast Lane, BMI)
★	23	8	CRYING IN THE RAIN—Tammy Wynette (C. King, H. Greenfield), Epic 14-02439 (Screen Gems, BMI)	★	54	67	3	STARS ON THE WATER—Rodney Crowell (R. Crowell), Warner Bros. 49810 (Coolwell, Granite, ASCAP)	★	88	57	8	DREAMS COME IN HANDY—Cindy Hurt (B. Millsap), Churchill 7777 (Ironside, ASCAP)
★	24	7	IT'S ALL I CAN DO—Anne Murray (R. Leigh, A. Jordan), Capitol 5023 (United Artists, Chess, ASCAP)	★	55	62	4	I WONDER IF I CARE AS MUCH—Dickey Lee (D. Everly), Mercury 57056 (Acuff-Rose, BMI)	★	89	58	6	LET THE LITTLE BIRD FLY—Dottsy (D. Wayne, B. Fischer), Tanglewood 1910 (Broken Lance/B. Fischer, ASCAP)
★	25	7	YOU MAY SEE ME WALKIN'—Ricky Scaggs (T. Uhr), Epic 14-02499 (Amanda Lin, ASCAP)	★	56	63	3	CHEATIN IS STILL ON MY MIND—Cristy Lane (R. Jenkins), Liberty 1432 (Kevin Lee, Robchris, BMI)	★	90	NEW ENTRY	BARELY GETTIN' BY—Sawmill Creek (J. Hart), Cowboy 1045 (Town Sider, BMI)	
★	26	6	MY FAVORITE MEMORY—Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)	★	57	65	4	THE BEST BEDROOM IN TOWN—Judy Bailey (C. Craig), Columbia 18-02505 (Screen Gems-EMI, BMI)	★	91	59	15	RIGHT IN THE PALM OF YOUR HAND—Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement, Welk, BMI)
★	27	6	IF I NEEDED YOU—Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbine, ASCAP)	★	58	43	14	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ—Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	★	92	60	13	HONKY TONK QUEEN—Moe Bandy & Joe Stampley (R. Hicks), Columbia 18-02198 (Baray, Mullet, BMI)
★	28	4	BET YOUR HEART ON ME—Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)	★	59	66	6	IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	★	93	86	3	A LITTLE BIT CRAZY—Amarillo (W. Newton, D. Ubos, D. Tyler), NSD 104 (House Of Gold, BMI)
★	29	5	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (PT-Gem, BMI)	★	60	74	2	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	★	94	44	12	I LOVE MY TRUCK—Glen Campbell (J. Rainey), Mirage 3845 (Glenan, BMI)
★	30	4	WHAT ARE WE DOIN' LONESOME—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	★	61	75	2	I'LL STILL BE LOVING YOU—Mundo Earwood (J. Earwood), Excelsior 1019 (Music West Of The Pecos, BMI)	★	95	71	11	YOU (Make Me Wonder Why)—Deborah Allen (D. Allen, D. Van Hoy), Capitol 5014 (Duchess, Posey), Tree, BMI)
★	31	6	JUST ONE TIME—Tompall And The Glaser Bros. (D. Gibson), Elektra 47193 (Acuff-Rose, BMI)	★	62	76	2	NOW THAT THE FEELING'S GONE—Billy "Crash" Craddock (M. Buckins, R. McCormick), Capitol 5051 (Muscle Shoals, BMI)	★	96	72	12	I RECALL A GYPSY WOMAN—B.J. Thomas (Reynolds, B. McDill), MCA 51151 (Jack, BMI)
★	32	7	DOWN AND OUT—George Strait (D. Dillon, F. Dycus), MCA 51170 (Pi-Gem, Golden Opportunity, BMI/SESAC)	★	63	45	12	SHE BELONGS TO EVERYONE BUT ME—The Burrito Brothers (J. Beland, G. Guilbeau), Curb/CBS 50-2243 (Atlantic, BMI)	★	97	73	11	BIG LIKE A RIVER—Tennessee Express (A. Wilburn, J. Duncan), RCA 12277 (Prime Time, ASCAP, Master Craft, BMI)
★	33	6	THE CLOSER YOU GET—Don King (J. P. Pennington, M. Gray), Epic 14-02468 (Chinnichap, Careers, Down N Dixie, BMI)	★	64	70	3	PARDON MY FRENCH—Bobby G. Rice (B. Gibson, J. Duncan), Charta 166 (NSD) (Hit Kit, Jason Dee, BMI)	★	98	78	10	MARRIED WOMEN—Sonny Curtis (B. McDill), Elektra 47176 (Hall-Clement, BMI)
★	35	4	THEM GOOD 'OLE' BOYS ARE BAD—John Schneider (J. Pennig, J. Harrington, K. Espy), Scotti Bros. 35-02489-3 (Flowering Stone, ASCAP)	★	65	NEW ENTRY	65	YEARS AGO—The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	★	99	79	16	TIGHT FITTIN JEANS—Conway Twitty (M. Huffman), MCA 51137 (Prater, ASCAP)
★	32	34	TRY ME—Randy Barlow (R. Barlow, F. Kelly), Paid 144 (Frebar, BMI)	★	66	46	16	MIDNIGHT HAULER/SCRATCH MY BACK—Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	★	100	88	8	LOVE IS KNOCKIN AT MY DOOR—Susie Allanson (M. Wright), Liberty/Curb 1425 (Vogue, G.S. Paxton, Welk, BMI)
★	36	4	STILL DOIN' TIME—George Jones (J. Moffat, M.B. Heeney), Epic 14-02526 (Cedarwood, BMI)	★	67	77	2	SLIPPIN OUT, SLIPPIN IN—Bill Nash (D. Burgess), Liberty 1433 (Barnwood, BMI)					
★	37	3	YOU'RE MY FAVORITE STAR—Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	★	68	NEW ENTRY	68	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)					

OCTOBER 24, 1981, BILLBOARD

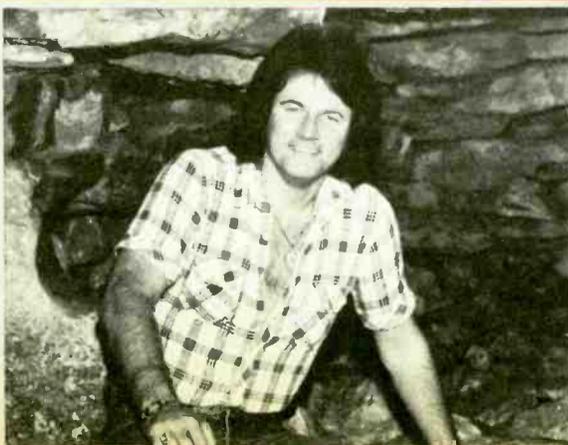
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# Talent Seminar's Upbeat Mood Underpinned By Cautious Note

By EDWARD MORRIS

NASHVILLE—On the surface, the 10th annual CMA Talent Buyers Seminar (9-12) was a series of upbeat and self-congratulatory sessions. And there was a lot to celebrate: record seminar registration, announcements of new movie and tv ventures built around country music and more new venues for country acts.

But there was also an undercurrent of frustration and discontent about how some country artists are conducting and pricing themselves in this still bullish market.

Betty Kaye, of Betty Kaye Productions, Sacramento, said that the seminar attracted 502 paid registrants—a 38% increase over last year's event. Tandy Rice, of Top Billing International, Nashville, announced that membership in the CMA, the seminar's sponsor, has just topped 6,000.

The boxoffice success of "Coal Miner's Daughter" has led to two spinoff projects. Bernard Schwartz, the movie's producer, told the buyers. One is the conversion of the Loretta Lynn bio into a weekly tv series, and the other is a feature movie about the late Patsy Cline. The figure of Cline was featured prominently in "Coal Miner's Daughter," a situation which aroused and renewed interest in her life and her records.

Theatre, casino and amusement park reps reported upswings in the use of live country music talent. Noting that his venues had cut back on the use of rock acts, Disneyland/Walt Disney World's Sonny Anderson praised country music for bringing in the "right kind of people" and added that an in-house produced country show turned into the most popular one the parks have ever done.

Holmes Hendrickson, executive vice president of entertainment for Harrah's Casinos in Reno and Lake Tahoe, said the use of country acts has jumped from five or six a year a few years back to 16 this year. Normally, the clubs book 40-45 acts of all sorts each year.

Madison Square Garden's vice president of bookings, Robert Franklin, said the Garden's Felt Forum will house a once-a-month series of country concerts, beginning in December.

The buyers heard their first voice

of caution about live country music from their keynote speaker, Dr. Mortimer R. Feinberg. He warned that the move toward accessible and varied home entertainment will lessen demand for such standbys as movies and concerts. He urged the audience to consider "risk diversification."

"Don't lock yourselves in," he said. "Don't see yourself doing the same thing five years from now that you're doing today." He added, "My message is: be secure in yourselves—not in country music."

Marty Krofft, producer of the "Barbara Mandrell and the Mandrell Sisters" tv series, said, "Country music is in a dangerous stage. Tv can make it or break it. Everyday you see more new country music tv programs—and it worries me."

Arguing for a more aggressive market push, fair buyer Maynard Potter warned, "Sellers, don't take us country music buyers lightly. As sellers you should be in the selling business." As an example of what he is counseling now, Potter said he still recalls the elaborate and effective sales presentation he received from Ken Kragen when Kragen was managing the then new act of Kenny Rogers and the First Edition. Potter is general manager of the San Luis Obispo (Calif.) Country Midstate Fair.

One of the most impassioned criticisms of country music talent came from Larry Bonoff, a concert promoter who books theatres and clubs in Arizona and Rhode Island. Bonoff maintained that within the past 18 months, the price of his country talent has soared 300%, while ticket sales are up on 20% and attendance 23%.

"Some of these artists are like teenagers," Bonoff contended. "They're cocky; they're sensitive; they have ego problems." He adds that country acts have dropped entirely from his top five revenue producers in 1981. This year, he continued, 80% of his bookings are country but that next year only 50% will be country. Bonoff charged that artists who play "free shows" at fairs are "hurting the industry."

Noting the need for everyone in the music business to cooperate for their common livelihood, entertainer Charlie Daniels lashed out at artists who insist on frivolous and

expensive riders in their contracts, agents who force opening acts on promoters, halls that charge an exorbitant percentage of merchandise sales and others who rely more on leverage than worth.

In another session, Stan Moress, president of Scotti Brothers Management echoed Daniels' sentiments. "I want to make a plea," he told the assembly of buyers, "that all of us in this business work more closely as a team."

Besides the analytical parts of the seminar, a great deal of attention was given to what to do and not do to make money from country talent. There were these suggestions and opinions:

- Tv is not the medium to allow a guest artist to hype his or her newest record if it's only a one-time appearance. "What you're selling," Marty Krofft said, "is not the record, but the artist."

- Pay tv holds a large commercial promise for country music.

- Promoters should assess the peculiarities of an area before booking a show. This can be done by an informal poll of deejays, record store managers and other promoters about local conditions.

- Beware of acts that offer a "good price" to "fill in a date." Sometimes there are no other kinds of dates for these acts.

- Don't be influenced as a promoter by personal likes and dislikes.

- Don't book an entire season. Leave some openings for emerging acts that might get hot.

- Big dates do not always require big talent if they are promoted right.

- Hall managers should maintain a flexible rental and percentage policy, rather than adhering to a standard contract.

- To promote a facility, sell more than its seating capacity—sell its unique qualities.

- Co-promote concerts with special business sponsors.

- Look at the total revenue possibilities generated by a concert—not just what it costs to get in but to get out.

- Investigate such crowd-building schemes as group and seasonal ticket sales.

- Survey concert audiences to see what they like and don't like.

- To anticipate salable acts, stay aware of what the public is talking about and what it's doing to have a good time.

- Identify experts in the community who can be called on to help promote concerts.

- Using free fair crowds as a barometer of an artist's popularity and draw is misleading.

- Because tv has conditioned audiences to expect sophisticated productions, acts cannot expect to thrive on musicianship alone.

- There is sometimes a conflict between an artist's record enhancement tours and his or her career development moves.

## Atkins Pens Theme

NASHVILLE—Chet Atkins is writing, producing and recording the main theme song and background music for the "History Of Country Music," Drake Chenault's 52-hour radio special.

## TOUGH TALK AT CONCLAVE

NASHVILLE—Participants in the CMA's 10th annual Talent Buyers Seminar proved to be talkers as well as doers. Among the quotes heard at the panel sessions were the following:

"The biggest problem in this business today is the paucity of good managers."—Ken Kragen, manager of Kenny Rogers. Kim Carnes and comedian Gallagher.

"You don't have to be brilliant to be a good manager."—Dr. Mortimer R. Feinberg, psychologist and keynote speaker.

"Run scared. It makes a better damn promoter out of you."—"Uncle" Len Ellis, president and owner of Porter County Broadcasting Co.

"There are a lot of acts out there at \$5,000 that are overpriced, and some at \$40,000 that are underpriced."—Maynard Potter, general manager of the San Luis Obispo County Mid-State Fair.

"I will not fight to sell out just to break even."—Larry Bonoff, promoter and manager.

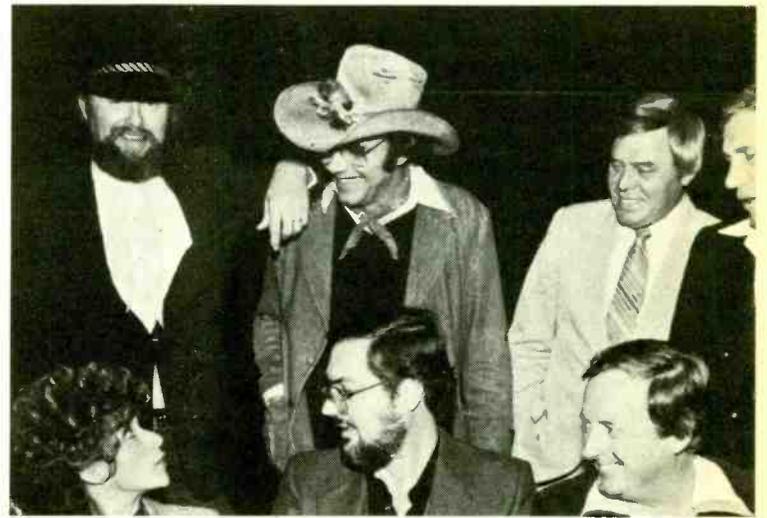
"Any artist that's too big to be accessible is not going to be a big artist very long."—Bobby Bare.

"In California, we've pretty much cut out our rock acts. Country acts not only bring in the right kind of people, they are the right kind of people to work with."—Sonny Anderson, director of talent booking for Disneyland and Disneyworld.

"Media should be covering people at the top and people who have a chance of getting to the top."—Jack Hurst, syndicated country columnist and Chicago Tribune writer.

"I'm wearing a Hagar suit. I came over here in a Chevrolet pickup. I'll probably have Tyson chicken for lunch. I play an Ovation guitar and use a Shure sound system. If I could make a deal with Jack Daniels, I'd quit."—Tom T. Hall, discussing the mixed blessings of doing product endorsements.

"Today we have records going No. 1 the people don't even hear."—Randy Jackson, talent manager.



Prize Panel: Jimmy Bowen, head of Elektra/Asylum's Nashville division, at front center, moderates a panel of artists on the topic "What Is Country Music?" at the 10th annual Talent Buyers Seminar. Panelists are, front row, from left, Brenda Lee, Bowen and Danny Davis; back row, from left, Charlie Daniels, Bobby Bare, Tom T. Hall and Chet Atkins.

## Braddock, Whitley Feted At Songwriters Banquet

By ROBYN WELLS

NASHVILLE—Bobby Braddock and the late Ray Whitley were inducted into the Nashville Songwriters Assn. International's Hall of Fame at the organization's 12th annual banquet Oct. 11.

Braddock, co-writer of George Jones' award-winning "He Stopped Loving Her Today," accepted the honor from Hall of Famer Curly Putman, the tune's other co-author. Pee Wee King, also a member of the Hall of Fame, made the presentation to Whitley's widow Kay. Whitley penned a number of cowboy movie songs, including "Back In The Saddle Again."

Also highlighting the evening was the presentation of the association's first Friendship Award. Darrell Royal, Univ. of Texas football coach, was the recipient for all the support he has given country songwriters.

Accepting the award from Eddy Raven, Willie Nelson and Floyd Tillman, Royal said, "In all my years in athletics, in talking to the press, all I've ever done is steal from people like Floyd, Eddy and Willie."

The recipient of the annual President's Award went to Dorothy Polk Thornton, secretary of the NSAI. Presenting the award was Randy Goodrum, current NSAI president.

Keynote speakers for the banquet were Russ Sanjek, retired BMI vice president, who spoke of his "50-year love affair with country music;" and singer/songwriter Paul Williams, whose credits include "We've Only Just Begun" and "Evergreen."

Williams stressed the importance of sentiment to the songwriter. "There seems to be a smaller and smaller representation of pure unabashed sentiment. Sentiment... cynical. They sound similar but they're so far apart," he said. "The most absolute thing in the world for me is to see to it that my son has fools like you and I to write the things that he will see and feel in the back of a 1990 car."

Among the 600 persons in attendance at the banquet were Hall of Fame members Pee Wee King, Floyd Tillman, Cindy Walker, Vic McAlpin, Albert Brumley, Zeke Clements, Felice and Boudleaux Bryant, Jack Clement, Harlan Howard, Willie Nelson, Hank Cochran, Marijohn Wilkin, Danny Dill, John D. Loudermilk, Curly Putman, Merle Haggard, Joe Allison, Hank Snow and Ben Peters.

Among the other luminaries in the audience were Waylon Jennings, Jessi Colter, Chet Atkins and Leonard Feist, president of NMPA.



LYRICAL LEE—Brenda Lee prepares to record the winning songs in the 1981 Kentucky Fried Chicken National Country Music Songwriting contest. The award winning writers and their tunes are Bill Price, left, ("A Good Love Don't Come That Easy"); and Henry Kinsley, ("Mind Games"). Nearly 30,000 entries were submitted during the competition.

# '9 To 5' Captures BMI's Burton Honor

• Continued from page 52

lished by Buckhorn Music Publishing Co., Inc. (1975).

A total of 101 songwriters and 70 publishers of 91 songs were presented with BMI's citations of achievement at the annual gala awards festivities. The citations reflect significant popularity in the country music industry as measured by broadcast performances during the period of April 1, 1980 to March 31, 1981.

Heading the New York delegation of BMI executives was Theodora Zavin, executive vice president. Among the 800 invited industry guests and celebrities attending the event (held as always in the oversized circus tent behind BMI's music row offices) were the Oak Ridge Boys, Waylon Jennings, Willie Nelson, Don McLean, Eddie Rabbitt, John Hartford and Jimmy Webb. A complete list of all BMI award winners follows:

**ANGEL FLYING TOO CLOSE TO THE GROUND**—Willie Nelson, Willie Nelson Music Inc.

**ANY WHICH WAY YOU CAN**—Milton Brown, Stephen Dorff, Snuff Garrett, Peso Music, Wallet Music, Warner-Tamerlane Publishing Corp.

**ARE YOU HAPPY BABY**—Bob Stone, Rock Garden Music.

**BABY, YOU'RE SOMETHING**—Curly Putman, Rafe Van Hoy, Tree Publishing Co. Inc.

**BARROOM BUDDIES**—Milton Brown, Cliff Crofford, Stephen Dorff, Snuff Garrett, Bar Cee Music, Peso Music, Warner-Tamerlane Publishing Corp.

**THE BEST OF STRANGERS**—Key Fleming, Dennis Morgan, Hall-Clement Publications.

**BLUE SIDE**—Allee Willis, Irving Music Inc.

**THE BOXER**—Paul Simon, Paul Simon Music.

**A BRIDGE THAT JUST WON'T BURN**—Roger Murrah, Jimmy McBride, Blackwood Music Inc., Magic Castle Music.

**CAN I SEE YOU TONIGHT**—Deborah Allen, Rafe Van Hoy, Duchess Music Corporation, Posey Publishing, Tree Publishing Co. Inc.

**CHARLOTTE'S WEB**—Cliff Crofford, John Durrill, Snuff Garrett, Duchess Music Corporation, Peso Music.

**CLYDE**—J.J. Cale, Johnny Binstock Music.

**COULD I HAVE THIS DANCE**—Bob House, Onhisown Music.

**COWARD OF THE COUNTRY** (2nd Award)—Roger Bowling, Roger Bowling Music.

**COWBOYS AND CLOWNS**—Stephen Dorff, Snuff Garrett, Larry Herbstritt, Bar Cee Music, Peso Music, Warner-Tamerlane Publishing Corp.

**COWGIRL AND THE DANDY**—Bobby Goldsboro, House of Gold Music Inc.

**CRACKERS**—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

**CRYING**—Joe Melson, Roy Orbison, Acuff-Rose Publications Inc.

**CUP OF TEA**—Harlan White, Fruit Music.

**DO YOU WANNA GO TO HEAVEN**—Curly Putman, Tree Publishing Co., Inc.

**DON'T FORGET YOURSELF**—Don Reid, American Cowboy Music Co.

**DOWN TO MY LAST BROKEN HEART**—Chick Rains, Chick Rains Music, Jensing Music.

**DRIFTER**—Don Pfimmer, Hall-Clement Publications.

**DRIVIN' MY LIFE AWAY**—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music Inc.

**FADED LOVE** (2nd Award)—John Wills, Rightsong Music Inc.

**FRIDAY NIGHT BLUES**—Rafe Van Hoy, Tree Publishing Co., Inc.

**GONE TOO FAR**—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music Inc.

**GOOD OLE BOYS LIKE ME**—Bob McDill, Hall-Clement Publications.

**GOODBYE MARIE**—Dennis Linde, Combine Music Corp.

**GUITAR MAN** (2nd Award)—Jerry Reed, Vector Music.

**HARD TIMES**—Bobby Braddock, Tree Publishing Co. Inc.

**HE STOPPED LOVING HER TODAY**—Bobby Braddock, Curly Putman, Tree Publishing Co., Inc.

**HEART OF MINE**—Michael Foster Silverline Music Inc.

**HEARTS OF FIRE** (2nd Award)—Eddie Rabbitt, Even Stevens, Dan Tyler, Briarpatch Music, Debdave Music Inc.

**HONKY TONK BLUES**—Hank Williams, Fred Rose Music, Inc., Hiram Music.

**I BELIEVE IN YOU**—Roger Cook, Sam Hogin, Roger Cook Music, Cookhouse Music.

**I FEEL LIKE LOVING YOU AGAIN**—Bobby Braddock, Sonny Throckmorton, Tree Publishing Co., Inc.

**I KEEP COMING BACK**—Jim Hurt, Larry Keith, Johnny Slate, House of Gold Music Inc.

**I LOVE A RAINY NIGHT**—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music Inc.

**I THINK I'LL JUST STAY HERE AND DRINK**—Merle Haggard, Shade Tree Music Inc.

**I WISH I WAS EIGHTEEN AGAIN**—Sonny Throckmorton, Tree Publishing Co., Inc.

**IF YOU EVER CHANGE YOUR MIND**—Parker McGee, Dawnbreaker Music.

**I'LL BE THERE (IF YOU EVER WANT ME)** (2nd Award)—Rusty Gabbard, Ray Price, Ernest Tubb Music Inc.

**I'M ALREADY BLUE**—Bob McDill, Hall-Clement Publications.

**I'M HAPPY JUST TO DANCE WITH YOU**—John Lennon (PRS), Paul McCartney, MacLen Music Inc., Unart Music Corporation.

**I'M NOT READY YET**—Tom T. Hall, Morris Music Inc., Unichappell Music Inc.

**IN AMERICA**—Tommy Crain, Charlie Danie,s, Taz DiGregorio, Fred Edwards, Charlie Hayward, Jim Marshall, Hat Band Music.

**IT'S HARD TO BE HUMBLE**—Mac Davis, Songpainter Music.

**LADY IN THE BLUE MERCEDES**—Danny Darst, Gary Gentry, Algee Music Corporation.

**LOVING UP A STORM**—Danny Morrison, Johnny Slate, House of Gold Music Inc.

**MAKING PLANS**—Voni Morrison, Johnny Russell, Sure-Fire Music Company Inc.

**MEN**—Jerry Hayes, Ronnie Scaife, Algee Music Corporation, Partner Music.

**MIDNIGHT RIDER**—Gregg Allman, Elijah Blue Music, Unichappell Music Inc.

**MISERY AND GIN**—John Durrill, Snuff Garrett, Bar Cee Music, Peso Music.

**MY HEART**—Don Pfimmer, Hall-Clement Publications.

**9 TO 5**—Dolly Parton, Fox Fanfare Music Inc., Velvet Apple Music.

**1959**—Gary Gentry, Taylor and Watts Music Inc.

**NORTH OF THE BORDER**—Steve Davis, Billy Sherrill, Algee Music Corporation.

**NOTHING SURE LOOKED GOOD ON YOU**—Jim Rushing, Coal Miners Music Inc.

**NUMBERS**—Shel Siverstein, Evil Bye Music Inc.

**OLD FLAMES CAN'T HOLD A CANDLE TO YOU**—Hugh Moffatt, Pebe Sebert, Rightsong Music Inc.

**OLD HABITS**—Hank Williams, Jr., Bocephus Music Inc.

**ON THE ROAD AGAIN**—Willie Nelson, Willie Nelson Music Inc.

**ONE DAY AT A TIME** (2nd Award)—Kris Kristofferson, Marijohn Wilkin, Buckhorn Music Publishing Company Inc.

**ONE IN A MILLION**—Chick Rains, Bundo Music Publishing Co., The Times Square Music Publications Co., Unichappell Music Inc.

**PECOS PROMENADE**—Snuff Garrett, Sandy Pinkard, Duchess Music Corporation, Peso Music.

**SHE JUST STARTED LIKING CHEATING SONGS**—Kent Robbins, Hall-Clement Publications.

**SHRINER'S CONVENTION**—Ray Stevens, Ray Stevens Music.

**SMOKEY MOUNTAIN RAIN**—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

**SMOOTH SAILING**—Curly Putman, Sonny Throckmorton, Tree Publishing Co., Inc.

**SOUTHERN RAINS**—Roger Murrah, Blackwood Music Inc., Magic Castle Music.

**STAND BY ME**—Ben E. King, Jerry Leiber, Mike Stoller, A.D.T. Enterprises Inc., Trio Music Co., Inc. Right-song Music Inc.

**STARTING OVER AGAIN**—Bruce Sudano, Earborne Music, Rick's Music Inc.

**TAKE ME TO YOUR LOVIN' PLACE**—Larry Gatlin, Larry Gatlin Music.

**TAKING SOMEBODY WITH ME WHEN I FALL**—Larry Gatlin, Larry Gatlin Music.

**TENNESSEE RIVER**—Rady Owne, Buzzherb Music.

**TEXAS IN MY REAR VIEW MIRROR**—Mac Davis, Songpainter Music.

**THAT LOVIN' YOU FEELIN' AGAIN**—Roy Orbison, Chris Price, Acuff-Rose Publications Inc.

**THAT'S ALL THAT MATTERS**—Hank Cochran, Tree Publishing Co., Inc.

**THEME FROM DUKES OF HAZZARD (GOOD OL' BOYS)**—Waylon Jennings, Rich Way Music Inc., Warner-Tamerlane Publishing Corp.

**TRUE LOVE WAYS**—Norman Petty, Wren Music Co., Inc.

**TWO STORY HOUSE**—David Lindsey, Glenn Tubb, Tammy Wynette, ATV Music Corp., First Lady Songs Inc.

**WE'RE NUMBER ONE**—Larry Gatlin, Larry Gatlin Music.

**WHO'S CHEATIN' WHO**—Jerry Hayes, Algee Music Corporation, Partner Music.

**WHY DON'T YOU SPEND THE NIGHT**—Bob McDill, Hall-Clement Publications.

**WHY LADY WHY**—Teddy Gentry, Mill House Music.

**WHY NOT ME**—Carson Whitsett, Holy Moley Music, Whitsett-Churchill Music Corp.

**YESTERDAY ONCE MORE**—Peggy White, Baray Music Inc.

**YOU ALMOST SLIPPED MY MIND**—Tilden Back, Delbert Barker, Don Goodman, Troy Seals, Irving Music Inc.

**YOU WIN AGAIN**—Hank Williams, Fred Rose Music Inc., Hiram Music.

**YOU'D MAKE AN ANGEL WANNA CHEAT**—Bill Zerface, Jim Zerface, Combine Music Corp.

## TELEVISION REVIEW

# CMA Show: Quality Production, Script

Fifteenth annual Country Music Assn. Awards Show, Oct. 12, CBS-TV, produced by Bob Precht.

NASHVILLE—In the final analysis, the 1981 annual televised CMA Country Music Awards Show may have said it all.

Unlike too many other awards shows—which seem to spring up these days at the mere mention of a new trophy—the CMA's production was fast-paced and professional. More importantly, though, its directors seemed to understand that the show's true meaning revolved around the presentation of awards, not the presence of television cameras.

There were no vacuous Texas cheerleaders illustrating the how-nots of doing the Cotton-Eyed Joe to lip-synched, prerecorded country tracks. There were no irritating Hollywood celebrities on hand to misread all the names of winners and detract from the night's importance. Even the cue card dialog was, for the most part, intelligent and natural, and the staged production numbers reflective of the sophistication that underlies today's country music.

In a second consecutive appearance as teamed anchors for the program, Barbara Mandrell and Mac Davis proved that they may be the singularly perfect country co-hosts. They combined refreshing candor and lively enthusiasm. (Both are also extremely easy on the eyes and ears, have built-in tv viewing appeal, and can be counted on to provide bright oases of humor whenever necessary.)

Technically, the show was a certifiable winner. From its opening taped glimpses of all the acts to appear throughout the evening to the clever introductions leading into the show's closing award for entertainer of the year, everything meshed. Set design, direction and camera work were all geared to impart a feeling of glamorous conviviality to the millions of tv viewers stuck at home. The live satellite interplay with the irrepressible Dolly Parton gave instant comic relief (and almost a third co-host, as she frequently commented on the program's events and winners).

The "Elvira" re-write that allowed the Oak Ridge Boys to do a singing introduction for the female vocalist of the year cate-

gory was amusing. Later, another effective production featured a neon-lit bar set and a line-up of backs that slowly turned and revealed, verse by verse, country singers Razyzy Bailey, Johnny Lee, Joe Stampley, Lacy J. Dalton, Bobby Bare, the Bellamy Brothers and Merle Haggard. (Haggard's unexpected appearance elicited a wave of spontaneous applause throughout the Opry House.)

ally from the awards themselves. How was it possible not to flash back to last year when George Jones was once again named top male vocalist, "He Stopped Loving Her Today" scored a dark-horse upset to take its second consecutive CMA win (albeit in a different category), and Mandrell set a precedent by becoming the first performer ever to win CMA entertainer of the year twice in a row?



Mandrell & Davis: Country's perfect co-hosts?

As always, whenever she performs live, Emmylou Harris managed in her number to bring a deep-rooted sense of conviction to the staged proceedings. Mac Davis' medley of self-authored songs "that never made it to the charts and I'm gonna show you why" was cleverly carried off. Alabama's spirited mini-medley displayed the act's impressive instrumental and harmony skills, representative of country's new breed of young performers.

And the double piano tribute to Jerry Lee Lewis (coming as it did on the heels of Lewis' recent near-death illness) brought dynamic keyboard companions Mickey Gilley and Ronnie Mil-sap a deserved ovation at the end of their performance. This was quickly accompanied by a standing ovation as a thin-looking Lewis himself came onstage from the audience.

If there was an evasive sense of deja vu about the evening's events, well, that stemmed basic-

Oh, well. There were other messages for viewers to pick up on during the two-hour special. The Oaks' victory with "Elvira" as a single of the year was a telling comment that having a record score big in pop doesn't have to detract from its country recognition. Alabama, an act carefully groomed by RCA in the past year and a half for emerging star status, underscored country's new acceptance of shared rock/pop airplay glory as it earned its dual awards.

Perhaps, more than anything else, this year's version of the annual Awards Show showed the value of top-notch production and the worth of well-written scripts. Because of these two key elements, the CMA's show stands head and shoulders above other country tv programs (and certain other non-country awards shows as well), proving that when handled right, country makes for highly engrossing tv fare.

KIP KIRBY

# Dual Honors For Alabama, Mandrell At CMA Awards

• Continued from page 52

Ole Opry announcer since 1945. Dalhart recorded the first million-seller country song, "The Prisoner's Song"/"The Wreck Of The Old 97." During his 22-year career, he recorded under more than 100 names. It was the first time in the history of the CMA awards that a tie occurred in this category.

Chet Atkins was named instrumentalist of the year. A four-time winner in this category, Atkins last received this tribute in 1969.

During the ceremonies, the CMA deejays of the year were announced. Taking the small market category

was Jackie West, WGTO-AM, Cypress Gardens, Fla. Tim Wilson, WAXX-FM, Eau Claire, Wis., was medium market winner. And Lynn Waggoner, KEBC-FM, Oklahoma City, took top honors in the large market grouping. The winners received their awards at a CMA deejay luncheon Oct. 16.

Preceding the 90-minute telecast, Grover "Shorty" Lavender was named man of the year by the Nashville Assn. of Talent Directors. And in his warm-up remarks prior to the show, Ralph Emery commended CMA executive director Jo Walker-Meador for her 20 years of service at the organization.

# Band Feted With 3M Scotty Award

NEW YORK—The Charlie Daniels Band has been awarded a 3M "Scotty" Master Music Maker award for the Epic album "Full Moon." Honored are producer John Boylan, engineer Paul Grupp, the band itself and the two studios used: Los Angeles' Record Plant and Nashville's Woodland Sound.

Charlie Daniels' association with producer Boylan began when both worked on Epic's "Million Mile Reflections" in 1979.

To qualify for a Scotty, a record must be certified either gold or platinum by the RIAA and have been mastered and mixed on Scotch professional audio tape.

## ASCAP Accolades Went To Morrison, Goodrum

• Continued from page 52

public relations; and Toni Winter, executive secretary to Hal David.

Los Angeles ASCAP executives included Todd Brabec, western regional director of business affairs; and Michael Gorfaine, western regional director for repertoire.

Artists attending included Razzay Bailey, Guy Clark, Rodney Crowell, Emmylou Harris, Brenda Lee and Paul Williams.

**ACAPULCO**—Larry Collins, Mary Leath, Cibie Music, Senor Music.

**ALWAYS**—Irving Berlin, Irving Berlin Music Corp.

**ARE YOU ON THE ROAD TO LOVIN' ME AGAIN**—Debbie Hupp, Bob Morrison, Southern Nights Music Co.

**BABY, YOU'RE SOMETHING**—Don Cook, Cross Keys Publishing Co., Inc.

**BACK TO BACK**—Jarry McBee, Scott & Brandy Music.

**BEAUTIFUL YOU**—David Hanner, Blendingwell Music, Inc., Sabal Music, Inc.

**THE BEDROOM**—Ron Muir, Ron Muir Music.

**THE BLUE SIDE**—David Lasley, Almo Music Corp.

**BROKEN HEARTED ME**—Randy Goodrum, Chappell Music Co., Sailmaker Music.

**BROKEN TRUST**—Jimbeau Hinson, Goldline Music, Inc.

**COME TO MY LOVE**—Sam Lorber, Jeff Silbar, Bobby Goldsboro Music, Inc.

**COWARD OF THE COUNTY**—Billy Edd Wheeler, Sleepy Hollow Music Co.

**COWBOYS AND CLOWNS**—Gary Harju, Billy Music, Senor Music, WB Music Corp.

**DANCIN' COWBOYS**—David Bellamy, Bellamy Brothers Music, Famous Music Corp.

**DO YOU WANNA GO TO HEAVEN**—Bucky Jones, Cross Keys Publishing Co., Inc.

**DON'T FALL IN LOVE WITH A DREAM**—Kim Carnes, Dave Ellingson, Almo Music Corp., Appian Music, Quixotic Music Corp.

**DON'T IT MAKE MY BROWN EYES BLUE**—Richard Leigh, United Artists Music Co., Inc.

**FREE TO BE LONELY AGAIN**—Diane Pfeifer, Brightwater Music Corp., Strawberry Patch.

**FRIDAY NIGHT BLUES**—Sonny Throckmorton, Cross Keys Publishing Co., Inc.

**THE GAMBLER**—Don Schlitz, Writer's Night Music.

**GIVING UP EASY**—Jerry Foster, Bill Rice, April Music, Inc.

**GOODBYE MARIE**—Mel McDaniels, Music City Music, Inc.

**HALF THE WAY**—Ralph Murphy, Murfeezongs.

**I AIN'T LIVING LONG LIKE THIS**—Rodney Crowell, Happy Sack Music Limited.

**I JUST FALL IN LOVE AGAIN**—Larry Herbstritt, Cotton Pickin' Songs.

**I'D LOVE TO LAY YOU DOWN**—Johnny MacRae, Music, Inc.

**I'VE GOT A PICTURE OF US ON MY MIND**—Robert Gundry, Silver Nightingale Music.

**IT'S LIKE WE NEVER SAID GOODBYE**—Roger Greenaway (PRS), Geoff Stephens (PRS), Dejamus Inc.

**IT'S TOO LATE (TO LOVE ME NOW)**—Rory Bourke, Gene Dobbins, Johnny Wilson, Chappell Music Co.

**IT'S TRUE LOVE**—Randy Goodrum, Chappell Music Co., Sailmaker Music.

**KAW-LIGA**—Fred Rose, Hank Williams, Milene Music, Inc., Intersong Music.

**LADY**—Lionel Richie, Jr., Brockman Music.

**LEAVIN' FOR UNBELIEVERS**—Randy Goodrum, Brent Maher, Blue Quill Music, Chappell Music Co., Sailmaker Music, Welbeck Music Corp.

**LEAVING LOUISIANA IN THE BROAD DAYLIGHT**—W. Donovan Cowart, Rodney Crowell, Drunk Monkey Music, Happy Sack Music Limited (Visa Music Division).

**A LESSON IN LEAVIN'**—Randy Goodrum, Brent Maher, Blue Quill Music, Chappell Music Co., Sailmaker Music, Welbeck Music Corp.

**LOOKIN' FOR LOVE**—Wanda Mallette, Bob Morrison, Patti Ryan, Southern Nights Music Co.

**LOVE ME OVER AGAIN**—Don Williams, Biba Music Publishers.

**LOVE THE WORLD AWAY**—Bob Morrison, Johnny A. Wilson, Southern Nights Music Co.

**LOVERS LIVE LONGER**—David Bellamy, Bellamy Brothers Music, Famous Music Corp.

**LUCKY ME**—Charlie Black, Rory Bourke, Chappell Music Co.

**LYIN' EYES**—Glenn Frey, Don Henley, Cass Country Music Co., Red Cloud Music Co.

**MACARTHUR PARK**—Jimmy L. Webb, Canopy Music, Inc.

**A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH**—Bob Brabham, Archie Jordan, Jack and Bill Music Co.

**MISTY**—Johnny Burke, Erroll Garner, Octave Music Publishing Corp., Vernon Music Corp.

**MY HEART**—Charles Quillen, Jack and Bill Music Co.

**MY HEROES HAVE ALWAYS BEEN COWBOYS**—Mary S. Rice, Jack and Bill Music Co.

**NO ONE WILL EVER KNOW**—Mel Foree, Fred Rose, Milene Music, Inc.

**OH, HOW I MISS YOU TONIGHT**—Joe Burke, Benny Davis, Mark Fisher, Bourne Co., World Music, Inc.

**ONE OF A KIND**—Bobby Fischer, Sonny Throckmorton, Cross Keys Publishing Co., Inc., Honeytree Music Inc.

**ORANGE BLOSSOM SPECIAL**—Ervin T. Rouse, MCA, Inc.

**OVER**—Jerry Foster, Bill Rice, Jack and Bill Music Co.

**OVER THE RAINBOW**—Harold Arlen, E.Y. Harburg, Leo Feist, Inc.

**PECOS PROMENADE**—Larry Collins, Leeds Music Corp., Senor Music.

**PLAY ANOTHER SLOW SONG**—Kieran Kane, Richard Kane, Cross Keys Publishing Co., Inc.

**(YOU SAY YOU'RE) A REAL COWBOY**—David Heavener, Achord Music.

**RHINESTONE COWBOY**—Larry Weiss, House of Weiss Music Co., Twentieth Century Music Corp.

**SAIL ON**—Lionel Richie, Jr., Commodores Entertainment, Publishing Corporation, Jobete Music Co., Inc.

**SECRET LOVE**—Sammy Fain, Paul Francis Webster, Remick Music Corp.

**SHADOWS IN THE MOONLIGHT**—Charlie Black, Rory Bourke, Chappell Music Co.

**SHE BELIEVES IN ME**—Steve Gibb, Angel Wing Music.

**SHE CAN'T SAY THAT ANYMORE**—Sonny Throckmorton, Cross Keys Publishing Co., Inc.

**THE SHUFFLE SONG**—Mack David, Mack David Music Publishing Co.

**SILENT NIGHT (AFTER THE FIGHT)**—John Schweers, Jack and Bill Music Co.

**SOMEBODY'S KNOCKIN'**—Ed Penney, Chiplin Music Co.

**STARTING OVER AGAIN**—Donny Summer, Sweet Summer Night Music.

**SUGAR DADDY**—David Bellamy, Bellamy Brothers Music, Famous Music Corp.

**SUGAR FOOT RAG**—Vaughn Horton, Cromwell Music, Inc.

**SURE THING**—Earl Thomas Conley, Nelson Larkin, April Music Inc., Blue Moon Music, Merilark Music.

**TAKE ME HOME COUNTRY ROADS**—Bill Danoff, John Denver, Taffy Nivert, Cherry Lane Music Co.

**TEMPORARILY YOURS**—Bobby Fischer, Bobby Fischer Music.

**THAT'S THE WAY A COWBOY ROCKS AND ROLLS**—Tony Joe White, Tennessee Swamp Fox.

**THEY NEVER LOST YOU**—David Wills, Charles Quillen, Jack and Bill Music Co.

**TOO OLD TO PLAY COWBOY**—Dave Kirby, Cross Keys Publishing Co., Inc.

**TRUE LIFE COUNTRY MUSIC**—Sam Lorber, Jeff Silbar, Bobby Goldsboro Music, Inc.

**TRUE LOVE WAYS**—Buddy Holly, MPL Communications, Inc.

**TRYING TO LOVE TWO WOMEN**—Sonny Throckmorton, Cross Keys Publishing Co., Inc.

**(YOU LIFT ME) UP TO HEAVEN**—Johnny MacRae, Bob Morrison, Southern Nights Music Co.

**THE WAY I AM**—Sonny Throckmorton, Cross Keys Publishing Co., Inc.

**WHY LADY WHY**—Richard Edward Scott, Shedd House Music.

**WICHITA LINEMAN**—Jimmy L. Webb, Canopy Music, Inc.

**WOMEN GETS LONELY**—Larry Rogers, Bill Black Music, Inc.

**YESTERDAY ONCE MORE**—Jim Mundy, Honeytree Music Inc.

**YOU DECORATED MY LIFE**—Debbie Hupp, Bob Morrison, Music City Music Inc.

**YOU DON'T BRING ME FLOWERS**—Alan Bergman, Marilyn Bergman, Neil Diamond, Stonebridge Music, Threesome Music Co.

**YOU LIGHT UP MY LIFE**—Joe Brooks, Big Hill Music Corp.

**YOU KNOW JUST WHAT I'D DO**—Jerry Foster, Bill Rice, Jack and Bill Music Co.

**YOU NEEDED ME**—Randy Goodrum, Chappell Music Co., Ironside Music.

**YOU PICK ME UP (AND PUT ME DOWN)**—Randy Goodrum, Brent Maher, Blue Quill Music, Chappell Music Co., Sailmaker Music, Welbeck Music Corp.

**YOU'D MAKE AN ANGEL WANNA CHEAT**—Bob Morrison, Southern Nights Music Co.

**YOUR OLD COLD SHOULDER**—Richard Leigh, United Artists Music Co., Inc.

## CMA Awards Scribe Hurst

NASHVILLE—Chicago Tribune's syndicated columnist Jack Hurst became the first recipient of the Country Music Assn. journalist award during the 10th annual talent buyers seminar here. The award was presented Saturday (10) by CMA president Tandy Rice.

Hurst's country music column appears in over 30 U.S. newspapers. A native of Tennessee, Hurst earlier reported for the (Nashville) Tennessean and the Philadelphia Inquirer.

The journalist award was introduced by the CMA to honor members of the print and electronic media who have made "important contributions to country music" in their coverage of the industry. Nominees are submitted to the CMA board of directors. This year, Hurst was the board's unanimous choice.

## Country '81 SESAC Celebration Draws 500

• Continued from page 52

previous year. George Strait became the first performer to win this accolade. Sharing the honors with Strait were Frank Dycus, writer of five tunes on Strait's MCA debut album, "Strait Country," along with producer Blake Mevis and publisher Everett Zinn, president of Golden Opportunity Music' Inc.

"Some Ladies Don't Love Cowboys," written by Dycus and Raleigh Squires, earned SESAC's most recorded country song of the year honors, with "Somebody's Knockin'," a Jerry Gillespie/Ed Penney composition, took top laurels as country song of the year.

Jerry Gillespie was named SESAC's country music writer of the year, and Ed Penney became the firm's producer of the year.

Winning SESAC's best country album honors was Johnny Lee's "Looking For Love" LP, with the Bellamy Brothers scoring top country single of the year kudos for "Do You Love As Good As You Look." Although neither Lee nor the Bellamys were able to be on hand for the evening, both had videotaped their acceptance remarks which were aired for the on-hand audience of industry guests and celebrities.

SESAC's best album cut honors went this year to Alabama's "Getting Over You." The organization's most promising country music writer of the year was Steve McCorvey. The 1981 ambassador of country music award was Jo Walker-Meador, who is celebrating her 20th year with the Country Music Assn. And Gerry Wood, Billboard's editor-in-chief walked away with SESAC's outstanding journalistic achievement award, an honor which the firm has not bestowed on anyone since 1976.

Amidst glimmering gold decor and the strains of Gina Barken and her orchestra, carrying out the elegant dinner-dance theme for SESAC's half-century celebration, chairman A.H. Prager and C. Dianne Petty, vice president and director of country music for SESAC, hosted the 1981 awards gala.

Other top organizational executives attending the 17th annual event were vice presidents Jim Black, Vincent Candilora and Charles Scully; Janice Favreau, director of operations; Elaine Guber, director of promotional activities; Rosalie Iannacone, a member of SESAC's affiliation department; and Nashville office coordinators Betty Swink and Sherrie Durrett.

Artists who attended included award winner George Strait, Faron Young, Charley Pride, Eddy Arnold, Tom T. Hall, Terri Gibbs, Johnny Duncan and Dean Dillon.

KIP KIRBY

## Murray TV Special

NASHVILLE—Plans are in the works for Anne Murray's first American television special, a musical/variety program slated to air on CBS in mid-December. The show will tape Nov. 3-12 in Nova Scotia, with Kris Kristofferson among the guest artists. In conjunction with the special, Capitol is releasing Murray's LP "Christmas Wishes" in mid-October.



COLUMNIST KUDOS: Jack Hurst, syndicated country music columnist, accepts the new CMA journalist award from the association's president, Tandy Rice.

## Nashville Scene

By KIP KIRBY

Maybe it was only the imagination, but somehow, this year's edition of the annual hoopla known as DJ Convention/CMA Week seemed a little more leisurely, a bit less frenetic. Certainly, the dearth of Nashville nightspots cramped the style of record companies considering sponsoring industry showcases for their artists. But even more than that, the pervasive air in town seemed to be that there was more time to participate and enjoy.

The week kicked off with the Nashville Songwriters Assn.'s awards banquet. *Scene's* Spy managed to end up in an elevator on the way to the festivities with no one less than Willie Nelson (sporting a fine-looking new shorter hair length) and Waylon Jennings. And Paul Williams was in from Los Angeles to add an intercontinental touch to the awards.

Then, Monday night came the highly-anticipated CMA Awards. Plenty has been written elsewhere about this show (see related stories in this section). Suffice to say here that there was much conversation later in the evening at the Post-Awards Party relating to the second win by "He Stopped Loving Her Today." Said one backstage industry commentator, "Maybe the CMA needs to re-evaluate its policies concerning songs' eligibility periods once they've already won an award. There are too many good songwriters and songs around these days to have one song continually eligible in related categories." Even Bobby Braddock and Curly Putnam, writers of "He Stopped Loving Her Today," seemed a bit bemused as they took the stage to accept their second CMA award for the tune. And, interestingly enough, under current CMA guidelines, the song could continue to crop up as a contender every time it's re-released by a different artist.

Longtime CMA Week "voice of the convention" Ralph Emery had a couple of awkward moments during the various events he hosted. Sunday night, at the Songwriters Banquet, Emery mistakenly said in his intro for guest Paul Williams that the writer had penned "Close To You." Williams affably replied at the microphone "that he'd wanted to write 'Close To You,' wished he'd written 'Close To You'—but that unfortunately, Bert Bacharach and Hal David had beaten him to it! Then, Monday night, while warming up the audience at the outset of the CMA Awards telecast, Emery erroneously introduced Bruce Lundvall as being with CBS Records (easy mistake to make, given Lundvall's long and illustrious career with that label) instead of Elektra. Oh, well, in the pressure and excitement of the week, these things happen. At least it didn't happen on camera!

Spotted around town during the week were singer/songwriter Don McLean, the aforementioned Paul Williams, members of ABC's "Nightline" tv news program interviewing artists, and Johnny Lee gaining admiring glances as he squared about his current date, "Dallas," pretty Charlene Tilton.

Congratulations to the Nashville Assn. of Tal-

ent Directors' new "man of the year," Shorty Lavender—and thanks to Ralph Emery for enlightening us to the fact that Shorty's real name is Grover!

Lot of talk around Nashville right now about the recent Dolly Parton sessions here, and the reportedly great new original songs she's written for her movie with Burt Reynolds, "Best Little Whorehouse In Texas." Musicians who played on the sessions can't say enough about both the tracks themselves and the material. Bets are on that this project will be Dolly's biggest success ever... Speaking of Dolly, country music ought to consider itself lucky to have such a loyal fan and staunch supporter as this artist. Her impish wit and charm make everything she does sparkle—and she sure did add a lot to the CMA Awards Show just from her satellite appearance. Her comments and asides (to say nothing of her description of the "kissin' scenes with Burt for the movie") were hilarious... and knowing Dolly, it's highly likely she wrote much of her dialog herself!

Too bad the country industry didn't nominate Eddie Rabbitt and Hank Williams Jr. for honors this year. These two artists are both major stars in their field (Rabbitt has conquered more horizons than only country as well) and certainly are deserving of CMA recognition. With Hank Jr. logging five albums on the country LP chart and Eddie scoring the highest-ever debut entry on this publication's country album chart with "Step By Step," it's difficult to fathom such total industry spurning of their efforts at awards time.

Double Header: Roger Miller bows twice on the chart this week. His own single, "Everyone Gets Crazy Now And Then" debuts at starred 76, closely followed at starred 77 with a tune he penned, David Frizzell and Shelly West's "Husbands And Wives."

Stephanie Winslow bursts on the scene at starred 62 with a Jackie DeShannon tune, "When You Walk In The Room." The song went to 35 in 1964 for the Searchers, but only managed to reach 99 for DeShannon the same year.

By the way, BMI is glowing after the events of the CMA Awards Show. Seems the licensing organization took a clean sweep in the honors, with every song or songwriter winning an award also affiliated with BMI. (In the case of "I Believe In You," which earned best album of the year for Don Williams—who is himself an ASCAP writer—the title cut was penned by BMI songwriters Roger Cook and Sam Hoggins.)

There was a nice moment at the above-mentioned organization's annual country awards banquet when vice president Frances Preston brought both Jerry Lee Lewis and Willie Nelson onstage and said, "Sometimes you don't always realize what you have until you almost lose it," and told both artists to "take care of yourselves for us." Also—for sheer color—it would be hard to match the impact of the Vanderbilt Univ.'s marching band who blew BMI's top song of this year ("9 To 5") at the top of their instrumental lungs as all 800 guests slowly streamed out of the huge BMI tent following the ceremonies!

Stay tuned to this column next week for more DJ Convention tidbits and highlights.

# The Best in Country!

## 1981 Country Music Association Awards



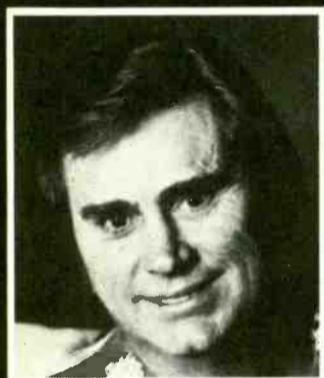
**SINGLE OF THE YEAR**  
*"Elvira" The Oak Ridge Boys (BMI)*



**ENTERTAINER OF THE YEAR**  
*Barbara Mandrell (BMI)*



**VOCAL GROUP OF THE YEAR**  
*Alabama (BMI)*



**MALE VOCALIST OF THE YEAR**  
*George Jones (BMI)*



**THE HORIZON AWARD**  
*Terri Gibbs (BMI)*



**INSTRUMENTAL GROUP OF THE YEAR**  
*Alabama (BMI)*



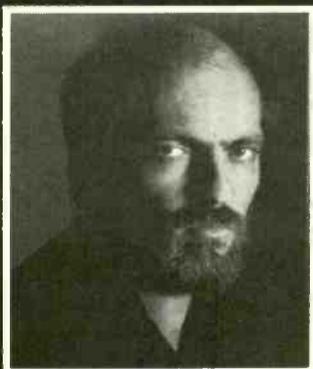
**VOCAL DUO OF THE YEAR**  
*David Frizzell and Shelly West (BMI)*



**FEMALE VOCALIST OF THE YEAR**  
*Barbara Mandrell (BMI)*



**INSTRUMENTALIST OF THE YEAR**  
*Chet Atkins (BMI)*



**SONG OF THE YEAR**  
*"He Stopped Loving Her Today"*  
*Bobby Braddock/Curly Putman (BMI)*



**The country music the country hears most!**



**PASS INTERCEPTED**—Former New York Jets quarterback Joe Namath shows Epic artist Charly McClain his technique during a recent taping of "Nashville Palace," an NBC television show.

### TV SPECIAL PLUGS SET

NASHVILLE—First Generation Records is using a syndicated tv special to promote a new compilation album set.

Called "Country Music Celebration," the special features First Generation artists Stonewall Jackson, Jean Shepard, Charlie Louvin, Justin Tubb, Jan Howard, the Vic Willis Trio, Ernest Tubb, Ray Pillow, Billy Walker and the Wilburn Brothers. Making special introductions are Dolly Parton, Loretta Lynn, Minnie Pearl and Roy Acuff.

Spots for the five-album set will run in conjunction with the show's airtime. All 10 artists appearing on the special have five cuts apiece on the album package, which sells for \$19.95. Vista Marketing, the tv arm of Columbia House, is handling the campaign.

Filmed at the Grand Ole Opry House, the show was produced by Jim McKenna and directed by John Thomson for Silver Shadow Productions. Executive producer is Ed LaBuick. Videocassette rights are owned by Silver Shadow and Pete Drake, president of First Generation.

## Chart Fax

"Never Been So Loved" is Charley Pride's first top tune this year and his 25th since "All I Have To Offer You (Is Me)" graced the summit in 1969.

In fact, Pride has failed to strike the apex only one year—1974—during his 13-year tenure at the top. He reached the third spot on the chart twice that year with "We Could" and "Mississippi Cotton Picking Delta Town."

A particularly potent time for Pride was between 1969 and 1971, when he racked up a string of six No. 1 singles—"All I Have To Offer You (Is Me)," "(I'm So) Afraid Of Losing You Again," "Is Anybody Goin' To San Antonio," "Wonder Could I Live There Anymore," "I Can't Believe That You've Stopped Loving Me" and "I'd Rather Love You."

What broke the chain was "Did You Think To Pray"/"Let Me Live," which peaked at 21 in 1971. Despite its top 30 placement, that single is Pride's second worst showing on the country singles chart. Pride reached his lowest ebb in 1979, when "Dallas Cowboys" bottomed out at 89.

That "Dallas Cowboys" peak position was something of an anomaly for Pride is underlined by the fact that his chart history includes 42 top-10 songs and an amazing 34 top-three tunes. And all of Pride's singles have been on RCA.

Lacy J. Dalton narrowly misses her first No. 1 single as "Takin' It Easy" stops at two this week. Several other acts looking for their first chart-topper have also died in the second spot this year, including Tompall and the Glaser Brothers' "Lovin' Her Was Easier" and Mac Davis' "Hooked On Music."

**Femmes Fatales:** 50% of this week's top 10 are efforts by female soloists, as Gail Davies joins the ranks of Dalton, Janie Fricke, Rosanne Cash and Charly McClain.

**Bonus Point:** As a special salute to the recent CMA festivities, Chart Fax is running down some tidbits about some of the tunes which have won CMA awards for single and song of the year.

A number of the award-winning tunes were the first chart-toppers for the artists who made them famous. In the song of the year category (award to the artist), first-time around No. 1 tunes include Jack Greene's "There Goes My Everything" (1967); Jeannie C. Riley's "Harper Valley P.T.A." (1968); Sammi Smith's "Help Me Make It Through The Night," (1971); Donna Fargo's "The Happiest Girl In The Whole U.S.A." (1972); Charlie Rich's "Behind Closed Doors," (1973); Freddy Fender's "Before The Next Tear Drop Falls," (1975); Kenny Rogers' "Lucille," (1977); the Kendalls' "Heaven's Just A Sin Away," (1978); and the Charlie Daniels Band's

"The Devil Went Down To Georgia," (1979).

In the song of the year category (award to the songwriter) a number of the tunes have also been the first chart-topper for the artist. Greene's "There Goes My Everything," was penned by Dallas Frazier, who also wrote this year's top single, the Oak Ridge Boys' "Elvira." Bobby Russell's "Honey" (1968) was the first top tune for Bobby Goldsboro. Freddie Hart's self-penned "Easy Loving" was song of the year in both 1971 and 1972. Kenny O'Dell penned Rich's "Behind Closed Doors" (1973) and Roger Bowling and Hal Bynum penned Rogers' "Lucille" (1977). And John Denver won the award for "Back Home Again" in 1975.

## Top Prizes In Wrangler Search

BEAUMONT, Tex.—The Wrangler Country Starsearch, formerly known as the Ray Price Country Starsearch, is being touted as the largest country music talent search ever.

\$50,000, a recording contract and a booking contract with the Shorty Lavender agency will be awarded to the national winner. Second prize is \$15,000 and the third place winner will receive \$10,000. There is no entry fee for the contest, which is open to anyone who has never been affiliated as an artist with a major record label.

255 radio stations nationwide are serving as local contest sponsors. Although some major market stations are requiring submitted tapes as an initial screening process, 95% of the stations are going first to live talent shows at local clubs, according to Sam Edwards, vice president of the search.

Following the local competitions, state finals will be held in February, March and April of 1982. Nashville is the site for the national finals, which will be staged in April in conjunction with area sponsor WKDA-AM. A 90-minute network television special will also feature the finalists. Ray Price and the Cherokee Cowboys are slated to appear in all 50 statewide contests and on the televised finals.



**LORETTA LEANS**—MCA artist Loretta Lynn takes a break with Owen Bradley, her producer for 20 years, at a recent recording session. Lynn's first television special is scheduled to air on NBC Nov. 16.

# Billboard Hot Country LPs

Survey For Week Ending 10/24/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	7	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	40	45	56	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110
	2	9	STEP BY STEP Eddie Rabbitt, Elektra 5E 532	41	34	130	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
	3	20	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	42	37	15	YEARS AGO The Statler Brothers, Mercury SRM 16002
	4	32	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	43	46	10	MORE GOOD 'UNS Jerry Clower, MCA 5125
	5	8	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	44	30	25	LIVE Hoyt Axton, Jeremiah 5002
	6	7	LIVE Barbara Mandrell, MCA 5243	45	52	181	STARDUST ▲ Willie Nelson, Columbia JC 35305
	7	16	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	46	38	10	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Soundtrack, Mirage WTG 16051
	8	11	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	47	55	4	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
	9	22	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	48	29	25	ONE TO ONE Ed Bruce, MCA 5188
	10	14	ESPECIALLY FOR YOU Don Williams, MCA 5210	49	43	22	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	11	31	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	50	47	21	DARLIN' Tom Jones, Mercury SRM 14010
	12	5	GREATEST HITS Willie Nelson, Columbia KC2 37542	51	48	60	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752
	13	31	JUICE ● Juice Newton, Capitol ST 12136	52	56	2	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
★	14	5	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	53	NEW ENTRY		MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
	15	27	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	54	50	27	DRIFTER Sylvia, RCA AHL1 3986
	16	12	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327	55	NEW ENTRY		BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541
	17	15	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	56	54	62	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	18	22	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	57	61	27	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932
	19	21	MR. T Conway Twitty, MCA 5204	58	65	13	WITH LOVE John Conlee, MCA
	20	20	I AM WHAT I AM ● George Jones, Epic JE 36586	59	NEW ENTRY		OLD LOVES NEVER DIE Gene Watson, MCA 5241
	21	16	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	60	66	50	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
	22	13	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4026	61	67	14	SHOULD I DO IT Tanya Tucker, MCA 5228
	23	26	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	62	51	24	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SOO 12144
	24	23	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194	63	57	4	HEART TO HEART Reba McEntire, Mercury SRM 16003
	25	28	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	64	53	25	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547
★	26	25	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	65	62	13	ENCORE George Jones, Epic FE 37346
	27	49	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	66	60	46	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AAL1 3852
	28	33	HABITS OLD & NEW Hank Williams Jr., Elektra/Curb 6E 278	67	68	51	BACK TO THE BARROOMS Merle Haggard, MCA 5139
	29	24	RAINBOW STEW Merle Haggard, MCA 5216	68	74	32	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883
★	30	3	TOWN & COUNTRY Ray Price, Dimension DL 5003	69	63	31	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
	31	32	PLEASURE Dave Rowland & Sugar, Elektra 5E 525	70	58	35	EVANGELINE Emmylou Harris, Warner Bros. BSK 350
	32	36	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	71	73	35	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
	33	35	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	72	75	22	OUTLAWS Waylon Jennings, RCA AAL1 1321
	34	31	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	73	70	11	MINSTREL MAN Willie Nelson, RCA AHL1 4045
	35	27	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	74	64	67	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
	36	41	STRAIT COUNTRY George Strait, MCA 5248	75	72	48	ENCORE Mickey Gilley, Epic JE 36851
	37	44	GREATEST HITS ● The Oak Ridge Boys, MCA 5150				
	38	42	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027				
	39	40	THE BEST OFF EDDIE RABBITT ● Elektra 6E 235				

★ 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.)

# Video

## Tape-Disk Seminar Attracts 500 Assn.'s Powwow Examines U.S. Technology, Programs

By MICHAEL WAY

CANNES—The rapid growth of video in Europe, with special emphasis on new technical and program achievements in the U.S. which are shortly to reach the old continent was highlighted at the International Tape Disc Assn.'s first European seminar held during VIDCOM here.

The two-day seminar attracted nearly 500 participants, 50 of them American, with others coming from such new and potential markets as Nigeria and Israel.

As ITA executive vice president Henry Brief stressed in his keynote speech, estimates are that household penetration of home video by the end of next year will be 7% in Europe, compared with 5% in the U.S., and he introduced the theme that recurred through the conference: the video industries in the United States and Europe "must learn from each other if they are to survive."

Yet it was also emphasized that while prerecorded video-cassette sales are expanding more rapidly in Europe—an estimated seven million this year compared with the United States (4.5 million units)—this is almost totally due to the multitude of electronic distribution methods in the U.S. which are still a pipedream in Europe.

Specialized panels examined copyrights, videocassettes and videodisks, with analyses of the three leading systems in each format, video creation, major trends in marketing, distribution and sales, competition between small independents and the majors piracy and opportunities for print publishers in video.

New York lawyer Michael Sukin highlighted the concern of copyright holders in a market moving ever more strongly to rentals with the basic concept: "Know your rights, but also know with whom you are dealing.

"There are so many shades between fraud and legality," he commented, and in addition, top people "do make genuine mistakes." Furthermore, the debate was still raging on the level of music fees to be paid and the new question on synchronization rights.

For Sukin, the elementary priority for each license acquirer was a check list, and he gave his support to an idea put to the seminar on the establishment of a data base computer for checking copyright.

The European viewpoint was put by London Entertainment industry lawyer Michael Flint who focussed on European Common market legislation, on the free movement of goods despite prior territory by territory licensing agreements reached between producers and distributors. However, parallel imports were less of a problem in Europe because of standard differences between the U.S. and Europe, he noted.

Opportunities in Europe for prerecorded programming seen from the American side were raised by Bell & Howell Video president Bob Pfannkuch. While these are perhaps greater in Europe than in the U.S. at present because of electronic media distribution systems still largely absent in the former region, this situation will change, he said. Despite government restrictions on pay and cable tv in many countries, Pfannkuch insisted that "the marketplace will decide in the long term," for electronic distribution is so much cheaper than traditional methods, even though piracy is a major problem.

As videogram division vice president at WEA, Lee Mendell, commented: "The rush into the home market in Europe is now under way, attracting all and sundry." Most panelists from the continent in the discussion on distribution agreed

that the situation was "chaotic", notably in respect of rental licenses.

"The big problem was the introduction of a totally new product in such a short time," commented Frank Brandt, vice president of the Dutch De Telegraaf newspaper. The print business, however, was now "regulated," he added.

In Britain, CIC managing director Roy Featherstone, remarking on the massive demand for home video prompted by the royal wedding in July—"better than any promotion campaign"—said that at last the industry was emerging from "High Street Chaos," thanks to the active role now played by wholesalers in the U.K. distribution system. They now hold 45% of this distribution, he reported.

The dominance of rentals over sales was also revealed by Hans Flury of Videophon Switzerland where it is a 6-1 balance and by George Huhne of Select Video Germany, where it is 9-1.

From the American viewpoint, the lack of unification between producers, distributors and dealers has led to considerable hostility "when they should be working together," commented James Jimirro, president of Walt Disney Telecommunications. "There has never before been an industry where all its principal elements are doing different things, and also where there are far too many store outlets for too few customers."

Meanwhile, one of the factors helping software sales in France according to Jacques Souplet, president of Warner-Filipacchi Video, is precisely the absence of both privately owned tv station, and cable and pay tv operations; this in a still rather small "video country" where the sales-rental ratio is estimated at about 50-50.



VIDEO SHAKE—MGM/CBS recently launched U.K. operations, with Colin Bayliss as managing director (Billboard, Sept. 19). The first set of 17 videocassettes will be released shortly. Pictured above, left to right, are Peter Kuyper, co-chairman, MGM/CBS; Cy Leslie, co-chairman, CBS/MGM; Bayliss; and Maurice Oberstein, chairman, CBS Records U.K.

## Swiss Videophon To Bow Warner Rentals

By PIERRE HAESLER

ZURICH—Local video software company Videophon is putting the controversial Warner Home Video rental system into operation in around 250 outlets throughout Switzerland and, anticipating industry queries, set up a seminar here to explain the thinking behind its move.

Hans Flury, managing director, provided the background. The company has, since mid-1980, operated in the videocassette rental marketplace, offering some 500 titles in 40 outlets, charging \$10 to \$12.50 a time.

He detailed Swiss video statistics. Prerecorded tapes are costly, between \$50 to \$130, creating a boom in rentals, though relatively few consumers rent regularly. Dealers have to renew titles in stock frequently and 85% of all rentals are for adventure, erotic or horror movies. Some 45% of all customers are in the 20-30 age group. The rental-sale ratio here now works out at approximately 6-1 in favor of renting.

The slow Swiss video sales business has turned off the radio and television dealers who basically operate the prerecorded videocassette

side of the market. And Flury noted, during the recent Berlin Audio and Video Fair, there's an evergrowing emphasis on rental system.

"This clear-cut development encouraged us to enter into distribution deals with the German Select Video company and with Warner Home Video."

The German company basically offers "respectable family entertainment movies at average prices" and, in this deal, retailers can either sell or rent.

Said Flury: "But we've spent some months preparing to introduce the Warner Home Video rental system here, through at least 250 outlets. There's no national preference for system showing through yet, so Warner product will be offered in VHS, Beta and Video 2000.

"There's been a shortage of top movies for the video fan here, but now we can offer the 'Superman' and 'The Big Race' type of feature. But the Warner rental system is particularly applicable in Switzerland.

"The basic geography and topography of the territory favors

(Continued on page 71)

### RCA'S POLLACK AT VIDCOM

## SelectaVision Debuts In Europe

CANNES—Launching RCA's SelectaVision European standard videodisk system at VIDCOM, Roy H. Pollack, RCA executive vice president said: "If any videodisk system can be successful in the United States give the immense variety of programming choices, then the opportunity for success in Europe must be even better."

Pollack added that his belief is that the worldwide similarities in consumer electronic products and entertainment programming will help establish one videodisk system as the standard for Europe and elsewhere.

"In reviewing the worldwide markets," Pollack said, "you will see the same fundamental trends whether you look at color tv, audio products, VCR, cable or satellite tv. Even in programming, you will see many of the same preferences for movies, music and the other performing arts."

Pollack said that RCA's plan for implantation of the CED system in Europe was to manufacture the disks itself but to leave manufacture of the hardware and marketing to others in each market.

Pollack predicted a doubling of CED player volume in the United States by 1982 and the tripling of

disk capacity to nearly 10 million in units. "By the end of 1981, RCA will have produced about three million CED disks and will sell more than 90% of them, and it will have produced and sold more than 200,000 players under its own and other brand names."

Herbert S. Schlosser, executive vice president of RCA, revealed that RCA videodisk player owners are buying disks at a much faster rate than had been anticipated. The player owners have averaged 15 albums in four months, nearly twice as many as expected.

The CED player demonstrated at VIDCOM featured such developments as programmable random access, high-speed visual search, repeat picture, and a facility to repeat automatically program segments on the disk.

The player also incorporates stereo and bilingual capability. "We continue to believe," Pollack told guests at the demonstration reception, "that our introductory products, particularly with the advent of stereo sound next year, incorporate the features necessary to build a mass market.

"It will take many years of blood, sweat, tears and money from many participants, but we are moving for-

ward, building momentum and increasing our manufacturing and technical learning every day," Pollack said.

He reiterated RCA's belief that the videodisk has "massive worldwide potential as one of the new media, along with, not instead of, VCR, direct broadcast satellite and cable and pay tv."

Dealing with programming, Schlosser noted that the RCA catalog currently listed 151 titles. New product will be available early in 1982, bringing the total of RCA and MGM/CBS video titles compatible with any CED player to more than 200.

Schlosser said that RCA's joint venture with Columbia Pictures International will supply home video programs on all cassette and disk formats throughout the world, excluding the United States and Canada.

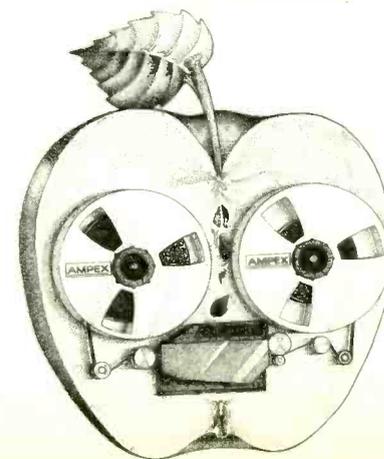
The venture will come into operation in the U.K. first of all, during the first quarter of next year.

"We shall have the resources of the great Columbia Pictures library of motion pictures and television programs, amounting to some 2,500 motion pictures and more than 10,000 hours of tv programs," Schlosser said.

## SEE THE REEL EXCITEMENT IN NEW YORK.

It's new, it's from Ampex, and it's in the Basildon Room at AES.

### AMPEX TOOLS FOR TOMORROW



NOV. 12-15 AT BEVERLY HILTON HOTEL

# Retail Workshop At Conference

LOS ANGELES—A special retail seminar/workshop—"Successful Video Retailing: Advertising, Merchandising, Promotion"—will be a key session at Billboard's upcoming Video Entertainment/Music Conference here Nov. 12-15.

The panel, to take place Saturday morning Nov. 14 at the Beverly Hilton Hotel, site of the Conference, will begin as a general seminar to be followed by panelist workshops, according to Jim McCullaugh, Conference chairman/organizer and the magazine's Video/Sound Business Editor.

Anne Lieberman, Western regional manager for Magnetic Video, is moderator with panelists to include: **Walter Kelleher**, executive vice president, American Home Video; **Steve Berger**, owner, The Screening Room; **Larry Foster**, purchasing director, Licorice Pizza; **Herb Fischer**, vice president, Major Video Concepts; **Bob Charney**, vice president, Maher-Elen; **Ayse Kenmore**, president Liberty Music; and **Ben Tenn**, vice president, Walt Disney Home Video.

Among topics for discussion are: what manufacturers have done and provided to assist retailers in advertising, merchandising and promotions; what should manufacturers be doing in the near future to assist retailers to more effectively sell/rent their products; what kind of feedback should the retailer be providing for the manu-

facturer; what are the elements for a successful ad; how does a retailer determine media placement—broadcast vs. print; how can promotions increase traffic and sales; what services should retailers look for from a distributor other than product; how should product be placed and displayed in a store to maximize visibility and sales potential; what information should the sales personnel know to effectively sell and how should they learn this information; and what should retailers be doing now to prepare for next year?

Panelists workshop topics include: managing the large chain operation (Kelleher); in-store design (Berger); training sales personnel (Foster); supporting the retailer as a consultant (Fischer); how to get the most from the ad agency (Charney); targeting your market (Kenmore); and effective use utilization of manufacturer provided tools (Tenn).

In other Conference updates:

- **Herb Mendelsohn**, vice president of marketing for CBS Home Video, joins the "Challenges In A Changing Marketplace" session.
- **Peter Kuyper**, co-chairman, MGM/CBS; and **David Hilton**, director of acquisition for Warner-Amex' "The Movie Channel" join the "Day In The Life Of A Movie ... Home Video Meets Its Neighbors" session.

- **Arnold Holland**, director of business affairs, RCA Select-

aVision, joins the legal psychodrama panel: "Making Deals: Selling Programs For The New Technologies."

- **Iris Dugow**, vice president, special projects, HBO, joins the "Broadcast Entertainment: The New Opportunities" session.

- **Bob Green**, producer of the "First National Kid Disk"; joins "The Video New Wave ... Graphics, Computers & Interactivity" session. Also, **David Geshwind**, Digital Video Systems.

- A special student reel—highlighting the best video music efforts from the film/video university department level, will be part of the nightly evening showcases.

- FAS, Hollywood, is the audio/video specialist for the seminars as well as the nightly video showcases.

- Among confirmed exhibitors thus far: Rock Solid Productions, Visound Video Productions, Video Network, Schulman Video, Visual Music Alliance, Ron Hays Music Image, Electronic Arts Ltd., In-flight Services and Pilot Productions.

A full agenda will appear in next week's issue.

Additional Conference details and registration information can be obtained through Kris Sofley, Billboard Conference Bureau, 9107 Wilshire Blvd., Beverly Hills, Calif., 90210, tel. 213-273-7040.



By CARY DARLING

**REAL KOOL:** **Kool & the Gang** is part of a four-song video package for De-Lite Records. From the new album "Something Special," the videos are for the songs "Take My Heart" (the single), "Steppin' Out," "No Show" and "Get Down On It." Co-produced by **Craig Martin** and **Beth Broday** and directed by **Denis deVallance** for Century Video Productions, the clips will air on "Don Kirshner's Rock Concert" and other tv music programs.

\* \* \*

**TAPE IT:** **Chuck Statler** recently completed two new videos for **Devo**, "Beautiful World" and "Love Without Anger." Both tracks are on the new Warner Bros. album, "The New Traditionalists," and were shot on location in Minneapolis. Speaking of Minneapolis, another Warner Bros. act **Prince**, which hails from the Midwestern city, has two videos in the can. Made by **Gowers, Field & Flattery**, at Hollywood National Studios the songs are "Sexuality" and "Controversy." His new album is also called "Controversy." **Al Jarreau** has two tunes from his top 10 album "Breakin' Away" before the cameras. The songs are "We're In This Love Together" and "Roof Garden." They were shot at the L.A. Ballet Studio with **Jack Cole** directing and **David Fries** and **Howard Bailin** producing.

\* \* \*

**TWO FOR TUTONE:** From his new Columbia album, aptly titled "Tommy Tutone 2," **Tommy Tutone** has two songs which have been taped by **Mark Robinson** of Modern Productions. Robinson is known for his work with the Pretenders, among others. The videos are for "867-5309/Jenny" and "Which Man Are You?" In the latter, comedienne/actress and "Saturday Night Live" veteran **Lorraine Newman** makes an appearance. Both were shot in 16mm film (then transferred to tape) at various locations around Los Angeles, including the Perkins Palace concert venue in nearby Pasadena. Upcoming videos from Columbia include three for **Loverboy**. From the Canadian group's second album, the tracks are "Working For The Weekend," "Gangs In The Street," and "Lucky Ones." The principal shooting for this is being done in Albany, NY. Also upcoming are tapes for **Neil Schon** and **Jan Hammer** for the tracks "Wasting Time" and "I'm Talking To You." The duo has just released an album called "Untold Passion."

\* \* \*

**COTTON TO IT:** **Gene Cotton** recently turned his new single "Bein' Here With You Tonight" into a video project. Directed by **Marc Ball**, producer/director at Scene Three film and videoworks in Nashville, the tracks attempts a surrealistic edge. Also helping on the concept was lighting director **Wendell Davis**. The album containing the single is "Eclipse of The Blue Moon."

\* \* \*

**CUTTING THE LAWN:** Los Angeles' masters of the slightly bizarre, the **Suburban Lawns**, have taped a promotional video for "Mom And Dad And God," a track from their self-titled I.R.S. album. Band guitarist **Frank Ennui** is writing and directing. The band's first video, "Janitor," is currently making the rounds at the clubs and on television.

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	2	4	<b>THE JAZZ SINGER</b> Paramount Pictures, Paramount Home Video 2305
2	1	9	<b>RAGING BULL</b> United Artists, Magnetic Video 4523
3	6	9	<b>TESS</b> Columbia Pictures 10543
4	7	5	<b>DRESSED TO KILL</b> Warner Bros. Inc./Warner Home Video 26008
5	5	9	<b>NIGHTHAWKS</b> Universal City Studios Inc., MCA Dist. Corp. 71000
6	4	20	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964
7	8	4	<b>BUSTIN' LOOSE</b> Universal City Studios, MCA Dist. Corp. 77002
8	21	5	<b>LOVE AT FIRST BITE</b> Warner Bros. Inc./Warner Home Video 26009
9	14	11	<b>CASABLANCA</b> United Artists, Magnetic Video 4514
10	3	37	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305
11	22	15	<b>BLACK STALLION (ITA)</b> United Artists, Magnetic Video 4503
12	9	20	<b>ELEPHANT MAN (ITA)</b> Paramount Pictures, Paramount Home Video 1347
13	17	14	<b>AND JUSTICE FOR ALL</b> Columbia Pictures 10015
14	10	9	<b>ANNIE HALL</b> United Artists, Magnetic Video 4518
15	12	32	<b>9 TO 5 (ITA)</b> 20th Century-Fox Films, Magnetic Video 1099
16	26	34	<b>FAME (ITA)</b> MGM/CBS Home Video M70027
17	19	14	<b>THE GREAT SANTINI</b> Orion, Warner Home Video OR 22010
18	16	4	<b>FIDDLER ON THE ROOF</b> United Artists, Magnetic Video 4524
19	27	15	<b>LA CAGE AUX FOLLES</b> United Artists, Magnetic Video 4506
20	NEW ENTRY		<b>ENDLESS LOVE</b> MCA 77001
21	36	47	<b>STAR TREK (ITA)</b> Paramount Pictures, Paramount Home Video 8858
22	11	20	<b>POPEYE (ITA)</b> Paramount Pictures, Paramount Home Video 1171
23	NEW ENTRY		<b>STIR CRAZY</b> Columbia Pictures 10248E
24	15	6	<b>HOLY MOSES</b> Columbia Pictures 10587
25	24	13	<b>THE INCREDIBLE SHRINKING WOMAN</b> MCA 66027
26	39	3	<b>THE SOUND OF MUSIC</b> 20th Century-Fox-Films, Magnetic Video 1051
27	NEW ENTRY		<b>THE BLUE LAGOON</b> Columbia Pictures 10025E
28	25	5	<b>CAR WASH</b> Universal City Studios, MCA Dist. Corp. 66031
29	13	24	<b>SUPERMAN ▲ (ITA)</b> D.C. Comics, Warner Home Video WB-1013
30	18	36	<b>CADDYSHACK (ITA)</b> Orion, Warner Home Video OR 2005
31	30	5	<b>THE AMITYVILLE HORROR</b> Warner Bros. Inc./Warner Home Video 26010
32	NEW ENTRY		<b>ELECTRIC BLUE</b> Kenyon Video 001
33	32	4	<b>THE WIZARD OF OZ</b> MGM, CBS Home Video 600001
34	37	14	<b>WINNIE THE POOH</b> Walt Disney Films 25
35	23	18	<b>YOUNG FRANKENSTEIN (ITA)</b> 20th Century-Fox Films, Magnetic Video 1103
36	28	11	<b>WEST SIDE STORY</b> United Artists, Magnetic Video 4519
37	34	13	<b>I SPIT ON YOUR GRAVE</b> Wizard Video 9209
38	20	26	<b>SOMEWHERE IN TIME</b> Universal City Studios Inc., MCA Distributing Corporation 66024
39	31	67	<b>ALIEN ▲ (ITA)</b> 20th Century-Fox Films, Magnetic Video 1090
40	35	13	<b>LET IT BE</b> United Artists, Magnetic Video 4508

● Recording Industry Assn. Of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 50,000 units plus \$2,000,000 after returns. International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

## 6 Lectures Pencilled For Astoria Site

ASTORIA, N.Y.—A lecture series examining the explosive growth of cable television and its opportunities for creative, business and media professionals will be held by the Astoria Motion Picture and Television Foundation Oct. 20 through Dec. 1 at the Astoria Studio Building.

The six-session program will explore the emergence of special programming for cable TV and the way these programs are being packaged and sold.

The first lecture will provide an in-depth look at the structure of the marketplace—how programming is sold to cable operators and then marketed to the public. Charlotte Schiff Jones, vice president of marketing for CBS Cable, will talk about the network's venture into the creation of an arts channel and plans to market it nationally. The second speaker, Stan Thomas, vice president of national accounts for HBO, will discuss the future of the pay cable market.

Other lectures cover such topics as programming opportunities made possible by cable technology and its capacity for 100 or more channels.

Featured speakers include Vivian Horner, vice president of program development for Warner Amex Cable Communications; Jeff Lewanda, vice president of advertising, sales and commercial program development for the USA network; John Lack, executive vice president, Warner Amex Satellite Entertainment Corp.; and producers and attorneys.

The Foundation can be reached for further information at (212) 784-4250.

# Sound Business

## Audiophile Recordings

**GORILLA**—James Taylor, Nautilus NR 29, distributed by Nautilus Recording Corp. \$16-\$17.

Taylor still represents the most familiar archetype for '70s pop's mellow set, and this one partnership with producers Lenny Waronter and Russ Titelman (the singer/songwriter's other albums have been produced primarily by Peter Asher, save one other outside venture) makes its own subtle revisions to the settings without violating that career-long restraint. That means "Gorilla" is far from a sonic spectacular designed to dramatize technology, but the quiet lividends reaped from the half-speed mastering route are, if anything, more satisfying. Apart from Taylor's own bone-dry vocal timbre, sometimes infused with an unnatural sibilance by inferior pressings, the set boasts a wide palette of ow-keyed instrumental colorations that are brought into higher relief: David Sanborn's soulful alto sax lines ("How Sweet It Is (To Be Loved By You)," the best-known track here, as well as "You Make It Easy"), David Grisman's delicate mandolin, Victor Feldman's percolating mambas and Milt Holland's varied percussion all benefit, as does a wide array of supporting singers including Carly Simon and Crosby & Nash, whose own styles shine through even more lucidly. The album may not rank high as a source of demo fireworks, but discerning audiophiles will be ripe customers. Surfaces are up to Nautilus' high standards with respect to noise level and absence of surface debris. A solid catalog add.

**TOWER OF POWER DIRECT**—Tower Of Power, Sheffield Lab 17, distributed by Sheffield, \$17-\$18.

Sheffield makes a strong initial impression in his direct-disk that features the blazing r&b horn section and tight playing of this popular high decibel group. The sizzling high energy production, however, ultimately falls short as it keeps hitting away at one level without any real dynamic, spatial or timbral contrasts in the program. Stereo has been used only minimally, and the group is lumped center channel in a rather one dimensional plane. Another problem is that the group's scoring and material are highly repetitious, and wide frequency range exploration, never really takes place. In short, a much less life-like recording than one expects from Sheffield, although still offering enough basic sizzle and super-clarity to pass many listener's muster.

**LILI KRAUS PLAYS FANTASIES**—Lili Kraus, piano, Vanguard VA-25003, distributed by Vanguard, \$14.98 list.

Production and pressing are very clean, but the undue low frequency emphasis of the piano sound produces a rather dull and unflattering effect. Of course, this doesn't bar interest from Kraus' many fans as she serves up her unique interpretive insights into Fantasias of Mozart, Haydn, Bach and Schubert. Those seeking gorgeous tone or sheer sonic titillation, however, must look beyond this four-track analog recording mastered from a stereo digital mix-down.

Sefel Records five-LP digital Bartok series adds a crowning touch to the composer's centenary celebration. See review, page 67.

**MUSIC FOR BRASS**—Welsh Brass Consort, Gyorgy Fischer, Nimbus Records 45006, distributed by Brilly Imports, \$14.98.

This Welsh record label does its own recording, mastering and manufacturing and claims to have developed 45 r.p.m. cutting techniques permitting side lengths comparable to conventional LPs. Here, almost 40 minutes of French music is contained on a 12-inch 45 r.p.m. disk that supplies extremely wide bandwidth and extra spacious dynamics. The group plays transcriptions of Debussy, Gounod and Satie pieces, and the replication of ambiance and the full overtone spectrum is outstanding in the high technology analog taping. Another audiophile inducement is the encoding for four-channel playback using the Ambisonic UHJ system. The group's tone has warm, rounded edges, and the life-like presence of the recording—particularly on systems with a wide frequency characteristic—is stunning.

**STICKY FINGERS**—The Rolling Stones, Mobile Fidelity Sound Lab MFSL 1-060, distributed by Mobile Fidelity, \$16-\$17.

With their current tour reaping heavy media coverage, dealers will be tempted to place special emphasis on the Stones' first audiophile outing, actually shipped by MFSL during the summer. But while the Chatsworth, Calif. company has done its usual exemplary job of half-speed mastering the original tapes and pressing the finished product, no technique exists for repairing flaws in the original master itself: as made clear by the end of side one, this may be one of the band's most technically erratic efforts ever, ranging from the sublime ("Wild Horses," with its trellis of delicate acoustic guitars) to the ridiculous ("Brown Sugar," a virtual primer for Keith Richards' down-and-dirty electric guitar tone) in audio terms. That chainsaw rhythm guitar may indeed be one of the band's most compelling musical signatures, but its inherent sonic raunchiness makes the meticulous remastering seem like a lost cause from the start. High-end collectors will still want this disk for those tracks where gentler dynamics and acoustic instrumentation yield added nuance. Still, dealers should program instore only after screening for high points and lows.

## MORE FROM NAUTILUS

**NEW YORK**—Besides the first simultaneous release of half-speed-mastered and analog product, Nautilus will have three more new records out this fall.

The simultaneous release by Nautilus and A&M is of the Police's "Ghost In The Machine" (Billboard, Sept. 19). The other three Nautilus releases are James Taylor's "Gorilla" (NR29), "Don't Cry Out Loud" (NR33) by Melissa Manchester and "24 Carrots" (NR34) by Al Stewart.

## RETAILER LIBERTY MUSIC

# New President, New Philosophy: 'The Cartier Of The Business'

By LAURA FOTI

**NEW YORK**—Her background in specialty "status" retailing taught Ayse Kenmore that pushing price and rambling on about technical specifications is no way to deal with the upscale customer. Now she is bringing that knowledge to audio/video/record retailing.

Kenmore is the new president of Manhattan's Liberty Music. Many of her ideas for changes in the store, a long-time fixture on Madison Avenue, come from her marketing and public relations work with such businesses as Cartier, Mark Cross, Georg Jensen, Levi Strauss, Jantzen, Mademoiselle and Vogue magazines and Peat, Marwick, Mitchell & Co.

Ayse Kenmore and her husband Bob took over Liberty Music, he as chairman, in August. Since then, changes made have included the store's redesign, more attention to window display and more emphasis on video. But the real change is one of philosophy.

"You can't be all things to all

people," Kenmore says. "What's important is distinctive competence. This is what I stand for. I will be the Cartier of this business."

Kenmore is a firm believer in the electronics revolution. "There will definitely be a media room in the house in which you give and get information," she says. "It's exciting because there's so much product out there, but it gets funneled into the strangest dealer distribution center I've ever seen in my life."

"No one in the city is doing a strong job to the upscale market or to women," she continues. "In other parts of the country it's different because there's more room. But here everything is totally price-oriented—no delivery service, follow-up or installation. There's so much people don't know about, and if they just knew the stuff existed they'd want it."

An important educational tool, Kenmore believes, is the salesperson. "Our salesmen are polite, totally knowledgeable, and service-

and benefit-oriented. No one in this store will tell a customer, 'This has Dolby' without explaining what the benefits of Dolby are."

Liberty holds sales training sessions every Saturday, and every store policy is being reviewed in regard to its effect on the customer. For example, if making out a separate sales slip for record-keeping purposes means the customer has to wait, the policy will have to be changed.

"Our salesmen take the time to teach customers, and if some of them end up going elsewhere to buy because of price, that's all right, because we will be undersold. My customer doesn't buy for price. There's a huge niche in the market, and Liberty is a natural to fill it because it has the name, customer base and location."

An interesting facet of Liberty's record merchandising is Kenmore's concept of putting together packages—of show tunes, or an introduction-to-classical grouping, for example. "Our record and tape offerings will be for our customers," she says. "We can't go against Disc-O-Mat or Sam Goody on price."

Audiophile records do well at Liberty, she says, as do show tunes, the latter because a large portion of the clientele is out-of-towners and "part of the New York experience is to go to a show." However, budget classical recordings, especially the Sine Qua Non line, also do well.

"We sell top-of-the-line in most things," Kenmore says. "We'll drop a manufacturer who's everywhere—with the exception of Sony, but we still get list on Sony equipment."

The second floor is being divided into separate video rooms, with large-screen televisions, VCRs and so on. A full-time design consultant is on staff to advise customers for free how to place equipment in their home. A portfolio of media rooms by top designers is also being developed.



**ARISTA AUDIOPHILE**—Jerry Luby, left, vice president, a&r, Nautilus Recordings, and Milt Drosnes, vice president, business affairs, Arista, finalize agreements between the two companies for the release of half-speed mastered product. New shipping from Nautilus is Al Stewart's "24 Carrots," Air Supply's "Lost In Love" and Melissa Manchester's "Don't Cry Out Loud."

## Co. Named Distributor

**NEW YORK**—Klark-Teknik Electronics has been appointed the exclusive U.S. distributor for Brooke-Siren Systems of England. BSS manufactures a range of professional crossovers and accessories.

All sales and service for the company will be handled by Klark-Teknik of Farmingdale, N.Y.

BSS accessories include a direct injunction box (AR116) with optional phantom powering (AR117) and a cable and fuse tester (AR125). There are also three-, four- or five-way modular stereo crossover with optional LED metering. All crossovers include a separate limiter section and HF (28kHz) and subsonic (30 Hz) filters.

## Wakefield Purchases Digital Processor

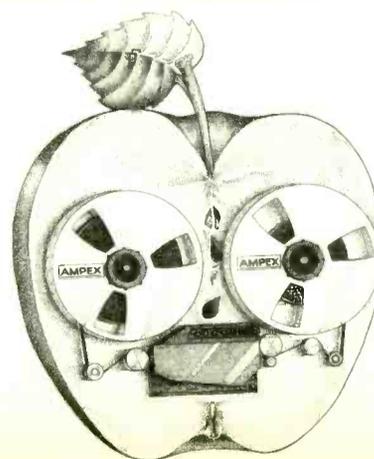
**NEW YORK**—Wakefield Manufacturing, an audiophile record pressing operation in Phoenix, has purchased a Sony PCM-1610 digital audio processor. Wakefield will be cutting master lacquers directly from the Sony digital masters to press releases.

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## New Products



**WORLD'S FIRST**—Shown is a prototype of JVC's new front-loading PCM cassette deck and one-hour recording tape. (Billboard, Oct. 17). The company hopes to have the unit on the market by late 1983.

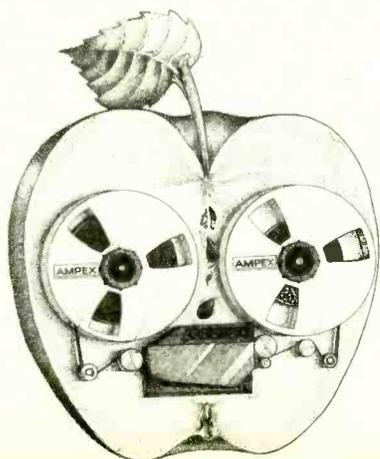


**MIC MIXER**—Shure has expanded its line of compact, portable microphone mixers to include this new unit, the M267, with microphone inputs that are switchable to accommodate condenser microphones. Designed primarily for use in studios and remote broadcast setups, the M267 can also be used to provide additional inputs for audio and video tape recorders. Each of four inputs has its own volume control, low-cut filter switch and line/mic switch. A master volume control sets the overall program output level. User net price is \$395.

## SEE THE REEL EXCITEMENT IN NEW YORK.

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## Studio Track

**NEW YORK**—The **Saturday Night Live Band**, under the direction of Blues Brothers band member **Tom Malone**, is doing pre-records for this season's shows at **Secret Sound Studio** in Manhattan. Also at Secret is a group called **Pieces**, featuring Zack Smith, Patty Smythe, Davy Johnstone, Dee Murray, Frankie LaRocka and Paul Shaffer. Engineering is by **Josiah Gluck**. **Corky Stasiak** is mixing an EP for Valhalla Records, with **Greg Thornwood** producing, and Japanese artist **Matsumoto** has completed a PMC International album co-produced by **Kasagi and Jeremy Wall** of Spyro Gyra. Engineering was by **Jack Malken** and **Gluck**.

In White Plains, N.Y., at **Minot Studios**, final mixing is being completed on an album by **Roy Ayers**, with **Ray Bardani** and **Ron Carran** engineering. Recent work also includes the Columbia "Sign Of The Times" album by **Bob James**, with **Joe Jorgenson** engineering; mixing on the new **Fania All-Stars** album, also with **Jorgenson** as engineer; and **David Sanborn's** Warner Brothers LP "Voyeur," with **Michael Colins** and **Bardani** co-producing and **Bardani** engineering.

At the **Power Station** in New York and **House of Music** in Plainfield, N.J., **Jesse Rae** is producing the soundtrack to his video album "Party Crackers." **Neil Dorfman** is the Power Station engineer; **Charlie Conrad** is at House of Music.

The **Average White Band** is laying down tracks at **Sigma Sound** in New York and doing overdubs at the **Schoolhouse** in Connecticut, with **Dan Hartman** producing. The Arista album is being engineered by **Michael Hutchinson**.

\*\*\*

Mastering of a **Harry Chapin** single entitled "Story Of A Life" was recently completed at Miami's **Criteria Recording Studios**. Mastering was done by **Mike Fuller** for the Boardwalk label. Fuller also mastered the new Life single "Don't Go Wanderin'" for WEA International. Finally, the **Rossington-Collins Band** LP "This Way In" was mastered at Criteria by **Steve Kimball**, on the MCA label.

\*\*\*

At **Studio A** in Dearborn Heights, Mich., rock singer-songwriter **Sandy Haley** is doing overdubs and mixing on four self-produced tracks with partner **Randy Scott**. **Eric Morgeson** is at the console.

**Chris Page** and **Gary Nestor** are at **Cloud Born Productions** in Grosse Pointe, Mich. putting the finishing touches on an upcoming album produced by **Mary Ann Mattiello** and engineered by **Mike deMartino**. **Michael Bailey** is producing an album by the local group **Pendragon**; **deMartino** is engineering and **Mark Wisney** assisting.

At Detroit's **Tantus Studio**, **Gino Washington** is working on his new single, "Love Bandit." Engineer is **David Schreiner**.

\*\*\*

A band called **Prisoner**, comprised of inmates of the **Duel Vocational Institution** in Tracy, Calif., a medium-security prison, were recorded by **Pearl's Place**. The studio did remote recording at **Duel** for an album of eight songs. **Dave Humrick** engineered, with assistance from **Joey Horten**.

\*\*\*

In L.A. at the **Music Grinder**: **Gary Skardina** co-producing and engineering **Richard Kerr** for A&M; **Arif Mardin** producing **Dominick Bugatti** and **Frank Musker** for Warner Bros.; **Gary Skardina** engineering; **Evan Pace** producing **Chubby Checker** for MCA; **Skardina**, **John Kovarek** and **Robert Feist** engineering; **Jimmie Haskell** producing **Bruce Baum** for Horn Records, **John Kovarek** at the controls; and **Richard "Dimples" Fields** producing **Betty Wright** for CBS. New additions to the Music Grinder staff include **Robert Feist**, former chief engineer at MCA Music, as first engineer, and **George "Corky" Hallal**, formerly of **Harlequin**, as second engineer.

At L.A.'s **Group IV**: engineer **David Greene** mixing and editing **Sheehan TeleScene Productions**. "Pippin," recorded live in Hamilton, Canada for pay television, videocassette and video-disk distribution; engineers **Paul Aronoff** and **Greg Orloff** mixing sound for "Rock Odyssey," Hanna Barbera's animation only re-creation of rock hits from the '50s, '60s, '70s and '80s. **Bob Taylor** producing; and **Dennis Sands** mixing sound for MGM's "CHiPs" segment.

Recent activity at L.A.'s **Kendun**: producers **Christopher Cross** and **Michael Ostin** supervising instrumental and vocal overdubs for the **Alessi Brothers**, **Chet Himes** engineered, **Les Cooper** assisting; producer **Michael Stokes** mixing **LTD** for A&M. **Bruce Swedien** and **Bob Winard** at the console; **James Carmichael** producing **Atlantic Starr** for A&M, **Cal Harris** engineering, **Dan Bates** assisting; artist/producer **Adrian Belew** overdubbing and mixing a

new project for **Island**, **Gary Platt** engineering, assisted by **Steve MacMillan**; **Lakeside** producing self, tracking and overdubbing for **Solar**. **Taavi Mote**, assisted by **Bob Winard** and **Les Cooper** engineering; **Leon Sylvers** producing **Todd Bridges** for **Solar**, **Steve Hodges** and **Les Cooper** engineering; **Jones Girls** on Philadelphia International mixing under supervision by producer **McKinley Jackson**, **Barney Perkins** engineering, assisted by **Tom Cummings**; **Nolen & Crossley** producing selves for **Motown**, recording instrumental and vocal overdubs and mixing with engineer **Cal Harris**, assisted by **Dan Bates**; producer **Ollie Brown** tracking for **Motown's** **Syreeta**, **Mike Stone** engineering with **Steve MacMillan**; the **L.A. Boppers** overdubbing and mixing with producer **Augie Johnson** for **Doghouse Productions**, **Mike Evans** engineered, assisted by **Dan Bates**; **Sue Sadd** recording a single from the motion picture "Looker," produced by **Barry DeVorzon** for Warner Bros. Records, **Mike Stone** and **Tom Cummings** engineered.

\*\*\*

At **Kingdom Sound**, **Syosset**, Long Island: **Glen Kolotkin** producing a new **B.T. Express** LP for **Coast To Coast Records**; and **Ray Ovetsky** of **R.L.O. Sound and Stage Concepts** managing and producing new tracks for **Preview**, **Clay Hutchinson** engineering with an assist from **Paul Mandl**.

**Don Silver** and **Ben Wisch** producing **Orleans** at **Connecticut Recording Studios** for the **Empire Project, Inc.**

Action at San Francisco's **The Automatt**: **Michael McDonald** and other members of the **Doobie Brothers** doing vocal overdubs for a band project; **Kool & the Gang** doing vocal overdubs; **Bobby McFerrin** recording tracks for **Elektra** with **Linda Goldstein** producing, **Ken Kessie** and **Leslie Goldstein** producing, **Ken Kessie** and **Leslie Ann Jones** engineering, **Maureen Droney** assisting; and **Con Funk Shun** finishing up a **Mercury LP**, **Leslie Ann Jones** engineering with **Susan Kunes** assisting.

\*\*\*

Action at **Sunset Sound**: **Moon Martin** is tracking, overdubbing and mixing with producer **Andrew Gold**, **Jim Issacson** engineering with **Stephen McManus**; **Toto** completing overdubs for a new LP, **Tom Knox** engineering, **David Leonard** assisting; **Leon Medica** producing **LeRoux** for

**RCA**, **Warren Dewey** at the console, assisted by **Terry Christian**; **Richard Landis** producing **Juice Newton** for **Capitol**, **Joe Chicarelli** at the console with **Bill Jackson** assisting; **Tommy LiPuma** producing **Larsen-Feiten** for **Warner Bros.**, **Tom Flye** at the board, assisted by **Peggy McCreary**; and **Prince** completing a new **Warner Bros. LP**, producing himself with assistance from **Peggy McCreary**, **Terry Christian** and **Stephen McManus**.

At **Studio Sound Recorders**: **Natalie Cole** doing pre-production work for a new **Capitol LP**. **George Tobin** producing; **David Courtney** producing **Leroy Chicarelli** behind the board; **Richard Kimball** producing "The Rockets Live In Concert" for **Westwood One Syndication**, **Johnny Sandlin** co-producing; and **Richie Griffin** co-producing **Gamut** for **Gamut Productions**, **John Volaitis** engineering.

\*\*\*

At Atlanta's **Master Sound**: the **Florida Boys** and the **Rex Nelson Singers** are wrapping up gospel LPs for **Word**; **Steve Buckingham** producing **Bette LeVette** for **Motown**, **Joe Neil** engineering; and **Frank and Bob Williams** producing "Coast To Coast Soul," a syndicated black music radio show for debut shortly on 100 radio stations, **Buzz Richardson** engineering.

**John Wesley Shipp**, who plays **Kelly** on "The Guiding Light," at **Dick Charles Studios**, Manhattan, working on final vocals for his soon-to-be-released LP, **Les Paul Jr.**, engineering, **Billy Butt** producing. Also there, another tv personality, **John Gabriel** from "Ryan's Hope," putting down tracks for an LP, **Les Paul Jr.**, engineering with **Glenn Productions** producing; and **Kenny Nix** mastering **Taana Gardner's** new release for **Westend Records**.

**Doug Schwartz** engineering **Rein** at **Fein Productions**, **Santa Cruz, Calif.**

The **Bee Gees** back at Miami's **Criteria** adding overdubs for a new LP, **Karlby-Gibbs** producing with **Don Gehman** engineering and **Al Stegmeyer** assisting.

Singer/songwriter **James Talley** at Nashville's **Sound Emporium Recording Studios** recording the theme song—"Talk To Me"—for a movie of the same name. Producing was **Talley** and film director **Julius Potocnsky**, **Jim Williamson** engineering. Also there, **Ray Baker** producing **Joe Stampley** for **Epic**.

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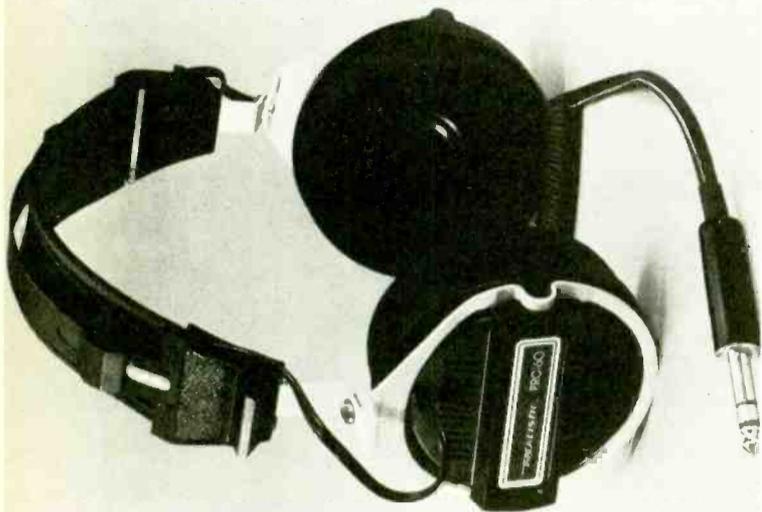


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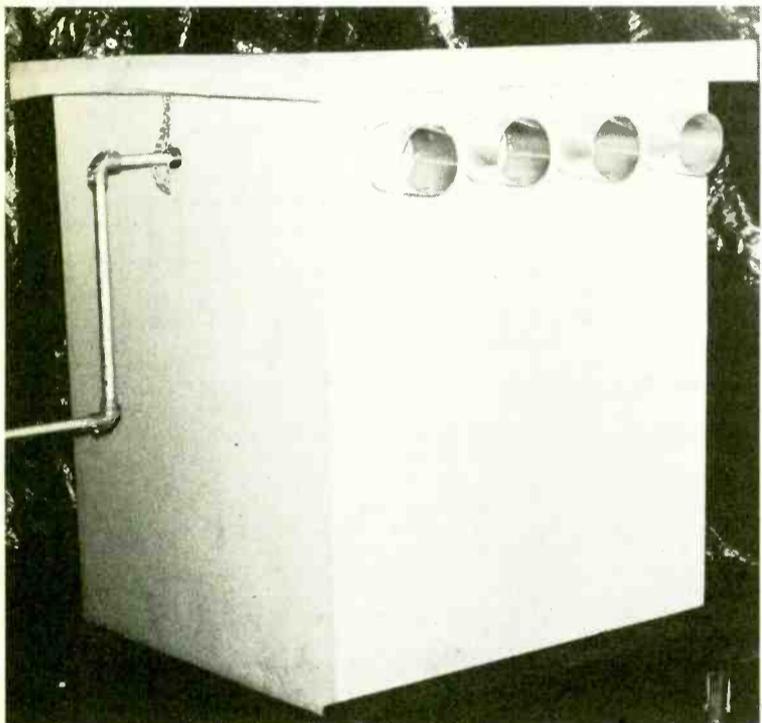
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# Disco Business

## New Products



**REALISTIC HEADPHONE**—Radio Shack has begun marketing its model PRO-60 top-of-the-line headphone with a \$54.95 price tag. The unit features variable density ear cushions, a frequency response of 15-35,000Hz, and low distortion. They also weigh a mere eight ounces. They come with a 10-foot coil.



**STAR FOG**—Starfire Industries of Schenectady, N.Y. has developed a 140 gallon, heat resistant dry ice fog machine for use in special effects for discos and other theatrical environments. The unit features two, 3,000 watt heaters, has a 525 CFM blower, and holds up to 160 pounds of dry ice. Casters for easy mobility of the unit are optional. Suggested price is \$829. Thirty and 70 gallon versions are available at \$329 and \$529 respectively.

## Emerald City Bankrupt; Debts Over \$1.7 Million

**CHERRY HILL, N.J.**—After a long career as the star-studded Latin Casino and then lavishly refurbished as the flashy Emerald City disco that more recently became a rock music club, this large entertainment complex has come to a complete halt and is now scheduled for liquidation. An auction has been slated for Nov. 20 to help satisfy the debts of 87 creditors for more than \$1.7 million. Debts of the Emerald City Corp. include Federal, state and local township taxes, mortgage payments, and bills for service from a variety of food and liquor suppliers and advertising outlets.

Seeking relief from creditors, Emerald City filed for Chapter 11 under the bankruptcy code on July 9, requesting a public sale of its assets, but continued to operate until Sept. 26. Dallas Gerson, and his son, Charles, with various members of the Gerson family, own the corporation. While a lobby sign says the club has been closed for repairs and to check newspapers for its reopening, A. Fred Ruttenberg, attorney for the Gersons, said it was unlikely that the club would open again.

Papers filed in bankruptcy court estimate value of the property at nearly \$3.2 million—covering 10 acres of prime real estate across from the Garden State Race Track, a liquor license—a plenary retail consumption license—worth about \$250,000, machinery and equipment. The scheduled auction would dispose of the building, the club's fixtures and liquor license.

Dallas Gerson, who moved the original Latin Casino from nearby Philadelphia to Cherry Hill in 1960, placed Emerald City on the market for \$3.5 million in the spring of 1980, but there were no takers. A variety of factors are blamed for the club's demise—inflation and the economy along with the difficulty to attract enough people with its present policy of punk rock and new wave bands to pay the overhead of the 1,500-person capacity. As the Latin Casino with a 2,000-person capacity, headliners for the floor shows ran the gamut of the biggest names from Frank Sinatra to Liza Minnelli. With increasing competition for names with the casino hotels in

(Continued on page 66)

## Labels, DJs Reap OPEC Benefits

### L.I. Pool Forms With 15 Members, Hot Line Service

By BOB RIEDINGER JR.

**NEW YORK**—It calls itself O.P.E.C., but it has nothing to do with oil politics. Neither is the Organization of Professional Entertainers of Color a group of minority showbusiness people.

The acronym "is strictly an attention-grabbing device" for this new, non-profit record pool on Long Island, says Clyde Davis, a founder and executive board member along with Stewart Best and Michael Greene.

Davis believes O.P.E.C. will function as an all-around service, benefiting record companies, the professional and aspiring DJ, and the community at large.

Created last September as an alternative for DJs not receiving product from any other organized pool, the Suffolk-based O.P.E.C. handles a roster of 15 members and, "depending on the feedback we get from the record labels," may possibly expand to a corps of 25. The only other existing pool on Long Island, the L.I. Disco DJ Association, has 50 members.

Another Suffolk-based pool, White Card, operated for just over one year several years ago. The pool failed, says one observer, "because it wasn't very high key... it ran without an adequate amount of direct contact with the industry."

O.P.E.C. plans to keep a high profile. Davis, formerly an East Coast Disco Coordinator at Capitol Records, pledges a "close and continuous relationship with record companies, local radio stations and retail outlets in an effort to increase and stimulate productivity and sales."

The pool is providing a top 15 "hot line" feedback service, available to the labels, radio stations and retail outlets on a 24 hour basis. The recording, updated weekly, contains the O.P.E.C. top 15 playlist, plus three "pick hits" determined by the pool.

In addition, record progress reports culled from in-club play and retail sales are being mailed twice a month. At this time, Davis includes WKTU-FM, WBLS-FM, and KISS 98.7-FM on his radio mailing list.

O.P.E.C. is looking for DJs who

are serious about their involvement with disco. "Those who love their work and envision a future for the industry," says Davis. Current members have a minimum of three years experience, but the pool, Davis claims, will be receptive to dedicated newcomers.

The Executive Board also expects that its members will be receptive and helpful to club patrons who express a genuine interest in the industry, especially those who want to learn DJ techniques.

Dues required by the pool are the lowest in the country, (\$25) Davis claims, because money is used solely for operating expenses and no one draws a salary. Board members realize their income from DJ activity. Davis does mobile disco dates for J.M. Enterprises and is also assistant manager at The Wiz Record Shop in Queens, N.Y., one of six record-au-

dio retail stores in the metropolitan area.

Plans for the pool include an active relationship with the communities where member jocks are working. O.P.E.C. members are expected to participate in two charity functions each year. One DJ is offering his services to a Suffolk Nursing Home for a Christmas party.

"If you receive from the community, you've got to put back into it," says Davis. "There are a lot of people we can provide a service for. We can help benefit in ways that tap great potential."

Davis expects Suffolk area discos to become increasingly strong in the next decade.

"Money is tighter, people are less willing to travel to New York City and then pay a big cover charge with expensive drinks. Local clubs can become an enjoyable necessity."



**TALENTED DUO**—Singer Madleen Kane teams with composer/arranger Giorgio Moroder for work on the duo's new album "I Don't Wanna Lose You."

OCTOBER 24, 1981, BILLBOARD

## GLI Installs Sound System In Roller Club

**NEW YORK**—GLI has completed installation of a sophisticated sound system at Laces Roller Disco in Woodhaven, N.Y. The assignment follows a similar job completed earlier this year at Laces sister rink in New Hyde Park, N.Y.

The system, designed for Laces by Steve Emspack in conjunction with Haenel Assoc., incorporates 16 DB-2 speakers, 16 RH-90s, eight GLI SA 2130 dual channel power amplifiers; GLI's model PMX 9000 preamp/mixer; GLI's model EQ-1500 octave equalizer; RG dynamic processor and two Technic turntables.

Greatest challenge in designing and installing the sound system, according to Emspack, came from a metal deck ceiling that produced a high reverberating field. The problem was successfully overcome.

## Rock Pool Moves

**SAN FRANCISCO**—The Western Assn. of Rock DJs pool here has moved to 65 Henry St., San Francisco, Calif. 94114 (415) 861-2706.

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He's A Liar—Bee Gees  
Just Can't Get Enough—Dep. Mode  
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Tainted Love—Soft Cell  
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If You Want My Lovin—Evelyn King  
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Inch by Inch (Remix)—Strikers  
Blondie Medley—This Year's Blonde  
Hooked on Classics  
Elvis Medleys (British & U.S.)  
4 Seasons Medley—Gilda Park  
Number One—Kid  
World Invader—Pluto & Humanoids  
Hot Plate (Medley)  
Motown Mix (Medley)  
I Heard It Thru Grapevine—Roger  
Love Money / Money No Love—Funkmasters / Go Kool  
(Baby) You & Me—Evelyn Smith  
Hold On To This Moment—Mystery  
Back to the 60's Vol. 2 (Medley)  
Glenn Miller (Medley)—Frank Barber  
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Play to Win—Heaven 17  
As Time Goes By—Funkapolitan  
Amor—Manana  
Follow Me—Amanda Lear (12 Min. Version)  
Having Fun—Marie Verano  
Murphy's Law—Cheri

P.S.—Dolly Dots  
Step By Step—Peter Griffin  
Malika—Boney M  
Them Changes—Pierre Perpall  
Sam Cooke Medley—Bandana  
Do You Love Me—Patti Austin (Remix)  
The Force—Nancy Nova  
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Disco Mix

By BARRY LEDERER

NEW YORK—Kool & the Gang continue to offer their commercial r&b sound, and it still sounds fresh after earlier successes. Their current 12-inch 33 1/2 r.p.m. "Take My Heart" is included in their latest De-Lite LP, "Something Special." The title aptly describes all cuts as lead vocalist James "J.T." Taylor has the right amount of pizzazz and soul that makes Kool hot. The production by Eumir Deodato and the Gang offers the best in mid-tempo pleasers. The harmonies present well-honed compositions backed with energetic and spirited arrangements. Highlights other than the current 12-

incher include "Steppin' Out," "Good Time Tonight" and "Get Down On It," all of which offer potential for future seven-inch/12-inch releases.

★ ★ ★

It seems as if remakes of classics from the rock'n'roll vaults and the best of '60s and '70s music are here to stay. This new direction in musical format will always be well received if the material selected is on target and the production values are quality. "Stars On 45" have proved their worth as well as "Ain't No Mountain High Enough" (Boystown Gang and Inner Life) and "I Heard It Through the Grapevine" by Roger. Now Thelma Houston should easily join the ranks of these successes with her release of "and the Mysterians' "96 Tears." Running a lengthy 7:45, this production by George Tobin with Mike Piccirillo is from the artist's RCA album, "Never Gonna Be Another One." The remix by New York deejay Tee Scott keeps the melody intact with an easy going yet funk driven beat. A familiar keyboard melody is repeated throughout that is built upon by string and percussion instrumentation. Houston does not bring this disk to a crescendo as she has done in the past with "Don't Leave Me This Way," but the danceable beat and tight arrangements make for slick boogie tempo that never fades from beginning to end.

★ ★ ★

Two imports that deejays have been picking up on include "African Connection" and "Spasticus Avisticus." The latter by Ian Dury is a Polydor import that has a lyrical content that might be considered offensive to some. However, if beauty is in the eye of the beholder, then acceptance of this 45 r.p.m. should be easy and welcome. The tracks abound from reggae to punk with riveting guitar sections. Of the two versions that are offered, the dub side is less vocal. "African Connection," though out for some time, is by Arte Noir on EMI label. A shorter dub version with less African chanting is more dance-oriented while the longer version might prove more useful to rock clubs.

Emerald City Goes Bankrupt

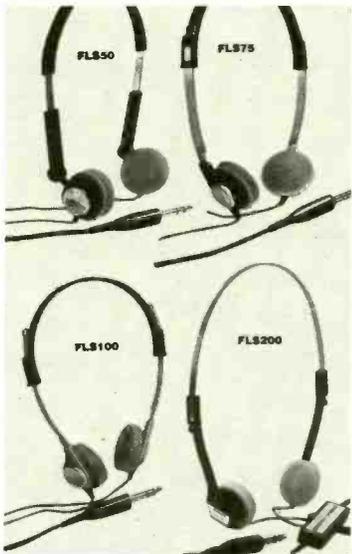
Continued from page 65

nearby Atlantic City and the booming prices for such names, the Latin closed June 28, 1978.

After five months of rebuilding with spotlights, Plexiglas, stainless steel and vinyl upholstery, the Latin reopened November 1978 as Emerald City—the largest and most futuristic discotheque in the East. After a year as a disco, offering only recorded music with its dazzling atmosphere, the Gersons arranged for the Philadelphia-based Electric Factory Concerts, major rock concerts promoters, to bring in punk and new wave bands like the Talking Heads and the New York Dolls. After three months, and failing to bring in the top names, the Gersons hired several members of the Electric Factory staff to do their own bookings.

Among the 87 creditors, the largest amount of nearly \$1.2 million is owed to Fidelity Bank and Trust Co. of New Jersey for unpaid mortgage payments dating back to last November. Records show that only one performer, Alice Cooper, went unpaid for three nights in late August. But no amount was disclosed. In other papers filed, WIOQ-FM radio in Philadelphia accused Emerald City owners of fraud since an order for services amounting to \$1,242 was placed the day before the corporation filed for Chapter 11.

According to court records, Charles Gerson, as president of the corporation, received an annual salary of \$52,000. Richard Gerson, a Philadelphia attorney and a relative, earned \$1,250 per month for rental of additional parking spaces. The corporation's attorney recommended that all proceeds from the auction sale be deposited into an escrow account, pending the validity of the claims of the lien holders. Before putting their property on the auction block, the Gersons asked the court for permission to spend \$40,000 on the site, hoping to make some cosmetic improvements and for advertising in hopes of attracting the highest bidder. With no apparent cash to spare, they asked the court for such a loan from the anticipated proceeds of the sale.



**FEATHER LITES**—Numark Electronics has begun marketing four new models of its Featherlite Stereophones. According to Robert Kotovsky, vice president of the company, the phones are designed so that they can be worn for extended periods without creating fatigue. The design also allows them to deliver "crisp, clear, full sound." Prices range from \$16.95 to \$36.95.

Arthur Adams sings "You Got The Floor" on the Inculcation Band label out of Los Angeles. This 12-incher might prove to be a sleeper of a record as it does not catch the ear after the first listening. However, the song does grow on you as the melodic arrangements and easy string

background progress to a driving tempo with a sassy saxophone highlight. The vocals follow this same format by getting snappier as the production propels the dancer into the song. The B side, "Stay With Me Tonight" has less spunk but is still fine material for club play.

"Take It Light (Get That Mojo Working Day And Night)" is an Atlantic 12-incher offering sweet vocals in a pleasant r&b format with fluid rhythms and a party sounding atmosphere. Producer Charles Orioux and Ingo Cramer bring a fresh and invigorating sound to this group.

Billboard

Survey For Week Ending 10/24/81

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	9	9	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	55	2	2	STEP BY STEP—Peter Griffin—EMI (12-inch) Import
2	3	9	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	42	29	18	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813
3	2	11	ZULU—The Quick—Pavillion (12-inch) 429-02433	43	33	17	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155
4	4	8	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	44	44	6	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1
5	9	9	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	45	39	20	I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA (LP) AFL1-3962
6	8	10	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	46	36	13	LET'S GO DANCIN'—Sparque—Westend (12 inch) WES 22-135
7	9	7	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	47	30	5	WORKING IN THE COAL MINE—Devo—Full Moon/Asylum (LP/12-inch) DP-90004/E-47204
8	19	4	CONTROVERSY—Prince—Warner Bros. (7 inch) WBS 49808	60	2	2	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595
9	7	15	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	49	49	14	KNOCK OUT/PAY GIRL—Innerlife—Salsoul (LP) SA 8543
10	10	14	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	62	2	2	PLAY TO WIN—Heaven 17—Virgin (LP) Import
11	12	6	HUPENDI MUZIKI WANGU?!—K.I.D.—Sam (12-inch) S-12340	69	2	2	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520
12	6	22	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	52	38	30	GIRLS ON FILM/PLANET EARTH—Duran Duran—Harvest (LP) ST 12158
13	18	5	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	53	41	8	BACKFIRED—Debbi Harry—Chrysalis (12-inch EP) CDS 2547
14	14	7	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	54	57	4	DISCO KICKS—The Original Mass—JDC (12 inch) JDC 12-10
15	15	10	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100	55	58	3	HOLD ON I'M COMIN'—Aretha Franklin—Arista (LP) AL9552
16	16	10	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589	65	2	2	96 TEARS—Thelma Houston—RCA (LP) AFL 13842
17	17	26	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) G8-1002M1	NEW ENTRY	NEW ENTRY	NEW ENTRY	GIVE IT TO ME—Conquest—Prelude (12-inch) PRLD615
18	21	5	MONEY—Billy Idol—Chrysalis (12-inch) CHS38P	NEW ENTRY	NEW ENTRY	NEW ENTRY	LET'S GROVE—Earth, Wind & Fire—Columbia (7-inch) 18-2536
19	11	12	WALK RIGHT NOW—The Jacksons—Epic (12-inch) 49-02403	59	59	4	WELCOME ABOARD—Love Unlimited—Unlimited Gold/Epic (LP) FZ 37425
20	20	9	TAINTED LOVE—Soft Cell—Phonogram (12 inch) Import	60	NEW ENTRY	NEW ENTRY	SOMETHING ABOUT YOU—Ebony Webb—Capitol (LP) ST12148
21	26	5	MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	61	67	2	STREET MUSIC—Bang Gang—Sugarscoop (12-inch) SS-419A
22	24	5	FUNKY SENSATION/HAVE A GOOD TIME—Gwen McRay—Atlantic (LP) SD 19308	62	NEW ENTRY	NEW ENTRY	YOU CAN FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702
23	31	5	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299	63	63	3	I'LL CAST MY FATE TO THE WIND—Snaps Montigo—Tune Wizard (12-inch) TWW02
24	13	20	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	64	NEW ENTRY	NEW ENTRY	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533
25	25	5	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594	65	40	8	HOT SUMMER NIGHT—Vicki Sue Robinson—Prelude (12-inch) PRLD 617
26	34	5	HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412	66	66	2	SOMETHING THAT YOU DO TO ME—T-Life—Arista (12-inch) CP-710
27	32	7	WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (12-inch) DSRE 49817	67	NEW ENTRY	NEW ENTRY	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620
28	27	39	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	68	68	2	TELECOMMUNICATIONS—Flock of Seagulls—Jive/CBS (12-inch) Import
29	28	14	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12 inch) QRFC 002	69	NEW ENTRY	NEW ENTRY	BACK TO THE 60's—Tight Fit—Arista (12-inch) CP711SA
30	52	3	CAN YOU MOVE—Modern Romance—Atlantic (7-inch) 3860	70	71	8	KEEP ON TAKING ME HIGHER/LADY (You Bring Me Up)—Commodores—Motown (LP) M955
31	47	4	TAKE MY LOVE—Melba Moore—EMI (7 inch) EMI 8092	71	53	15	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TCD129
32	35	4	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12) FA 1207	72	56	12	DANCE PART I & II—Night Force—Ibacht (12-inch) Import
33	37	13	DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12 inch) Import	73	73	11	LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A
34	23	18	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	74	61	11	HERE I AM—Dynasty—Solar (12-inch) 11504
35	22	11	CHANT #1—Spandau Ballet—Chrysalis (12-inch) CDS 2528	75	74	10	WHO'S BEEN KISSING YOU?—Hot Cuisine—Prelude (12-inch) PRLD-613
36	48	4	SNAP SHOT—Slave—Atlantic (LP) SD 5227	76	54	8	MERCY/HIGH COST OF LOVING—Carol Jiani—Mantra (LP) Import
37	46	4	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	77	51	17	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Import/12 (LP) MP 313
38	42	7	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import	78	72	9	LET ME GIVE YOU LOVE—Barbara Mason—WMOT (12 inch) 4W9-02237
39	43	4	BANG BANG—Iggy Pop—Arista (LP) AL9572	79	64	3	SPELLBOUND/ARABIAN NIGHTS—Siouxsie and the Banshees—PVC (LP) Import
40	45	5	YOU'RE GONNA WANT ME BACK—Delia Renee—Airwave (12-inch) AW 12-94963	80	50	6	WE WANT THE AIRWAVES/KKK TOOK MY BABY AWAY—Ramones—Sire (LP) SRK 3571

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

\* non-commercial 12-inch

★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

OCTOBER 24, 1981, BILLBOARD

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12"—Bligeri; Charter, Korja; Claudia Hart; U; Pierre Perpal; Tamara; Pierre Perpal (Remix); Carol Williams; Rhyze; Karen Young; Strikers; Amanda Lear ("Follow Me"); Dream Machine; 2 Twice; Modern Romance; Pilgrimage Fathers; Heaven 17; Peter Shelley; Bo-Kool & Funkmasters; Conquest; Secret Weapon; Syndicate; Link; Manana; Romance; Dolly Dots; Evelyn Smith; Gary Chris; Ronny; Stars on 45 Vol. III; Happy Days; Central Line; Nancy Nova (The Force); Patti Austin (Do You Love Me-Remix); Double Dutch (Remix); Phyllis Nelson (Don't Stop the Train); Lime (You're My Magician); "Menergy"; Kid (new); Boystown Gang (You're The One); Commodores (Lady); Funkapollan; Lobo; Patrick Hernandez; Quick; Kraftwerks; Harry Chalkitis; Tom Tom Club. LP's—Madleen Kane; Kano; Heaven 17; Shalamar; Sylvers; Logg; Ashford & Simpson; T-Life; Tom Tom Club; Gary Numan; Gwen McRae; Patti Austin; Luther Vandross; Alec Costandinos; The Dance.

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# Classical

## SERIES REVIEW

### 5-LP Edition Of Bartok Is A-1

By ALAN PENCHANSKY

CHICAGO—The 1981 Bartok centenary celebration, which has produced many fine new recordings, now is crowned with a Sefel Records edition that ranks in a class by itself.

The new five-LP edition of Bartok orchestral music from Sefel is one of the finest classical recording projects of 1981. The Canadian label has mined musical gold in the composer's homeland, and delivered it to the consumer by way of the finest audio technology internationally available.

Perhaps no albums before have conveyed the power and beauty of Bartok's music as richly as these new disks, which trace the entire evolution of the composer's career. The series combines the finest Hungarian musicianship, the best U.S. digital recording technology, top British production expertise and U.S. pressing that matches the work done anywhere abroad. The result is close to the company's promotional and advertising claim—"Bartok Perfected."

Joseph Sefel, a wealthy Canadian businessman born in Hungary, has realized his aims fully with this series, announced more than one year ago. The records pay highest tribute to Hungary's 20th century musical genius on his birth anniversary, and they are a glittering showcase for the talented young Hungarian conductor now resident in Canada, Arpad Joo (sounds like "You"). The disks also open a broad avenue to the international market for Sefel, which promises to remain active as a classical releaser.

Sefel has targeted the audiophile record market, and the albums all have the technical brilliance to delight this audience. However, the musical statement is foremost at all times, and the disks should find broad acceptance among classical fans.

Joo's survey encompasses nine or-

chestral scores that trace Bartok's style from its early Straussian and Lisztian influences through its folk-influenced and sombre middle period to the composer's final unique synthesis of forms. The collection begins with the early "Kossuth" tone poem, a rarely heard work, and concludes with the famous Concerto For Orchestra.

Joo works with Hungary's two leading orchestras, the Budapest Philharmonic and the Budapest Symphony Orchestra, both of which give him radiant playing. The comprehension of style in these performances, and the flair, intensity and color are remarkable, and provide an antipode to the routinized performances heard on many recordings by more spit-and-polish Western orchestras.

The superb digital recording produced by Britain's Brian Culverhouse permits the full weight and lifelike presence of the orchestra to be experienced, and though the recording site creates a little "hardness" when the orchestras play at top volume, its spacious and warm sound adds to the beauty of the albums. Sefel hired Soundstream to capture the audio, and the music remained in digital language from the time of the sessions until the analog phono disks were cut, assuring that

all the beauty of the orchestral sound comes through.

Audio buffs who are sticklers about pressings also come up winners. KM Records of Burbank, Calif., importer of Teldec vinyl, was in charge of plating and pressing. The extra heavy disks are the finest work KM has produced to date, and there are no quieter surfaces coming from anywhere in Europe or Japan.

It should surprise no one at this date that a small company insistent on the highest quality can surpass the work of the world's largest record labels. And Sefel's edition does hold Bartok higher than any major label effort issued this year.

Joo also has waxed four albums of standard repertoire with the London Symphony, and Sefel promises these releases in the near future. It will be interesting to hear what results he draws from the British group, in non-specialist repertoire. In the meantime, there are half a dozen major Bartok scores Joo did not tape during Sefel's first trip to Hungary, including the Music for Strings, Percussion and Celeste, the "Wooden Prince" and the Divertimento for Strings. Hearing what Sefel has accomplished to date convinces us that Joo should be sent back to complete the job.

### MAJOR \$ PUSH IN BRITAIN

## EMI, Du Maurier Tie-In For Beethoven Package

LONDON—EMI here is launching what it claims to be its most expensive campaign for a classical record package, and says that if it is successful, similar campaigns will follow.

It is being run in association with the World Of Music division of cigarette company du Maurier. In all, a total \$350,000 is set aside for promoting and advertising an eight-record set of Beethoven's symphonies, the first complete digital recording of the works, featuring the Philharmonia Orchestra, conducted by Kurt Sanderling, the East German musician.

Reasoning behind the substantial outlay is that the campaign has to reach the broadest possible range of record buyers. The aim is to hit the standard classical audience and also the occasional record-buying group. So advertising is booked in Sunday newspaper color supplements, on commercial radio and a freelance window display team is booked to work with EMI's in-house store specialists.

EMI here says the project has grown from du Maurier's associ-

ation with the Philharmonia Orchestra, the cigarette firm sponsoring its concerts to the hefty tune of \$600,000. However, the Beethoven symphonic cycle is essentially a commercial project for du Maurier. The company looks for profits from sales as well as the obvious public relations benefits.

Says Robin Russell, du Maurier promotion chief: "We have to see whether such expenditure on advertising can be justified and whether we can tap a new market."

For EMI's John Patrick, classical division general manager, it is a coup because of the involvement with conductor Sanderling, said to be in the Otto Klemperer style. "He's a strong name, specially with musicians," he says. "We've wanted him for some time now."

The box set, in the red/silver coloring of du Maurier cigarette packs, retails at around \$60 and is out Nov. 6 to catch the Christmas sales buildup. Beethoven's Symphony No. 5 will also be separately available in a gatefold sleeve and No.'s 8 and 9 in a double sleeve. And in January, 1981, all the symphonies will be individually available.

## Classical Notes

The New York Philharmonic names Edward L. Alley orchestra manager. Alley, formerly director of the Martha Baird Rockefeller Fund, succeeds Henry Fogel who became executive director of the National Symphony last July. . . . American composer Ivana Themmen is the first woman ever to pen a guitar concerto, according to the Minnesota Orchestra. The new work's premiere, with soloist Sharon Isbin, is set for Wednesday (28). . . . The premiere recording of Sir Michael Tippett's Triple Concerto will be released by Philips in November. Colin Davis leads soloists and the London Symphony Orchestra. . . . Dallas Opera's 1981 silver anniversary season is being

taped for NPR broadcast next fall. The season includes Gounod's "Romeo And Juliette," "Madame Butterfly," "Die Walkure" and "Ernani." The company's artistic director and co-founder is conductor Nicola Rescigno. . . . Marilyn Horne, Renata Scott, Itzhak Perlman and Eugene Istomin are set to take part in the fifth annual Richard Tucker Memorial gala concert at Carnegie Hall, Sunday (1). Baritone J. Patrick Rafferty is this year's recipient of the Richard Tucker Award. . . . CBS' new cable tv operation will offer the 11-part Leonard Bernstein Beethoven series, including all nine symphonies, as part of its first two months of programming. The new service debuted Oct. 16.

## General News



STILL CRAZY—Soupy Sales performs before a live audience during a recording session for his upcoming MCA album "Still Soupy After All Those Years."

Survey For Week Ending 10/24/81

## Billboard® Hot Latin LPs™ Special Survey

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N. CALIFORNIA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN GABRIEL Con tu amor, Pronto 1096	1	EMMANUEL Intimamente, Arcano 3535
2	RIGO TOVAR Rigo 81, Profono 3046	2	DIEGO VERDAGUER Estoy vivo, Profono 3045
3	JUAN PARDO Juan mucho mas Juan, CBS 80304	3	LOS HUMILDES La carta numero tres, Fama 608
4	LOLA BELTRAN 15 inolvidables exitos, Gas 1020	4	JUAN GABRIEL 15 exitos mas grandes, America 1018
5	VICKY Gas 4236	5	JULIO IGLESIAS De nina a mujer, CBS 50317
6	EMMANUEL Intimamente, Arcano 3535	6	CONJUNTO MICHOCAN Piguete de hormiga, Odeon 73171
7	BURBUJAS Burbujas, Profono 1001	7	NAPOLEON Lena verde, Raff 9079
8	JOAN SEBASTIAN Muzart 1805	8	LOS YUMAS Olimpico 5017
9	RAPHAEL CBS 80305	9	JOSE LUIS PERALES Me llamas, CBS 80302
10	VICENTE FERNANDEZ CBS 20555	10	LEONARDO FABIO CBS 11306
11	JOSE LUIS RODRIGUEZ Mujer, TH 2151	11	LOS SAGITARIOS Chava Romero, Olimpico 5016
12	AMANDA MIGUEL Profono 3049	12	LOS HERMITANOS CBS 20342
13	JUAN GABRIEL America 1018	13	ABRIL 78 Volumen IV, Joey 2079
14	LOS HUMILDES A mis amigos, Fama 608	14	LOS POTROS Peerless 1048
15	LA PEQUENA COMPANIA Tangos a media luz, Alhambra 4826	15	LOS YUMAS Pedida y dada, Olimpico 5015
16	LA MIGRA Mar Int. 125	16	ABRIL 78 Volumen V, Joey 2080
17	ROBERTO CARLOS CBS 12314	17	LOS BONDADOSOS Nahual 4910
18	LUPITA D'ALECIO Orfeon 16055	18	LOS ACUARIOS Arriva 6007
19	NAPOLEON Lena verde, Raff 9079	19	LOS SAGITARIOS Olimpico 5016
20	DYANGO La radio, Odeon 74112	20	LA MIGRA Volumen IV, Mar Int. 125
21	LEO DAN CBS 20502	21	JOSE LUIS RODRIGUEZ Mujer, TH 2151
22	DIEGO VERDAGUER Profono 3044	22	LOS BUKIS Profono 3024
23	VIVA EL NORTE 15 exitos nortenos, Profono 1501	23	LOS POLIFACETICOS Orson 73120
24	JULIO IGLESIAS De nina a mujer, CBS 50317	24	CARLOS Y JOSE El chubasco, TH 2099
25	JULIO IGLESIAS Mi vida en canciones, CBS 50301	25	JOSE JOSE 15 exitos mas grandes, America 1015

## Nippon/Telarc Cuts Prices

TOKYO—Nippon Phonogram Co., which won the right to import and sell records produced by Telarc of the U.S., placed 21 classical Telarc LPs on sale last month.

Kazuko Imahori, manager of the classical group, classical marketing dept., Nippon Phonogram, says the company is aiming at selling a total of 50,000 albums within this year.

Nippon Phonogram signed the import-sales contract with Telarc Sept. 1. Previously, an audio equipment maker, Audio-Technica had been importing and selling Telarc records in Japan. Whereas Audio Technica had been selling the records for \$20.50, Nippon Phonogram has a list price of \$17.10 for 20 of the albums. The only album which is a two-record set, Carl Orff's "Carmina Burana," is listed at \$26.65.

Imahori said that Nippon Phonogram had lowered the price because the old price was too high. She said that classical music fans who include senior high and university students, are willing to pay higher prices—compared to popular music recordings—for the higher quality digital recordings.

Imahori said Tchaikovsky's "1812 Overture" apparently was the most popular Telarc LP and that five new Telarc releases will go on sale Oct. 25. **SHIG FUJITA**

# Publishing Score SACEM On Royalties, Disco Fees

By HENRY KAHN

PARIS—SACEM, the French performing right society, is under simultaneous attack from the French fair trading commission and from some of its own members.

On the one hand, the commission is considering allegations from music users that the tariffs applied to discos are inordinately high. On the other hand, authors and composers in Montpellier and Corsica are complaining that SACEM has failed to pay them royalties for their works over the past 10 years.

The fair trading commission's inquiry is a response to recent press stories which have drawn attention to the differences between the disco tariffs operating in France and those in the U.S. and U.K.

There have been strong criticisms recently that the French rates are "extortionate." It has been pointed out that while monthly license payments for certain classes of discotheque are \$80 in the U.K. and \$30 in the U.S., the figure in France is \$300.

Ironically, the higher French tariff favors foreign composers rather than French composers because it has been estimated in recent surveys that 72% of music played in French discos is Anglo-American.

Easily the more dramatic of SACEM's two principal problems is the militancy of its own members in Corsica and Montpellier. In Ajaccio, Corsica, local songwriters have occupied the SACEM offices, claiming that the society owes them royalties dating back to 1971. They are also demanding the dismissal of Jean-Loup Tournier, SACEM director-general.

The cause of the dispute is that SACEM says it cannot pay royalties on works until manuscripts are deposited with it. However, the writers involved are largely improvising performers who create original songs but never commit them to manuscript paper.

The disgruntled SACEM members in both Ajaccio and Montpellier are demanding back payment of royalties, due on locally made recordings of their works, but SACEM points out that without supporting documentation and sheet music, its regulations do not permit it to make royalty payments.

The matter is now being taken up by the Ministry of Cultural Affairs and Nicolas Alfonsi, who represents Ajaccio in the French Parliament has referred the matter to the minister concerned, Jack Lang.

Currently under discussion is the setting up of a commission of inquiry to examine not only the Ajaccio and Montpellier problems but the whole modus operandi of SACEM.

Meanwhile, there's a SACEM executive in both trouble spots, seeking out a mutually acceptable solution.

## Shermans Compose

LOS ANGELES — Richard and Robert Sherman, the Oscar-winning composers of "Mary Poppins" and other musicals, are writing additional music for a contemporary version of Prokofiev's classic "Peter And The Wolf." The television special, for Filmation Studios, will incorporate live action plus animation.



SWEET MAN—Priscilla Baskerville of "Sophisticated Ladies" and Al Hibbler gather around Don George playing Fats Waller's piano during a press party for George's book, "Sweet Man—The Real Duke Ellington," held at the Songwriters Hall of Fame in New York.

## NUMBER ONE IN ENGLAND

# Arista/Interworld Catalog Sizzles With Hot C'rights

LOS ANGELES—Arista/Interworld is on a hot streak, with the No. 1 single in Great Britain this week and a half-dozen hits on the U.S. Hot 100.

The U.K. topper is a remake of "It's My Party" by Dave Stewart and Barbara Gaskin; the U.S. hits include Hall & Oates' "Private Eyes" at number six, Stevie Woods' "Steal The Night" at 51, Savoy Brown's "Run To Me" at 75 and the Alan Parsons Project's "Snake Eyes" at 76. Arista/Interworld also has the B-side of the Air Supply single at 15 and a song on the "More Stars On 45" medley at 55.

Billy Meshel, president of the 4½-year-old company, sums up its winning philosophy in botanical terms. "We're picking 'em out of the fields and not out of highly cultivated little

gardens, in which there's no profit.

"I have a fundamental lack of belief in businessmen, lawyers and accountants who peddle tapes. I don't feel they leave any room for us to make a profit. If a publisher makes a decent profit, I think those types tend to feel they gave too much away. It's a no-win situation which I avoid by going to the street.

"We make our deals on a profitable basis. I'm not interested if I can't have a minimum of 25% of the gross worldwide for the life of the copyright. If I have to get involved with new artists for any less than that, and offer them some sort of advance on top of it, it doesn't make any sense.

"Music publishers shouldn't bog themselves down making high-money deals with these business types. They should go to the street and not end up with 15% administration fees."

It's been nearly a year since Arista merged with Interworld, whose catalog is "literally 10 times Arista's size," according to Meshel. The executive says the combined companies have five full-time professional people in addition to Meshel, who spends a portion of his time plugging tunes.

In addition to its current singles hits, the firm has covers of tunes on hot LPs by such acts as Pat Benatar, Natalie Cole, Rodney Crowell and Rachel Sweet. **PAUL GREIN**

## Songwriters Meet

MUSCLE SHOALS, Ala.—The Muscle Shoals Music Assn.'s fifth annual songwriters showcase will be held Thursday (22) at the Corral in Florence, Ala.

Appearing on the showcase are Tommy Brasfield and Walt Aldridge, co-writers of Ronnie Milsap's "(There's) No Getting Over Me;" Donny Lowery, co-writer of Alabama's "Old Flame;" Terry Skinner, Jerry Wallace and Ken Bell.

## SHOWCASE PLOY

# Writers Forge Coalition

NEW YORK—As a "reaction to the send-me-a-cassette syndrome," a group of writers and performers here has formed Musicmakers Coalition as a live showcase of their talents.

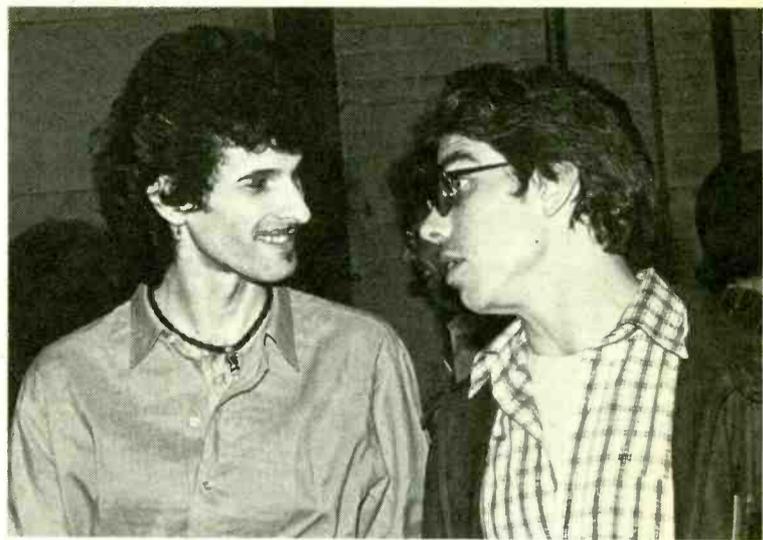
Members of the non-profit group will be showcased at Lincoln Center's Bruno Walter Auditorium on two successive Thursdays, Oct. 22 and 29, from 6 to 7:30 p.m. On each night, six different acts will present three original "record-ready" songs to an invited audience of publishers, a&r staffers, independent producers and managers.

The showcases are being coordinated by Sheila Davis, executive di-

rector and founder of the Musicmakers Coalition, who notes that the group was formed as "a reaction to the send-me-a-cassette syndrome" and the "depersonalized state of the music industry."

Current members, many of whom have had their songs recorded and have performed at New York clubs, include Doug James, Ingrid Russell, the Kushites, Madeline Stone, Michael Pace, Denny Swan, Jodi Ebling, Tina Fabrik, Ricky Williams, Marc Gabriele, Elle Frye, Jim Moses and Bruce Kushnik.

For further information, Sheila Davis, a lyricist herself, can be reached at (212) 674-1143.



SAVOY ROCK—ASCAP writer Willy DeVille, left, talks with Ken Sunshine, the organization's communications coordinator, following Mink DeVille's performance at New York's Savoy.

## MORE CATALOG DEALS COMING

# Hal Leonard Expansion In Pop Print Field Continues

By IRV LICHMAN

NEW YORK—Hal Leonard Publications, for most of its 35 years an educational-market music print factor, will further expand its year-old entry into the pop print field.

Last November, the Milwaukee-based company took over the manufacture and distribution of the Chappell catalog, a deal that has contributed significantly to what company chief Keith Mardak predicts will be Hal Leonard's best year.

Although Mardak notes that the company's initial concept was to stay with Chappell for at least a year before seeking other copyright rights for pop print, several deals, including The Entertainment Company and Mac Davis' Songpainter firm, were struck during this period.

Mardak is on the brink of several other unidentified catalog and/or individual song deals, but he does admonish publishers and writers over seeking too big an advance. "The pop field is a game of paying money and getting rights," he says, "but the question of 'how much' is really less than a company's ability to develop a song for the print market."

And in print merchandising, Hal Leonard has quickly established some novel ideas, including a gatefold concept for single sheets (with no drop-out page) and a four-song,

\$3.95 "mini" folio. The gatefold approach is now utilized on all single sheets, while the "mini" folio has expanded beyond a Police release to such other acts as Tanya Tucker, Tom T. Hall, REO Speedwagon, among others.

Now, the firm has unveiled another idea, one that Mardak says has passed muster via a dealer chain test run. This is an initial six releases of horizontally stitched 4" by 7" lyric-only books (with some guitar chord frames) selling at \$2.95 each. Featured are material cut by the Police, Who, Pink Floyd, Barbra Streisand and Sheena Easton. Mardak says the company has developed a special counter rack for the books, which he expects to sell through print dealers, record shops and supermarkets.

Hal Leonard has also gotten a quick taste of big single sheet sales with the Diana Ross-Lionel Richie smash, "Endless Love." He cites "six figure" sales. The sheet carries a list of \$2.50, part of the general price rise by most print firms earlier this year. "There were a few moans and groans about the price rise, but there's no resistance to it at this time," Mardak notes.

With its Chappell involvement and song deals with others, Hal Leonard is also building-up a mixed folio catalog, now standing at 15.

# Intersong Music Shifts Creative Focus To L.A.

NEW YORK—Los Angeles is taking on the lion's share of Intersong Music's creative activities, following a four-year phase in which the foreign publishing operation of PolyGram established an independent identity in the U.S.

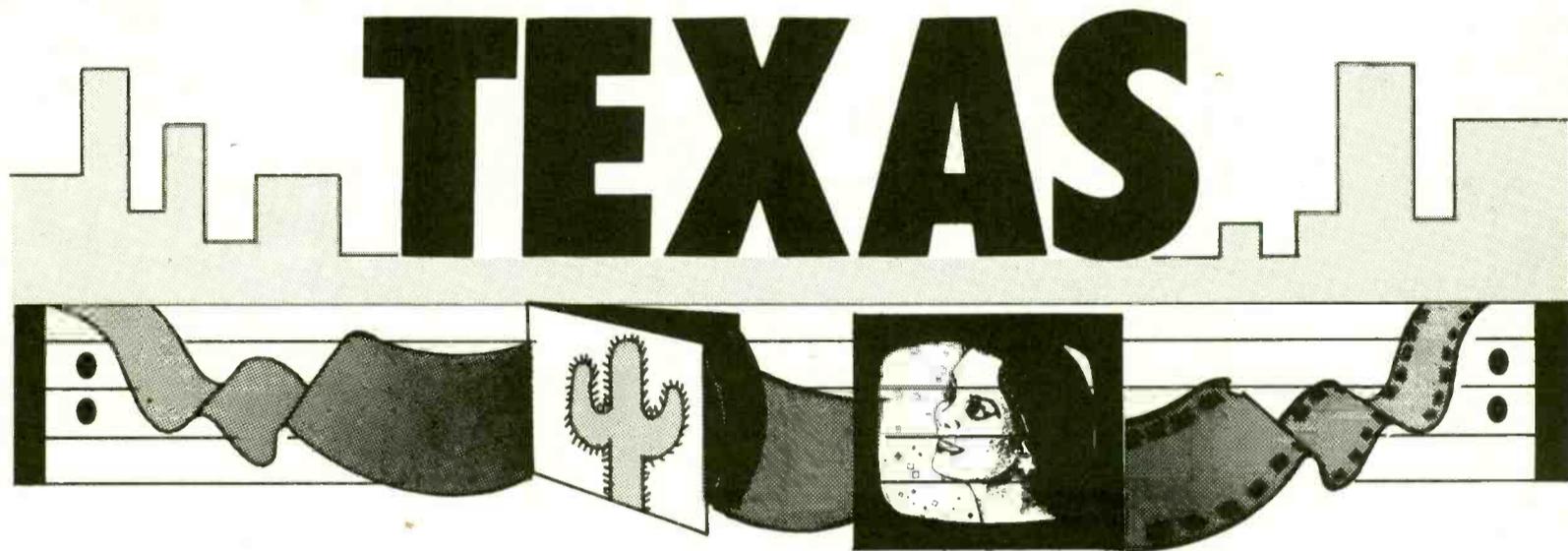
The move, according to Irwin Robinson, president of both Chappell Music and Intersong Music, creates a new post, that of senior vice president of creative, which goes to Ira Jaffe, who joined the company out of Los Angeles earlier this year.

Don Oriolo, current vice president and general manager of Intersong, remains in New York, while Pat Rolfe continues to helm Intersong's Nashville activities. John Lombardo remains as West Coast creative director.

"Since so much talent, so many record outlets, and films and tv are there, a logical conclusion was a focusing of Intersong's creative strength in Los Angeles," Robinson comments.

With a number of current successes, including the Diana Ross/Lionel Richie duet, "Endless Love," Intersong has catalog depth, including copyrights by Jerry Leiber and Mike Stoller, Burt Bacharach and Hal David, Ray Charles, Doc Pomus, Mort Schuman, among others. Intersong also publishes the entire Hill & Range catalog and administers such companies as the Casablanca units, Elvis Music and Gladys Music and the copyrights of Hank Williams through Hiram Music.

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**MANILOW DELUGE**—London promoter Andrew Miller is surrounded with some of the nearly 500,000 ticket requests for 70,000 possible seats available for Barry Manilow's dates in London, Birmingham, Manchester, Brighton and Edinburgh.

## Agenda Set For CISAC Meeting In Switzerland

By LEIF SCHULMAN

STOCKHOLM—Home taping, and an assessment of what is being done worldwide to cope with all the problems of private domestic recording, is high on the priority list for discussion at the spring, 1982 meeting of the administrative council of the Confederation Internationale des Societes D'Auteurs et Compositeurs (CISAC).

The basic agenda for the get-together in Geneva, Switzerland, was agreed here at the annual meeting of the executive bureau of CISAC, which oversees the activities of copyright societies worldwide.

There were 12 delegates from 12 countries present and, alongside home taping, it was agreed to discuss the use of computers to help protect copyright works; problems arising from the growth of cable television; and CISAC's own assistance program to help composers and lyricists in the developing countries.

Says Hans Nordmark, general manager of Swedish performing right society STIM, the host organization here: "The meeting was essentially to decide what we should all talk about at administrative council level early next year."

Among those at the Stockholm meeting were Gloria Messenger, new general manager of ASCAP in the U.S.; Boris Pankin, chairman of Soviet Union society VAAP; and Luigi Conte, of Italian society SIAE, acted as president, assisted by Erich Schulze, of GEMA, West Germany.

## Video System Bows In U.K.

LONDON—The only fully integrated video system on the market was launched here Oct. 1 by Scandinavian hardware manufacturer Bang & Olufsen.

The company claims its new Beosystem 8800 is the first in which all component units are matched in design and function. The system comprises the 8800V video recorder, based on the Philips V2000 system, 26" color tv, remote control handset and a reversible stand.

U.K. retail price is around \$2,500.

## Retail Web FNAC To Brussels

PARIS—FNAC, the biggest record retail discount chain in France, is opening a branch in Brussels, its first venture in a foreign territory.

In Belgium, the store, opening Nov. 6, will be part of a new group SODAL, set up by three national chains acting together. The title, in English, stands for Leisure Articles Diffusion Co. FNAC holds 40% of the share capital.

The new Brussels store, covering 3,000 square feet, opens with a stock of 30,000 disks and cassettes and the basic French discounting policy will be followed.

The whole FNAC build-up has been impressive, with four large stores in Paris and 12 in the French provinces. It started out exclusively in records but now covers many other fields, including travel agencies.

FNAC led the big French campaign against the current 33 $\frac{1}{3}$ % Value Added Tax levied on records in France, paying the tax itself and so encouraging the public to buy more.

Now, if its discount store experiment in Brussels pays off, FNAC looks next to Holland and Switzerland and then to Quebec, in Canada.

## Hungary Considers Blank Tape Levy, Reports Bors

• Continued from page 4

potential beneficiaries of an impost are already reported in heated dispute over an equitable split of expected revenues. He identifies parties to the controversy as the authors' society, the performers' union, and his own Hungariton record company.

Some eight million LPs will have been produced and sold in Hungary by year's end, estimates Bors, for a 30% increase over 1980. He attributes much of this increase to price stability of recordings in the face of general inflation affecting other consumer goods.

Classical LPs sell routinely for the equivalent of \$2 each, while pop albums go for \$2.80.

The rise in output and consumption of cassettes is even more spectacular for a country with a total population of about eight million. The Hungariton chief expects cassette volume to approach the one million mark in 1981, double the total a year ago. And current plans are geared to a 50% increase in cassette turnover in 1982.

Singles do not show the same dynamism, holding fairly steadily to an annual output of some 1.5 million 45 r.p.m. units.

Recordings are marketed largely through some 500 book, hi fi and department store outlets, informs Bors, in addition to about only 10 specialized record stores, most of which are Hungariton owned and operated.

Overproduction is rarely a problem in his country, he says, since the demand for recordings still outpaces supply. Traditionally, there is rarely more than a two-month supply awaiting distribution in Hungariton warehouses.

Production blueprints call for overall increases in recorded product of between 60% and 80% over the next five years, says Bors.

Hungariton has already recorded several classical albums digitally

## Swiss's Videophon Adopts Rental Plan

• Continued from page 61

rental. In many mountain regions, television reception is far from perfect. And the three language areas, of German, French and Italian-speaking Swiss, can be best serviced by a good video rental distribution system, specially as in many regions there are large minorities of the other language groups.

Juerg Rordorf, president of the Swiss division of IFPI, was at the seminar to outline copyright protection for authors and producers of video works in Switzerland, confirming that this territory differs from others in certain respects.

He admitted both producers and traders felt a certain insecurity, simply because Switzerland as a country has little experience in the video field. But IFPI is preparing guidelines and Rordorf stressed that here authors of video works enjoy "absolute" performance and distribution rights, with complete control over when and where a video work is performed.

Manufacturers and producers are not in the same position, legally. In principle, the rights of recorded works of composers and publishers are protected by SUIISA, a collection society in a government-approved monopolistic situation.

with Sony equipment rented from sources in West Germany. "We have now ordered our own Sony units," says Bors, "and will produce all our important recordings digitally."

Digital recordings will sell at about \$2.20 per LP, he adds, when they hit the market early next year. Now in the can are a coupling of Dvorak and Tchaikovsky string serenades, Bartok's "Bluebeard's Castle" and a complete "Ernani" by Verdi.

Bors notes that the Sefel Bartok recordings, recently introduced in Canada and now moving into the U.S. market, were joint productions with Hungariton. The latter company has rights for distribution in Eastern European countries, but is still awaiting delivery of metal parts from Sefel. These were Soundstream digital productions.

Locomotiv G.T. is one of the Hungarian rock groups to be picked up by a foreign licensee in the West. EMI International is the pactee in this instance.

Another Hungariton act, said to be selling well in Japan and the Philippines, with releases slated in other international markets, is the Newton Family. Described as an "Abba-like MOR group," the act has been licensed to RCA for South America and Movieplay for Spain, Bors informs.

Other artists will be promoted for international exposure, as well, promises the Hungariton topper. As in the case of Locomotiv and Newton Family, original material is recorded in English for alien markets.

Much of Bors' time here was spent with his U.S. distributor, Otto Quittner of Qualiton Imports, who claims a growing demand for Hungariton product. He also visited with label chiefs here and on the West Coast, and surveyed operations of some 30 record and tape retail stores across the country.

The Swiss government arbitration committee has introduced a special tariff "V" for the production of video tapes and royalties for producers and artists are based on retail prices charged.

Rordorf admitted the copyright situation in video is complex. In paying a royalty to SUIISA, the copyrights of the country of production are, through international agreements, settled for other countries too, with the exception of the U.S. and Canada.

North American products are not fully licensed in Switzerland, though authors can ask SUIISA to collect the full, or an additional, royalty.

Rordorf said: "Video tapes imported from the U.S. or Canada lead to a two-sided legal situation. The importer acquires only the right to trade the pictures but has to pay an additional royalty to SUIISA for the soundtrack."

"If the imported video tapes are later used for rental, the importer has to pay the double royalty to SUIISA as in the case of outright sale, because in the case of sale SUIISA applies the basic tariff, which accounts for only half of the rental tariff."

"Therefore a tape, once sold, can't be used later for rental as this might create copyright infringement. But the sale can have serious negative consequences as the authors aren't in a position to protect their legal rights afterwards."

Switzerland is now preparing a legal base for the protection of copyrights in the case of videocassette sales to libraries. IFPI here is also undertaking legal measures against illegal copying and trading of video works.

And IFPI, said Rordorf firmly, certainly supports the introduction of a basic copyright fee on blank videotapes or videorecorders, though the legal framework in which this would work has to be firmed up.

## Sonet Norway Sets Up Shop

OSLO—At a multinational meeting of executives of the Sonet Group of Scandinavia, staged in Bergen, the setting-up of Sonet Norway was formally announced by Arne Bendiksen, long-time Norwegian associate of the Swedish-based conglomerate.

## Solid State Logic Garners Britain's Exporting Award

LONDON—Britain's Solid State Logic, known around the world for its technological work in the recording field, has been given a Queen's Award for Export Achievement.

National/Panasonic is the company's latest Japanese client, now added to other industry giants like Yamaha, JVC and Warner/Pioneer. Onkio Haus, a leading independent studio in Tokyo, has bought its second SSL system.

Recent exports to the U.S. include a third console to Record Plant in Los Angeles and a state-of-the-art audio/video complex at Bullet Recording Studio in Nashville, Tenn.

Two identical SSL systems are in-

## Agreement Closer On Mechanicals Base In U.K.

By PETER JONES

LONDON—After initial conflict and problems, there is now "a good measure of understanding" between the Mechanical Rights Society here and those record companies (virtually all the majors) who have abolished recommended retail prices, according to trade sources.

The original dispute hinged on finding a satisfactory basis for payment of mechanical copyright royalties, though the British Phonographic Industry, in a letter from director general John Deacon to member companies, admits that full agreement has not actually been reached.

Deacon says the MRS has been kept fully informed of the retail price survey completed on behalf of BPI in terms of the methods used and the results.

The survey reveals that the overall mark-up in the third quarter of 1981, July-September, taking account of differing volumes of sales in various categories, is calculated at 31.43%, compared with 31.86% in the second quarter, April-June.

But some individual categories show significant variations and there was insufficient data to measure a typical mark-up for cassette singles, last quarter, though the second quarter figure in this market area was 40.2%.

Classical mark-ups were included in the survey for the first time, coming out at 36.92% for albums, compared with 43%, based on recommended retail price, in the second quarter.

Deacon has written to MRS with the details and says that the BPI copyright administration committee recommends that companies which have stopped publishing recommended retail prices should compile and have available cataloged selling prices, using dealer price plus mark-up. These figures should be included on statutory notices.

Also, for categories of records for which recommended retail price has been retained, and that includes classical, then list should be used to calculate copyright royalties and should therefore be included on statutory notices.

stalled in the RCA Studios, Mexico, and Tennessee Studios in Hamburg, West Germany, has a console, including the SSL total recall computer. Denmark Radio's second SSL was built into the network's Copenhagen concert hall and its first master studio system, shipped in March this year, was the world's first computer controlled audio recording truck.

The SL4000E series master studio system is particularly successful in the traditional markets, notably Japan, the U.S., Germany and Scandinavia, but now the company is getting many inquiries from places like Korea, India, Hong Kong and New Zealand.

## Crown Issues LPs For Tokyo Karaoke Bars

TOKYO—"Karaoke" (empty orchestra) clubs where customers sing to a background of recorded music, usually on tape, have sprung up throughout Japan. They provide an emotional outlet for frustrated workers, former singers who want to show how good their voices still are and anyone who wants to let off steam by singing.

There are literally thousands of "karaoke" bars everywhere in Japan, but most of the "karaoke" tapes are for "enka" (Japanese ballads), so that non-"enka" singers don't have a chance.

But Crown Records has remedied the situation by putting out 10 LPs and tapes containing background music of hit parade songs, Elvis Presley tunes, country, Liverpool sounds and Japanese rock'n'roll and new wave.

Tsuguo Satoh, Crown producer, says that the label has pressed 5,000 each of the 10 LPs and put out 5,000 each of the tapes. They are available in record stores and proving very popular, according to Satoh, who adds that Japanese businessmen are taking "karaoke" tapes with them when going to the U.S.

The 10 LPs and tapes are: "The Hit Parade Vol. 1;" "The Hit Parade Vol. 2;" "Heartbreak Hotel" (Presley songs); "Yuzo Kayama" (popular Japanese song singer/songwriter); "Country Music;" "Liverpool Sounds" (Beatles, Animals, etc.); "Group Sounds" (songs by Japanese groups); "College Folk;" "Japanese Rock'n'Roll" (Eikichi Yazawa, Ryudo Uzaki, etc.); and "New Music" (Takuro Yoshida, Kosetsu Minami, Alice, etc.).

The LPs and tapes are priced at around \$8.60 each.

The "Hit Parade Vol. 2," for instance, contains such songs as "Oh, Carol," "Calendar Girl," "Vacation," "Lipstick On Your Collar," "You Are My Destiny" and "Pretty Little Baby." **SHIG FUJITA**

## Chrysalis Group Set To Produce 1st Horror Movie

By NICK ROBERTSHAW

LONDON—The Chrysalis Group here has brought forward production of its first major feature film, a sci-fi horror movie titled "Contagious." Shooting will start January, 1982 on location at the Isle Of Mull, Scotland.

Produced by Chrysalis co-chairman Terry Ellis and directed by Harley Cokliss, the film is budgeted at \$1.5 million. Terry Ellis comments: "The horror film still com-

## Caution Trade On Marley LPs

LONDON — The Mechanical Copyright Protection Society (MCPS) here was warned U.K. importers not to handle three albums by Bob Marley and the Wailers on the Splash label.

The LPs are "Soul Revolution," "Blackout," and "Shakedown," and MCPS says they were manufactured in Canada without the authority of the original copyright owners and that no society licenses have been granted.



JAPAN FEST—Dumbo, a group of primary school children, performs during the 22nd Popular Song Contest in Japan, winning a special judges' prize.

## Aladdin Takes Top Honors In Japan's 22nd PopCon

By SHIG FUJITA

TOKYO—A group from Nagoya, Aladdin, led by Nagoya College of Commerce senior Shigehito Takahara, won the grand prize with its song, "Kanzen Muketsu No Rock 'n' Roller (The Perfect Rock 'n'

Roller)," in the 22nd Popular Song Contest (PopCon) held at Tsumagoi outside Tokyo on Oct. 4.

Aladdin thereby won the right to compete in the World Popular Song Contest to be held in the Nippon Budokan Hall in Tokyo on Oct. 30, 31 and Nov. 1, in which there will be 23 entries from countries outside Japan.

## U.K. Ban Of Queen Book

LONDON—Two publications featuring the group Queen, due out virtually at the same time, led to a High Court case hearing here, with an injunction granted against one.

That is "Queen—The First Ten Years." An injunction preventing further distribution was granted against Music Sales, Record & Tape Sales (trading as Mail Order Music) and Alexander J. Muir, trading as Babylon Books.

The action, just a couple of weeks prior to the publication of the band's own photo souvenir book "Queen's Greatest Pix," was based on alleged breach of confidence, breach of copyright and passing off the publication.

Whereas Genichi Kawakami, president of Nippon Gakki Co. and chairman of the Yamaha Music Foundation, has served as the chairman of the committee of judges in all past PopCons, the chairman for the 22nd PopCon was Hideto Eguchi, managing director of Yamaha Music Foundation.

There were 25 finalists from regional eliminations held throughout the nation in which 1,500 singers and groups participated.

Outstanding song awards were given to: "Mai," (Dance) written, composed and sung by 17-year-old Haruhi Aiso; "Amour," written and composed by Akemi Nawa and sung by her group More; "Say! I Love You Forever," written and composed by Akihiko Furukawa and sung by his group Spunky; and "Kanashimi wa Yesterday (Sadness Yesterday)," written, composed and sung by Takashi Koga.

The Kawakami Award was given to Chisa Oikawa, who wrote, composed and sang, "Sukiyo Anata (I Like You)."

A special judges' award was given to Dumbo, a group of primary school children singing and performing "Yakyu no Sukina Karintochan (Baseball-Loving Karinto)," which was written by Kaoru Seki, a fifth grade girl, and composed by Hideya Sakurai, a sixth grade boy.

There were 4,000 people in the audience.

## LP Price Move To Undercut Imports

TOKYO—To compete with imported records, Nippon Phonogram is selling Barry Manilow's newest Arista album, "If I Should Love Again," at the special list price of \$8.55 (2,000 yen) for 40 days from the Oct. 10 release date. Record stores are already accepting orders for the album, and Nippon Phonogram is carrying out an extensive publicity campaign to let Manilow fans know about the offer.

After 40 days, the regular price of \$10.70 (2,500 yen) will apply.

Alex Abramoff, manager for artist

## Labels Shut Out Of Athens Song Contest

By JOHN CARR

ATHENS—A newly established song contest here has proved to be an unexpected mine of new local talent, but one which the record companies find they can't tap.

The Corfu Song Contest, held for two evenings in late September and featuring some 30 unknown but promising singer/songwriters, was organized by composer Manos Hadjidakis. Its quality drew almost unanimous acclaim here and it was adjudged superior to the older-established Thessaloniki Song Contest, also staged each September.

But when record companies moved in to sign around 15 of the finalists, each of whom received the equivalent of \$800 in prize money, they found Hadjidakis had closed the door on them by holding the performers to a private contract for an independent album.

Says Hadjidakis: "The artists are free to take up any offers by record companies, but I know they won't."

And the record companies are accusing Hadjidakis of placing his artists in a stranglehold and of warning

them against leaving his "protection."

As director of the Third Program of the state-run ERT radio and tv network, and as Greece's most prestigious modern composer, Hadjidakis has the clout to keep his artist-hopefuls toeing his own line.

An executive of EMI Greece, after trying unsuccessfully to sign balladeer Stavros Papastavrou, who took third prize in the Corfu event, confessed: "The situation is inexplicable."

Both CBS and PolyGram, also on the lookout for fresh local talent, have also been thwarted. Says a CBS executive: "If Hadjidakis wants to set himself up in the recording business, then fine, but right now he's doing his artists a disservice."

Hadjidakis now refuses to comment, apparently determined to proceed with his recording plans. But whether the record companies here do or don't manage to get into the act, the fact remains that the Corfu Song Contest has shown clearly there's plenty of originality bubbling under the surface of the Greek music scene.

## Blank Tape & Hardware Sales Climb In Romania

By OCTAVIAN URSULESCU

BUCHAREST—Romanian pop fans are on a near starvation diet when it comes to new records by major international artists.

The sadly inadequate supply, imported from India by the state record company, is nowhere near to fulfilling demand and each new batch coming in is sold out in a matter of hours.

The result is that the blank tape industry is flourishing in a country where music is an integral part of the way of life. The blank tape or cassette gives the average fan a chance to record privately the kind of music he's most interested in.

Demand for this software is huge, and still growing. Tapes highest on the "wanted" list are imported from Agfa in West Germany or from ORWO in East Germany. And the Romanian public just can't get enough blank cassettes to match the appetite for music.

Recording of new popular releases is not only handled privately within the household, but also as part of a special service offered by some Romanian stores.

While official blank tape sales figures are not available, it is known that they've gone sky-high since the Romanian factory Tehnoton, in Iasi, has started production of cassette player hardware. Otherwise, the

most popular imported hardware units are from Unitra (brought in from Poland on a Grundig license), Tesla from Czechoslovakia and Maiak, from the Soviet Union. Both tape recorders and cassette players are in non-stop demand from these territories.

Most popular blank tape is Agfa, but ORWO fulfills a less expensive, lower-quality demand.

Today there's a cassette player in most Romanian homes and in an ever-increasing number of cars, though again official statistics are hard to unearth.

State record company Electrecord is producing blank cassettes, using BASF tape, and this software division was set up a year ago. In Romania, the price of a prerecorded cassette is now the same as that of the album.

## Melodiya Remembers Elton John

MOSCOW—Melodiya Records, the Soviet Union record company, finally got around to releasing Elton John's "Single Man" album here, on a license deal from PolyGram.

But this first release batch was limited to a mere tens of thousands, unspecified, and sold out inside a couple of days.

The move finally completed the process which started here with John's two-city Russian concert trek back in May, 1979, when he played full-house shows in Moscow and Leningrad.

That visit triggered massive national and worldwide media interest and negotiations started immediately for licensing the album between PolyGram and Melodiya and its export-import agency Mezhdunarodnaya Kniga.

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music Week)  
As of 10/17/81  
SINGLES

This Week	Last Week	Title	Artist
1	8	IT'S MY PARTY	Dave Stewart & Barbara Gaskin, Stiff/Broken
2	2	BIRDIE SONG	Tweets, PRT
3	4	UNDER YOUR THUMB	Godley & Creme, Polydor
4	1	PRINCE CHARMING	Adam & Ants, CBS
5	13	THUNDER IN THE MOUNTAINS	Toyah, Safari
6	21	OPEN YOUR HEART	Human League, Virgin
7	5	HANDS UP (GIVE ME YOUR HEART)	Ottawan, Carerre
8	11	JUST CAN'T GET ENOUGH	Depeche Mode, Mute
9	3	INVISIBLE SUN	Police, A&M
10	16	WALKIN' IN THE SUNSHINE	Bad Manners, Magnet
11	40	IT'S RAINING	Shakin' Stevens, United Artists
12	7	SHUT UP	Madness, Stiff
13	9	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
14	23	GOOD YEAR FOR THE ROSES	Elvis Costello, F-Beat
15	6	PRETEND	Alvin Stardust, Siff
16	28	HAPPY BIRTHDAY	Altered Images, Epic
17	10	SOUVENIR	Orchestral Manoeuvres In The Dark, Dindisc
18	NEW	O SUPERMAN	Laurie Anderson, Warner Bros.
19	19	QUIET LIFE	Japan, Hansa
20	12	TAINTED LOVE	Soft Cell, Bizzare
21	30	LET'S HANG ON	Barry Manilow, Arista
22	14	SLOW HAND	Pointer Sisters, Planet
23	15	YOU'LL NEVER KNOW	Hi Gloss, Epic
24	22	ORIGINAL BIRD DANCE	Electronics, Polydor
25	25	MAD EYED SCREAMER	Creatures, Polydor
26	18	IN AND OUT OF LOVE	Imagination, R&B
27	17	SO THIS IS ROMANCE	Linx, Chrysalis
28	24	HAND HELD IN BLACK AND WHITE	Dollar, Carerre
29	29	LOCK UP YOUR DAUGHTERS	Slade, RCA
30	37	PASSIONATE FRIEND	Teardrop Explodes, Zoo
31	NEW	LABELLED WITH LOVE	Squeeze, A&M
32	26	STARS ON 45 VOL. 3	Star Sound, CBS
33	36	JUST ANOTHER BROKEN HEART	Sheena Easton, EMI
34	NEW	WHEN YOU WERE SWEET SIXTEEN	Fureys, Ritz
35	33	BACK TO THE SIXTIES PT. 2	Tight Fit, Jive
36	NEW	HOLD ME	B.A. Robertson & Maggie Bell, Swan Song
37	20	WIRED FOR SOUND	Cliff Richard, EMI
38	39	EVERYTHING'S GONE GREEN/PROCESSION	New Order, Factory
39	NEW	NIGHTMARE	Gillan, Virgin
40	35	LOVE ACTION (I BELIEVE IN LOVE)	Human League, Virgin

### ALBUMS

This Week	Last Week	Title	Artist
1	1	GHOSTS IN THE MACHINE	Police, A&M
2	4	SHAKY	Shakin' Stevens, Epic
3	2	SUPER HITS 1-2	Various, Ronco
4	6	HOOKED ON CLASSICS	Louis Clark/Royal Philharmonic Orchestra, K-tel
5	9	MADNESS 7	Madness, Stiff
6	3	ABACAB	Genesis, Charisma
7	5	IF I SHOULD LOVE AGAIN	Barry Manilow, Arista
8	7	DEAD RINGER	Meat Loaf, Epic/Cleveland Int'l
9	8	WIRED FOR SOUND	Cliff Richard, EMI
10	10	TATTOO YOU	Rolling Stones, Rolling Stones
11	11	DENIM & LEATHER	Saxon, Carerre
12	13	CELEBRATION	Johnny Mathis, CBS
13	12	RAGE IN EDEN	Ultravox, Chrysalis
14	16	VERY BEST OF ANNE MURRAY	Anne Murray, Capitol
15	32	ROCK CLASSICS, LSO/ROYAL CHORAL SOCIETY	LSO/Royal Choral Society, K-tel
16	14	PENTHOUSE & PAVEMENT	Heaven 17, Virgin
17	NEW	STILL	Joy Division, Factory
18	19	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland Int'l
19	21	WALK UNDER LADDERS	Joan Armatrading, A&M
20	28	MAKING MOVIES	Dire Straits, Vertigo
21	15	HITS RIGHT UP YOUR STREET	Shadows, Polydor
22	NEW	LOVE IS...	Various, K-tel
23	18	SECRET COMBINATION	Randy Crawford, Warner Bros.
24	23	BEAT THE CARROTT	Jasper Carrott, DJM
25	17	LOVE SONGS	Cliff Richard, EMI
26	22	BLACK & WHITE	Pointer Sisters, Planet

This Week	Last Week	Title	Artist
27	29	CALIFORNIA DREAMIN'	Various, K-tel
28	25	DURAN DURAN	EMI
29	NEW	HAPPY BIRTHDAY	Altered Images, Epic
30	20	ELECTRIC LIGHT ORCHESTRA	Jet
31	38	ANTHEM	Toyah, Safari
32	30	ASSEMBLAGE	Japan, Hansa
33	34	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
34	26	MICHAEL SCHENKER GROUP	Michael Schenker Group, Chrysalis
35	31	PRESENT ARMS	UB40, Dep Int'l
36	33	YOU COULD HAVE BEEN WITH ME	Sheena Easton, EMI
37	24	THE GARDEN	Jon Foxx, Virgin
38	NEW	PRESENT ARMS IN DUB	UB40, Dept Int'l
39	26	NINE TONIGHT	Bob Seger Silver Bullet Band, Capitol
40	NEW	ISMISM	Godley & Creme, Polydor

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 10/17/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	START ME UP	Rolling Stones, Rolling Stones
2	2	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
3	6	THE VOICE	Moody Blues, Threshold
4	9	ARTHUR'S THEME	Christopher Cross, Warner Bros.
5	3	WHO'S CRYING NOW	Journey, CBS
6	4	HOLD ON TIGHT	Electric Light Orchestra, Jet
7	7	FOR YOUR EYES ONLY	Sheena Easton, Capitol
8	5	STOP DRAGGING MY HEART AROUND	Stevie Nicks, Modern
9	11	PRIVATE EYES	Hall & Oates, RCA
10	10	SAUSALITO SUMMER NIGHTS	Diesel, RCA
11	12	THE NIGHT OWLS	Little River Band, Capitol
12	19	EVERY LITTLE THING SHE DOES IS MAGIC	Police, A&M
13	15	TRYIN' TO LIVE MY LIFE WITHOUT YOU	Bob Seger, Capitol
14	18	MY GIRL (GONE, GONE, GONE)	Chilliwack, A&M
15	8	URGENT	Foreigner, Atlantic
16	14	THIRSTY EARS	Powder Blues, Capitol
17	17	YOU SAVE MY SOUL	Burton Cummings, CBS
18	NEW	FRIENDS OF MR. CAIRO	Jon & Vangelis, Polydor
19	13	LADY (YOU BRING ME UP)	Commodores, Motown
20	20	BEACH BOYS MEDLEY	Beach Boys, Capitol

### ALBUMS

This Week	Last Week	Title	Artist
1	1	TATTOO YOU	Rolling Stones, Rolling Stones
2	2	BELLA DONNA	Stevie Nicks, Modern
3	4	4, Foreigner	Atlantic
4	3	LONG DISTANCE VOYAGER	Moody Blues, Threshold
5	5	HEAVY METAL	Soundtrack, Full Moon/Asylum
6	6	FRIENDS OF MR. CAIRO	Jon & Vangelis, PolyGram
7	9	TIME	Electric Light Orchestra, Jet
8	NEW	NINE TONIGHT	Bob Seger, Capitol
9	NEW	ESCAPE	Journey, CBS
10	8	PRECIOUS TIME	Pat Benatar, Chrysalis

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 10/19/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	DANCE LITTLE BIRD	Electronics, Philips
2	5	JA WENN WIR ALLE ENGLEIN WAEREN	Fred Sonnenschein & Seine Freunde, Hansa
3	3	JAPANESE BOY	Aneka, Hansa
4	2	RAIN IN MAY	Max Werner, CNR
5	4	HOLD ON TIGHT	Electric Light Orchestra, Jet
6	6	FOR YOUR EYES ONLY	Sheena Easton, EMI
7	10	DICH ZU LIEBEN	Roland Kaiser, Hansa
8	7	GREEN DOOR	Shakin' Stevens, Epic
9	8	ONLY CRYING	Keith Marshall, Polydor
10	9	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
11	11	MALEDETTA PRIMAVERA	Loretta Goggi, WEA
12	12	WEM, Howard Carpendale	EMI
13	13	GOING BACK TO MY ROOTS	Odyssey, RCA
14	14	FLIEG NICHT SO HOCH, MEIN KLEINER FREUND	Nicole, Jupiter
15	15	BETTE DAVIS EYES	Kim Carnes, EMI
16	NEW	GIB MIR BITTE EINEN KUSS	Helga Feddersen, Phonogram
17	16	MAMA LORRAINE	G.G. Anderson, Hansa
18	17	STARS ON 45 VOL. 3	Stars On 45, Metronome

This Week	Last Week	Title	Artist
19	19	ROCK 'N' ROLL GYPSY	Helen Schneider, WEA
20	29	I'VE SEEN THAT FACE BEFORE	Grace Jones, Island
21	18	TIERICHER TANGO	Dieter Hallervorden, Phonogram
22	27	RIO	Maywood, Metronome
23	NEW	DREIKLANGDIMENSIONEN	Rheingold, Welt Rekord
24	NEW	STRADA DEL SOLE	Reinhard Fendrich, Metronome
25	23	OH NO NO	Bernie Paul, Ariola
26	22	SARA PERCHE TI AMO	Ricchie & Poveri, Baby
27	26	CRAZY MUSIC	Ottawan, Carrere
28	20	HOOKED ON CLASSICS	Royal Symphony Orchestra, Teldec
29	NEW	MAMA LORRAINE	Andrea Juergens, Ariola
30	24	HAPPY BIRTHDAY	Stevie Wonder, Motown

### ALBUMS

This Week	Last Week	Title	Artist
1	2	QUIETSCHFIDELIO	Electronics, Philips
2	6	DICH ZU LIEBEWN	Roland Kaiser, Hansa
3	1	TIME	Electric Light Orchestra, Jet
4	4	SHAKY	Shakin' Stevens, Epic
5	3	SYMPHONIC ROCK	London Symphony Orchestra, K-tel
6	5	TATTOO YOU	Rolling Stones, Rolling Stones
7	NEW	ABACAB	Genesis, Charisma
8	7	KIM WILDE	Kim Wilde, Rak
9	8	IDEAL	Ideal, IC
10	10	SCHNEIDER WITH A KICK	Helen Schneider, WEA
11	11	THIS OLE HOUSE	Shakin' Stevens, Epic
12	9	STARS ON 45 VOL. 2	Stars On 45, Metronome
13	15	4, Foreigner	Atlantic
14	20	NO SLEEP 'TIL HAMMERSMITH	Motorhead, Bronze
15	18	RUHE VOR DEM STURM	Georg Danzer, Polydor
16	12	FOR YOUR EYES ONLY	Soundtrack, EMI
17	NEW	NIGHTCLUBBING	Grace Jones, Island
18	NEW	MUSIC WONDERLAND	Mike Oldfield, Virgin
19	NEW	SCHLIESS DIE AUGEN UND TRAEUME	James Last, Polydor
20	13	DEAD RINGER	Meat Loaf, Epic/Cleveland Int'l

## JAPAN

(Courtesy Music Labo)  
As of 10/19/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	GINGIRAGIN NI SARIGENAKU	Masahiko Kondo, RVC (Janny's)
2	2	HIGH SCHOOL LULLABY	Imokin Trio, Four Life (Fuji)
3	NEW	KAZE TACHINU	Seiko Matsuda, CBS/Sony (Sun/JCM)
4	3	KISS WA ME NI SHITE	Venus, Tokuma (Geiei)
5	4	FURUSATO	Chiharu Matsuyama, News (STV Pack/Panta)
6	8	MICHINOKU HITORI TABI	Jouji Yamamoto, Canyon (Nichion/Kitajima)
7	6	MAMOTTE AGETA!	Yumi Matsutoya, Toshiba-EMI (Kirara)
8	7	SHOUJO NINGYO	Tsukasa Ito, Japan (Yui/JCM)
9	5	KANASHIMI 2 YOUNG	Toshihiko Tahara, Canyon (Janny's)
10	9	LONELY HEART	Creation, Toshiba-EMI (NTV/Taiyo)
11	14	SAYONARA MOYOU	Toshihiro Ito, Nippon Phonogram (Yamaha)
12	12	NAMIDA NO SWEET CHERRY	Chanelis, Epic/Sony (PMP)
13	11	TORI NO UTA	Kaoru Sugita, Radio City (Asai)
14	NEW	TSUPPARI HIGH SCHOOL ROCK 'N' ROLL SHIKENHEN	Yokohama Ginbae
15	10	MOSHIMO PIANO GA HIKETANARA	Toshiyuki Nishida, CBS/Sony
16	13	MOONLIGHT KISS	Naoko Kawai, Nippon Columbia (Geiei)
17	15	STRIPPER	Kenji Sawada, Polydor (Watanabe)
18	16	SEISEI RUTEN	Masashi Sada, Free Flight (JCM/KK Masashi)
19	20	GUNJOU	Shinji Tanimura, Polystar (Noel/JCM)
20	17	JEALOUSY	Yousui Inoue, Four Life (Nichion/Hogan)

### ALBUMS

This Week	Last Week	Title	Artist
1	2	TSUKASA	Tsukasa Ito, Japan
2	1	SELECTION 1978-1981	Off Course, Toshiba-EMI
3	4	BYE BYE	Tsuyoshi Nagabuchi, Toshiba-EMI
4	5	LOVE POTION No. 1	Venus, Tokuma
5	10	YOU COULD HAVE BEEN WITH ME	Sheena Easton, Toshiba-EMI
6	NEW	FOLLOW ME	Iruka, Crown
7	3	SONGS IN THE ATTIC	Billy Joel, CBS/Sony
8	8	MARIONETTE	Mayumi Itsuwa, CBS/Sony
9	NEW	3606 NICHI	Alice, Polystar
10	6	STEREO TAIYOU ZOKU	Southern All Stars, Victor

This Week	Last Week	Title	Artist
11	7	BILLY'S BARBECUE	Arabesque, Victor
12	13	AI NO SEDA! NO MAE NI	Shougo Hamada, CBS/Sony
13	9	TATTOO YOU	Rolling Stones, Rolling Stones
14	12	SUN GLOW	Yasuko Agawa, Victor
15	15	LOVE POTION NO. 1	Michael Schenker Group, Toshiba-EMI
16	NEW	BYE BYE MAKO LIVE	Mako Ishino, Victor
17	17	BALIN	Marty Balin, Toshiba-EMI
18	11	BLUEJEAN MEMORY	Soundtrack, RVC
19	NEW	HIDARI UDE NO YUMA	Ryuichi Sakamoto, Alfa
20	14	A LONG VACATION	Eiichi Ohtaki, CBS/Sony

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 10/12/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
2	2	YOU WEREN'T IN LOVE WITH ME	Billy Field, WEA
3	3	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
4	4	LOUISE (WE GET IT RIGHT)	Jona Lewis, Stiff
5	5	I WON'T LET YOU DOWN	PHD, WEA
6	7	HOLD ON TIGHT	Electric Light Orchestra, Jet
7	6	CONQUERED LOVE	Kim Wilde, Rak
8	8	IF I WERE A CARPENTER	Sweeney, WEA
9	11	START ME UP	Rolling Stones, Rolling Stones
10	13	YOUR LOVE STILL BRINGS ME TO MY KNEES	Marcia Hines, Midnight
11	NEW	PRINCE CHARMING	Adam & Ants, CBS
12	9	JESSIE'S GIRL	Rick Springfield, Wizard
13	15	PRECIOUS TO ME	Phil Seymour, Epic
14	10	STOP DRAGGING MY HEART AROUND	Stevie Nicks, Modern
15	16	JUST SO LONELY	Get Wet, CBS
16	20	TOO MANY TIMES	Mental As Anything, Regular
17	17	STAND AND DELIVER	Adam & Ants, CBS
18	NEW	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, RCA
19	12	WHO CAN IT BE NOW	Men At Work, CBS
20	18	THE SUN AIN'T GONNA SHINE ANY MORE	Doug Parkinson, CBS

### ALBUMS

This Week	Last Week	Title	Artist
1	1	TATTOO YOU	Rolling Stones, Rolling Stones
2	2	SIROCCO	Australian Crawl, EMI
3	3	BELLA DONNA	Stevie Nicks, Modern/WEA
4	5	NEW TRADITIONALISTS	Devo, Warner Bros.
5	4	TIME	Electric Light Orchestra, Jet
6	6	DEAD RINGER	Meat Loaf, Epic/Cleveland Int'l
7	11	CATS AND DOGS	Mental As Anything, Regular
8	7	THIS OLE HOUSE	Shakin' Stevens, Epic
9	12	BAD HABITS	Billy Field, WEA
10	15	TIME EXPOSURE	Little River Band, Capitol
11	10	1981 ROCKS ON	Various, EMI
12	14	LONG DISTANCE VOYAGER	Moody Blues, Decca
13	9	HITWAVE '81	Various, Polystar
14	8	PRECIOUS TIME	Pat Benatar, Chrysalis
15	13	ALL THE BEST	Smokie, Rak
16	18	KOO KOO	Debbie Harry, Chrysalis
17	16	PIRATES	Rickie Lee Jones, Warner Bros.
18	17	CHEMISTRY	Mondo Rock, Avenue
19	NEW	PRETENDERS 2	Pretenders, WEA
20	20	STARS ON LONG PLAY	Stars On 45, Mercury

## ITALY

(Courtesy Germano Ruscitto)  
As of 10/13/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	ON MY OWN	Nikka Costa, CGD-MM
2	6	BETTE DAVIS EYES	Kim Carnes, EMI
3	2	MALINCONIA	Riccardo Fogli, Paradiso/CGD-MM
4	5	HULA HOOP	Plastic Bertrand, Durium
5	4	IN THE AIR TONIGHT	Phil Collins, Atlantic/WEA
6	3	GALEOTTO FU IL CANOTTO	Renato Zero, Zerolandiarca
7	7	FADE TO GREY	Visage, PolyGram
8	12	CANTO STRANIERO	Marcella Bella, CBS
9	10	DONATELLA	Rettore, Ariston/Ricordi
10	11	CHI FERMA LA MUSICCA	Pooh, CGD-MM
11	8	ENOLA GAY	Orchestral Manoeuvres In The Dark, Ricordi

This Week	Last Week	Title	Artist
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# West Germany

## Singer/Songwriters On Target Record Sales Are Rising, Touring Is The Next Step

By WOLFGANG SPAHR

HAMBURG—The German song is on the way back to national popularity and proving, after a gap of a couple of years, that it is a useful seller in the music marketplace.

That's a summary of attitudes at the major record companies, though most feel that the media, especially radio and television, should give it more coverage.

Otherwise, the feeling is that today's crop of German singer/songwriters are touching the right consumer nerve, putting lyrics to the right kind of topics, and generally doing their share of lifting a sagging market.

Also emphasized by industry insiders is the need for these artists to get out on tour and present live shows for the public.

Deutsche Grammophon has a sizable roster of artists in this field, including Konstantin Wecker, Georg Danzer, Ludwig Hirsch, F.J. Degenhardt and Robert Long. The latter has sold 100,000 records and tapes in Germany this year and 1981 has also seen chart breakthroughs for the others. A promising newcomer is Thomas Kagermann.

A DG estimate is that the singer/songwriters contribute around 40%

of total national sales at this time.

And there's similar satisfaction at RCA over this area of product. Ingrid Sternberg, product manager, looks after the interests of Klaus Hoffman, Ulla Meinecke, Hans Scheibner and Gebrueder Blattschuss. New to the roster is Erich Virch.

Says Sternberg: "With this kind of music, it has to be accepted that it takes two or three years to build an artist properly and that each one has, maybe, only one release each year."

The German song purveyors at CBS, says Gerd Hofmann, are varied in style. Included are Wolf Biermann, Fredl Fesl, Eva Maria Hagen, Inker and Hamilton, Klaus Peter Schweizer, Ulrik Remy and Bettina Wegner. Hofmann, national marketing chief for the major, says Wegner has sold a total 250,000-plus on two albums, Fesl more than 330,000 with three and Bierman's 10 LPs so far out have topped the 350,000 mark.

At Teldec there are Nicos Apostolidis, Herbert Windisch, Ulrich Roski, Shobert and Black and Peter Ludwig, but new artists are to be given full-promotion debuts later this year and early 1982.

So far, these artists have a low overall share of Teldec total sales but, according to Heidi Muench, marketing executive, there's strong feedback of press interest and the artists are all finding a regular public, something they lacked a few years ago.

In terms of artist signings, Ariola in Germany takes the line that "less is sometimes more," so it keeps the singer/songwriter roster down to a few acts, but backs them all with extra press and promotional activity.

The company is concentrating on Stefan Waggerhausen, Hanna Haller, Michael Heltau, Susan Aviles and Gottfried Schloegl. Sales share of this team is, as yet, low.

But Metronome in West Germany was the first company to give the singer/songwriters their own label, Nature, which in 1982 celebrates its fifth anniversary with a special sampler album of some of the earliest successes in this field. Ruediger Litza, head of a&r and marketing at Metronome, estimates that they have a good 5% of the total corporate sales.

Artists contributing greatly are Mario Hene, Peter Horton, Siegfried Schwab, Thommie Bayer and Reinhard Fendrich, the latter hitting No. 1 in Austria with his song "Strada del Sole," performed in Italian.

Leading the German-song contribution at WEA here is Heinz Rudolf Kunze, with full promotion on his future career still building.

There's a lot of new product in this field coming from Intercord, notably from Reinhard Mey, Stephan Sulke, Hanns Dieter Huesch, Lonzo and Erika Pluhar, and between them they kick in a shade over a third of the total corporate sales.

Even so, Peter Springer, marketing chief, says it is hard to find an overall promotional concept because each artist has a completely different style and approach.

Abakus has a lengthy list of singer/songwriters who fit well into this fast-building area of today's German music business, and the main name is Siegfried Fietz.

Phonogram, too, has a sizable crew: Jorgen von der Lippe, Peter Corneliu, Juergen Schoentges, Michael Z. Schneewitche, Wolle Kriwanek and Polo Hofer.

Barbara Witten, press chief at Phonogram, says she finds the singer/songwriter fraternity among the most interesting artists to work on in a promotional sense and she points to the frequent awards they pick up from the German Phonographic Academy. She reckons they are responsible for some 5% to 10% of today's total Phonogram sales.

## Hardware Assn.: \$3 Billion Value

HAMBURG—Total value of the West German electronic equipment market last year was \$3.7 billion, according to figures released by the manufacturers' association, ZVEI. The total is expected to rise slightly in the current year, with sales up by around 5%.

Domestic production overall—everything from microphones to satellite receivers—was valued at \$3.05 billion. In the sector covering radios, televisions, tape machines and record playing equipment, 1980 production amounted to \$2.35 billion. Imports totalled \$1.1 billion and exports \$1.18 billion.

# Canada

## Berry Says C'Right Act Passé For Today's Needs

TORONTO—Canada's Copyright Act, already out of line for developed countries, could be headed for the Dark Ages, according to the new general manager of the Canadian Musical Reproduction Rights Agency (CMRRA).

Former executive assistant and solicitor for the agency, Paul Berry made his comments shortly after the week-long INTERGU meet in this city, which, he says, allowed the international community to take a close look at copyright protection in Canada.

"The level of protection offered here is already out of line for developed countries, and current policy shown by the federal government threatens to take us out of the colonial days and put us at the same level as an underdeveloped Third World state."

Berry considers the federal government's attitude toward copyright changes to be "culturally and economically oppressive," explaining that the politicians don't want to increase protection or the rate to be paid out because it would increase the flow of funds out of Canada. "They haven't grasped the basic concept of copyright; instead they seem to be using the revisions as a way to increase protectionism here."

Among many contentious concepts forwarded by Consumer and Corporate Affairs—the department that has done most of the leg-work in the revisions—is that a significant increase in royalties would, in fact,

lead to a greater cash flow out of the country and that perhaps the solution would be to place a special tax on record companies and that this new revenue be put into a pot to in some way aid Canadian artists.

Also a sore point with every level of the industry is the fact that no amount of prodding seems to change the government's attitude that an amendment be made immediately to increase the penalty for copyright violations.

At the present time, the maximum penalty for making or selling copyrighted work is \$10 per unit, to a maximum of \$200. Further offenses can bring jail terms of up to two months. The industry is arguing that the penalties are inconsequential to a big time operator and thus open Canada up as an attractive haven for bootleggers and counterfeiters.

Beyond taking an aggressive stance on the copyright revisions, Berry says the CMRRA has just completed its first cycle of audits at the major record companies in Canada, and that the agency is currently talking with one major producer in order to get an account of manufacturing figures.

Berry takes over as general manager from Cyril Devereux who stepped down after five years with the agency. Devereux was instrumental in establishing the CMRRA in 1976 and prior to this was general manager of Chappell Music in Canada for 30 years.

## Final Quarter Marked By Unusual Product Promos

TORONTO—The final quarter is anything but blase in Canada this year, in part no doubt propelled by the flow of superstar product that is pulling people of all ages into music stores.

The most extravagant and outrageous promotions going on right now are in western Canada. CHED-AM in Edmonton, for instance, taking advantage of the ratings period, has locked in with a local newspaper and housing developer for a promotion that wins a lucky couple a spanking new house, car, matching his and her fur coats, moving expenses and a trip to Waikiki Beach.

If that doesn't sound like music, perhaps the Kelly's record and stereo mart chain promotion which runs a full five weeks through October does.

Divisional manager Joe Thomp-

## Klaatu To Tour On Heels Of New Capitol LP

TORONTO—After interminable ups and downs, the Canadian group that briefly had the dubious distinction of being confused with the Beatles is back with a new album and single.

Klaatu released its fifth Capitol album last week in Canada, without any significant fanfare from the record company, but hot on the heels of a single. "The Love Of A Woman," which was added in at least three major markets here first week out, significantly during a broadcast ratings period.

A spokesman for the record company indicates that the three piece studio group will tour this fall, augmenting its lineup with pick-up musicians.

son explains that each week Kelly's takes a selection of rock product, promotes it on radio and in the newspapers, slashes prices and runs full tilt with its campaign. The newspaper ads are full page, color and in one week they might discount 150 albums, for a total promotional discount of 700 titles throughout "Rocktober" month. Prizes are offered as well, an example being a trip to the Grand Canyon. Attic Records has provided a special album for the promotion, the "Rocktober Album" which includes 12 tracks by 12 separate acts on the roster, including Jona Lewie, Desmond Dekker and Any Trouble from the Stiff Canada catalog.

CBS Special Products has a major television campaign on right now for its "Rockin' On The Airwaves" album which boasts an advertising budget reportedly in excess of \$250,000.

The album consists of tracks culled from a variety of hit albums by Canadian groups and is one of the more complicated packages assembled by the department. It involves five separate record companies since not all the material is controlled by CBS.

Packager Len Friedman says he came up with the idea of packaging the Canadian hits after listening to the government's broadcast commission bemoaning the fact that major labels here weren't doing enough to support domestic talent.

"I thought the premise was bull," he waxes, "so I put together an all-star album with major radio-buy and promo campaign to back it."

Interestingly the package was cut at half-speed, a frill Friedman added to give the album "an extra dimension of quality." The promo includes a radio special, tv spots and a variety of pop materials.

## Hungary Wins Austria Song Festival

VIENNA—Participants from 10 countries were in Villach for Austria's biggest annual pop-chanson festival, Carinthia International '81, and Hungary picked up the main prize.

Shona Laing, from the U.K., had to cancel out from the event and was replaced by Klari Katona, from Hungary, a virtual unknown in Western Europe. But her strong per-

formance of two songs in Hungarian stood out and she won both the Carinthia Trophy and \$2,500 in cash.

And she also won a special prize from the Austrian broadcasting corporation ORF.

Yvonne Wilkins, the U.S. representative, promoted in Europe by the Italian de Angelis brothers, who make hit records as the Oliver Onions duo, did poorly, finishing in ninth place.

Second was Ge Titulaer, from the Netherlands, who won \$1,700. The third prize (\$900) went to Uschi Breuning, from East Germany. The audience award went to local artist Ines Reiger.

The event was organized by Profil Promotions, and guests included Rozay (U.S.), Oliver Onions and Austria's Rainhard Fendrich.

## Mackerras And Metheny Win Critics' Awards

MUNICH—Sir Charles Mackerras and Pat Metheny are among winners of the 1981 West German Record Critics' awards, announced during the Berlin Audio Fair.

Mackerras was cited for his Decca/London series of Janacek operas with Elisabeth Soderstrom and the Vienna Philharmonic. Metheny's "80/81" and Meredith Monk's "Dolmen Music" gave the ECM label two of the eight awards.

Other winners included Deutsche Grammophon for its Concours series of albums with new classical artists; EMI for the seven-LP set "The Hugo Wolf Society 1931-38"; the Ernst Klett Verlag for its anthropological recordings; the Vienna Art Orchestra on Eigelstein Records, and Vienna rock band Erste Allgemeine Verunsicherung on Mood Records.

The Critics' Awards were started in 1979 by 90 journalists who claim the German Phono Academy's "Schallplattenpreis" awards are influenced by the record industry.

## Videocassettes Via PolyGram

HAMBURG—Alongside its record and prerecorded cassette distribution division, PolyGram Record Service here is now handling prerecorded videocassettes, with some 70 productions already in the catalog.

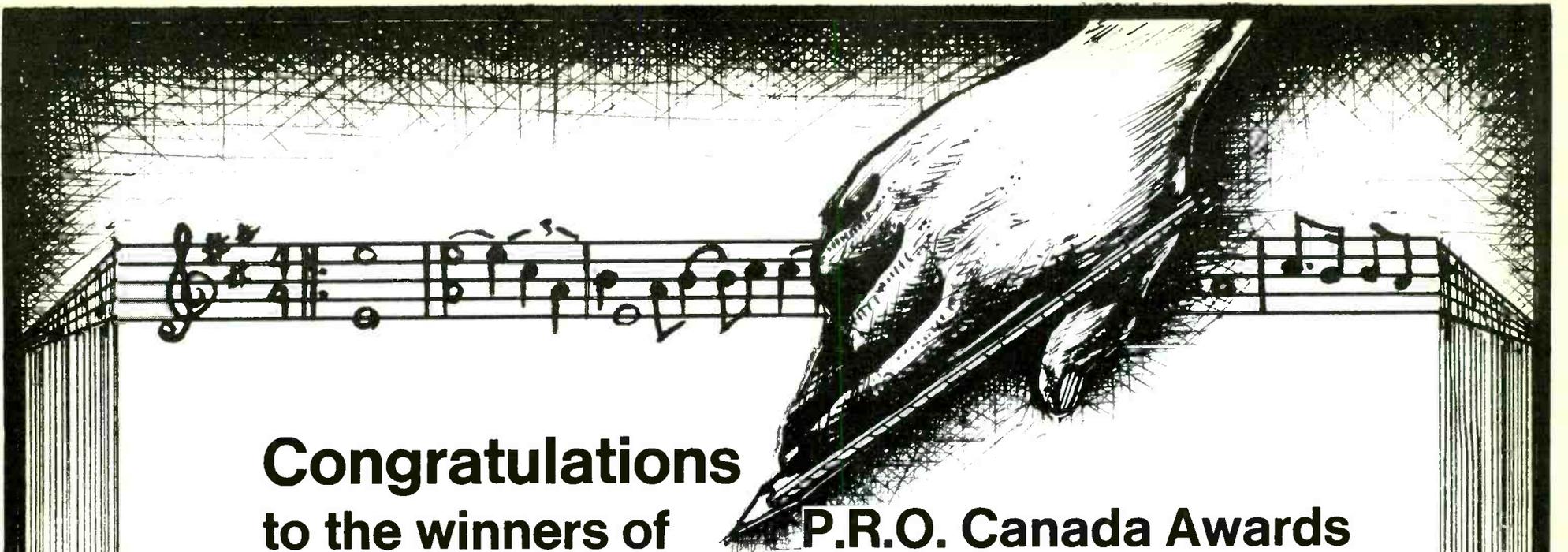
All three main systems are available, the cassettes retailing at roughly \$48 here. They're brought in from the duplication centers to the factory in Langenhagen for addition of inlay cards and boxing.

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“SWEET MOUNTAIN MUSIC”  
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*Helping Hand Music*

“WE’VE GOT THE MAGIC”  
James Ross  
*Helping Hand Music*

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Claude Blouin/Marie-Thérèse Paillé  
*Les Productions Clau-Ver Inc.*

“FLASH”  
Roger Magnan (co-writer)  
*Les Editions du Chief (co-publisher)*

“VOL DE NUIT”  
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Garfield French  
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“CAN I COME NEAR”  
Graham Shaw  
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“CAN’T MAKE NO SENSE”  
Ray O’Toole  
*Blue Northern Publishing Co.*

“DOIN’ IT RIGHT”  
Tom Lavin  
*Uncut Music*

“FINE STATE OF AFFAIRS”  
Burton Cummings (co-writer)  
*Shillelagh Music Company*

“JANINE”  
Ra McGuire/Brian Smith  
*Survivor Music*

“NIGHT TO REMEMBER”  
Lindsay Mitchell

“3 DRESSED UP AS A 9”  
Ra McGuire/Brian Smith  
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“TINY THING”  
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## Pop

**THE ISLEY BROTHERS—Inside You, T-Neck FZ37533. Produced by the Isley Brothers.** The legendary pop-soul outfit are back in the chase with their hot brand of '80s-style dance funk. How the Isleys keep their sound fresh and fun, even a step ahead, is a constant source of delight, as they slide from style to style, blending influences as go, from the chart-climbing title cut to "Baby Hold On," "Welcome Into My Heart" and "Love Zone." The single, "Inside You," will take the Isleys to the top of the soul charts and deep inside the pop charts with a beat that crosses the decades.

**Best cuts:** Those mentioned.

**THE KNACK—Round Trip, Capitol ST12168. Produced by Jack Douglas.** No, this isn't "My Sharona" for the third time. Instead, the Knack appear to have taken the time and effort to develop a broader focus, hardened by Douglas' crisp production. Tracks such as "Africa," "Soul Kissin,'" and "Sweet Dreams" expose the Knack in a more mature, sophisticated rock light. Previous teenage-oriented themes have been replaced by subject matter relatable to more than just the sweet 16 set. Doug Fieger's vocals are more commanding and the guitar work of Berton Averre is extremely sharp. "Sweet Dreams" has a very Beatlesque flavor and the single "Pay The Devil" is the kind of tune that sounds better with each listen.

**Best cuts:** Those mentioned, plus "We Are Waiting," "She Likes The Beat."

**STARS ON—Stars On Long Play II, Radio RR19314 (Atlantic). Produced by Jaap Eggermont.** The unit which notched a No. 1 single and a top 10 album earlier in the year is back with the same medley formula applied to a new batch of tunes. Three medleys are standouts here: collections of Supremes hits from "Where Did Our Love Go" to "Someday We'll Be Together;" Abba tunes and introductions to various pop hits, from the swirling discotized intro to "Y.M.C.A." to the hyped-up excitement of the lead-in to "Kung Fu Fighting."

**Best cuts:** "Do-Wah Diddy Diddy," "Dum Dum Diddle," "Bang A Boomerang."

**LINDSEY BUCKINGHAM—Law And Order, Asylum 5E-561. Produced by Lindsey Buckingham/Richard Dashut.** The same sense of daring he displayed in leading Fleetwood Mac into that band's most adventurous music on "Tusk" shapes the solo debut for the band's crafty lead guitarist, singer and songwriter. Like that double-disk epic, this collection balances Buckingham's elegant guitar work and deft melodic sense against a newer element of rhythmic playfulness and a more urgent vocal attack. At turns tongue-in-cheek ("Bwana"), tender ("Trouble") and raucous ("That's How We Do It In L.A."), the set is likely to challenge certified Mac fans and newcomers alike.

**Best cuts:** Those mentioned, plus "Trouble," "I'll Tell You Now" and covers of "September Song" and "A Satisfied Mind."

**GARLAND JEFFREYS—Rock & Roll Adult, Epic FE37436. Produced by Garland Jeffreys, Bob Clearmountain, Dick**



**OLIVIA NEWTON-JOHN—Physical, MCA MCA5229. Produced by John Farrar.** This album would seem to have everything going for it. Newton-John has reached the top 10 with her last three LPs, "Totally Hot" and the soundtracks to "Grease" and "Xanadu." She has a red-hot single with the title song, which seems likely to become her fifth No. 1 hit. And the cover art is the most provocative and frankly sexual since the Ohio Players' gatefold covers of the mid-'70s. The LP is a mix of midtempo rhythm numbers and pretty ballads. Among the prettiest is "Carried Away," which Barry Gibb cowrote for Barbra Streisand's "Guilty" album but which didn't make it on the LP.

**Best cuts:** Those cited plus "Landslide," "Strangers Touch," "The Promise (The Dolphin Song)."

**Wingate.** Recorded live during Jeffreys' tour with the Rumour, this LP is a mixture of material from Jeffreys' last LP, as well as the best from his A&M albums, "Ghostwriter," in particular. The recording quality is exceptional, with crisp, clean playing and Jeffreys' dynamic stage presence beaming through. Included here is Jeffreys' classic "Wild In The Streets."

**Best cuts:** "Wild In The Street," "35 Millimeter Dreams," "R.O.C.K."

**BOB WELCH, RCA AFL14107. Produced by Michael Verdict.** The guitarist's RCA debut following some initial success on Capitol is filled with the kind of bouncy, memorable hooks and melody that characterized his other albums. A few surprise oldies grace the LP such as "Bend Me Shape Me" and "If You Think You Know How To Love Me" which get workouts that stick to the original arrangements. Welch's guitar is in the forefront with tight accompaniment from his band. "Two To Do," with hooks popping up all over, stands out among the newer material.

**Best cuts:** "Two To Do," "Bend Me Shape Me," "It's What Ya Don't Say."



**RUFUS WITH CHAKA KHAN—Camouflage, MCA MCA 5270. Produced by Rufus.** The final Rufus album featuring Khan as lead singer is an even mix of midtempo rhythm numbers and smooth ballads. Khan cowrote three songs, while writing chores were also handled by Allee Willis, David Wolinski and other masters of black pop. The horn lines enliven "Music Man (The D.J. Song)," while "Losers In Love" gives the album a frenetic edge.

**Best cuts:** Those cited plus "Sharing The Love," "High-light," "Jigsaw," "Secret Friend."

**SHALAMAR—Go For It, Solar BXL13984 (RCA). Produced by Jeffrey Daniel, Howard Hewett, James Ingram, Leon Sylvers III.** Shalamar's last album through RCA distribution is again dominated by sprightly uptempo cuts. This time there are also a few new twists: Jeffrey Daniel's "The Final Analysis" is a pretty ballad along the lines of the Stylistics, featuring Daniel's wife, Stephanie Mills on vocals. Daniel's "Rocker" is a rich and funky fusion of r&b and rock elements reminiscent of War or Sly Stone. For the most part, though, it's the crafty, catchy pop-soul that has made Shalamar one of the most consistently first-rate acts in the business.

**Best cuts:** Those cited plus "Sweeter As The Days Go By," "Appeal."

**BOOKER T.—I Want You, A&M SP-4874. Produced by Michael Stokes.** Keyboard/rhythm king Booker T. checks in with a strong r&b effort featuring fresh vocal accents and sophisticated arrangements that add up to his most commercial outing in some time. Well-built Detroit-flavored tunes involve Booker T., the singer, as never before, and on "Power In Your Love," "I Want You" and "Treasure Chest," he's reaching for the chart tops. With his sparkling keyboard work flavoring the fire, his rhythm machine laying down a strong beat, Booker T. arrives as a triple-threat artist with a serious bid for success.

**Best cuts:** Those mentioned.



**DAVID OLNEY & THE X-RAYS—Contender. Rounder 3064. Produced by Steve Gibson.** From Nashville comes David Olney, but you wouldn't believe it listening to this disk—Olney plays rock'n'roll. Like George Thorogood he plays it straight,

without any frills, and close to the roots. Olney has the suitable growling voice for the music and his songs are better than average. The X-Rays are a four man band that are as tough as they need be, recording this LP virtually live in the studio.

**Best cuts:** "Yes Indeed," "Will To Survive," "Destiny," "Steal My Thunder."

## Billboard's Recommended LPs

### pop

**JOE ELY—Live Shots, MCA MCA5262. Produced by Michael Brovsky.** Recorded live in 1980 during Ely's tour with the Clash, this 10 song set showcases the incredible energy level of Ely, who's music is a mix of progressive country, rock and rockabilly. Ely's studio sets haven't lived up to sales expectation despite critical acclaim, but captured live might prove to be a different story. **Best cuts:** "Midnight Shift," "I Had My Hopes Up High," "Long Snake Moan."

**JOSE FELICIANO, Motown M8953M1. Produced by Berry Gordy, Suzee Ikeda.** Feliciano is back after a notable absence with this LP that is hallmarked by two Smokey Robinson songs, "I Second That Emotion" and "Ain't That Peculiar." Feliciano still commands a distinguishable voice, yet with the exception of the two Robinson songs and "I Wanna Be Where You Are" his vocal is wasted on some unmemorable material. **Best cuts:** Those mentioned.

**BOB MARLEY—Chances Are, Cotillion SD5228 (Atlantic). Produced by Bob Marley, Larry Fallon.** This is the somewhat controversial material that Marley recorded between 1968 and 1972 before moving to Island Records. The music is a little rougher than his later and more popular material. "Reggae On Broadway," the single, even has some hard rock guitar. There is more of a 1960s r&b and rock feel on all the tracks. **Best cuts:** "Reggae On Broadway," "Soul Rebel," "Chances Are," "(I'm) Hurting Inside."

**STREEK—Streak, Badland BL37660 (Columbia). Produced by Fred Ruppert, Bob Stringer.** The extremely talented parts of Streak combine to form a cohesive, diverse, altogether enjoyable whole. From Daniel Ricciardelli on saxophone, Billy DeMartines on keyboards and Giovanni Bartolotto on drums, to Ron Abrams on guitar and Randy Oviedo on bass, Streak's all-original offerings run the gamut from strong rockers to adult contemporary. Arrangements are especially tight. **Best cuts:** All.

(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, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

## Labels Mull Home Music Store; No Commitments Yet

• Continued from page 3

for." have agreed in principle to license their material to Home Music Store. None of seven labels contacted by Billboard, however, indicate they have actually entered into a formal agreement with the company.

Warner Bros. was rumored to be the major ready to sign on for the program, but a spokesman says no decision has been reached. CBS Records considered the program, says a spokesman, but chose not to accept it. PolyGram, RCA and Arista have not decided whether or not to sign yet, either.

Industry veteran and former PolyGram executive Irwin Steinberg, who spoke at a Home Music Store press conference here, Tuesday (13), is on the company's board and also serves as a consultant.

The two other labels contacted are the Moss Music Group and Varese Sarabande Records. The latter supplied sample programming to DMC for its Home Music Store demonstration tape, as did Warner Bros., but Varese Sarabande vice president John Sievers says no firm commitment has been made on either side. S. Gordon Strenger, vice presi-

dent of special sales for the Moss Music Group, says he has a "positive reaction" to the program. Those most likely to gain from—and to accept—the Home Music Store seem to be labels with special interest programming and large catalogs, such as the Moss Music Group.

To entice the majors, Von Meister apparently is willing to negotiate special deals wherein DMC would license only portions of, rather than entire, catalog. Additionally, DMC could possibly allow labels to delay release of hit product through the Home Music Store until it has been on sale at retail for a certain length of time. These concessions would be made to allay label fears that the program will meet with resistance from retailers.

That resistance already has been voiced by Joe Cohen, executive vice president of NARM, the merchandiser association. According to Cohen, all nine members of the association's board have expressed deep concern and have been "extremely vocal" in their opposition to the concept of the Home Music Store. Cohen adds that their "non-supportive" stance has been expressed in letters sent by individual board

members to various manufacturers.

One NARM board member, Harold Okinow, vice president of Lieberman Enterprises, the rack company, doesn't view the Home Music Store as "an expansion of the business, but a siphoning off of business in hit merchandise. It's one thing to record Slim Whitman who you might not go into the store for, but it's a different matter for hot new sets. This is a very serious challenge to the retail business at a time when we can't afford to lose more of what is a shrinking market."

The program will cost a Home Music Store subscriber between \$6.95 and \$9.95 a month, on top of any other cable subscription fees already being paid. The subscriber receives a decoder and two fully encrypted sale channels, along with five commercial-free listening channels, a preview channel and a monthly programming guide.

Each listening channel offers a different type of music: rock, country, pop/easy listening, jazz/r&b and classical/opera. The music broadcast is digitally copied from original master tapes supplied by the record companies. The monaural preview channel provides sample se-

lections from and information about new releases. The encrypted channels operate on a master clock built into the entire system.

When a listener decides to purchase a tape of an album, he or she dials a toll-free number and gives an account number and a code for the album desired. The master clock, which is also built into the decoder, turns on the customer's cassette recorder at the time the album is being broadcast and tapes it from beginning to end. Billing is automatic.

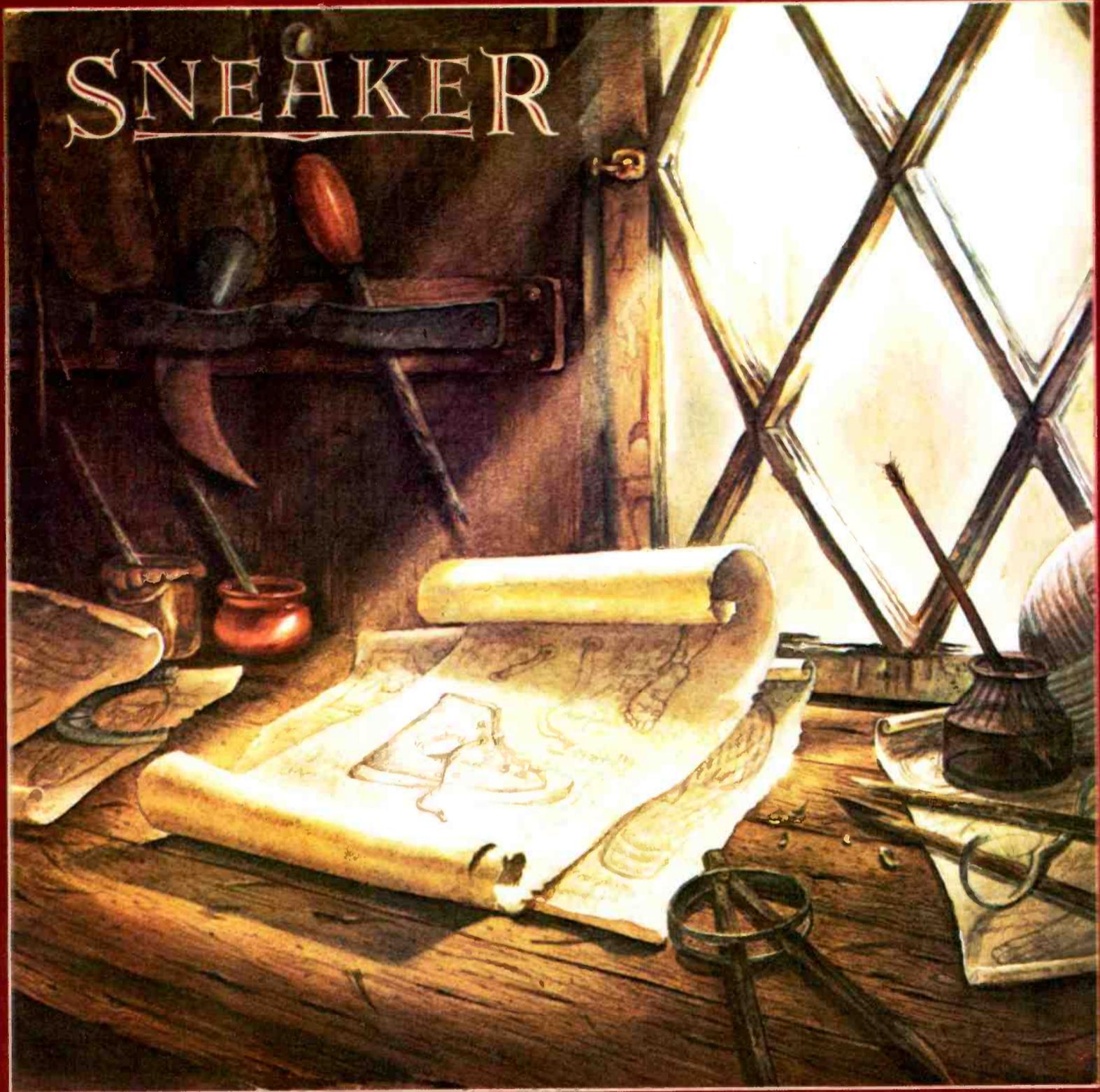
The customer's account number is encoded directly on the tape he records, and serves as a deterrent to piracy. Von Meister also plans to work with the RIAA in its antipiracy efforts.

As Von Meister explains it, the monthly service charge covers the cost of building the decoders (approximately \$100 each), maintenance, \$1 to the cable operator and some overhead. The cable operator also receives between 7% and 12% of all other revenue. All other monies will be divided between DMC and the record labels, in percentages not yet worked out.

The customer pays \$5.39 for \$8.98

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## 'SLIGHT PENALTIES'

## U.S. Pirates Find Canada Rosy

• Continued from page 1

fringement activity at about 10% of Canadian industry volume; as recently as two or three years ago it was judged nearer 5%, according to

Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA).

The legitimate industry is expected to rack up \$600 million in to-

tal sales this year.

With all forms of piracy gaining, including counterfeit and bootleg, CRIA will be asked to double its financial commitment to the fight against infringers at its next board meeting early in November, says Robertson.

The association set up a full-time antipiracy department a year ago under the direction of John Langley, aided by a network of industry representatives across the country.

Robertson gives as a measure of the increased pirate activity a count of more than 200 open files on pending cases and/or investigations.

Penalties for copyright infringers in Canada top off at \$200, with no prison terms, unchanged since implementation of the Canadian Copyright Act in 1924. In the States, statutory fines can run as high as \$50,000, in addition to jail sentences, with still higher penalties now being drafted (see separate story).

Agencies of the Canadian government are very reluctant to prosecute cases because of the slight penalties upon conviction, says Robertson.

Added to the factor of slap-on-the-wrist penalties for infringers, he adds, is the incentive of a favorable rate of exchange for those illegal operators seeking to infiltrate the export trade.

The depressed Canadian dollar, compared to other currencies, makes Canadian pressings and tapes, both legitimate and bogus, attractive to buyers in the States and many European countries.

Meanwhile, says Robertson, "We continue to get inquiries about pressing plant availability from some very strange sources."

port ranked film and record and tape counterfeiting and piracy third on its list of the 44 most pressing white collar crime problems.

Rep. Kastenmeier told Rep. Barney Frank (D-Mass.), the bill's author, and the other members of the subcommittee that his staff had discussed the penalties of the new bill with the American Civil Liberties Union, and the ACLU had found "no problem with the bill."

Another proposed bill of great interest to the record industry and broadcasters, the Performance Rights Bill (HR 6063), which unlike the counterfeiting penalties bill is sure to prove controversial, will be brought to markup Thursday (22). The bill would have radio, television and jukebox owners pay a royalty to performers, musicians and record companies—copyright holders—for playing their records. Broadcaster organizations have been very successful in the last few weeks in getting their membership to write in opposition to the bill, and although proponents feel there are enough votes for the bill to pass, other observers close to the subcommittee feel the opposition by broadcasters is too well organized for it to get past markup. **BILL HOLLAND**

## BOOM OR BUST?

## Euphoria And Gloom Noted At VIDCOM

• Continued from page 3

than one distributor, in search of feature film product, spoke of asking prices of up to \$100,000.

It became very clear after talks with participants from half a dozen European countries that at consumer level, it is very far from being a buyer's market but overwhelmingly a renter's market. Video software in Europe is going to be something like 90% a rented commodity. What was also clear was that much of the plethora of software on view was destined to be pipeline-filling product with negligible sales or rental potential.

Commented Haeggqvist: "A vast amount of product available is inferior material and I can see a lot of the software companies going out of business once this artificial boom collapses."

Strongest representation at VIDCOM was from France (310 companies), with the U.K. next in line (139) and then U.S. (94) and West Germany (29). But the record industry had only a minimal presence and there was hardly a music publisher to be seen, despite the fact that video use of music is expected to be a major income source for publishers in the years ahead (already GEMA's receipts from West German video producers—those who are actually paying royalties—amount to \$10 million.)

The multinational record companies—CBS, RCA, WEA, PolyGram and Thorn-EMI—were represented by their video divisions, but

executives from the record divisions, or from the smaller record companies, were thin on the ground.

The European market for the foreseeable future is going to be dominated by feature film material, since the possibility of amortizing the huge costs of original video production in Europe is almost excluded by limited unit sales.

Michael Karnstedt, head of Peer Southern Hamburg, one of the few publishers in attendance, commented: "This was my first VIDCOM and I found it more serious and more exciting than MIDEM. It reinforced my conviction that the music industry's future is very much tied up with video."

RCA capitalized on the biggest VIDCOM by unveiling its European format CED videodisk system (see separate story, video section), and MGM-CBS announced plans to launch its catalog in Europe next year.

A heavy seminar program included two sessions on legal issues, one organized by VIDCOM in association with the IFPI and the other as part of the wide-ranging two-day ITA conference.

The European Audio Video Assn. devoted a whole day to a discussion on the European approach to audio/video piracy and illicit distribution, and a six-day international videocommunications conference dealt with an extensive agenda of topics including the future for multimedia communications and video in business, industry and education.

## Joel Friedman: A Jewish Leprechaun Remembered

By JOHN SIPPEL

LOS ANGELES—Maybe it was the second fast double gin and tonic. And a third and fourth laid on me by WEA president Henry Droz didn't faze the fantasy that a leprechaun kept popping up everywhere I looked during a tour of WEA's new headquarters, the Joel M. Friedman Building, in Burbank Oct. 6 (Billboard, Oct. 17).

It was a unique experience. My first leprechaun and a Jewish one at that. For the little creature was the exact image of the late Joel M. Friedman, founder of the distribution entity that has topped Billboard's annual share-of-chart action corporately every time its been published over a nine-year period.

I didn't focus in on the impish figure until Bob Rolontz, corporate vice president from WCI, started showing his institutional videotape in the gorgeous first-floor conference room, where a cocktail party for the press kicked off the open house. Then out of the corner of my eye, I saw this figure waving his arms frantically trying to get Droz's eye. All evening long, I guess I was the only person who saw Friedman. Knowing him from the day he came with Billboard as a music reporter in the '50s I could see he was vexed because somebody was cutting into WEA show time.

But JMF cooled down after the WCI ballyhoo film ended. I lost him for a while until Droz, Sheila Hafner, Marv Helfer, George Rossi, Skid Weiss, Irwin Goldstein and I started cutting up the old days in 1972 when WEA, then five years old, broke away from the old record

building on the Warner lot and moved into its own 5,000 square foot building at Olive and Lake Hollywood Dr.

Assistant to the president Stan Harris recalled that when the skeleton WEA national entourage moved out to the Warner Bros. Records building in January, 1975, there were 22 employees. Now the new WEA building at Hollywood Way and Olive has more persons that just keep the building shipshape. JMF beamed through the nostalgia. The 4,000-square-foot quarters WEA shared then in that Spanish facade building contrast sharply to the 135,000-square-foot space spread over three subterranean floors of parking and four floors above ground for offices.

JMF laughed hardest when we recalled the atrium at the Lake Hollywood entrance. It was the largest area in the cramped quarters. It held a cross between a waterfall and a fountain, a messy collage of overgrown tropical plants and occasionally canaries, love birds or even sparrows that somehow penetrated the chickenwire roof.

Comparing the parking, too, elicited a howl from the tiny creature who followed our every word. If you got to the first WEA base across from the Yugoslavian Village cafe, where they dined daily, before 4 p.m., you had to park two blocks up the boulevard as space was cramped. Today, the 90 domestic WEA employees and the 50 WEA International workers are allocated space among the 182 slots available in the 80,000 square feet under-

ground. And visitors park under a separate second floor overhang especially created for them with a Hollywood Way entrance.

After we left the first floor where we visited an attractive employees' dining area, replete with vending machines and electronic warming ovens, a self-contained A/V studio and a video security system for all building entrances, JMF disappeared when executive vice president of WEA International Phil Rose guided us through a floor that's the nerve center for what is probably one of the industry's two top global distribution firms. International has its own transmission electronics and data processing.

As we started touring the third floor, where domestic accounting, under senior vice president Jack O'Connell, houses, JMF returned. The bespectacled figure was hopping all over the bank of General Data Eclipse M600 (3); Eclipse C330 (1) and Nova 4 (2) computers quartered in the building's largest single room, 3,500 square feet. I never could hear what he was saying the whole tour, but he seemed to be excited about the performance of every data processing unit.

Harris points out that WEA domestically has about the same number of employees it had four years ago. The DP room has not only cut down on human beings necessary to monitor the distribution giant daily, but it's accelerated the pace of accrued data over 100%.

While the entire building is perhaps the most impressive this writer has ever seen industrywide, the DP

room is like something out of 2001. There's a raised floor, enabling any tile to be raised so work can immediately be done on the maze of wires and tubing that carry essential current and air directly into the room. Air conditioning is set several degrees below normal to aid proper operation of the sensitive computers. Like all good computer rooms, it is stark and almost as disinfectedly clean as a hospital surgery room.

Every office on the third floor has at least one keyboard and terminal. One office has four. Vice president Marida Slobco runs a tight ship. She must. Data processing works 24 hours, five days weekly, with online reports of today's activity piping in on phone lines from WEA fulfillment centers and branches all over the U.S. Yesterday's complete sales printout is available to WEA brass arriving at 8:30 each morning.

Divisions of the marketing cycle and credit occupy the top fourth floor. Here Harris' interior decorating philosophy of "open landscaping" is most evident. Everywhere there are atrium areas away from the entire glass-windowed walls contrasting with the supporting Oregon laminated fir beams that jut well out from the building to provide its exterior flying balconies personality.

There are loads of energy-saving devices, too many to pinpoint. Dutch blue steel girders are part of every room's interior. They are part of a seismic protection labyrinth that solely protects against quakes.

Interior colors are stark. A rich

dark bluish-green synthetic carpeting lends a total cohesion to the four office floors. Integrity Entertainment's Lee Hartstone, too, volunteered that the WEA global base is the industry's prettiest, most functional building. He added that he hopes it won't cause wholesale prices at WEA's Chatsworth branch to increase.

Hartstone's quip brought to mind Harris' observation that by constructing as architects Gibbs & Gibbs planned, the present building could expand up to 40% on its present skeleton merely by building flooring and walls into the present superstructure. Office floor space now exceeds 35,000 square feet. Harris wouldn't talk about the lavish functional structure's cost, but it must fall somewhere between \$10 million and \$15 million.

My last stop was in Goldstein's office, where we reminisced about our days together when he was Mutual Distributing's credit manager and the writer was executive vice president of Monument Records in the early '60s. Goldstein's secretary, Linda Heinrich, and his aide, Mike McLeod, were still busy at it at 6:30 p.m. In days like these, the credit department is on ready always.

My diminutive shadow accompanied me down the elevator to the first floor, where I bid goodbye as I have done for the last nine years to receptionist Jean Leslie. As I swung open the giant glass doors, I noticed JMF cementing a maza on one of them. JMF didn't stop for the bear hug. He just winked mischievously.

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Reggae, Rock And Ballads  
That's **Boonoonoonoos**



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# THE BABYS

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## ANTHOLOGY

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**Chrysalis**  
Records and Tapes  
The album CHR 1351

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	
																					THIS WEEK
☆	1	7	THE ROLLING STONES Tattoo You Rolling Stones Records CDC 16052 (Atlantic)		8.98		☆	49	4	ROGER The Many Facets Of Roger Warner Bros. BSK 3594		8.98	SLP 8	☆	99	3	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 13	
☆	2	12	JOURNEY Escape Columbia TC 37408	▲			☆	66	2	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)		8.98	SLP 17	☆	72	34	RUSH Moving Pictures Mercury SRM-14013 (Polygram)	▲	8.98		
★	3	5	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182		12.98		★	38	23	EDDIE RABBITT Step By Step Elektra 5E-532	●	8.98	CLP 2	☆	88	3	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 25	
★	4	14	FOREIGNER 4 Atlantic SD 16999	▲	8.98		★	39	32	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		☆	74	17	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156		9.98	SLP 9	
☆	5	11	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		☆	40	33	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 13	★	83	4	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 25	
☆	6	7	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			☆	41	29	GRATEFUL DEAD Dead Set Arista AZL 8606		11.98		☆	76	68	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 3	
☆	7	14	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		☆	42	43	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 4	☆	77	14	EVELYN KING I'm In Love RCA AFL1 3962		8.98	SLP 15	
★	8	4	BILLY JOEL Songs In The Attic Columbia TC 37461				★	43	44	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		☆	93	2	CARLY SIMON Torch Warner Bros. BSK 3592		8.98		
☆	9	10	AL JARREAU Breakin' Away Warner Bros. BSK 3576		8.98	SLP 1	★	44	7	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 5	☆	88	52	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 53	
☆	10	20	MOODY BLUES Long Distance Voyager Threshold TRL 12901 (Polygram)	▲	8.98		☆	45	34	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 10	★	89	52	THE DOORS Greatest Hits Elektra 5E-515	▲	8.98		
☆	11	26	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 2	☆	46	47	KENNY ROGERS Share Your Love Liberty LOO-1108	▲	8.98	CLP 7	☆	124	2	THE WHO Holligans MCA MCA 2-12001		13.98		
☆	12	26	BILLY SQUIER Don't Say No Capitol ST 12146	▲	8.98		☆	47	42	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389				☆	82	73	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 35	
★	13	5	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028		8.98		★	48	31	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	CLP 1	☆	83	62	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		
☆	14	12	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		☆	49	50	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 29	☆	84	14	SOUNDTRACK For Your Eyes Only Liberty LOO 1109		8.98		
☆	15	7	THE KINKS Give The People What They Want Arista AL 9567		8.98		☆	50	38	DEF LEPPARD High N' Dry Mercury SRM 1-4021 (Polygram)		8.98		★	94	3	JOHN ENTWISTLE Too Late The Hero Atco SO-38-142 (Atlantic)		8.98		
☆	NEW ENTRY		POLICE Ghost In The Machine A&M SP 3730		8.98		☆	51	36	POINTER SISTERS Black & White Planet P-18 (Elektra)	●	8.98	SLP 30	☆	86	87	JERMAINE JACKSON I Like Your Style Motown M8 952M1		8.98	SLP 31	
☆	17	33	RICK SPRINGFIELD Working Class Dog RCA AFL1 3697	●	7.98		★	52	7	THE TIME The Time Warner Bros. BSK 3598		8.98		☆	87	3	NAZARETH Snaz A&M SP-6703		13.98		
☆	18	12	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98		☆	53	53	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98		☆	88	21	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 39	
☆	19	16	THE COMMODORES In The Pocket Motown M8 955M1	●	8.98	SLP 12	☆	54	52	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆	89	10	LITTLE FEAT Hoy-Hoy Warner Bros. 2BSK 3538		15.98		
☆	20	46	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			☆	55	46	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98		☆	90	15	PABLO CRUISE Reflector A&M SP-3726		8.98		
★	21	4	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 6	☆	56	45	MEAT LOAF Dead Ringer Epic/Cleveland International FE 36007				☆	91	8	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 6	
☆	22	13	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		☆	57	55	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		☆	92	4	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS 60617		10.98		
☆	41	2	GENESIS Abacab Atlantic SD 19313		8.98		☆	58	51	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98		☆	93	4	FRANK ZAPPA You Are What You Is Barking Pumpkin Records PW2 37537 (CBS)				
★	26	6	LITTLE RIVER BAND Time Exposure Capitol ST 12163		8.98		☆	59	57	DEBBIE HARRY KooKoo Chrysalis CHR 1347		8.98		☆	104	6	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550				
☆	25	13	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.98	SLP 21	☆	60	58	TEENA MARIE It Must Be Magic Gordy GB-1004M1 (Motown)		8.98	SLP 11	★	108	50	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	▲	8.98		
☆	56	2	BARRY MANILOW If I Should Love Again Arista AL-9573		8.98		☆	61	61	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		☆	107	5	OIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98		
★	30	6	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 3	☆	62	64	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 26	☆	97	97	DONALD BYRD AND 125th ST., N.Y.C. Love Byrd Elektra 5E-531		8.98	SLP 18	
☆	28	6	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			CLP 12	☆	63	63	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		☆	98	6	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407				
☆	39	3	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98		☆	64	65	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98		☆	99	101	7	RIOT Fire Down Under Elektra 5E-546		8.98	
☆	40	3	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		☆	65	60	JOHN DENVER Some Days Are Diamonds RCA AFL1 4055		8.98	CLP 17	☆	100	100	4	THE WHISPERS This Kind Of Lovin' Solar BXL1-3976 (RCA)		8.98	SLP 16
☆	31	12	Z Z TOP El Loco Warner Bros. BSK 3593		8.98		☆	66	54	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98		★	101	126	5	ONE WAY Fancy Dancer MCA MCA 5247		8.98	SLP 20
☆	32	10	E.L.O. Time Jet FZ 37371 (Epic)	●			☆	67	69	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 18	☆	102	103	5	NILS LOFGREN Night Fades Away Backstreet BSR-5251 (MCA)		8.98	
☆	33	9	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98		☆	82	3	CRUSADERS Standing Tall MCA MCA-5245		8.98	SLP 45	☆	103	80	29	GREG KIHN Rockin'roll Beserkley BZ 10069 (Elektra)		8.98	
★	37	6	TRIUMPH Allied Forces RCA AFL1 3902		8.98		☆	69	67	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		★	140	5	DONNIE IRIS King Cool MCA/Carousel MCA 5237		8.98		
☆	35	8	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98		☆	70	59	BOB JAMES Sign Of The Times Columbia/Tappan Zee FC 37495			SLP 28								

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

OCTOBER 24, 1981, BILLBOARD

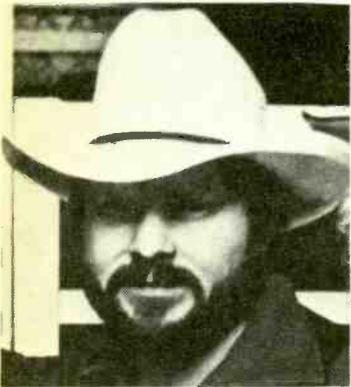
## Closeup

**MOE BANDY**—Rodeo Romeo, Columbia FC37568. Produced by Ray Baker.

Since surfacing in 1974 with his memorable diatribe "I Just Started Hatin' Cheatin' Songs Today," Moe Bandy has been one of country music's dependably authentic voices. In staying on the scene and in the charts, however, Bandy has too easily fallen into stereotype. He's been either the honky-tonk Neanderthal of the Moe & Joe (Stampley) pairings or the rodeo tough with the heart of glass.

As evident by the title of this album (and its current single excerpt) Bandy is still being typecast. But what sets the collection apart and makes it exciting is the way Bandy takes this basic theme material and shapes it into a varied series of emotional experiences. The hard and sharp-edged voice remains—it just cuts in more directions.

Bandy is farthest from traditional country in Ian Tyson's folk-oldie, "Someday Soon." He retains enough of its vocal trappings, however, to impart a degree of regret and



Moe Bandy

forlornness not present in Judy Collins' evenhanded original version of the song. To be sure, there's rodeo imagery in "Someday Soon," but it is entirely incidental and appropriately subdued. In the usual Bandy rodeo saga, the event is pretty much dragged in to cover (and color) a tired and predictable story line.

"The Photograph," with its hymn-like pacing, is another surprise. While the song is no show-stopper, it does give Bandy a chance to deal with heavy sentiment—not as a victim, but as an observer and chronicler. It's almost a mirror image to what John Conley does in his current chart offering, "Miss Emily's Picture."

Vulnerability to loss is a theme that threads through most of the album. And Bandy seems to have developed his interpretation to the point he can do justice to this concern—in all its faces—without sinking into the suspiciously maudlin. For instance, "Daily Double" could be an uncontrolled weeper if led by the lyrics only. Bandy infuses enough irony into the treatment, though, to provide the detachment necessary to make the whole thing believable and worth caring about.

Baker has included a few weaklings—notably the title cut, the is-it-sad or is-it-happy "A Loser And A Fool" and the pathetically ridiculous "Recycling Memories." Still, most selection are well-chosen and sensitively treated.

Clearly Bandy has more to offer than he's allowed to here. But it's a good album and, one may hope, a transitional one to reliance on material instead of dependence on gimmicks.

EDWARD MORRIS



**PRODUCTION TEAM**—Don Dempsey, left, senior vice president and general manager for Epic/Portrait/Associated Labels, welcomes Lene Lovich and guitarist Les Chappell to a party celebrating the release of her new mini LP "New Toy" co-produced with Chappell.

## Coury Quits RSO—Almost, While Setting Up Network

• Continued from page 4

was delayed. I wouldn't feel right telling them I'm holding it up even longer because my logo isn't ready."

Cara's "Anyone Can See" single is due Monday (26), though her album is being held until after the first of the year. Al Stewart will produce Shot in the Dark, which is his backup band.

Coury envisions signing five or six acts within the first year or so, but never having more than 12. "In the early stages if I had the opportunity to sign a superstar act, I'd have to do it in conjunction with Joe, because he'd have to provide a lot of the financial backing. Otherwise I don't have to answer to anybody."

Network will have a six-member staff by the first of the year, encompassing promotion, a&r and administration. Coury's second in command will be Rich Fitzgerald, with whom he's worked at both Capitol and RSO. Coury is also talking to longtime colleague Bob Edson, though Edson will remain with RSO until the end of the year.

Ultimately, Coury wants to have his own national promotion staff and a regional field force of about six marketing/promotion specialists. "E/A will be responsible for all the promotion, sales and marketing," he says. "We'll work with them and fill in the gaps."

Coury says he wasn't concerned that E/A might be taking on too much in its current label acquisition spree. "I thought about how big the company is getting," he grants, "but I think the expansions have been very carefully calculated. In fact I was attracted by the quality of the associations they're making."

Mel Posner, vice chairman of WEA, says "One of the reasons we've gotten involved in some of these label situations is to alleviate a prod-

uct flow problem, where key artists weren't delivering records in timely fashion."

Coury is looking to line up foreign deals before the end of the year. "We're committed to talking with WEA outside of America," he says, "but we're not legally committed to making a deal with them. I prefer to keep general territories together, like Europe and the Far East, because of trans-shipping problems."

Coury says he's glad to be back working full-time again. "In the last six or seven months there's been a lot less to do at RSO," he says. "It's been frustrating for me. I work best under pressure and crisis."

The hardest part of setting up the label, he says, was finding a name and getting it cleared. "Network was my 300th choice," he admits. "I was going to call it the Union Record Co.; I wanted my artists to say they were on the Union label."

## Counterpoint

• Continued from page 35

A number of entertainers turned out to pay tribute to Jackie Wilson during KJLH-FM's week-long salute to the singer Sept. 28-Oct. 2.

Wilson was stricken with a heart attack while onstage at the Latin Casino in Cherry Hill, N.J., Sept. 29, 1975. The singer has since been confined to the Medford Leas Nursing home in Medford, N.J.

Many of those whose lives were touched by Wilson gave personal accounts of their relationships with him.

The show, coordinated by Carl Nelson, station news director, aired in 10 parts, twice daily, at 10:50 a.m. and 7:50 p.m., five minutes each.

Among those paying tribute were Jerry Butler, Berry Gordy (who penned Wilson's first hit "Lonely Teardrops"), the Temptations, Dick Clark (host of the show where Wilson was stricken), Smokey Robinson, Gladys Knight, Pervis Jackson of the Spinners, Dionne Warwick, Quincy Jones, Levi Stubbs of the Four Tops, members of Wilson's family and his physician.

Stubbs, Wilson's cousin, suggested a number of performers get together for a concert in Wilson's honor. He further proposed that following the concert the artists, en masse, visit the hospital.

He believes that since other methods of reaching Wilson have apparently failed, seeing his fellow performers may spark some reaction. Wilson's doctors say he is totally unresponsive.

## Lifelines

### Births

Girl, Tessa, to Patty and Jim Greenwood, Oct. 10, in Los Angeles. Father is the founder of 31-store Licorice Pizza retail chain.

★ ★ ★

Girl, Hannah Claire, to Anne and Ken Tucker recently in Los Angeles. Father is the rock music critic for the L.A. Herald Examiner.

★ ★ ★

Boy, Ryker Adrian, to Tom and Felice Jones, Sept. 7, in St. Charles, Ill. Father is president of Appletree Records in DeKalb, Ill.

★ ★ ★

Boy, Justin James, to Judith and Roland Massa, Sept. 27, in Washington, D.C. Mother is the popular music editor of Voice of America international radio. Father is a broadcaster/editor in VOA's Spanish to Latin America service.

★ ★ ★

Son, Burton Daniel, to Joel and Nancy Newman, Oct. 6, in Los Angeles. Father is director of West Coast operations at Handshake Records.

### Marriages

Daniel Hostetter, one of the founders and general manager of Finner's Records and Tapes, to Tere Linn, Oct. 17, in Bowling Green, Ohio.

★ ★ ★

Gloria Kaye to Richard Bellis, Oct. 3, in Toronto, Canada. Bride is a singer and tv personality and groom is a composer/conductor/arranger.

### Deaths

Robert W. (Bob) Lerner, 60, of a heart attack at Methodist Hospital in Houston, Texas where he had been undergoing cancer treatment. Lerner was known for bringing jazz attractions and Spanish versions of such Broadway plays as My Fair Lady, Carousel, Annie, Dracula and Evita, to Mexico where he lived since 1956. He's survived by his wife and two children.

★ ★ ★

Brian Allsop, 23, New York City session bass player, in a motorcycle accident. He worked with such acts as Ashford & Simpson, Aretha Franklin, Joe Beck, Village People, the Harlettes and Phyllis Hyman.

★ ★ ★

Wouter Paap, noted Dutch musicologist and composer, 73, at his home in Lage Vuursche, near Amsterdam, Oct. 7. In 1946, he founded music magazine "Mens En Melodie," and did much to popularize classical music in the Netherlands, was a music teacher and won several top awards for his compositions.

★ ★ ★

Oscar Moore, 64, guitarist with the late Nat "King" Cole in the 1940s, Oct. 8, of a heart attack in Las Vegas. With his death, there are no surviving members of the Cole trio, Cole having died in 1965 and bassist Wesley Prince about a year ago. Moore won numerous polls as America's favorite guitar player on the years following the end of World War II.

★ ★ ★

Lou Raderman, 79, Oct. 10, in Las Vegas. He was a nationally known violinist, leading his own orchestra in London when he was 20 and later working as concertmaster at MGM studios in Los Angeles for 25 years. He also had his own radio show on New York's WOR-AM. He is survived by his widow, violinist Sarah Kreindler Raderman.

## Rock'n'Rolling

• Continued from page 10

to MTV, will fly to the date on MTV's private Lear jet, get an MTV tour jacket, a hat, a complete supply of Jovan products, a Sony Walkman II with Rolling Stones cassettes, and a Polaroid Sun Camera.

On the ground, the foursome will be limousined to dinner and to the concert. After the show they will be flown back home. This is the second such contest from MTV. The first one involved Journey, and the winner, Margaret Doebler of Stevens Point Wisc., had chosen to see Journey at Nassau Coliseum, Oct. 10.

One of the prizes in the Journey contest was a chance to meet the members of that group. There is no word yet whether Keith or Mick will deign to speak to the winner.

★ ★ ★

"I'm not exactly secretary material," observes Lydia Lunch, interviewed recently sitting on the steps of the Mudd Club, where her new band, 13/13, was just completing a sound check. Though only 22, Lunch is a pioneer and five year-plus veteran of the new music scene, having played with such bands as Teenage Jesus & the Jerks, Eight-Eyed Spy, and doing her own solo projects.

Currently she is playing a private detective and has done the soundtrack to an underground film, titled "Vortex," produced by Beth and Scott B. She is writing a book with Exene of X, to be published by Grove Press, which she says has nothing to do with music, but is "part pornography and part prose."

She has finished an LP with 13/13, playing "psychedelic, moody,

sad, romantic, dirges," which will be released by JEM on the Grand Guignol label. Meanwhile, Fetish Records is set to release a new Eight-Eyed Spy LP. And she is preparing for a European tour in November.

Now living in Los Angeles, which she doesn't much like, she says she is not "punk enough" for the scene there. But that doesn't mean she is getting commercial.

"I never think it should be more commercial. I think it should be less commercial," she says. "I only think why don't I do uglier, more depressing, slower, sadder, more brutal music. I play what I like to hear. I have a lot of ideas and I am not going to restrict myself for popularity's convenience."

### Bubbling Under The HOT 100

- 101—IT'S OVER, Teddy Baker, Casablanca 2340 (Polygram)
- 102—THE WOMAN IN ME, Crystal Gayle, Columbia 18-02523
- 103—HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA 12304
- 104—I'M JUST TOO SHY, Jermaine Jackson, Motown 1525
- 105—TALK TO YOU LATER, Tubes, Capitol 5016
- 106—STARS ON THE WATER, Rodney Crowell, Warner Bros. 49810
- 107—THE CLOSER YOU GET, Rita Coolidge, A&M 2361
- 108—THE GIRL MOST LIKELY, Greg Kihn, Berserkey 47206 (Elektra)
- 109—NIGHT FADE AWAY, Nils Lofgren, Backstreet 51191 (MCA)
- 110—STRANDED IN THE MOONLIGHT, Jet, Thirdcoast 1806

### Bubbling Under The Top LPs

- 201—CHEECH & CHONG, Cheech & Chong's Greatest Hit, Warner Bros. BSK 3614
- 202—PIECES OF A DREAM, Pieces Of A Dream, Elektra 6E-350
- 203—MICKEY THOMAS, Alive Alone, Elektra 5E-530
- 204—MAC DAVIS, Midnight Crazy, Casablanca NBLP 7257 (Polygram)
- 205—TIM WEISBERG, Travelin' Light, MCA MCA 5245
- 206—RODNEY FRANKLIN, Endless Flight, Columbia FC 37154
- 207—KIX, Kix, Atlantic SD, 19307
- 208—CHARLIE, Good Morning America, RCA AFL1-3992
- 209—TERRI GIBBS, I'm A Lady, MCA MCA-5255
- 210—ROGER WHITTAKER, Changes, RCA AFL1-4129



# Nashville's Week Is Buoyant As Always

• Continued from page 3

Jerry Bailey, MCA Records/Nashville.

During his address to assembled members and officers, Rice noted that the CMA had chalked up two particularly notable accomplishments within the past year.

For the first time in the association's history, its membership has soared above the 6,000 mark. This stems from a concentrated effort by the CMA to encourage "new life-blood into its ranks," said Rice. He also pointed to the formation of four new subcommittees which he geared toward the development and coordination of special projects for the now-existing CMA committees.

The involvement of these subcommittees led to the establishment of two new CMA awards beginning this year: the Horizon Award, which went for the first time to Terri Gibbs; and the Journalists Award, given to columnist Jack Hurst.

Country radio was, as in the past several years, highly involved with live broadcasts from the Opryland Hotel. The Awards Show itself was simulcast over a participating network of radio stations, with the Post-Awards live-feed radio coverage hosted by Ralph Emery. Additionally, a number of stations handled their own on-site programming, with several setting up interview tables and microphones around the clock in the Opryland Hotel lobby.

The glittering annual awards galas hosted by BMI, ASCAP and

SESAC seemed this year to lure nearly as many interested celebrity guests as songwriters and publishers due for awards. Spotted at the performing rights organizations' fetes were, among others, Emmylou Harris, Brian Ahern, the Oak Ridge Boys, Brenda Lee, Jerry Lee Lewis, Willie Nelson, Rodney Crowell, Rosanne Cash, George Strait, Paul Williams and Don McLean.

There were luncheons and receptions tossed by all of the major labels and several of the independents. RCA, CBS, Capitol/EMI/Liberty, and MCA kept the Opry House stage jammed with headline entertainment during their shows, followed by invitation affairs for their in-town dignitaries and staffers. Elektra/Asylum chose the Stockyards to showcase three of its artists. PolyGram Records hosted an afternoon reception, and Warner Bros. threw an evening cocktail buffet for its crew.

Perhaps the feeling most underlying this year's version of country music week was the unspoken note of serious intent. From top-level record executives to small-market deejays, everyone involved seemed more keenly aware than ever of country's burgeoning sales figures and potentially unlimited appeal as across-the-board radio fare. Underneath the morning-til-dawn festivities and lighthearted socializing, Nashville appeared to be already gearing itself for a year of even greater growth.

## Inside Track

WEA's new cassette merchandising ploy (see separate story, page one) already has competitors confiding their approval of its basic thrust, but don't expect an outright follow-the-leader scenario yielding similar incentives across the board. At least one top indie label chief tells us he's already studying alternative means of bringing tapes into open bins without resorting to discounts or the now largely moribund hope for a universal cassette package. Under review there are possible spurs including open tape bin displays to be supplied to dealers, and the prospect of tying co-op advertising bucks to obligatory cassette promotion in all layouts and spots.

Soaking It: **Muscle Shoals, Ala.**, is all wet, and its music-making citizens couldn't be happier. For the last 27 years, that town's ban on liquor has proven an obstacle to its otherwise bullish local music scene, which has nonetheless grown in recent decades to encompass a bustling studio scene. Now that Muscle Shoals has legalized liquor by the drink, insiders are already anticipating an upsurge in bookings as tipping players previously deterred by the ban look at session futures there.

Moby Dick: **Richard Perry**, that is, whose "Swing" LP for his Planet label is reviving a controversial promotional slant that backfired over a decade ago when **Moby Grape's** first album was touted through seven simultaneous single releases. For "Swing," Elektra/Asylum, Planet's distributor, is likewise issuing all the set's tracks in seven-inch via five singles. The crucial difference for Planet, Perry and E/A could be the target—one-stop and jukebox operators, rather than radio. ... Divide and conquer: The **California Copyright Conference** shelves its single topic format for its next huddle when it tackles three ambitious program segments on Oct. 27. Panel discussion for the dinner session will address new audio and video technologies, including home video, with Clearing House president **Ron Gertz**; **Larry Harris**, vice president,

20th Century-Fox Telecommunications, and **Gayton Horton** of the Welk Music Group. A new regular feature, a legal update on key issues affecting publishers, debuts with a review of the most recent development in performer royalty legislation by attorney **Peter Lopez**, while a third discussion will cover the controversial Home Music Store concept. The conference will again be held at the Sportsman's Lodge in Studio City, Calif., with cocktails at 6:30 p.m. and dinner at 7:30. Tickets are \$12.50 for members and \$13.50 for non-members, with reservations available through (213) 784-3284.

Ringers' Bash: That jazz combo manned by industry vets **George T. Simon** (drums), **Bill Simon** (sax) and **Burt Korall** (sharing drum duties) celebrates its first six months at Eddie Condon's in New York Wednesday (21). Along with other musicians, they've been making regular "Wednesday Twilight Hour" appearances at the club. ... The market for new LP releases in premium audiophile versions should get a revealing test via the new **Police** album, already shipping in a half-speed version by Nautilus—A&M's conventional disk enters the Top LP & Tape field at a superstarred 16 this week, auguring well for the sleeper \$16 to \$17 high-tech counterpart. ... And elsewhere in the high-end world, **Radio Shack** is the latest firm to try the audiophile tack through its first half-speed mastered album, a rock compilation titled "Sonic Bullets" and listed at \$9.95 through its Realistic label. ... Former Big Apple music man and pop historian **Arnold Shaw** has been named an adjunct professor of music at the Univ. of Nevada.

Track erred in its recent report that **Lieberman's** sale of its **Wax Museum** retail stores still left the wholesale giant in that sector. As a result of the sale, Lieberman is no longer involved in retail.

Edited by SAM SUTHERLAND

### Crescent Moves

LOS ANGELES—The Crescent Music Group, including its five subsidiaries, have moved offices to 463 S. Robertson Blvd., Beverly Hills, Calif. 90211. The new phone number is (213) 275-7091.

### Erect Label Adding 5 More Distributors

CHICAGO—Erect Records has five new distribution agreements putting the label into markets in the East and South: Malverne Distributors (New York and Boston), Schwartz Brothers (Baltimore,

Washington and Philadelphia), MJS Entertainment (Atlanta), All South (New Orleans) and Stan's Record Service (Shreveport). The current distributors are MS Distributing (Chicago), Piks (Cleveland),

# WEA Corp. To Offer 2% Discount On Open Cassettes

• Continued from page 1

scheme's original combination of an averaged 1% credit on gross purchases against a 5% charge on returns was adjusted for 8-tracks last year when those figures were upped to an averaged 2% credit and a 10%

### Wing Formed For Satellite Projects

NEW YORK—A new concert division slated to develop theatrical projects for satellite broadcast transmission has been set here by the Spring/Posse/Guardian Productions group.

Julie Rifkind, one of the group's principals, will head up the new venture, which will set up national satellite presentations for major Broadway-oriented concert attractions. Together with partners Bill Spitalisky and Roy Rifkind of Spring/Posse/Guardian, he anticipates projects emanating from New York and Los Angeles as well as from national and international tours.

### Tandy Bargains For Memorex

LOS ANGELES—Radio Shack parent Tandy Corp. confirms that it is negotiating to buy the consumer products division of Memorex. Officials at both Texas-based Tandy and Santa Clara, Calif.-based Memorex, however, would not disclose a negotiating price.

If the acquisition is made, it would propel Tandy into the blank videotape area, both from a production and distribution point of view.

At present, Tandy Magnetics produces Radio Shack's Realistic-branded blank audio tape (except

returns charge.

Now WEA will post credits at an averaged 4%—reflecting a 3.6% returns credit to retailers and a 4.4% returns credit to wholesalers—while again doubling its returns charge, upped to 20% when the program went into effect Monday (12).

Those adjustments don't affect the returns percentage breakeven points as set under the original policy when applied to all configurations. For retailers, returns averaging below 18% will continue to yield net credit while returns cresting above that level will in effect penalize them.

For wholesalers, that breakeven point will remain at 22%, while mixed accounts handling both retail and wholesale business will face an average breakeven of 20% depending on the mix of those two areas.

Accompanying those revisions is a major discount program on 8-track goods offering a slashing 33⅓% reduction on selected titles through Dec. 24, excluding selected best sellers and current hit titles as well as

new titles released during the program.

Although many retail and wholesale accounts were still digesting the WEA move at press time, response to the 2% cassette discount—awarded to dealers storing either standard Philips "jewelbox" packages as shipped, or in accounts' own oversize merchandising packages in open displays—was almost overwhelmingly positive. Dealers already committed to the advantages of open bins, longheld to yield volume sales increases that more than offset increased pilferage, applauded WEA's move as a step forward.

At the same time, holdouts still daunted by the threat of more theft agreed WEA's discount sweetens the appeal of testing open fixtures.

Lone critics were dealers such as Roy Imber of Record World/TSS who claimed they had achieved high cassette sales ratios without open fixturing, and pondered whether they were being "penalized" for successfully generating strong sales while retaining the greater security afforded by locked cases.

Reaction to 8-track policies, however, is both more violent and somewhat more difficult to assess, since a number of accounts, particularly in the wholesale sector, were still studying the dollar impact of the revised returns formula.

Those wholesalers willing to comment generally echoed Lieberman Enterprises president Harold Okinow, who saw the doubling of the returns charge as "quite unfair to put in place without offering us an opportunity to earn some credits first."

"When you're buying into a declining market, you can never make enough credits to completely cancel that penalty," Okinow, long a

proponent of open bin merchandising, also offered his only negative in an otherwise glowing response to the cassette discount incentive by asserting that 8-track tapes should also have been included within the open merchandising ploy.

As for the discounts offered on 8-track catalog, some accounts held that this was one case where the percentage used was literally too generous. Rack buyers worry that the sharp price drop could merely compound the devaluation of the configuration, as summarized by Western Merchandisers' Steve Marmaduke who responded, "I don't know whether they're scared that 8-track will disappear mysteriously on New Year's Eve or what—it is not a program to take care of a declining market."

"To do that, you order less but more precisely. All this does is devalue the whole system."

WEA president Henry Droz was apparently anticipating such cri-

### Sony Tape

• Continued from page 15

record companies, that if they put better quality tapes in their (pre-recorded) cassettes, then maybe the kids would buy their product. As it is, those kids can make a better quality tape at home than they can buy in the stores.

"Beyond that, I don't think that home taping interferes with sales. I am sick of all the moaning and groaning. There are so many high executives, sitting at their desks, and not knowing what they are doing. But when they have problems and have to explain to their board of directors, they blame home taping. And that's not the problem," he says.

### New L.A. Home For Billboard

LOS ANGELES—Billboard has relocated its offices here, effective Monday (12).

The magazine's new West Coast quarters will be at 9107 Wilshire Blvd., Beverly Hills, Calif. 90210, where its editorial, chart research and advertising sales operations will occupy the seventh floor. All magazine departments and related services previously situated at 9000 Sunset Blvd. will be included in the move.

The phone number is unchanged, and remains (213) 273-7040.

# DIANA ROSS

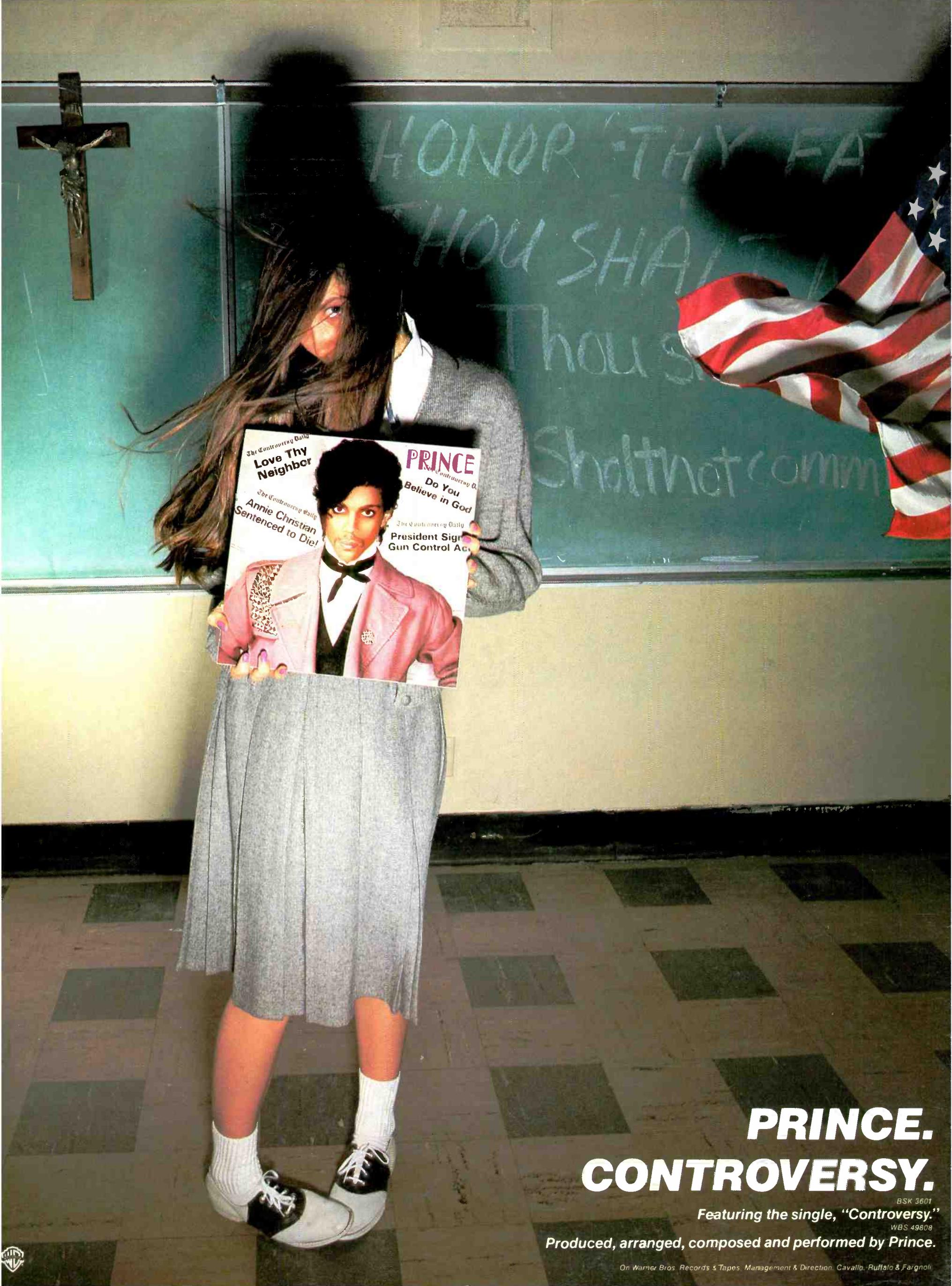
WHY  
DO FOOLS  
FALL IN LOVE



Face A  
WHY DO FOOLS FALL IN LOVE  
SWEET SURRENDER  
MIRROR, MIRROR  
ENDLESS LOVE

Face B  
IT'S NEVER TOO LATE  
THINK I'M IN LOVE  
SWEET NOTHINGS  
TWO CAN MAKE IT  
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