

Billboard

BB04 96 GREENLY MONT 00
MONTY GREENLY

MAR 82

CTV

3740 ELM

LONG BEACH CA 90807

86th
YEAR

NEWSPAPER

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

June 20, 1981 • \$3 (U.S.)

Retailers Claim Sales 'Soft' But Survey UnCOVERS Cautious Optimism

By SAM SUTHERLAND

LOS ANGELES—Overall record and tape sales volume through U.S. retail accounts remains soft, with little net growth, according to a Billboard survey of dealers across the country.

Although individual chains as well as some regions report increases of as much as 15% for the first six months of 1981 as compared to the same period a year ago, dealers polled remain cautious in extracting a more bullish outlook for the summer months.

Justifying that wariness are other firms' tal-

lies arguing flat sales for a number of markets, as well as specific cases where a slight decline can be seen.

And further clouding any retail crystal ball are a number of factors cited as impacting on current sales levels: ongoing wholesale price hikes and their subsequent translation into shelf pricing, a limited array of major titles by top selling acts as traffic builders, the braking effect of major vendor credit policies on large orders and continued dealer uncertainty over

(Continued on page 10)

'Shootout' In Nashville Rights Groups In Hot Race To Woo Writers

By EDWARD MORRIS

NASHVILLE—Responding to this city's accelerating musical activity, the local offices of ASCAP, BMI and SESAC are sharpening the competition for bankable writers and publishers. All the organizations say they have had increases in membership.

Among the inducements held out to writers are quick and liberal advances, variable length contracts, personalized career guidance, assistance in gaining record deals and various appeals to vanity.

From the point of view of advertising and public promotion, ASCAP is the most openly aggressive in going after members. Its basic

pitch is that it can make its writers more money through superior monitoring of airplay. Johnny Cash, June Carter Cash, Whitey Shaffer, Reba Rambo, Margo Smith, Wayland Holyfield and Doodle Owens have switched from BMI to ASCAP in recent months.

Says Connie Bradley, ASCAP's southern regional executive director, "I've been here for four and a half years, and we've had more well-known and successful writers and their catalogs transferred this year than since I've been here."

BMI's Nashville vice president Frances

(Continued on page 50)

FOR RADIO CONCERTS

Singles 'Sneak Previews' To Air In Coke Ad Push

By JOHN SIPPEL

LOS ANGELES—Coca-Cola is putting its substantial advertising clout behind top recording artists in a new radio campaign featuring disk and concert attractions to accompany radio concert specials.

Four or five weeks prior to release of a new single from "an artist with a good, three-year or more track record" chosen for the push, the song will be plugged three or four times during each of 20 two-hour rock concert programs sponsored by either Coca-Cola or Melle Yello, another drink distributed by the beverage giant.

Specials are being carried mostly by either the 350 station ABC FM network or the 250 outlets carrying NBC's Source programming.

Songs will be buttressed both by their inclusion in the commercials and by special renditions of the product's own jingle cut by the participating artists, according to Saul Cohen, vice president and general manager of national broadcast for Coca-Cola's agency, McCann-Erickson.

Dubbed the "Sneak Preview," the 90-second spot format includes a 60-second excerpt from the single, along with 30 seconds of the Coke jingle performed in the same style as the artist's new release. The spots will be prominently featured during the weekend specials, which are slated to run through Sept. 11.

The "Sneak Previews" are being produced

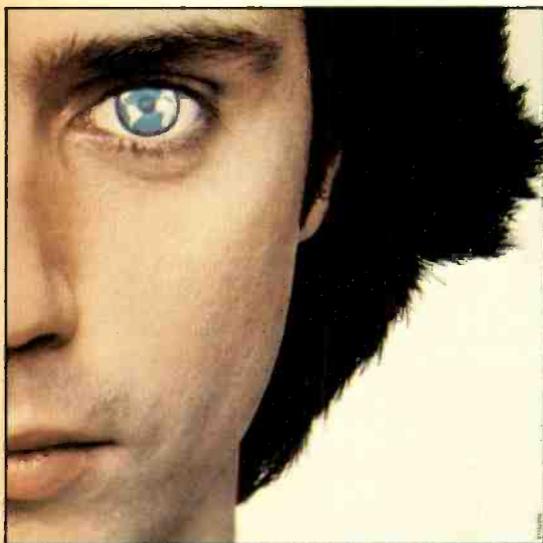
by onetime group singer and Chess Records a&r chief Billy Davis, now senior vice president and musical director for the New York-based national advertising agency. Davis emphasizes the agency staffers involved "aren't hit pickers."

"We have notified labels all over the U.S. that we would like advance notice of good singles they have coming by acts which have substantial following among young people," Davis explains.

He and Cohen both note the "Sneak Preview" idea is in the pilot stage during the summer, with the chance that it will be sweetened through expanded exposure after the trial run. Davis and his assistant, Ann Farrar, both point up that the single jingle idea well could be carried through overseas.

The Coca-Cola "Sneak Preview" has been used on three weekend concerts in an ABC series labeled "A Night On The Road" featuring Pat Benatar, Rod Stewart and Kansas. Now that the single, "We Can Work It Out" by Chaka Khan, is on the street, Davis is paring the 60-second demo portion from the 90-second spot. Coca-Cola will accelerate radio exposure on the remaining 30-second jingle tag, in which Khan was recorded in New York by Davis doing "Have A Coke And A Smile" in the flavor of the new Khan single.

(Continued on page 84)



Listen. Waves of musical experience draw you to its center, surround you, flow through your mind and body. More than 10 million albums sold prove that synthesizer master **JEAN-MICHEL JARRE'S** music is irresistible. And now "MAGNETIC FIELDS" is attracting even more. **JEAN-MICHEL JARRE.** ON POLYDOR RECORDS AND TAPES. PD-1-6325 (Advertisement)

RIAA, MPAA: Antipirate Duo

By JIM McCULLAUGH

LOS ANGELES—The Recording Industry Assn. of America, via RIAA/Video and the Motion Picture Assn. of America, have reached an informal arrangement whereby each will assist the other more actively in identifying illegal video activities and intensifying antivideo piracy efforts.

Video piracy and bootlegging remain among the most critical issues in the fledgling home video industries.

A confidential memo was circulated May 27 to RIAA/Video's 25 member companies informing them of the informal understanding.

(Continued on page 59)

Overhaul Tribunal, Says GAO

By JEAN CALLAHAN

WASHINGTON—The General Accounting Office, after completing a nine-week study of the Copyright Royalty Tribunal, is recommending that the Tribunal be restructured to operate on an ad hoc basis. Part-time commissioners, who would be experts in the copyright field, could be called upon when needed by the Register of Copyrights. GAO deputy director Wilbur Campbell told the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, June 11.

(Continued on page 10)



RANDY CRAWFORD's latest move is her *Secret Combination*, and it's landing very sweet hooks. She's charging up pop, R&B and jazz charts with irresistible new melodies and her famous knockout voice. No one can touch Randy now. She's got the *Secret Combination*. Have you? It's on Warner Bros. records & tapes. BSK 3541. (Advertisement)

(Advertisement)



"Love On A Two Way Street," 46015
the sensational new single from
STACY LATTISAW'S
forthcoming album,
"With You," SD 18049
Produced by Narada Michael Waldert
ON COTILLION RECORDS.



Here's what the world
is saying about
CARPENTERS.
MADE IN AMERICA

"The Carpenters de 1969 à 1978, ils ont enregistré une dizaine d'albums, disques d'or dan le monde entier. Qui ne connaît Karen et Richard, le duo cheri des Eta-S-Unis? Ils reviennent en force en 1981 avec leur nouveau disque, *Made In America*, bourré des melodies dont ils on le secret. Et de plus, les Carpenters leront bientôt de nouveau en tournee. C'est la nouvelle la plus excitante de l'année."

Allan Levy, President
CBS Disques S.A.
France

"Carpenters' wa Nippon demo sedai o koete aisareteiru taguimarena 'Artist' desu. Karera no shinpu *Made In America* wa wareware go nagaku machinozondeita 'Album' de ari. '81-nen no wadai wa subete koreni tsukirukoto wa machigainai desho."

Kunihiko Murai, President
Alfa Records, Inc.
Japan

"The Carpenters make music that appeals to the adult contemporary consumers. Lieberman has sold thousands of Carpenters' records and tapes in the past and I'm personally looking forward to this upcoming release."

David Lieberman, Chairman
Lieberman Enterprises

"We are anxiously awaiting *Made In America* by one of the greater success stories in our business. The Carpenters. The time is right for a new album with their unique sound."

Fred Traxb, Vice President
Software Merchandising
The Musicland Group

"Considering the millions of Carpenters' records that we played an important part in selling over the last decade, and the audience that the Carpenters' music appeals to, it is exciting for us to see a new Carpenters' LP, bringing with it all the potential for success that we have come to expect from these talented recording artists."

David Hutkin,
General Merchandise Manager
Pickwick Distribution Companies
Rack Services Division

"Aussie and Kiwi music fans eagerly await *Made In America* from Karen and Richard. Their unique and gifted musical talents have earned them many multi-platinum and gold awards Down Under."

Allan Hely, Managing Director
Festival Records Pty., Limited
Australia

"It's great to see the Carpenters back. Given their fantastic sales history, unique talents and the demographics of the shifting market place, this one could be their biggest yet."

Joe Bressi,
Vice President, Purchasing
Camelot Music Corporation

"Name artists are always good for business. Especially when they have the ability to deliver a consistent quality of music. The Carpenters have the name and talent. We're anxiously awaiting the release of *Made In America* and the response we know we'll get for the consuming public."

Lou Fogelman, President
Show Industries

AN ALBUM FOR THE WHOLE WORLD



CARPENTERS

MADE IN AMERICA

SP 3723

FOR THE WORLD. ON A&M RECORDS & TAPES

Includes the single "Touch Me When We're Dancing"

AM 2344

PRODUCED BY RICHARD CARPENTER.

Management: Management ©



'80 VOLUME EXCEEDS \$45 MILLION

Western Merch. Says Stores, Sales Show Growth

By KIP KIRBY

AMARILLO, Tex.—The 13th annual Western Merchandisers Sales Seminar emphasized the continued growth experienced by this major rack/retail/distribution giant throughout the Southwest.

According to Bob Schneider, executive vice president of operations, the 1980 fiscal year which ended May 31 found Western Merchandisers grossing a volume in excess of \$45 million. The firm, which services 19 states, anticipates a projected 15% increase for the current year in gross dollar volume and possibly higher.

Western Merchandisers currently oversees 57 retail outlets under the logos of Hastings, Record Town and Sound Town, and will be opening at least one store per month through the end of this year. Additionally, the burgeoning operation has opened two new warehouses within the past six months: a 6,000 square foot record/tape/print facility in Manhattan, Kan., and a books-only warehouse in Memphis, Tenn. This brings the WM ware-

house total to five. Staff for the various WM divisions now totals more than 600 employees.

"The economy seems to be taking a decent turn for the better now," says Schneider. "We've been in a period of 'cautious optimism' for the past six months. We've shown a steady increase, however, and in the last six months we've added video software, with the verdict still not in on that."

The verdict may not be in, but sales look positive, says John Marmaduke, president of the retail division. It is now stocked in 25 WM retail stores and in 30 accounts racked by the corporation. Marmaduke expects this total to double by the end of this year.

One of the highlights of the 1981 WM Sales Seminar, attended by a phalanx of branch managers, store supervisors, district executives and sales staffers, was a forum for video retailing.

Moderated by Marmaduke, the session gave individual store managers a chance to discuss ways to improve the marketing and sales im-

pect of video software within the WM chain. Among the points touched on were techniques to display video for maximum consumer identification, the need to educate the public about video and its link with Western Merchandisers, and installation of video hardware to air product in-store.

One store supervisor mentioned that he had been able to triple sales from 10 to 30 pieces a week on Juice Newton's latest LP by working a tradeout with a nearby video hardware dealer. With Capitol-supplied footage of Newton, the clips attracted customers and increased her album sales.

Marmaduke urged the use of window displays incorporating video product, along with point-of-purchase graphics and clear placement in the store.

Within the next month or so, WM will begin installation of a new top-line computer system with more than twice the storage/memory capacity of the rack/retailer's current system.

(Continued on page 10)

Pound's Fall Slows Parallel U.S. Imports

By MIKE HENNESSEY

LONDON—The recent sharp decline in the value of the British pound against the American dollar has stemmed the flow of parallel imports into this market from the U.S.

British importers bringing in hot product to beat the local licensees' release, or to corner sales by undercutting the locally produced albums, work on narrow margins which have been pared down to almost nothing by the pound's recent plunge.

European parallel imports into Britain, however, remain a problem because the pound's strength against continental currencies has stayed fairly steady.

Observes Maurice Oberstein, chairman of CBS Records U.K., "The imports which hurt us most are those coming from Europe because they can be here so quickly. But so far the pound is holding up pretty well against European currencies."

Even importers of specialist records from the States—product which tends not to be released by local licensees and which can be sold to enthusiasts at prices above the normal

(Continued on page 86)

ABC To Add 2 Networks

By DOUG HALL

NEW YORK—In the ever expanding radio network race, ABC is adding two new entries, with the working titles of "AOR/Top Tracks" and "Adult," to its four existing networks.

The two new contenders, set for a Jan. 1 launch, bring to more than a dozen the land line and satellite services that are offered to radio stations.

These new plans come hard on the heels of an ABC announcement (Billboard, June 13, 1981) of the debut of a 24-hour, seven-day satellite-delivered "live" music programming service network.

The latest two networks are of the traditional structure, with news service as their backbone, but ABC is sensitive to the needs of specific format programming and will be offering unique music specials and other features along with the news package.

(Continued on page 23)



CHAMPS HUDDLE—Muhammad Ali, WEA International president Nesuhi Ertegün and Solar president Dick Griffey meet during the recent WEA International summit meetings in L.A.

Licorice Pizza, Peaches Test Sampling Machines

By JOHN SIPPTEL

LOS ANGELES—By Oct. 30, Licorice Pizza and 35 Peaches Record & Tape stores will be demonstrating two individual cuts from 72 different albums via their New Vinyl Times units.

Ken, Stu and Richard Swezey have been field testing four of the record-sampling machines in two Tower and single Licorice Pizza and Big Ben stores here.

The 2½-foot wide by 2-foot deep and 6-foot high fiberglass units, similar to juke boxes, are provided free to store locations. Each carries a program frame describing two excerpts or cuts from each of 72 different albums.

Store personnel will reprogram the cassettes every two weeks, replacing about half the selections with newer titles.

The 30-inch by 20-inch illuminated program frame on the New Vinyl Times machines carries 72 2-inch by 3-inch frames, each of which carries original or album art reproductions, album and cut titles and designating three-digit numbers, like a juke box, for each album cut. By depressing the correct digits for two cuts from among the 144 selections and depositing a quarter, the machine automatically segues those selections into playback by the store's p.a. system.

The Swezey brothers determine what album cuts to carry over by tabulating computer data from cassettes inside each machine which record the number of requests for each song.

Each demonstration machine has a dual rack on its front, into which current issues of "New Vinyl Times"

are stocked by store personnel. At the present time, the Swezeys print 10,000 copies of each fortnightly tabloid issue, for the present four units. Each issue contains reviews of albums featured on the machine's program frame and other musical news and features.

Store personnel will be asked to regularly empty the machine's coin tray, sending the money to the Swezey's office here. Also defraying the cost of the machine in the store is advertising in the tabloid, paid for by labels which have albums on the machine for demonstration.

RCA Hikes SelectaVision Manufacturing & Status

By IRV LICHTMAN

NEW YORK—RCA has formally revealed plans to expand its videodisk manufacturing capacity and, declaring production of videodisks as a "separate business opportunity," has elevated SelectaVision operations to divisional status.

The increase in production capacity was previously revealed by Roy Pollack, executive vice president of RCA, during a press tour in May of the videodisk pressing plant in Rockville, Ind. (Billboard, May 9, 1981). At the time, the company stated that its CED videodisk system had gotten off to the best start of any consumer electronic product for the home in history.

Now, Pollack states that RCA is "convinced there is a potential multi-billion business in videodisks and players and... we're taking an-

New Label Part Of Lundvall's E/A Move

By ROMAN KOZAK

NEW YORK—The departure of Bruce Lundvall as president of CBS Records Division to become the New York based senior vice president of Elektra/Asylum (see Executive Turntable) should mean a greater East Coast and international presence for what has been traditionally regarded as the prototype West Coast boutique label.

Lundvall will also be the president of what is tentatively titled Elektra/Metropolitan (the name has not yet been legally cleared). Elektra/Metropolitan will develop its own roster of contemporary artists. Lundvall will also start a new jazz label, which he expects will debut in the new year.

In his new position, Lundvall will report directly to Joe Smith, chairman of E/A. In the coming months, Lundvall expects to create his own small staff to work in partnership with Elektra's New York office, which will continue to report directly to the Los Angeles home office.

"Lundvall will work closely with E/A's New York staff to develop a high label profile and business involvement in the key music centers of the Eastern U.S. as well as strengthening E/A liaison with the U.K. music community and the label's European affiliates," says the announcement of Lundvall's appointment.

"He will be responsible in a broad executive capacity for all E/A artists

assigned to the label's East Coast roster. In his capacity as an E/A senior vice president, Lundvall will participate in all key management decisions regarding the company's direction and planning," the announcement continues.

Lundvall begins his new job Monday (15). He says it is still too early to fully define the scope of his job. However, he does not see his appointment as a partition of the company into a de facto E/A West and E/A East with its own roster of artists. Rather, such East Coast based artists as the Cars, Grover Washington and Judy Collins will have a senior company executive closer to home. Moreover, Lundvall expects to sign both established and new artists to Elektra/Metropolitan.

After 21 years with CBS, Lundvall says he is leaving the company without rancor, and with the company in

(Continued on page 6)

In This Issue

CLASSICAL	44
CLASSIFIED MART	68, 69
COUNTRY	16
COUNTRY	51
DISCO BUSINESS	63
GOSPEL	60
INTERNATIONAL	71
JAZZ	43
PUBLISHING	66
RADIO	23
SOUND BUSINESS	53
TALENT	40
VIDEO	59

FEATURES	
Chartbeat	6
Counterpoint	61
Inside Track	86
Lifelines	84
Rock'n'Rolling	12
Stock Market Quotations	9
Vox Jox	28

CHARTS	
Top LPs	83, 85
Singles Radio	
Action Chart	18, 24, 26, 28
Rock Albums/Top Tracks	32
Boxoffice	42
Bubbling Under Top	
LPs/Hot 100	39
Classical LPs	44
Disco Top 100	64
Inspirational LPs	60
Jazz LPs	43
Hits Of The World	74
Hot Soul Singles	61
Latin LPs	44
Soul LPs	62
Hot Country Singles	48
Hot Country LPs	65
Hot 100	80
Top 50 Adult Contemporary	39
Top 40 Videocassettes	58

RECORD REVIEWS	
Audiophile Recordings	53
Album Reviews	76
Singles Reviews	78

JUNE 20, 1981 BILLBOARD

Not All Glad Tidings At NAIRD

Getting Paid Is Only One Problem For Small Labels

By LEO SACKS

PHILADELPHIA—There were some somber undercurrents to the recently-convened 1981 NAIRD convention here (Billboard, June 13, 1981).

Many independent label executives who attended the convention acknowledged the fact that some of their distributors were possibly investing floating capital in money market funds. Bill Shubart, vice president of Philo Records, said his label isn't the only one to experience the problem.

"I see red when I think about it," he stated. "I'm resigned to doing business on a consignment basis, and I fully expect to sit on my \$20,000 mastering and \$5,000 manufacturing costs while my product is in the pipeline. But once it's sold, I damn well expect to get paid."

But the distributor, according to George Hocutt, president of California Record Distributors, "has got to defend himself, and the small label has to understand that this is why we operate on consignment." Marian Leighton of Rounder Distributing added that "if, indeed, the normal distribution system isn't working for the smaller specialty labels, then they should re-evaluate their relationships with their distributors, I know we're being challenged to improve the consistency of our pay-

ments and adequacy of our coverage all the time."

Jerry Richman of Richman Brothers noted in a financial workshop that while "everyone wants to know how to get paid, the little guy has to recognize that he's competing with the majors for payment, and that the majors have more clout."

Articulating the problem of "euphoric" overproduction, Hocutt charged that many labels are not as

careful as they could be in terms of evaluating the number of units they can sell. "It's not a question of prejudicing the music," he said. "But sometimes a label gets too close to its product to recognize that its appeal is too limited for the distributor to get involved with. We want merchandise that will generate consistent turnover."

Richman and Hocutt told the
(Continued on page 86)

Island's Goldstein Boosts Reggae, Jazz, Esoterica

By IRV LICHTMAN

NEW YORK—Stronger a&r emphasis on the kind of acts that Warners "doesn't want to fool with" and an existing smaller jazz label to distribute or buy out are in store for Island Records' independently distributed Antilles label.

Furthermore, states newly named president of Island's U.S. and Canadian operations, Ron Goldstein, the company may yet find a U.S. home for its controversial "One Plus One" prerecorded/blank cassette line (Billboard, Feb. 14, 1981).

Goldstein says plans are in the works to showcase the reggae lineup

on the all-reggae (also indie distributed) Mango label via a "One Plus One" compilation cassette. WEA, distributor for Island in the U.S., is unlikely to okay "One Plus One" releases here, Goldstein says, despite what the executive terms a successful launch for the line in the U.K.

Goldstein adds that the compilation cassette is in line with greater attention to the reggae catalog here, although the late Bob Marley will not be included in the release since Island owner Chris Blackwell promised Marley that none of his sessions would ever be included in a compilation album, according to Goldstein.

At this point, Goldstein doesn't know of the "One Plus One" cassette would be chromium-dioxide based or, as is the case in the U.K., manufactured by BASF.

Reggae acts to be showcased via the possible cassette include Black Uhuru, set to tour the U.S. next month, Bunny Wailer and Inner Circle, among others.

As for Antilles, Goldstein says the label will continue to be fed with mostly U.K. acts WEA turns down for release here—at least at initial launching. For Goldstein notes that "after building a plateau for the act in the U.S. its next release could appear on Island."

Would the independent network of Antilles' distributors be disturbed by such a move? No doubt, says Goldstein, but "it won't be like we're pulling the line. There'll be more acts for them to sell."

The "personal" love of jazz by Blackwell and Goldstein is a motive behind the possible acquisition of a jazz line through Antilles and the imminent signing of two jazzists through Island, arranger Gil Evans and Toots Thielemans. "We want to be home for famous jazz artists who might desire to make a cello album," maintains Goldstein.

Island is currently riding high with its Steve Winwood album, the gold-selling "Arc Of A Diver" and is showing chart action on Grace Jones' "Nightclubbing" and U-2's "Boy." Goldstein says England's U-2 has built a 100,000 sales base with the album through AOR and concert exposure and, through an unusual commitment by Warners in this era of more conservative thinking, a writer junket to England even before the album was marketed.

And within nine or 10 months, Island will have a new U.S. headquarters in New York, as Blackwell has purchased a building a 465 Columbus Ave. between 82nd and 83rd streets.

The edifice will also house Island's growing interests in home video, which includes several Blackwell projects, among them a documentary on Bob Marley.

Executive Turntable



Lundvall



Cline



Vickers

Record Companies

Bruce Lundvall moves to Elektra-Asylum Records in New York as senior vice president. In addition, he will be president of a newly created label, Elektra/Metropolitan, within which he'll also form a new label devoted to contemporary jazz and other specialized music areas. Lundvall began with CBS Records in 1960, where he was marketing vice president. He worked his way up to president of CBS Records U.S., a post he had held for the past five years. . . . **Dave Cline** is upped at Elektra/Asylum to national sales manager. Based in Los Angeles, he was national sales advertising director. . . . **Tom Vickers** joins A&M Records in Los Angeles as West Coast publicity director. He was information director for George Clinton's production company, Thang Inc. . . . **Bernie Grossman**, who has been in promotion and trade paper liaison for Alfa Records in Los Angeles, departs his post. No replacement has been named. . . . **Chuck Gregory** moves to John Hammond Records in New York, a new CBS-distributed label, as marketing vice president. He was senior vice president and general manager at Salsoul Records. . . . **Ronald C. Wilcox** is named attorney in the records section of the CBS Law Dept. in New York. He was with the law firm of Rudnick & Wolfe. . . . **Mark Bego** joins the Columbia House division of CBS as staff writer in the creative services dept. in New York. Bego is an author of three music industry biographies: "The Doobie Brothers," "Barry Manilow" and "The Captain & Tennille." . . . **Walt O'Brien** becomes general manager of Hannibal Records' U.S. operations in New York. He has been with Hit & Run Music Management, JEM/Passport Records and ATV/Pye Records. Also, **Kris Puskiewicz** becomes head of press and college promotions. Puskiewicz was with Frontier Booking International. . . . **Eileen Broudy** is upped to art director at Mobile Fidelity Sound Labs in Chatsworth, Calif. She was national advertising and merchandising manager.

Marketing

Tom Beaver is the new advertising director for Everybody's Records in Portland, Ore. He had worked for several years at the chain's Canyon Road store. **Dan Mullins**, former Eugene, Ore. store assistant manager, moves to Bellevue, Wash. as store manager.

Related Fields

Juergen Blank becomes vice president of audio/video sales and marketing for BASF Systems Corp. in Bedford, Mass. He was working in sales in the German market for BASF audio/video products. . . . **Arnold Taylor** is named president of Compact Video Sales and group vice president of manufacturing for the firm. He was with Sony as vice president of video products and general manager of the broadcast division. . . . **Margaret A. Kilgore** takes the post of assistant vice president of Caesars World, Inc. in Los Angeles. She continues as director of corporate public relations. . . . **Dorothy K. Nepstad** joins Video Production Services in Kansas City, Mo. as vice president of sales and marketing and programming development. She was director of public relations, marketing and advertising for the Government Employees Hospital Assn. . . . **Jim Merrill** takes the post of publicity manager for Playboy Productions in Los Angeles, which covers television, theatrical and cable projects. He was involved with the Playboy Jazz Festival and the magazine division. . . . **Gregory Johnson** moves into the position of vice president of the independent record promotion company, TAR Productions, Inc. He continues to be based in Atlanta where he previously headed the firm's Southeastern division. . . . **Tony Muscolo** becomes head of A.D. Muscolo Promotions in Los Angeles, a firm specializing in secondary market airplay at the top 40 level. He recently was one of the founding staff members of Feedback Magazine. . . . **Sarah McMullen** joins the staff at Rogers & Cowan public relations in Beverly Hills as account executive in the music dept. She was with RSO Records as national publicist. . . . **June Blanche** becomes a publicist at Norman Winter & Associates Public Relations in Los Angeles. She was an administrative assistant.

Archer Claims Pre-Tax Profit

NEW YORK—Archer International, parent company of the Record People and Record City retail/distributing companies, has submitted its first operating statement since filing for reorganization under Chapter XI of the Bankruptcy Act in March.

In a statement filed with Harry Jones, assistant U.S. Trustee for the Southern District of New York, Archer claimed net income of \$220.15 on pre-tax profits of \$19,424.96 for Record City's retail operations during April. An operating statement for May will be filed sometime this week, according to James Beldner, attorney for Archer and its president, Robert Friedman.

Archer, in papers filed with the U.S. Bankruptcy Court for the Southern District of New York on March 25, claims liabilities of \$267,374.53. Assets of \$147,375 include approximately \$85,000 in inventory and \$55,000 from accounts receivable.

Archer has until July 25 to submit a reorganization plan to the creditors committee, which is headed by Bruce Iglauer, president of Alligator Records. Other members include Joyce Music Corp.; Retrospect Records; GNP-Crescendo Records; Arhoolie Records; Caedmon Records; and Flying Fish Records. Beldner indicated that he would ask Jones for a two-month extension when attorneys for both sides meet again on June 30 here.

The company's largest creditors are: Arthur Lipton, a former officer of the operation, \$30,000; Gusto Records, \$18,072.36; Flying Fish, \$16,678.15; Rebel Records, \$9,609.18; Joyce Music, \$9,324.06; California Record Distributors, \$9,157.44; Alligator, \$8,172.15; Retrospect, \$8,127.57; Arhoolie, \$6,810.29; Rounder Records, \$6,422.00; Takoma Records, \$6,000; Xanadu Records, \$6,000; Shanachie Records, \$6,000; Solid Smoke Records, \$4,419.01; and Kicking Mule Records, \$4,000. **LEO SACKS**

JUNE 20, 1981 BILLBOARD



SPIRITED DISCUSSION—Gospel star Edwin Hawkins, second right, and his manager, Dwight McKee, right, participate in a PolyGram planning session with David Braun, second left, the company's president and chief executive officer and Bill Haywood, its vice president of black music marketing. Hawkins recently signed to PolyGram, and his label debut album is due later this summer.

BMI CEREMONY

Australians Triumph In '80 Performance Honors

By PAUL GREIN

LOS ANGELES—Air Supply's "Lost In Love," written by Graham Russell, was cited as BMI's most-performed song for 1980 at BMI's annual awards dinner at the Beverly Wilshire here Tuesday (9). The song is published by Bestall Reynolds Music, Careers Music and Riva Music.

The award capped a night in which Australian writers fared well. Russell's followup Air Supply hit "All Out Of Love," also won a citation, as did Glen Shorrock's Little River Band hit, "Cool Change."

The Aussie domination of the BMI ceremony was also reflected in that Barry and Robin Gibb were the top writers, with four awards each.

They collaborated on "Desire," "Woman In Love" and "Guilty"; Barry also won with "I Can't Help It" and Robin with "Hold On To My Love."

Screen Gems-EMI, Stigwood Music and the Unichappell Group tied as top publishers, with five awards each. Irving Music was next with four, followed by Foster Frees Music and the Vogue Music/Hall-Clement Publications Group, with three awards.

Kris Kristofferson's "Help Me Make It Through The Night" was the top repeat winner, notching its fourth award. It won previously in 1971, '72 and '73. Honored for the

(Continued on page 66)

Billboard (ISSN 0006-2510) Vol. 93 No. 24 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (609) 786-1669.

THE REDDINGS

IF YOU THOUGHT "REMOTE CONTROL" GOT AUTOMATIC ACCEPTANCE, WAIT TILL YOU GET A TOUCH OF "CLASS."

FZ 37175

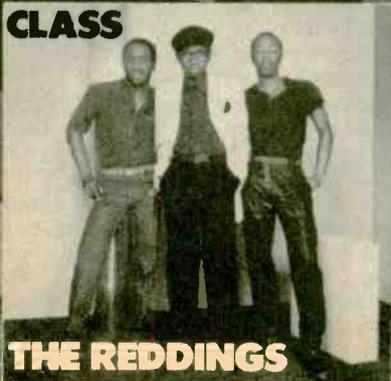
Otis, Mark and Dexter are back with the eagerly awaited follow-up to their smash debut.

Follow-up. That's what we're going to do to support this record. Our goal is to make radio, retail and the consumer "Class" conscious.

We've already created, with club D.J. Larry Levan, a special 12" non-commercial remix of the first single, "You're The Only One," for club play. And shooting is about to start on a two-song ("You're The Only One" and "Class") video for promotional use.

The Reddings will be aiding our efforts with an impressive summer tour, their first ever.

So it won't be long before "Class" makes the band and the top of the charts!



"Class." Their second album features **"You're The Only One."**

On Believe In A Dream Records and Tapes. Distributed by CBS Records.



Signings

Merle Haggard to Epic for recording. He will coproduce the initial album for the label with Chips Moman. . . . **Russell Smith**, former lead singer with the **Amazing Rhythm Aces** and composer of such hits as "Third Rate Romance" and "Dancing The Night Away," to a recording agreement with Capitol/MSS Records. The album is to be produced by **Barry Beckett** this summer for a fall release. . . . **Robbie Patton** to Liberty Records with his first album being produced by Fleetwood Mac's Christine McVie and Ken Caillat. First single is "Don't Give It Up." McVie performs on several LP tracks. . . . **Frankie Bleu**, also known as Frankie Butoric, to Unicorn Records. Daphna Edwards and Joe Chemay are now in production on Bleu's album. Also to Unicorn is **Gary Harrison**. Daphna Edwards,

Joe Chemay and Paul Leim are now in production on Gary's album.

British rockers **Fay Ray** to WEA International with a worldwide recording contract. Debut LP will be released on Elektra in the U.S. . . . **Marilyn and the Movie Stars** to Fatal Charm Enterprises with Ray Monahan producing an EP. . . . **Cinnamin LaMarr**, r&b artist, to Dr. Cool Productions for management. Blues singer **Billy Miranda** re-signed to Dr. Cool Productions for booking and management, in Miami.

Singer-songwriter **Peter Crawford**, musicians **Danny Gayol**, **Randy Fricke**, **Stuart Deal** and the Los Angeles-based rock group **Lip Service** to **Lee Dunne Enterprises** for personal management. . . . Blues singer **Janjo** to Seeds label in Oklahoma City. Also to Seeds is **Benny Kubiak**, country fiddler. In addition, he is signed to the Okisher Publishing Co. in Oklahoma City. . . . **Sue Shrifrin** to Benjamin Ashburn & Associates for personal management.

Jud Strunk to Murry Becker and E&B Artists Management for personal management. . . . **Skip Batey** and **Rocky Davis** have inked a songwriting deal with Old Brompton Rd., an affiliate of Jobete Music.

Rock group, **American Heroes**, to Late Show Management. . . . Singer/songwriter **Sal Joseph** to Connections Unlimited, Inc., for music publishing. . . . **Ike Cole**, brother of the late Nat King Cole, to Unity Productions. His first LP will be produced by Rick Howard, production coordinator for the Mighty Clouds of Joy.

QWEST GETS HORNE SHOW

LOS ANGELES—Qwest Records, Quincy Jones' recently established label, will make its bow in the Broadway cast area with "Lena Home: The Lady And Her Music." Jones is planning to come to New York soon for three days of remote recording, with the album set for release in September.

The singer received rave reviews for her performance, leading to a special Tony award at recent presentations of Broadway's equivalent of Hollywood's Oscar.

JUNE 20, 1981 BILLBOARD

CARL FISCHER THE TOTAL MUSIC JOBBERS

with 10 more reasons
why we can serve you better:

Abba to Neil Young
Evita to Carmen
Handel to Hamlich
Mel Bay to Segovia
Bartok to Schaum
Bassoon to Zither
Alfred to Zondervan
Speedy Back Order Department
Friendly Customer Service
New Export Department



the TOTAL Music Jobbers
to the World's Dealers

* Send for our current catalog

Carl Fischer of Chicago
312 South Wabash Ave. • Chicago, Illinois 60604
(312) 427-6652

Walter Kane & Son (Carl Fischer of New York)
54 Cooper Square • New York, NY 10003
(212) 777-2550 • TELEX: 226000 (ETLX UR)

Carl Fischer of Los Angeles
1101 South Hope Street • Los Angeles, CA 90015
(213) 749-5227



DIFFERENT DRUMMERS—Seen at left is Carmine Appice, drummer with the Rod Stewart Group, huddling with another percussionist and personal idol, Buddy Rich, following the duo's climactic jam at the conclusion of the second Annual KWST Radio/Carmine Appice Drum Off on May 23 in Los Angeles. That's Rich's daughter, Cathy, at center, who reportedly brought the pair together.

Chartbeat

Radio Dials A Pop Topper, REO: Safe At Any Speed

By PAUL GREIN

LOS ANGELES—Radio Records' "Stars On 45 Medley" finally wrestles the top singles spot away from **Kim Carnes**, making Radio the first Florida-based label to hit No. 1 since TK scored in the '70s with **George McCrae** and **KC & the Sunshine Band** and its Juana subsidiary hit with **Anita Ward**.

Stars On 45 is also the first Dutch act to hit No. 1 since **Shocking Blue** grabbed the crown in February, 1970 with "Venus."

And the group is the first act from a market other than the U.S. or the U.K. to hit the singles summit thus far in the '80s. There have been 20 No. 1 pop hits by American acts since January, 1980; six by British acts. Two of these were by **Queen**, with one each by **John Lennon**, **Paul McCartney**, **Pink Floyd** and **Sheena Easton**.

"Venus" is included in the "Stars On 45 Medley," as are cover versions of two other former No. 1 hits: **the Archies'** "Sugar Sugar" and **the Beatles'** "We Can Work It Out."

Only three other songs in the rock era have hit No. 1 in two different versions: "Go Away Little Girl" (**Steve Lawrence** and **Donny Osmond**), "The Loco-Motion" (**Little Eva** and **Grand Funk**) and "Please Mr. Postman" (**the Marvelettes** and **the Carpenters**).

The **Beatles**-dominated "Medley" also marks the third time outside versions of Lennon-McCartney compositions have hit No. 1. **Peter & Gordon's** "A World Without Love" was the nation's top 45 in June 1964; **Elton John's** "Lucy In The Sky With Diamonds" roared to No. 1 in January 1975.

The "Medley" is also the first song collage to hit No. 1 in pop history. **The Ritchie Family's** dance-themed "Best Disco In Town" hit number 17 in 1976; **Shalamar's** Motown salute "Uptown Festival" peaked at 25 the following year.

Radio is the third label so far this year to achieve its first No. 1 pop hit. It follows **Geffen (John Lennon's "Starting Over")** and **De-Lite (Kool & the Gang's "Celebration")**. Radio is also the 40th record company in the past 10 years to break through to its first No. 1 single.

Fourteen of these breakthrough labels have managed to return to the summit spot. Here are the com-

panies which have achieved their first No. 1 hit since June, 1971 and which have also been able to snag a second. The ranking is by order of No. 1 hits, with ties listed alphabetically.

1. RSO, 17
2. TK, 6
3. Casablanca, 5½
4. Asylum, 5
5. Chrysalis, 5
6. Warner-Curb, 5
7. Arista, 4
8. 20th Century, 4
9. EMI-America, 3
10. Philadelphia International, 3
11. Private Stock, 3
12. Rocket, 3
13. Ariola America, 2
14. Polydor, 2

Some footnotes are in order. Casablanca is listed with 5½ No. 1 hits because it had the 12-inch version of **Barbra Streisand** and **Donna Summer's** 1979 topper "No More Tears (Enough Is Enough)," while Columbia had the seven-inch.

MCA has achieved 11 pop toppers since **Elton John's** "Crocodile Rock" in February 1973, which

(Continued on page 12)

Despite Staff Cuts, 20th To Stay In Disk Business

By JEAN WILLIAMS

LOS ANGELES—In the midst of widespread speculation that 20th Century-Fox Records would be sold following a near 75% cut in staff over the past two months, Herb Eiseman, newly named chairman, says, "We're absolutely staying in."

Eiseman notes that because of the present economic climate, it was necessary to cut the staff to increase the bottom line. Additionally, he adds, when 20th signed its distribution deal with RCA two years ago, it was not intended to carry a large staff. But, the company believed at that time it would be good to supplement RCA's efforts.

20th's agreement with RCA expires at the end of the year, and while there were rumors that RCA would not renew the deal, it is believed that position has changed since Solar Records moved over to Elektra/Asylum. Informed sources

Lundvall's New Elektra Career

• Continued from page 3

a strong market and financial position.

"I felt very strongly that I had to try something new, and if I didn't do it now, in five years I probably couldn't do it," he says. "There are no hard luck stories here, and no confrontations. I just wanted to try something new. I am leaving with good feelings."

Assistance in preparing this story provided by Paul Grein in Los Angeles.

Lundvall began his career with CBS in 1960 and he has served as the vice president of marketing, the vice president and general manager of Columbia, and most recently the president of the CBS Records Division. During his tenure as president, the company experienced its greatest growth in sales, profits and market share.

Lundvall has been associated with the signing and development of such artists as Willie Nelson, Herbie Hancock, Bob James, Gladys Knight, Nick Lowe, Rockpile, Al DiMeola, Cheryl Lynn, Larry Gatlin, Atlanta Rhythm Section, Ron Wood, Barry White, James Taylor, Return To Forever, Stanley Clarke, Kenny Loggins, Crystal Gayle, Phoebe Snow and Bill Withers, plus the acquisition of the "Annie" and "Barnum" cast LPs.

Lundvall has figured in the development of the country and Black music departments at CBS, but his first love has always been jazz, building one of the leading jazz rosters in the industry.

Lundvall conceived and directed the 1979 Havana Jam which brought American artists to Cuba, and then brought the Cuban jazz group Irakere to the U.S., later releasing an LP by the group.

"He will be missed by everyone at CBS Records," reads a memo from Walter Yetnikoff, president of the CBS Records Group, and Dick Asher, deputy president of the group, sent to CBS staffers. "Bruce has represented CBS Records at its finest. In the 21 years he has been with the company, Bruce has made countless contributions to our success. Few executives in this industry can be credited with the total dedication he has shown to the best interests of his company."

predict that RCA will devote more attention to 20th as a result of the Solar shift.

And, while the most recent cut-back involved five label executives, one assistant and one person in accounting being terminated, Neil Portnow, label president, says that will not affect the artist roster or the flow of product. Some acts with singles deals may be dropped however.

At present, 20th has an inhouse staff of eight persons.

Executives departing are Bunky Sheppard, vice president, r&b promotion; Mort Weiner, vice president, sales, merchandising and international operations; David Parks, vice president, pop promotion; publicist Brenda Geffner and Paula Jeffries, a&r manager.

As for product, 20th's agreement with RCA calls for 12 to 18 LPs an-

(Continued on page 9)

DANCE INTO THE FUTURE
WITH

DURAN DURAN

ST-12158

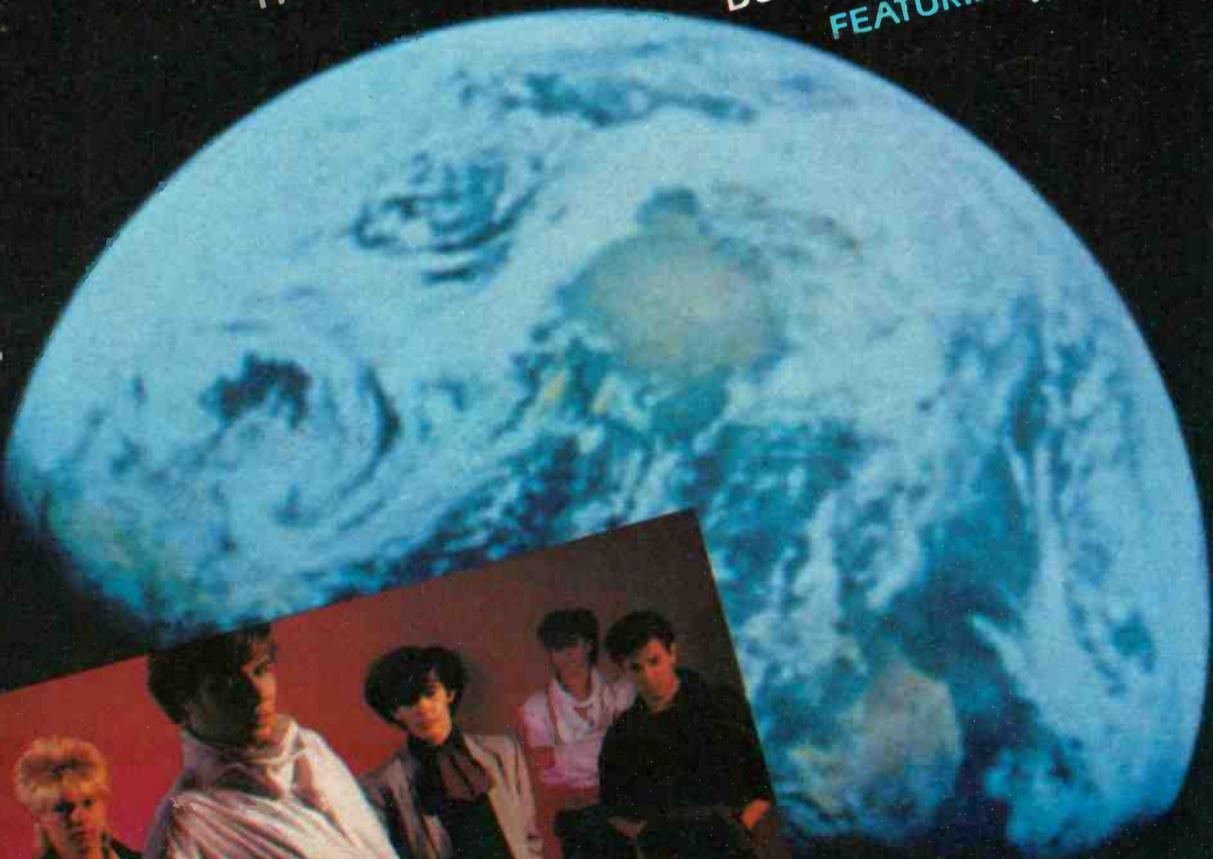
THE ELEMENTAL ENERGY OF POLYRHYTHMIC FUNK

THE AIRY APPEAL OF MELODIC ELECTRONICS

THE INTELLECTUAL STIMULATION OF CHALLENGING LYRICS

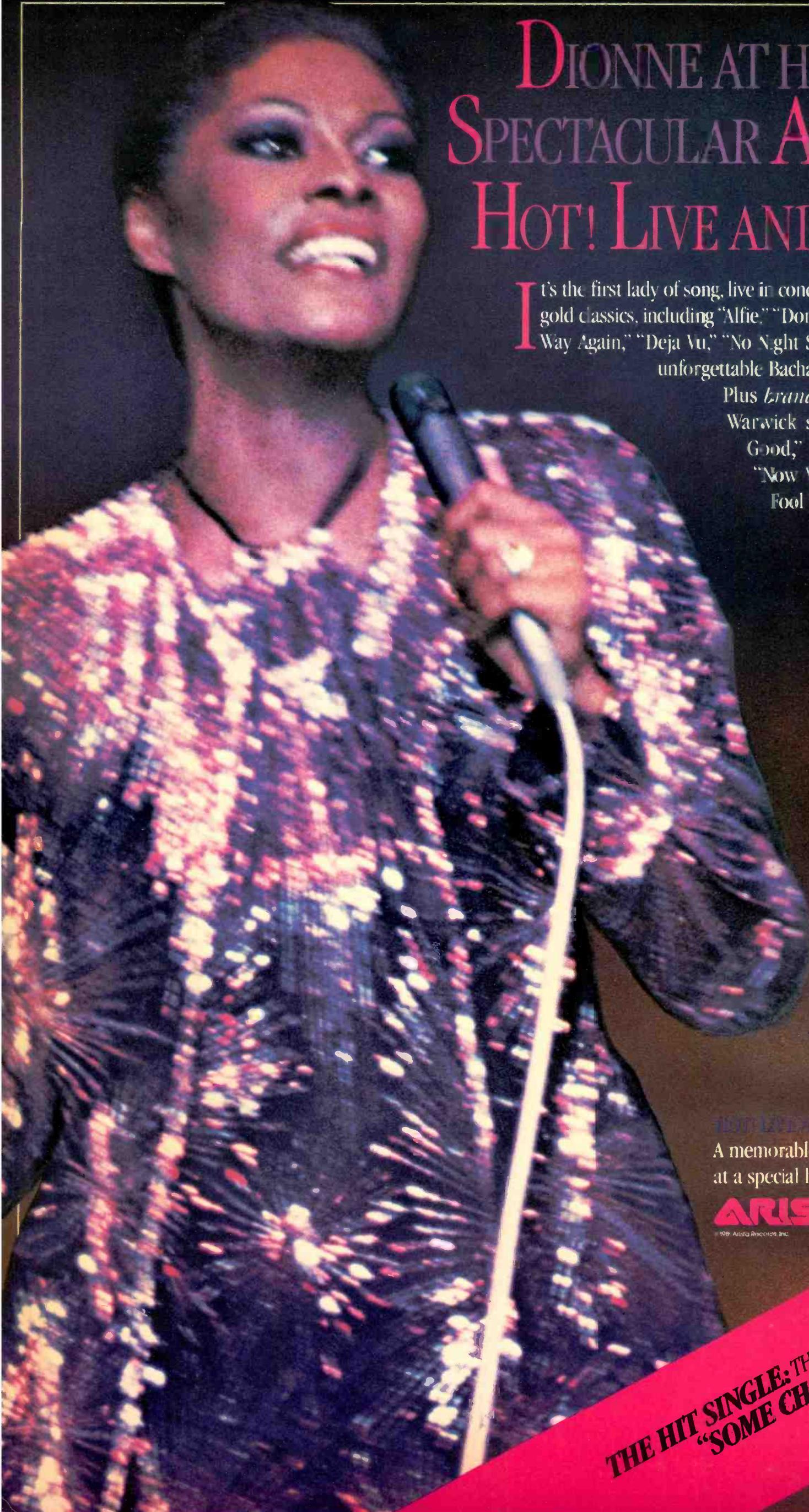
THE FLAMBOYANT SHOWMANSHIP OF THE NEW NARCISSISTS

DURAN DURAN — AN ADVENTUROUS NEW ALBUM
FEATURING THE SINGLE "PLANET EARTH" ^{A5017}



Produced by Colin Thurston





DIONNE AT HER BEST ON A SPECTACULAR ALBUM EVENT. HOT! LIVE AND OTHERWISE.

It's the first lady of song, live in concert, brilliantly performing all her solid gold classics, including "Alfie," "Don't Make Me Over," "I'll Never Love This Way Again," "Deja Vu," "No Night So Long" and her acclaimed medley of unforgettable Bacharach-David hits.

Plus brand new studio recordings of future Warwick standards: "Some Changes Are For Good," "There's A Long Road Ahead Of Us," "Now We're Starting Over Again," "Even A Fool Would Let Go" and more.

THE ALBUM-BB:103*
127 R&B

A memorable double-record set at a special low price.

ARISTA

© 1988 Arista Records, Inc.

THE HIT SINGLE: THE MICHAEL MASSER-CAROLE BAYER SAGER SONG "SOME CHANGES ARE FOR GOOD" AS0602
R&B:BB:73*
POP:BB:82*

General News

CANNES' TUNES Film Festival Sees Music Makers In Prominent Role

By BARBARA BARROW

CANNES—While the film world complained of sluggish market conditions at the recently concluded 34th Annual Cannes Film Festival, the music community found itself more a presence than ever. Though the screenings of films based on concert footage declined slightly from last year, record companies, rock bands and individual musicians and films with popular music as a subject all contributed to the industry's heightened profile along the Croisette.

Perhaps the latest evidence that film projects have become an important factor in music complex diversification was Chrysalis Group co-chairman Terry Ellis' announcement that the company will initiate two full-scale feature film productions in 1981. Responsibility for the two films, "Prick Up Your Ears," a biography of British playwright Joe Orton, and "Contagious," a science fiction thriller, will fall to a newly created arm of Chrysalis, the Visual Programming division, which will be headed by Peter Wagg. Wagg had formerly been the organization's head of creative talent.

Unlike "Dance Craze" and "Babylon," the two previous films with which Chrysalis has been involved, "Prick Up Your Ears" and "Contagious" will have no accompanying soundtracks. "Babylon" was basically just an investment for us, while "Dance Craze" was specifically a record company project. Both are unrelated to what we're doing now, launching into a new business," Ellis clarified. "Not that this diversification, which I see as a natural outgrowth of any entertainment company, reflects in any way on the state of the music business. On the contrary, Chrysalis Records is doing better than ever. However, we have a lot of money to invest, and with all the opportunities in theater and cable television, as well as film, it would be foolish of us to be limited strictly to music."

20th Staying In Disk Business

Continued from page 6
nually. Six albums will be released in the coming months to fulfill that commitment.

"In order to do that (release 12 to 18 LPs) we need a roster capable of producing that product. We are well on the way to fulfilling this commitment," says Portnow.

The company recently released LPs by Jim Photoglo, the Impressions and Gene Chandler. Upcoming are albums by Stephanie Mills, the Dells, the Chi Lites, Carl Carlton, Leon Haywood and the Staple Singers.

Carl Davis, president of Chi Sound Records, distributed by 20th, has a three-act distribution deal and a one-act producer's deal with Fox. The Chi Lites, the Impressions and Gene Chandler are Chi Sound acts, and he is producing the Dells.

At this time, Davis does not appear as optimistic about the future of 20th Century-Fox Records as Eisenman and Portnow.

"This move affects me tremendously. I am right in the middle of it and I am not quite sure what I should do now. Actually, I really don't know what's going on. I am meeting with my attorneys to sort this out," reports Davis.

Davis, whose option with 20th is up next January, says he is concerned that his new product will be affected during the company's transition period.

Ellis also sees the production company as a shot in the arm to what he terms "an insecure British film industry that's lost confidence in the universal appeal of its products. I've spent at least six months of the year in America for the last several years and as we've done with records, we plan to take British talent and make an English film that will sell not just at home, but in America and throughout the world."

"Prick Up Your Ears" will be directed by Stephen Frears from a screenplay by playwright Alan Bennett and is slated to start shooting in September. Budget for the film is set at approximately \$2 million. Mark Forstater, producer of "Monty Python and the Holy Grail" will also produce "Contagious," with Harvey Cokliss direction. Production on "Contagious" will begin in November.

Further proof that the music business has come of age in the eyes of the film community was the record number of rock luminaries who provided the music to movies presented at Cannes this year. Rolling Stones' bassist Bill Wyman received a reported \$100,000 for his scoring debut, "Green Ice." The ITC production starring Ryan O'Neal, Anne Archer and Omar Shariff, is the story of diamond smuggling in South America.

Wyman's involvement came via

producer Jack Wiener, who had heard of the bassist's long term interest in South American music and approached him. PolyGram has worldwide rights to the soundtrack, which also features Maria Muldaur singing two tracks, "Tenderness" and "Floating." The latter will be the initial U.K. single. Universal will release "Green Ice" in the U.S. this fall.

Other music notables involved in film scoring include Brian Ferry and Roxy Music, whose hit single, "Love Is The Drug," formed part of the soundtrack to a German production, "Looping," with Shelley Winters starring; Tingerine Dream, who did Universal's "Thief," with James Caan, and who were just signed for a new Hemdale thriller, "Dead Kids"; Blondie's Chris Stein, who also debuted with a soundtrack, John Waters' "Polster," with Divine in the lead role, and '50s teen heartthrob Tab Hunter, who sings the title track; and Brian Eno, creator of the music for "Egon Schiele—Excess And Punishment," a German biography of the painter who was imprisoned in the early 1900s for his "indecent" portraits of little girls.

Projects announced at Cannes with music tie-ins include "Time Bandits," starring Monty Python member John Cleese and Michael Palin, produced by Terry Gilliam

(Continued on page 14)

Market Quotations

As of closing, June 11, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	%	Altec Corporation	—	49	1 1/4	1	1 1/4	Unch.
36	26 1/2	ABC	7	2822	31 1/2	30	30 1/2	— %
45 1/4	28 1/2	American Can	10	0076	41 1/2	39 1/2	40 1/2	+ %
3 1/4	2 1/4	Automatic Radio	3	2	3 1/4	3 1/4	3 1/4	— 1/2
61 1/4	46 1/4	CBS	8	170	58 1/2	58 1/2	58 1/2	+ 1/2
45 1/4	35	Columbia Pictures	8	88	37	36 1/2	36 1/2	— %
6 1/4	6 1/4	Craig Corporation	—	184	6 1/4	6 1/4	6 1/4	+ 1/2
67	49 1/4	Disney, Walt	16	685	66 1/2	65	66 1/2	+ 1/2
8 1/4	6 1/4	Electrosound Group	23	5	6 1/4	6 1/4	6 1/4	Unch.
9	5 1/2	Filmways, Inc.	1	132	7 1/2	7 1/2	7 1/2	— 1/2
19 1/4	14 1/2	Gulf + Western	5	4727	20 1/2	19 1/2	20 1/2	+ 1 1/4
18 1/4	11 1/4	Handieman	10	41	18 1/2	17	18 1/2	+ 1 1/2
15 1/4	11	K-tel	7	5	12 1/2	12 1/2	12 1/2	+ 1/2
81 1/4	39	Matsushita Electronics	15	868	75 1/2	74 1/2	75	+ 4
59	42 1/2	MCA	10	329	51 1/2	50 1/2	50 1/2	— 1
14 1/2	10 1/2	Memorex	2	82	11 1/2	11 1/2	11 1/2	+ 1/2
65	55 1/2	3M	11	1016	60 1/2	59 1/2	60 1/2	+ 1/2
90 1/2	56 1/2	Motorola	13	813	77 1/2	75 1/2	76 1/2	— %
58 1/4	36 1/4	North American Phillips	10	59	57 1/2	56 1/2	57 1/2	+ 1 1/4
20	6 1/4	Orrox Corporation	56	81	15 1/2	15 1/2	15 1/2	— 1/2
39 1/4	23 1/2	Pioneer Electronics	20	—	—	—	—	Unch.
32 1/4	24	RCA	9	1193	24 1/2	23 1/2	23 1/2	— %
26 1/4	19 1/4	Sony	15	3437	23 1/2	23 1/2	23 1/2	+ %
43	28 1/2	Storer Broadcasting	25	187	41 1/2	40 1/2	41	+ %
5 1/4	3 1/2	Superscope	—	578	5 1/2	5 1/2	5 1/2	+ %
31 1/4	29 1/2	Taft Broadcasting	12	140	29 1/2	29 1/2	29 1/2	Unch.
25 1/2	17 1/2	Transamerica	7	835	25 1/2	25 1/2	25 1/2	+ 1/2
68 1/4	46 1/4	Twentieth Century Fox	22	81	59 1/2	59 1/2	59 1/2	+ 1/2
58 1/2	33 1/2	Warner Communications	21	1185	54 1/2	52 1/2	53 1/2	+ 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/4	2 1/4	Integrity Ent.	9	295	8 1/2	8 1/2
Certron Corp.	22	1101	15/16	2 1/16	Koss Corp.	21	186	13 1/4	14
Data	—	—	—	—	Kustom Elec.	—	30	2 1/2	2 1/2
Packaging	—	—	6 1/4	6 1/4	H. Josephon	—	13	1 1/4	1 1/2
First Artists	—	—	—	—	Recoton	17	—	3 1/2	3 1/2
Prod.	13	2	4 1/2	4 1/2	Schwartz Bros.	—	—	3	4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, associate vice president, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

NO TRIAL FOR WENDY

Jury Clears Plasmatics

MILWAUKEE—A Milwaukee County Circuit jury has found Rod Swenson, manager of the Plasmatics, innocent of charges of obstructing a Milwaukee police officer following a weeklong trial.

Following the verdict, obstruction of justice charges against Wendy O. Williams, lead singer of the band, were also dropped. Williams still faces misdemeanor obscenity charges in the city. She was cleared by a jury in Cleveland of similar charges two months ago.

The charges here stemmed from a Jan. 19 incident at the Palms night club, where Williams and Swenson got into a melee with the vice squad as Williams was being escorted to a police van following her detention on an obscenity charge.

In court testimony, Swenson denied kicking a police officer, claiming that he was only trying to prevent the police from using "unnecessary force" in arresting Williams. Williams suffered a broken nose and received seven stitches under the eye during the melee.

Williams has charged that Milwaukee officers sexually assaulted her during her arrest. She admitted to slapping a police officer, but said it happened only after she was fondled by police. The police have denied the charges.

Asst. District Attorney Peter Kovac, in his summation, said that allegations of police abuse are standard defense tactics, and said Williams' testimony was a "performance."

Peter Donohue, attorney for Swenson and Williams, argued that the police were not within their lawful authority during the arrest at the Palms. He described the incident as a police action where the officers stopped being professionals, and acted "as if they were at a stag party."

Swenson and Williams, who have indicated that they plan a civil suit against the police following a favorable outcome of the trial, were not present for the verdict. The band was in Phoenix for a concert.

ROMAN KOZAK

**Enactron Studios/
Magnolia Sound
in 1981**

A long and prestigious track record in remote recording for records, television and film. Now, introducing Magnolia Sound. A full service studio facility. Not a studio for everyone. Just for anyone who shares our commitment to the best - Enactron Studios and Magnolia Sound in 1981.

ENACTRON STUDIOS OF CALIFORNIA/MAGNOLIA SOUND COMPLETE REMOTE & STUDIO RECORDING CAPABILITIES 5102 Vineland Ave. North Hollywood • 91601 • 213-761-0511

Supersmash!!

"FEEL THE HEARTBEAT"

by

The Treacherous Three

ENJOY RECORDS

611 W. 125 St., N.Y.C. 10027 (212) 662-2230

FOR SALE AT AUCTION

Original Furniture & Furnishings from the former

Liberace Hollywood Mansion

Exhibition on the premises by appointment. For Information Call:

(213) 654-0147 or 395-8748

SALE:
Monday, June 29th, 8:00 p.m.
Beverly Wilshire Hotel — Grand Ballroom
Beverly Hills, California
Presented by:

Robert Levy Fine Art Brokerage

938 Third St., Suite 205, Santa Monica, CA 90403
Catalogue: \$10.00 plus \$1.50 mailing & handling

Gopher Products 800-648-0958

record divider (left end divider) n. 1. A plastic card made by Gopher Products used to separate or classify records in music stores.

THE LAST WORD IN STOCK OR CUSTOM DIVIDERS

DIVIDER CARDS

Send for our FREE PRICE LIST

DISKMAKERS

NOW PRESSES 10" DISKS... along with 12" and 7" disks, 8 tracks and cassettes

925 N. Third Street • Phila., Pa. 19123

(215) 627-2277
(215) 966-3185

We deliver in New York

THEY CITE CAUTIOUS OPTIMISM

Retailers Say Turnover 'Soft' In Mid-Year Business Survey

• Continued from page 1

the proper positioning of video merchandise in their overall product mix are among the pressures being faced.

Such problems aren't leading to outright pessimism, however, in contrast to the gloomier climate of recent annual sales calendars. Seasoned by even softer quarters during '79 and '80, many respondents now see midline product catalogs as one major plus helping to shore up both volume and profit margins—and likely to become even more important to stores' merchandise selection as shelf prices for new titles escalate.

Most sources also say the jury is still out on consumer reaction to the latest wave of manufacturer/distributor wholesale hikes.

Typical of the spectrum of sales levels is the report from Evan Lasky, president of the Budget Tapes & Records/Danjay Music combine, which operates its own one-stop distribution centers and franchises retail operations throughout the West, Midwest and Pacific Northwest. Noting that his overall sales volume is up substantially, Lasky says he prefers to examine individual store tallies in order to filter out the effect of new store openings.

"On the basis of average volume per store," he says, "we've got about a 15% increase for the year. But there are some aberrations there. Since we're in 50 different markets, we can see a lot of things: in the Dakotas, for example, and parts of Minnesota, they're just starting to really feel the effects of the drought last year on this year's spending, so sales aren't up by that margin."

As for summer sales projections, Lasky echoes many of his peers by saying any firm forecast awaits both manufacturer release plans and general consumer reaction to pricing. Although about half of the Budget chain's outlets have already begun passing along manufacturer hikes to their customers, Lasky says, "I have no idea what's coming in the way of a reaction to prices. If we can keep our strength up in midline, that should help."

Similarly, the Schwartz Bros./Harmony Hut combine, which operates 24 retail outlets in the mid-Atlantic region, claims a 17% dollar gain during the first four months of the current fiscal year, which began in February.

Specifically, reports David Blaine, vice president and manager of the firm's retail group, singles have done "extremely well." Albums were also up, but haven't increased as much as executives there had hoped, an outcome Blaine attributes to the dearth of blockbuster releases.

"All retailers, not just those in the record business, have been holding their breath to see what happens this year," asserts Record Bar's head buyer Norman Hunter, who says total business for the more than 100 outlet chain is up. "We're pleased with business, but we don't feel relaxed yet."

Likewise, Steve Marmaduke, buyer for the Amarillo-based Western Merchandisers' 54 outlets, reports "a healthy first half," which he traces to best sellers by such acts as AC/DC, Rush, Styx, REO Speedwagon, Terri Gibbs, Alabama, Eddie Rabbitt, Roseanne Cash and

Kenny Rogers.

With Southern accounts generally reporting more bullish figures, Randy Davidson, owner of the Nashville-based Sound Shop chain, also reports increases from 10 to 15% at each of the outlets that were in operation this time a year ago. The chain is readying its 24th store for opening.

Contrasting such gains, also seen in the West, East and other areas, are flat, or declined tallies in secondary Midwest markets where the effect of high blue collar unemployment continues to impact on disk and tapes sales. Respondents there are particularly cautious about estimating probable summer sales.

Gary Arnolds, Disc Records' chain manager in charge of nine Midwest stores, admits he's nervous about the months ahead, noting that business during the first half of '81 is down. "Superstar product is not selling to expectations," Arnold admits. "Nothing is moving out the doors in any great numbers."

He links that fate to the chain's position in markets where the proportion of blue collar workers is high, saying those consumers "are very tight with their money right now—basically, we're seeing a buyer who used to have a record a week habit buying only a record a month."

Northwestern Indiana retailers also cite depressed sales, among them the McGoo's Records chain, where owner Jim McHugh confirms an overall dip when compared to 1980 figures. Another Indiana account, Hegewisch Records, says its

(Continued on page 79)

Overhaul C'right Tribunal, Urging GAO After Study

• Continued from page 1

Concluding that the Tribunal's "workload is not full time," the GAO report alternately recommends that Congress consider reducing the size of the Tribunal from five to three members; restructuring the agency with a single, full-time chairman and a number of part-time commissioners who would convene for hearings; or transferring the Tribunal's responsibilities to a branch of the Department of Commerce.

The GAO study qualifies itself by adding that the Tribunal "is a relatively new agency with a short track record and most of its major decisions are under appeal." GAO interviews found that most of the parties involved in Tribunal proceedings called the agency "a competent body" even when disagreeing with the Tribunal's decisions.

GAO is also recommending that Congress require full distribution of royalty payments within 30 days of a Tribunal decision unless a claimant can obtain a court injunction. GAO further supports subpoena power for the Tribunal, access to a general counsel, funding to obtain expert opinion when needed and requirements that future commissioners be knowledgeable in matters related to copyright.

Calling the Tribunal commissioners "underutilized high level officials," the GAO report notes that only one of the five original Tribunal commissioners has a background in copyright issues. The commissioners themselves told GAO that the first year of business was a difficult one for them during which most of them had to educate themselves about copyright law.

GAO concludes that while four out of five of the Tribunal's key decisions have been appealed, "these appeals do not necessarily reflect poorly on the Tribunal since it is in the interest of those effected . . . to challenge them." Millions of dollars are at stake in these decisions, the GAO report notes, "as well as the potential for millions more in the future which depend on the precedents set now."

The GAO study, commissioned by Subcommittee Chairman Robert Kastenmeier (D-Wis.), was initially undertaken after former Tribunal Chairman Clarence James testified before Congress that the Tribunal had insufficient work to perform. James resigned his position on May 1, 1981. The House Subcommittee will now take the report under consideration. Any major changes in the Tribunal's operations must be approved by Congress.

Gifts 19% Of Industry's Sales, Per NARM's Cohen

AMARILLO, Tex.—Featured as a speaker during the 13th annual Western Merchandisers Sales Seminar, NARM executive vice president Joe Cohen shed light on gift-giving research data accumulated by his or-

ganization.

According to Cohen, recordings purchased for gift-giving nationally represent approximately 19% of the overall industry sales volume, which translates into \$700 million annually.

A full 47% of surveyed consumers say they prefer receiving music as gifts rather than books. Only 27% cite books as their preferred choice.

"As you might expect," Cohen told registrants at the conference held at the Hilton Inn here, "one-half of all December sales are gifts. . . . Close to 30% of the entire population and more than half of all current record and tape buyers give pre-recorded music as gifts." Cohen says this means that nine million more people are now giving records and tapes as gifts than did three years ago.

Thanking Western Merchandisers for its wholehearted support of NARM's "Gift of Music" campaign, Cohen encouraged more active merchandising of music for various other holidays.

He suggested offering merchandise gift certificates at the retail level—and letting customers know that they are available. He also suggested that store managers set up eye-catching displays in their outlets showing albums and tapes pre-wrapped as gifts. "This could be a permanent display that incorporates gift certificate information, gift wrap, greeting cards, and above else, a good cross-section of music," Cohen explained.

He then discussed ideas for tying in the June graduation and Father's Day holiday with NARM's "grads and dads" campaign, utilizing point-of-purchase materials supplied by the trade association in conjunction with original in-store concepts.

Cohen ended his short address with NARM's audio/visual presentation featuring various well-known recording artists discussing their feelings about the "Gift of Music" idea.

KIP KIRBY

Western Merchandisers Keeps On Growing

• Continued from page 3

According to Schneider, the new computerization calls for DP utilization with point-of-sale information capture utilizing UPC bar coding. When completed, the system will process all returns via laser-scanning of UPC bar codes (which WM has been adding in-house for the past 18-months). Orders and shipments will be teleprocessed directly to manufacturers. By fall, the flagship Amarillo warehouse will be expanded by an additional 15,000-20,000 square feet. This will facilitate the expedition of book and record returns, which feed directly back to the Amarillo plant.

Bar coding is still a major concern of Western Merchandisers. Says Steve Marmaduke, vice president of purchasing; "Bar coding is of para-

mount importance for manufacturers, distributors and retailers. It curtails losses right from the outset at wholesale, and saves valuable processing time."

Adds Schneider: "For bar coding to be 100% effective, we must have the complete cooperation of the last two label holdouts—WEA and PolyGram."

Marmaduke notes that in the past year, WM concentrated on doing fewer across-the-board promotions but handling those it did participate in more extensively. "We had a lot of midline promotions with major manufacturers that worked very well for us," he adds.

Sam Marmaduke, founder and chairman of the board, gave the welcoming address which opened the annual sales seminar. He prefaced

his remarks by showing a moving film tribute to the late John Lennon, shown earlier this year at NARM. He then emphasized his pride in Western Merchandiser's continued enthusiasm for developing new talent in the industry. He talked about the importance of video in the marketplace today, and asked for the cooperation of all staffers in exposing new and deserving talent, both in recording and in writing.

This year's seminar presented luncheon addresses by two well-known authors, Dr. Irene Kassorla, author of "Nice Girls Do," and Stephen King, author of "Carrie" and "Dance Macabre," among other best-sellers. These counterbalanced the nighttime performances by Delbert McClinton, Journey and Alabama.

WM Distribution Keys On Small Marts

AMARILLO, Tex.—A strong focus on launching new acts at the small and secondary-market levels has been a key to the success of Western Merchandisers Distribution in the past year.

So says WM Distribution manager Bob Krug, noting that one of the biggest success stories to date has been Alfa's Billy & the Beaters.

"We used special merchandising kits for our Alfa push," says Krug. "They contained four separate Alfa LP releases, including Billy & The Beaters and the Corbin-Hanner Band, as well as buttons, posters, banners and bios on each of the acts for in-store use."

The merchandising employed by WM Distribution includes supplying its accounts with new dealer catalogs, along with an additional copy of new product. Store managers in smaller markets are encouraged to take this extra copy to local radio stations to gain airplay for the act. If the ploy is successful and the record begins to move at radio, similar strategy is then used at WM retail outlets in larger secondary markets as well.

Within the next two months, WM Distribution plans to begin sending current catalog lists containing the newest product releases to its accounts. "This is to alert them in advance of what to look for from the

manufacturers," explains Krug. "We also intend to concentrate more in the future on in-store display contests and incentive programs supported by stronger advertising in print and radio."

Krug adds that the Western Merchandisers retail chain has been "fully cooperative and enthusiastic" toward breaking new acts within the past. He expects to see heavier effort in this direction in the year ahead.

WM Distribution, a four-year-old division of Western Merchandisers, currently handles more than 50 labels and covers six states throughout the Rocky Mountain region of the U.S.

OZZY DOES IT!

And he does
it with a
vengeance!

Black Sabbath's legendary former lead singer is back with a solo album so devastating it's unnatural!

Radio response has been phenomenal! All over the country the airwaves are covered with the "Blizzard Of Ozz"!

Nothing can stand in its path! Major venues are being sold out the day tickets go on sale! Everyone wants to see what bizarre fear Ozzy will perform next.

Crowds are piling up in front of stores whenever the holder of the heavy metal crown appears!

Sales figures are going through the roof! And experts predict more of the same with no end in sight!

Ozzy
Osbourne's
"Blizzard Of Ozz"

OZZY OSBOURNE
BLIZZARD OF OZZ



What has Ozzy wrought?
On Jet Records and Tapes.

Storm Warnings:
6/18 Denver, CO
6/19 Colorado Springs, CO
6/21 El Paso, TX
6/23 Tucson, AZ
6/24 Phoenix, AZ
6/25 Las Vegas, NV
6/26 San Diego, CA
6/27 Long Beach, CA
6/30 Fresno, CA
7/2 San Bernardino, CA
7/3 Bakersfield, CA
7/4 Oakland, CA
7/6 Reno, NV
7/8 Redding, CA
7/9 Eugene, OR
7/10 Yakima, WA
7/11 Portland, OR
7/12 Seattle, WA
7/14 Victoria, CN
7/15 Vancouver, CN
7/17 Edmonton, CN
7/18 Calgary, CN
7/20 Winnipeg, CN
7/23 Kitchener, CN
7/24 London, CN
7/25 Hamilton, CN
7/27 Toronto, CN
7/28 Kingston, CN
7/29 Ottawa, CN
7/31 Montreal, CN
8/1 Quebec City, CN
8/11 Chicago, IL
8/14 Uniondale, NY

This year give the
gift of music for
Dads & Grads.



Produced by Osbourne, Daisley, Kerlake, Rhoads. Exclusively represented by MAGNA.
Distributed by CBS Records. © 1981 CBS Inc.



Rock'n'Rolling

Clash At Bond's: Bravery, A Fiasco Or 'Club Wars'?

By ROMAN KOZAK

NEW YORK—It was either a victory for a brave rock band and a brave club winning over a city that tried to stop the music, or, as the Soho News put it, it was "New York's worst punk rock fiasco since Sid stuck the knife into Nancy." But as the Clash played an unprecedented second week of shows at Bond's Casino, the fallout from the event was still stinging the nostrils of the city's volatile new music scene.



For those who still haven't heard what happened: The Clash was originally supposed to play eight shows at Bond's, for seven consecutive nights, with an additional show on Saturday (30) afternoon. It would be the only appearance by the band in the U.S. this year. When the concerts were announced, lines began to form around the block from Bond's, with some kids waiting as long as 12 hours for the tickets.

And Bond's oversold the shows. Though the giant club can hold 3,500 people without a great crush, the official fire capacity is only 1,725. But the club had more than double that for earlier shows by the Ramones and the Plasmatics, and

nobody expected any trouble. They got it.

Opening night, in the pouring rain, there was a mob scene in front of the club, including news crews from local tv stations. Inspectors from the Fire Department arrived later, once the show had begun. Though they allowed no more into the club (some 200 were reportedly turned away), they let the show go on. The next day, the Fire Department announced it would only allow future shows to go on only if the legal capacity was adhered to.

Bond's and the Fire Department met, and agreed to add extra shows. Fans who bought their tickets from Ticketron could come on the original dates. Fans who bought tickets at the club itself would come back at a later date. The Clash agreed to the plan, agreeing to play a total of 17 dates ending Saturday (13) for reportedly very little extra money.

"The Fire Department told us we had too many people, so we multiplied the number of shows by two, and cut the crowds in half," recalls Charles Martin, who books acts into Bond's. The Clash agreed to the proposition, he says, "because they are indestructible. They are a band, not a bunch of stars."

(Continued on page 79)



SMOKEY'S SURPRISE—A grinning Smokey Robinson cuts the surprise birthday cake presented to him by Philadelphia radio station WIP during the Motown artist's recent appearance at the Sixth Annual Leukemia Radiothon sponsored by the station.

Debt Alleged

LOS ANGELES—Pickwick International has instituted suit in Superior Court here.

The complaint alleges that CM Records Corp., and Butterfly Records owe the merchandiser giant \$146,135.35.

Chartbeat

• Continued from page 6

would place it second behind RSO. But it's not listed here because there had been No. 1 hits on Decca and Uni prior to the past 10 years.

Arista, however, is included with its four No. 1 hits even though Bell had nabbed a top-slotted single in 1970. When Clive Davis took over the label in late 1974, it was thoroughly restructured.

Of the 14 No. 1 repeaters, five first hit No. 1 in the past five years: Casablanca, Chrysalis, EMI-America, Ariola America and Polydor.

Besides Geffen, De-Lite and Radio, seven other labels have achieved their first No. 1 hit in the past five years, but haven't yet made it back to the top: Windsong (Starland Vocal Band's "Afternoon Delight"), Sweet City (Wild Cherry's "Play That Funky Music"), Pacific (Alan O'Day's "Undercover Angel"), Millennium (Meco's "Star Wars Theme/Cantina Band"), Sire (M's "Pop Muzik") and Infinity (Rupert Holmes' "Escape").

For the record, this isn't Radio's first chart hit: the label hit number 94 in April, 1980 with RCR's "Scandal," produced by Floridians Ron and Howard Albert.

Still Hi: **Reo Speedwagon's** "Hi Infidelity" (Epic) is in its 15th week at No. 1, which ties **Pink Floyd's** 1980 opus "The Wall" for most weeks at the summit since the "Saturday Night Fever" soundtrack had a 24-week run in 1978.

Only two other albums of the past 10 years have had as many weeks on top: **Carole King's** "Tapestry" also had 15 weeks at No. 1 in 1971; **Fleetwood Mac's** "Rumours" had 31 weeks in 1977-78.

The REO and Pink Floyd LPs share the CBS crown for most weeks at No. 1 since Billboard merged its separate mono and stereo LP charts in 1963.

★ ★ ★

Motown swings: **Smokey Robinson's** "Being With You" (Tamla) didn't quite make No. 1 in the U.S.—it logged three weeks at number two—but this week it vaults to the summit spot on the British chart. It's Robinson's biggest solo hit to date in that market and his first No. 1 since **The Miracles'** "Tears Of A Clown" in September, 1970.

Hot on Robinson's heels is **Michael Jackson's** "One Day In Your Life" (Motown), which leaps nine notches to number three in its fourth week on the U.K. chart. The pre-Epic recording peaked at an inglorious number 55 in the U.S. in May. There was more accord between the two countries' charts on Jackson's singles from "Off The Wall," four of which hit the top 10 here and there.

This surge of activity for Motown in Britain is especially noteworthy because Motown's license deal with EMI there is up for renewal later this year.

What... is this thing called aerobic dancing?

by barbara ann auer

ONLY A BEST SELLING, MONEY MAKING EXERCISE ALBUM!

ONLY "AEROBIC DANCING" HAS

- 24 Page Illustrated Instruction Book (Bound Inside Double Fold Album)
- Music By Original Hit Artists (Timed for Exercise) ■ Full Color Cover
- Authentic Aerobic Exercises ■ TV Support Available ■ Print Support
- Advertising \$'s for In Store Display ■ And the "Why Pay" Campaign of Available Ad Mats



BEAUTIFUL PEOPLE SERIES

THE LEADER IN HEALTH AND EXERCISE RECORDS AND TAPES

- | | |
|---|------------------------------------|
| 7610 Aerobic Dancing | 7606 Effortless Exercise |
| 7609 Roller Dancing For Fun and Fitness | 7603 Ballet For Exercise And Grace |
| 7608 Dance Exercise | 7602 Yoga And You |
| 7607 Jazz Dancing | 7604 Baton Twirling the Easy Way |

FROM GATEWAY RECORDS BEAUTIFUL PEOPLE SERIES

GEMCOM INC. 5488 Griffin Rd., Ft. Lauderdale, FL. 33314 • 305-581-9050

ORDER FROM:

Tin Pan Records — New England — 203/278-5222
 Zamoisky Company — Baltimore — 301/644-2900
 Supreme Distributing Company — Cincinnati — 513/421-0747
 Pickwick Distribution Companies — Florida — 305/685-7601
 House Distributing Company — Kansas City, Mo. — 816/561-2744
 Pacific Records and Tapes Dist. — Oakland, CA. — 415/639-7661
 Pacific Records and Tapes — Seattle — 206/762-1056
 Transcontinent/Best-West Seneca, N.Y. — 716/826-9560
 Tara Records and Tapes — Atlanta — 404/875-8271
 Richmond Brothers — Philadelphia — 609/665-8085
 Galgano Distributors — Chicago — 312/235-3800
 GemCom — Los Angeles — 213/737-3500



Give the gift of music.

BLANK TAPE SUPER BUYS!

BUY THE PACK AND \$AVE!



2 PAK SPECIALS

DC60 2 PAK **\$2.30**

DC90 2 PAK **\$2.99**

BEST BUYS

AudioMagnetics®
CYCLE BONUS PAKS

3 C60 Cassettes **69¢** 3 C90 Cassettes **99¢**

Our Best Selling Promotional Pak!

Tracs C90 3 PAK **\$3.50** with FREE Storage Box

SUPPLIES LIMITED

maxell.

A FIRST TIME EVER SENSATIONAL OFFER!

UDXL1 C90 AND UDXL2 C90



BUY 10- GET 2 FREE!!

SUPER BUY



3 BAG PERFORMANCE SERIES CASSETTES

C60 3 BAG **\$3.29**

C90 3 BAG **\$4.39**

SUPER VALUES

MEMOREX

2 & 3 PAK SUPER BUYS

C60 3 PAK **\$3.89** C90 3 PAK **\$5.79**

8 TRACK 60min. 2 Pak **\$3.29** 8 TRACK 90min. 2 PAK **\$3.89**



NEWEST PROMOTION! LOWEST PRICES EVER!

FLC90 3 PAK **\$4.39**

ORDER NOW

SUPER BUY

MEMOREX

	72+	1-71
C30 CASSETTE	\$1.67	\$1.79
C45 CASSETTE	\$1.79	1.95
C60 CASSETTE	1.91	2.05
C90 CASSETTE	2.86	3.05
C120 CASSETTE	3.82	3.99
C60 HIGH BIAS	2.39	2.59
C90 HIGH BIAS	3.29	3.49
45 MIN. 8 TRACK	2.02	2.20
60 MIN. 8 TRACK	2.20	2.40
90 MIN. 8 TRACK	2.39	2.60
CASSETTE HEAD CLEANER	.93	1.02
CASSETTE CLEANING KIT	1.59	1.74
8 TRACK HEAD CLEANER	.98	1.07
8 TRACK HEAD/CAPSTAN CLEANER	1.79	1.95

SENSATIONAL VALUE!
HIGH BIAS C90 **\$3.39**
BUY 1 - GET 1 FREE!

HURRY! AMPEX STACKETTE LOWEST PRICE EVER!

ELN Series 3 C90 **\$3.99** in FREE Stackette

SUPER VALUES

OLYMPUS MICRO-CASSETTES

DEALERS SATISFY THE DEMAND FOR MICRO CASSETTES AT SUPER LOW PRICES

MC 60 3 PAK Just **\$5.97**

BEST BUYS



CASSETTES	60+	1-59
DC30	1.15	1.20
DC46	1.26	1.32
DC60	1.38	1.45
DC90	1.89	1.99
DC120	2.29	2.39
DC180	3.21	3.35
ADC60	1.78	1.88
ADC90	2.58	2.69
SAC60	2.40	2.51
SAC90	2.99	3.09
SAXC60	3.45	3.60
SAXC90	4.80	5.05

METAL TAPE		
MAC60	4.89	5.09
MAC90	6.59	6.89

BELOW COST!
OD C90 REFERENCE SERIES JUST **\$3.29** WHILE THEY LAST!

maxell.

60+ -59

LN C60 2 PAK

\$1.99 \$2.19

LN C90 2 PAK

\$2.99 \$3.19

UD C90 2 PAK

\$4.39 \$4.69



America's fastest Growing Premium Tape Line!

	72+	1-71
FLC-46	1.10	1.30
FLC-60	1.25	1.45
FLC-90	1.60	1.90
FLC-120	1.95	2.40
FX-1C-46	1.55	1.75
FX-1C-60	1.75	1.95
FX-1C-90	2.35	2.60
FX-1IC-46	1.75	1.95
FX-1IC-60	2.00	2.25
FX-1IC-90	2.80	3.10

METAL TAPE		
C-46	3.65	3.85
C-60	3.95	4.20
C-90	5.25	5.60



SUPER BUY!

PROFESSIONAL II chrome (CrO2)/high bias AND PROFESSIONAL III FeCr/normal bias



Just **\$2.97** EACH

BUY 18 - GET 2 FREE!!

PROMINENT VISIBILITY

Music Role Grows In Cannes Festival

• Continued from page 9

with George Harrison as executive producer. Harrison also did the music for "Time Bandits," some of which appears on his forthcoming album. No soundtrack is planned at this time.

Title songs from well known artists figure heavily in future film releases. Tanya Tucker has two, the first from ITC's "Hard Country," in which she stars with Michael Murphy, with the soundtrack on Epic Records, and the second from Avco Embassy's "The Night The Lights Went Out In Georgia," headed by Kristy McNichol and Dennis Quaid. The Atlantic soundtrack also features McNichol and Quaid, as well as Glen Campbell, George Jones, Tammy Wynette and Billy Preston and Syreeta. Other pop music stars singing theme songs include Peter Allen with "The One And The Only," from "Channel Solitaire"; Sheena Easton performing Bill Conti's title track to "For Your Eyes Only," Universal's newest James Bond thriller; and Merle Haggard with "The Legend Of The Lone Ranger." Haggard wrote the music and Oscar winning lyricist Dean Pitchford contributed the words to the "Lone Ranger" theme.

Music also provided the subject for a number of films from all corners of the globe. Germany presented "Asphaltnicht," the tale of

one night in the life of a washed-up rock veteran; from Australia came "Let There Be Rock," a concert film laced with interviews from AC/DC, while New Zealand introduced a punk movie, "Angel Mine"; the U.S. had two non-competition entries shown at the Palais, Willie Nelson's "Honeysuckle Rose" and the documentary, "This Is Elvis"; and France contributed Claude LeLouch's "Les Uns et Les Autres." Not surprisingly, Britain had the most music films, with "Babylon"; "Dance Craze"; "Urgh! A Music War," concert footage of 34 rock and new wave bands each performing one number; "Take It Or Leave It," a documentary on London's pop group, Madness' and "Alice," billed as a "new musical," loosely based on Lewis Carroll's "Alice In Wonderland."

Finally, Cannes saw a number of prominent musicians cross over to the acting and directing arena, with the announcement of several new projects. Eric Burdon stars in a German film, "Comeback," slated to begin principal photography in July; Bette Midler was set in the offbeat romance from United Artists, "Hit Me," which just started shooting in Las Vegas; and former Monkee Mickey Dolenz was signed to direct the \$5 million comedy, "Midnight Dreamer," written and produced by Raymond Brett.

General News

Financial, Legal Issues' Update

Publishing Confab Covers Royalties, Prices & Piracy

By EDWARD MORRIS

NASHVILLE—Music publishers and their representatives were updated on new avenues of income and new legal and financial perils at a workshop held here June 5-6. The meeting was sponsored by the American Bar Assn.'s forum committee on entertainment and sports and the Vanderbilt Univ. Law School.

Keynote speaker David Braun, president and chief executive officer of PolyGram Records, discussed the "functional antagonism" between publishers and record manufacturers but concentrated on their areas of mutual interest.

Braun said the RIAA estimates the mechanical royalty rate will rise from 4 cents to 6.17 cents by 1987 and cost record companies a total of \$671.8 million. Jumps in retail record prices to offset this, he warned, will reduce customer purchases and increase home taping.

Areas of common interest, according to Braun, are continued campaigns against piracy and copying and opposition to record rental. "That's going to hurt all of us," he predicted. "Cable systems," he added, "also give us an opportunity to stand together."

In situations where a publisher is a companion business to a record company—such as Chappell is to PolyGram, Braun said—the publisher can provide vital cash flow to help out "riskier parts of the operation."

He also said that satellite technology could doom retail record stores. Braun said he had seen a demonstration of the method that convinced him that high quality recordings could be made at home via a satellite-cable hookup that completely bypasses retailers.

Braun discounted the publishers' argument that an increased mechanical fee would cause more songs to be written. "There are more songs now than can be recorded," he observed.

Speaking on songwriter-publisher contracts, W. Michael Milom, of Barksdale, Whalley, Leaver, Gilbert and Frank, Nashville, contended that there is a new breed of songwriter that publishers must learn to deal with.

"Today's songwriter is different from his predecessor," Milom said. "He is more intelligent, educated and sophisticated. And he is acutely aware that songwriting is a business."

A writer who has clout, Milom maintained, may be prepared to retain such concessions traditionally granted to publishers such as large performing, literary and dramatic, specific geographical, song title and translation rights—as well as the right to approve editorial changes.

The writer may also bargain for the successful exploitation of songs by the publisher and the reversion of all rights to the writer if the exploitation is not demonstrated. For this reason, Milom cautioned, publishers should keep a detailed "pitch log" as evidence of their exploitation efforts.

Milom added that it is becoming more common for songwriters to use personal service corporations in their dealings with publishers.

(One Nashville publisher privately discounted Milom's vision of the new songwriter. "If a writer came to me with all those demands, I'd throw him out and turn over a rock and find another one.")

Alan H. Siegel, of Pryor, Cashman, Sherman and Flynn, New

York, explained the hazards to publishers arising from conflicting interpretations of the rights and obligations of copyright owners whose works fall under both the 1909 and 1976 acts. Siegel cited the still unadjudicated case of the Harry Fox Agency vs. Mills Music and Ted Snyder Music.

"There is a derivative works time bomb planted in section 304 of the 1976 Copyright Act," Siegel warned. "It has been merrily ticking away since the act became effective in 1978. The promised explosion will probably precipitate a chain reaction."

Fox vs. Mills involves the question of which publisher Fox should pay mechanical fees to pursuant to a transfer of copyright.

Speaking on print, commercial and other income, Robert E. Gordon, an attorney from San Francisco, listed several conventional and unusual formats through which music can be licensed—including sheet and folio, motion picture synchronization, television and radio commercials, literary properties, greeting cards, mirrors, music boxes, whistling tea kettles, watches that play tunes and even bubble gum wrappings.

(One brand of gum, Chu-Bops, Gordon explained, features the reproduction of an album cover and an insert lyric sheet of a hit song.)

Gordon also suggested normal fees for these uses: Advance for a piece of sheet music, \$1,500-\$5,000; advance for a matching folio, \$10,000; publication of song in a fan magazine, \$100-\$150; inclusion in a book, \$25-\$100; royalty on a piece of sheet music, 35 to 50 cents; royalty on a folio, 12½% of retail price (on a matching folio, there might be an

additional 5% for "personality fee"); royalty on educational folio, 10% of retail; motion picture synchronization fee, "lowest for a feature film would be \$1,500, but \$5,000 to \$7,500 more common"; tv synchronization, "you're talking about hundreds, not thousands"; radio commercial, "a moderate fee would be \$250 for 13 weeks use." The gum wrapper royalty might be pegged at 2 to 2½% of the retail price of units sold, he said.

Referring to such song-to-movie uses as "Take This Job And Shove It," "Middle Age Crazy," "The Night The Lights Went Out In Georgia," "Rhinstone Cowboy" and "Killing Me Softly," Gordon stressed that song titles and stories can be valuable literary properties. A one-year option on a song title should bring in "at least \$10,000." Screen rights should go for "in excess of \$50,000." All figures are averages, he said.

Jay Cooper, of Cooper, Epstein and Hurewitz, Beverly Hills, explained that publishers can go into two types of subpublishing—worldwide or territory by territory. He said he preferred the latter, primarily because it gives the publisher a direct connection with a representative in each territory.

"There is no such thing as a standard publishing contract," Cooper said. "If your catalog is hot, you can get any kind of accommodation."

The publisher may relinquish certain rights to a subpublisher for all or parts of a catalog, with the understanding that the subpublisher will copyright and exploit the material and collect for it. Often, the publisher will retain the rights to drama-

(Continued on page 66)

Segal Regency Label Sued By Arista

LOS ANGELES—Arista Records is seeking \$26,741.16, allegedly due from Lloyd M. Segal, doing business as Regency Records here, plus \$100,000 in punitive damages in a Superior Court suit filed locally.

The complaint charges that the plaintiff negotiated with the defendant to produce an album by the Dixie Dregs, for which the label would advance \$75,000 in \$25,000 installments. The recording costs actually were \$48,258.84, Arista claims.

Arista alleges it dunned Segal in

July 1980 and January 1981 for the difference.

The pact between the two litigants filed with the court shows the defendant was to receive a graduated album royalty ranging from 11% to 13% of retail list over three contractual periods. Singles were for a straight 10%.

When an album reached a 250,000 U.S. sales plateau, royalty automatically jumped to 13½% and went to 14% over 500,000 units. Canadian royalty was 8.1% overall, with 9% for the U.K.

INVESTMENT GROUP LOOKING FOR ALBUMS - CATALOGUES UNRELEASED MASTERS DEFUNCT RECORD COMPANIES ALSO PUBLISHING COMPANIES

Any category of product.
Prefer Buy-Out

Send as much detail as possible, including
artist name, sample, desired terms, etc.

Attorney
Weststates Enterprises
2527 N. Carson Street
Suite 205
Carson City, NV 89701

RGH
Record Manufacturing Corp.

Audiophile Records Available

QUALITY IS OUR PRIME OBJECTIVE. IF IT'S YOURS, CALL US.

RGH
RECORD MANUFACTURING CORP.
A FULL SERVICE COMPANY

Cutting, Plating, Labels, Jackets...

750 Eighth Ave., New York, N.Y. 10036 • (212) 354-4336



ACTRESS RITA NILES AS "MM"

HOLLYWOOD LOOK-ALIKES & SOUND ALIKES

LET US MAKE YOUR ALBUM COVER, CONTEST, TV COMMERCIAL, CONVENTION, NIGHTCLUB OR MOVIE A SMASHING HIT WITH OVER 200 CELEBRITY LOOK & SOUND-ALIKES.

L.A. (213) 886-5406
Boston (617) 625-9606

WHO MAKES AND PRINTS



RECORD SLEEVES



KEYSTONE PRINTED SPECIALTIES

321 PEAR STREET
Scranton, PA. 18505
(717) 346-1761

RADIO · REFRIGERATORS · CAMERAS

TRADE MARK! Year 1935
STEWART-WARNER
SAFETY ZONE
REFRIGERATORS

The Wholesale **RADIO**
EQUIPMENT COMPANY

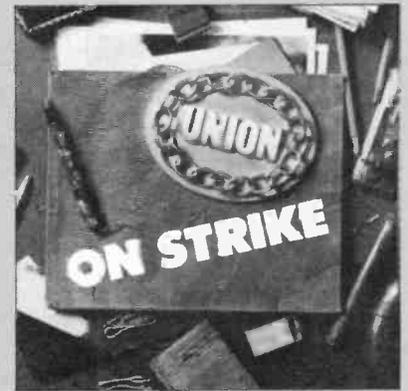
THE 13 LIX WE DEMAND
NEED FOR 1000 CE FULL PAYMENTS
LIFEEMPLOYII OF RENT
COUNCIL IN DECENT ROOMS

WE
DEMAND
MBS AT
TRADE UNION
WAGES.

IN UNION THERE IS STRENGTH.

Union. An amalgamation of labors of love from four of rock 'n' roll's most-experienced professionals: Randy Bachman and Fred Turner (BTO), Fred Ludwig (Trooper) and Chris Leighton.

A solidarity of sound on their debut Portrait album, "On Strike," forming a permanent bond between you and Union. The rock 'n' roll album to make you stop working—and listen.



SOON THE RADIO STATIONS OF AMERICA WILL BE

"ON STRIKE." RR 37368

FEATURING THE SINGLE, "MAINSTREET U.S.A." 12-02148

THE FIRST DEMAND FROM **UNION.** ON PORTRAIT RECORDS AND TAPES.

Produced by Randy Bachman. Management: Graeme Mymark, Vancouver, C.B.

"Portrait," *Portrait* are trademarks of CBS Inc. © 1981 CBS Inc.

Portrait™

The way to find the
album name for
Disk & Cass.

Billboard®



Founded 1894

The Radio Programming, Music/Record International Newsweekly

Billboard Publications Inc., 1515 Broadway, New York, N.Y. 10036 (212) 764-7300.
Telex: 710581-6279. Cable: Billboard NY. 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213) 273-7040. Telex: 698669. Cable: Billboard LA.

Publisher: Lee Zito (L.A.) Editor-In-Chief: Gerry Wood (N.Y.)

Managing Editor: Adam White (N.Y.) L.A. Bureau Chief: Sam Sutherland

Executive Editor: Is Horowitz (N.Y.) News Editor: Irv Lichtman (N.Y.)

Offices: Chicago—150 N. Wacker Dr., Ill. 60606, 312 236-9818. Editorial Staff: Alan Penchansky, Bureau Chief & Classical Editor. Cincinnati—2160 Patterson St., 45214 Ohio, 513 381-6450. Los Angeles—9000 Sunset Blvd., Calif. 90069, 213 273-7040. Editorial Staff: Ed Harrison, Record Reviews & Assistant Radio Editor; Jim McCullough, Sound Business Editor; John Sippel, Marketing Editor; Sam Sutherland, Jazz Editor; Jean Williams, Talent Editor; Paul Grein, Reporter. London—7 Carnaby St., W1V 1PG, 01 439-9411. Editorial Staff: Mike Hennessey, Managing Director; Peter Jones, European News Editor. Milan—Piazzale Loreto 9, Italy. 28-29-158. Nashville—14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff: Kip Kirby, Country Editor; Ed Morris, Gospel Editor; Robyn Wells, Reporter. New York—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Is Horowitz, Commentary Editor; Douglas E. Hall, Radio Programming Editor; Radcliffe Joe, Disco Editor; Jim Kemp, Copy Editor; Roman Kozak, Rock Editor; Irv Lichtman, Music Publishing Editor; Richard M. Nusser, International Editor; Pat Nelson, Editorial Assistant. Tokyo—Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03 498-4641. Editorial: Shig Fujita. Washington—733 15th St. N.W., D.C. 20005, 202 783-3282. Editorial Bureau Chief: Jean Callahan.

Special Issues: Earl Paige, Editor; Bob Hudoba, Directory Services Manager; Jon Braude, Assistant Directory Manager.

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 222 43-30-974; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Michel Verstrepen, Hoogstraat 358, 2570 Duffel. 015-312188. Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; Canada—David Farrell, Box 201, Station M, Toronto M6S 4T3. 519 925 2982; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72; Finland—Kari Helopaitio, SF-01860 Perttula. 27-18-36; France—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris. 01-246 8749. Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; Greece—John Carr, Kaisarissas 26-28, Athens 610; Holland—Willem Hoos, Bilderdijhlaan 28, Hilversum. 035-43137; Hong Kong—Keith Anderson, P.O. Box 40, Tai Po, N.T.; Hungary—Paul Gyongy, Orioutca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Italy—Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412; Kenya—Ron Andrews, P.O. Box 41152, Nairobi. 24725. Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur. 204.049; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R.Sta Helena 122 R/c, Oporto; Rumania—Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Peter Ong, 390 Kim Seng Road. 374488; South Africa—Don Albert, 21 5th Ave., Highlands N. 2192. Johannesburg; Esmond Frank, P.O. Box 87729, Houghton 2041, Transvaal. 011-40-6963; Spain—Ed Owen, Plaza de las Cortes 3, Madrid 14. 429 9812. Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025 15-33-41; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 München 22. 089-227746. Yugoslavia—Mitja Volcic, Glise Jankovica 2, 71 000, Sarajevo. 071 662-184.

Associate Publisher & Director of Sales: Tom Noonan (L.A.); National Sales Manager: Ron Willman (N.Y.); Sales Administrator: John Halloran (L.A.); Classified Advertising Manager: Jeff Serrette (N.Y.).

U.S. Sales Staff: Los Angeles—Joe Fleischman, Roni Wald; Nashville—John McCartney; New York—Mickey Addy, Jim Bender, Norm Berkowitz, Ron Carpenter.

Intl Sales: Australia—Geoff Waller & Associates, 64 Victoria St., North Sydney 2060, Sydney 4362033; Canada—Jim Bender, New York Office; Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa, Switzerland—contact U.K. office. France—Pierre de Choqueuse, 13 Rue DeLa Comete, Paris 75007. 555-6024; Great Britain—Peter Mockler, Philip Graham, 7 Carnaby St., London W1V 1PG. 439-9411; Italy—Germano Ruscitto, Piazzale Loreto 9, Milan. 28-29-158; Japan—Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-498-4641; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington. 723475; Spain—David Safewright, Menendez Pelayo 75, Madrid 7. 251-8678.

Associate Publisher & Director of Charts & Research: Bill Wardlow (L.A.); Divisional Controller: Don O'Dell (Cincinnati); Business Affairs Director: Gary J. Rosenberg (L.A.); Circulation Director: Ann Haire (N.Y.); Chart Manager: Jim Muccione (L.A.); Vice President/European Operations: Miles Killoch (London); License & Permissions Manager: Georgina Ellen Challis (N.Y.); Production Manager: John Wallace (N.Y.); Production Coordinators: Ron Frank, Tom Quilligan (Cincinnati).

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W. D. Littleford. Executive Vice Presidents: Gerald S. Hobbs, Jules Perel. Senior Vice President: Patrick Keleher, Art & Design Group. Vice Presidents: William H. Evans Jr., Treasurer; Lee Zito, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation. Secretary: Ernest Lorich. Corporate Managers: Charles Rueger, General Manager of Publishers Graphics.

Subscription rates payable in advance. One year, \$110 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101.

© Copyright 1981 by Billboard Publications, Inc. The company also publishes in New York: Art & Antiques, American Artist, Interiors, Photo Weekly, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air, Musician, Player & Listener, Billboard, Nashville: Amusement Business; London: World Radio-TV Handbook, The Artists Book Club.

SUBSCRIBER SERVICE

Billboard
P.O. Box 13808
Philadelphia, Pa. 19101
(609) 786-1669



Vol. 93 No. 24

Commentary

Musicmen: A Species In Peril

By CHARLES KOPPELMAN

It is becoming apparent that the music industry is in a crisis situation. If we don't begin to emphasize the music in music business, we're going to find ourselves moving from music business, to business business, to no business.

The future of the record industry is tied to creative music men, an endangered species. It is no coincidence that as record companies were taken over by "numbers" people, not only did the music business suffer but also the business of music.

Creative people make successful record companies. Without them, the number of success stories is at an all-time low.

The basic problem is that we're in the business of selling music, not ties. This doesn't mean that you have to be a musician to be a top music company executive. Many of our most consistently successful executives are not themselves musicians, but all of them have a deep, instinctive feeling for creative people and their needs.

Successful companies tend to house and nurture music people. The result is a consistent flow of hit product by artists treated with respect by executives attuned to their problems.

On the other hand, if you don't understand the creative process, and if you can't speak the language, you have a difficult time getting product from artists who expect company executives to at least recognize these needs. If you can't relate to your artists, how can you expect to get the product you need at the time you need it?

'Companies faced with a top-level opening hire an accountant or lawyer'

Currently, there are very few executives left who combine music know-how with business know-how. When this handful retires or moves on to other pursuits, there is a serious question about who is available to replace them. Because there is no deep reserve of qualified, creative management personnel, the corporate solution has been to solve the problem corporately.

Companies faced with a top-level opening have hired an accountant, a lawyer or someone from an allied business to take the reins. The ranks of businessmen who are creatively oriented is so thin that it's like fighting a war without generals. Few understand the mounting problems, and even fewer have the on-line experience to find solutions.

One person leaving a major company sends shock waves through the industry and often leads to an industry-wide game of musical chairs. Today's industry balance is so delicate that it's upset by any major change.

The simple fact is that there is no training place for new people. Personnel is pigeonholed in its own area of specialization. One guy is in charge of ordering jackets. Another guy makes sure the cassette bill isn't too high. Still another is in charge of buying tape or marketing in Des Moines. No one gets the feel of the business as a whole.

It's like an automobile assembly line. Somebody puts on a door, someone else sprays it, and neither has any concept of the finished product. There is no sense of fulfillment or achievement. Many leave before they mature as business people and few try to go it on their own.

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.



Charles Koppelman: "One person leaving a major company sends shock waves through the industry."

Some executives spend 20 years in an important position and never see the inside of a recording studio or a distribution warehouse.

The lawyer never leaves his contracts, the accountant his books, and everyone stays in his own area of specialization. As a result, most people working in the music industry eventually become discontented, unfulfilled, disillusioned, frustrated, angry and dissatisfied. They make no continuing contribution and end up opening a restaurant in Los Angeles, or a Mercedes Benz dealership.

Bigness and finances in our industry have not been conducive to nurturing creative people. What we need are more generalists and less specialists. Everyone not directly connected with administrative functions should have a much broader grasp of the industry as a whole.

The structure that works for normal American business does not work for music. Without harping on "the good-old-days," it does seem to me that more people understood more areas of the business. This kind of generalized ability should be highly useful in today's marketplace.

It is easy to shoot fish in a barrel. It's even easier to point out the problems of today's music industry. They're known to all of us who contribute our talents to

it, are intrigued by it and live our lives for it. What then are the solutions?

One thing that seems obvious to me is the need for more people with a broader creative education in the world of music. Maybe the industry (particularly the major record and publishing companies) should take a look at what the Rockefellers and Fords have done throughout the years.

An investment in the future without concern for immediate profit or loss is essential. A fund should be created by these companies to train future music people (a patron of the arts concept for the industry).

Just as the charitable foundations developed minds and shaped the world by subsidizing people in government, research and planning, it is imperative that the music companies make a major investment in music.

'Bigness is not conducive to nurturing creative people'

Right now there is a management vacuum. If we don't take corrective steps, we will wind up with a defoliated forest of music notes.

For many reasons and in many ways, we have chased away qualified people without replacing them. That's one of the reasons many of us walked away from the corporate syndrome. Some plan must be devised to replace quality personnel and build a talent bullpen.

The alternative is that one day soon we'll wake up to find that there are no musically oriented business people left and no record business for any of us. The industry will have died from misguided neglect.

Charles Koppelman is president and chief executive officer of The Entertainment Company Music Group.

Letters To The Editor

Dear Sir:

What I am finding now on my record purchases, especially on Warner Bros., is the use of poly sleeves, which are causing me no end of misery. They create static, are very difficult to use (no body), and because of the static they attract dust, etc.

Perhaps others are complaining, in which case maybe Warner would go back to a good stiff paper sleeve. I hope they are listening.

E. Bonzani
Merrick, N.Y.

Dear Sir:

The first time I picked up a Billboard I was about 11 years old. Now I'm 20 and considering entering the business that most, including those in it, have told me I'd be better off avoiding. But I'll be successful in the music industry.

So I hope it's not too cliché to thank those respon-

sible for publishing this journal. Roman Kozak's recent Ritz riot piece and the commentary of Giorgio Gomelsky both stressed change. These pieces at least offer an alternative to the status quo attitude I've perceived among music industry types. Thanks guys.

Dean Anderson
Madison, Wis.

Dear Sir:

The stamps and visas in a passport are unique unto themselves. But when one travels the routes of broader horizons, all those stamps have one unifying factor—the music of Bob Nesta Marley.

Deborah J. Boone
Glendale, Calif.

Dear Sir:

With reference to the story in your international section in the issue dated May 9, headed "Bellaphon,

Vogue Splitting Swiss Mart For Motown," let me stress that the existence of two representatives for the Motown label in Switzerland—one in Zurich and the other in Lausanne—does not have the effect of a regional splitting of sales.

Vogue sales are achieved throughout Switzerland and not only in the French part of the country. The success of our sales and promotional efforts with Motown product is reflected in our exceeding budgets for the first four months of 1981.

There has not been any liquidation of Motown stock by EMI, since Vogue has taken over the entire EMI stocks as of Jan. 1 this year. The change of distributors has at no time had any negative effects on Motown sales in Switzerland.

Pierre Henri Dumont
Commercial director,
Vogue Switzerland
Lausanne

SPECIAL AUDIOPHILE PRESSINGS
BY EUROPADISK, LTD.
USING VIRGIN IMPORTED TELDEC VINYL

PRIME CUTS I

THE DOUBLE DANCE ALBUM THE DOUBLE DANCE ALBUM THE DOUBLE DANCE ALBUM THE DOUBLE DANCE ALBUM

New from Importe/12:

The first *audiophile* pressings with new dance music. Nine great dance-length selections with Sterling RTA Mastering, plating and pressings

by Europadisk, Ltd. using virgin imported Teldec vinyl. The full spectrum of current dance music is covered, from rock to r&b. MP-313 features deluxe double album packaging.

PRIME CUTS I/The Double Dance Album includes the following:

Side 1	"Jet Boy, Jet Girl"	7:00
	ELTON MOTELLO	
	"Kama Sutra (Come And Play With Me)"	7:00
	MINO	
Side 2	"Dance, It's My Life" (Instrumental)	9:14
	MIDNIGHT POWERS	
	"Ride It"	7:26
	HOT POSSE	

Side 3	"Show Me Yours"	6:17
	CORRUPTION	
	"Spin It"	8:14
	SUNBELT	
Side 4	"Body Contact"	5:23
	LOI	
	"From New York To L.A."	6:54
	ICE T	
	"Blue Light"	6:00
	THE RED POINT ORCHESTRA	

The TANTRA Collection is growing:

"TANTRA/The Double Album" (MP-310) is now joined by "TANTRA/En Espanol" (MP-311) and "TANTRA/The Double Remix" (MP-312). With matching coordinated graphics, these three critically acclaimed records make a great display. Your customers will want all three releases in the Tantra series, only from Importe/12.

TANTRA THE DOUBLE ALBUM

Eight great songs from Tantra on a deluxe double album. MP-310.

TANTRA EN ESPAÑOL

Special remixes with Spanish lyrics of "Hills Of Katmandu", "Wishbone." MP-311.

TANTRA THE DOUBLE REMIX

Completely new versions of "Top Shot" and "Get Happy." MP-312.

Great sounds that keep selling:

All Importe/12 releases have great staying power. No wonder...they're all mastered, plated and pressed to the highest European standards. Since more and more target retail customers are demanding better quality, the entire Importe/12 catalogue adds up to excellent value for your customers.

Amy Bolton

Includes "Do Me A Favor", "Tres Chichi", "Sweet Revenge", "Talk Talk." MP-309.

American Gypsy

Includes "I'm OK, You're OK" remix, instrumental and vocal versions. MP-305.

easy going remixed

Includes "I Strip You", "Fear", "Put Me In The Deal" remixes. MP-307.

Ray Martinez and Friends

Includes "Lady Of The Night", "The Natives Are Restless", "I'm Free." MP-306.

Importe/12™

Importe/12 Records Division, Sugarscoop, Inc., 600 Third Avenue, New York, NY 10016 U.S.A. Telephone 212/687-2318, Telex 421231 ("HRF"). Distributed by:

Arizona
Alta Distributing Co.
Phoenix (602) 269-1411

California
Record Distributors, Inc.
Los Angeles (213) 737-1682
Music People, Inc.
Oakland (415) 653-5811

Colorado
Mile Hi One-Stop, Inc.
Denver (303) 629-1960

Connecticut
Aquarius Distributors
East Hartford (203) 278-4061

Florida
MJS Entertainment
Miami (305) 592-6085

Georgia
MJS Entertainment
Atlanta (404) 448-7772

Hawaii
Music Craft of Hawaii
Honolulu (808) 841-6219

Michigan
M&H Distributing, Inc.
Detroit (313) 968-4560

New York
Import-O-Disc
Kings Park (516) 269-5770
MJS Entertainment
Long Island City (212) 784-0360
Win Records
Long Island City (212) 786-7667
Stratford Distributors
New Hyde Park (516) 352-4200

Nu Music Distributing
New York City (212) 289-7824
Record Haven
New York City (212) 247-5900

Texas
Downbeat Distributing
Houston (713) 523-2642

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (6/9/81)

PRIME MOVERS-NATIONAL

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- AIR SUPPLY—The One That You Love (Arista)
- HALL & OATES—You Make My Dreams (RCA)

★ **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.

- JONNY CHINGAS—I Wanna Marry You—D-29
- MOODY BLUES—Gemini Dream—D-30
- SHEENA EASTON—Modern Girl—D-28
- ELTON JOHN—Nobody Wins—D-24

KFMB-FM(8-100)—San Diego (G. McCartney—MD)

- ★ ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 5-3
- ★ ★ STARS ON 45—Medley 4-2
- ★ NEIL DIAMOND—America 7-5
- ★ AIR SUPPLY—The One That You Love 16-9
- ★ GEORGE HARRISON—All Those Years Ago 8-6
- JUIE NEWTON—Queen Of Hearts
- MANHATTAN TRANSFER—Boy From New York City—D-30
- ROSANNE CASH—7 Year Ache—D-27
- KENNY ROGERS—I Don't Need You—D-28

KGB(13K)—San Diego (J. Lucifer—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 13-7
- ★ ★ GROVER WASHINGTON JR.—Just The Two Of Us 7-3
- ★ ROSANNE CASH—7 Year Ache 23-20
- ★ DOTTY WEST—What Are We Doin' In Love 21-16
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 16-13
- SHEENA EASTON—Modern Girl
- POINTER SISTERS—Slow Hand
- MOODY BLUES—Gemini Dream
- RICK SPRINGFIELD—Jessie's Girl—D-30
- CHAKA KHAN—What Cha Gonna Do For Me—D-22

KERN—Bakersfield (B. Reyes—MD)

- ★ ★ NEIL DIAMOND—America 8-2
- ★ ★ RICK SPRINGFIELD—Jessie's Girl 13-9
- ★ ★ ALAN PARSONS PROJECT—Time 26-19
- ★ CAROLE BAYER SAGER—Stronger Than Before 33-26
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 28-21
- .38 SPECIAL—Fantasy Girl
- JOHN SCHNEIDER—It's Now Or Never
- JOE WALSH—A Life Of Illusion
- MOODY BLUES—Gemini Dream—D-32
- SPIDER—It Didn't Take Long—D-33
- SHEENA EASTON—Modern Girl—D-34
- THE PRODUCERS—What She Does To Me

KOPA—Phoenix (J. McKay—MD)

- ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 16-12
- ★ ★ KENNY RDGERS—I Don't Need You 28-20
- ★ POINTER SISTERS—Slow Hand 25-21
- ★ ROSANNE CASH—7 Year Ache 20-16
- ★ MANHATTAN TRANSFER—Boy From New York City 29-16
- SHEENA EASTON—Modern Girl
- THE ALAN PARSONS PROJECT—Time

KRQQ(KRQ-Radio 94)—Tucson (K. Lacy—MD)

- ★ ★ MOODY BLUES—Gemini Dream 28-19
- ★ ★ POINTER SISTERS—Slow Hand 29-22
- ★ GEORGE HARRISON—All Those Years Ago 15-11
- ★ SANTANA—Winning 16-12
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-14
- SHEENA EASTON—Modern Girl
- JUIE NEWTON—Queen Of Hearts
- KENNY ROGERS—I Don't Need You—D-29
- REO SPEEDWAGON—Don't Let Him Go
- THE ALAN PARSONS PROJECT—Time—D-27
- THE GREG KIHN BAND—The Breakup Song—D-30

KTKT—Tucson (B. Rivers—MD)

- ★ ★ POINTER SISTERS—Slow Hand D-27
- ★ ★ AIR SUPPLY—The One That You Love 20-10
- ★ MARTY BALIN—Hearts 27-22
- ★ LEE RITENOUR—Is It You 25-20
- KENNY ROGERS—I Don't Need You
- JOEY SCARBURY—Theme From Greatest American Hero
- FRANKIE SMITH—Double Dutch Bus
- MOODY BLUES—Gemini Dream—D-30
- PHIL COLLINS—In The Air Tonight
- KOOL & THE GANG—Jones Vs Jones

KENO—Las Vegas (B. Alexander—MD)

No List

KLUC—Las Vegas (R. Lundquist—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 5-2
- ★ ★ GARY U.S. BONDS—This Little Girl 1-1
- ★ MARTY BALIN—Hearts 20-17
- ★ AIR SUPPLY—The One That You Love 10-6
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 17-12

TOP ADD ONS-NATIONAL

- REO SPEEDWAGON—Don't Let Him Go (Epic)
- ALAN PARSONS—Time (Arista)
- JOEY SCARBURY—Theme From Greatest American Hero (Elektra)

- THE WHO—Don't Let Go The Coat
- RICK SPRINGFIELD—Jessie's Girl
- JUICE NEWTON—Queen Of Hearts
- POINTER SISTERS—Slow Hand

Pacific Northwest Region

★ **PRIME MOVERS**

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- MANHATTAN TRANSFER—Boy From New York City (Atlantic)

AIR SUPPLY—The One That You Love (Arista)

● **TOP ADD ONS**

- KOOL & THE GANG—Jones Vs. Jones (De-Lite)
- HALL & OATES—You Make My Dreams (RCA)
- JOEY SCARBURY—Theme From Greatest American Hero (Elektra)

● **BREAKOUTS**

- RICK JAMES—Give It To Me Baby (Motown)
- CLARKE & DURE—Sweet Baby (Epic)
- JOW WALSH—A Life Of Illusion (Elektra)

KFRC—San Francisco (J. Peterson—PD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 25-15
- ★ ★ FRANKIE SMITH—Double Dutch Bus 14-7
- ★ GREG KIHN BAND—The Breakup Song 27-20
- ★ STARS ON 45—Medley 7-2
- ★ GINO VANELLI—Living Inside Myself 31-25
- DARYL HALL/JOHN OATES—You Make My Dreams—40
- RICK JAMES—Give It To Me Baby—24
- RICK SPRINGFIELD—Jessie's Girl—D-26
- RONNIE MILSAP—There's No Gettin' Over Me

KIOY(K104)—Fresno (T. Seville—MD)

- ★ ★ MARTY BALIN—Hearts 20-15
- ★ GEORGE HARRISON—All Those Years Ago 7-2
- ★ NEIL DIAMOND—America 2-1
- ★ TOMMY JAMES—You're So Easy To Love 19-14
- TOM PETTY & THE HEARTBREAKERS—The Waiting
- KENNY ROGERS—I Don't Need You—D-26
- CARPENTERS—Touch Me When We're Dancing
- VIC ASHER—What Am I Gonna Do
- THE ALAN PARSONS PROJECT—Time—X
- AIR SUPPLY—The One That You Love—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X

KGW—Portland (J. Wojniak—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 7-4
- ★ ★ JIM PHOTOGLO—Fool In Love With You 24-19
- ★ NEIL DIAMOND—America 10-6
- ★ KIM CARNES—Bette Davis Eyes 1-1
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- AIR SUPPLY—The One That You Love
- LEE RITENOUR—Is It You—D-22

KMJK—Portland (C. Kelly—MD)

No List

KJR—Seattle (T. Mitchell—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 14-5
- ★ ★ MANHATTAN TRANSFER—Boy From New York City 18-15
- ★ MOODY BLUES—Gemini Dream 21-16
- ★ AIR SUPPLY—The One That You Love 17-8
- ★ T.G. SHEPPARD—I Loved 'Em Every One 16-11
- JOEY SCARBURY—Theme From Greatest American Hero
- KOOL & THE GANG—Jones Vs Jones
- OAK RIDGE BOYS—Elvira
- JIM PHOTOGLO—Fool In Love With You
- LEE RITENOUR—Is It You—D-25
- STARS ON 45—Medley—X
- JUICE NEWTON—Queen Of Hearts
- LOVERBOY—The Kid Is Hot Tonight—X
- DARYL HALL/JOHN OATES—You Make My Dreams—D-24
- KENNY ROGERS—I Don't Need You—D-21

KYYX—Seattle (S. Lynch—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 1-1
- ★ ★ AIR SUPPLY—The One That You Love 6-3
- ★ GARY U.S. BONDS—This Little Girl 5-4
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 7-5
- ★ MARTY BALIN—Hearts 18-14
- PHIL COLLINS—In The Air Tonight
- STACY LATTISAW—Love On A Two Way Street
- JOE WALSH—A Life Of Illusion—X

- OAK RIDGE BOYS—Elvira—X
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- JOHN SCHNEIDER—It's In The Air Tonight—X
- KOOL & THE GANG—Jones Vs Jones—X
- THE DILMAN BAND—Lovin' The Night Away—X
- JUICE NEWTON—Queen Of Hearts—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- POINTER SISTERS—Slow Hand—D-28
- CAROLE BAYER SAGER—Stronger Than Before—D-30
- REO SPEEDWAGON—Don't Let Him Go—X
- KENNY ROGERS—I Don't Need You—D-29
- REX SMITH/RACHEL SWEET—Everlasting Love

KJRB—Spokane (J. Larrabee—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 7-2
- ★ ★ AIR SUPPLY—The One That You Love 17-12
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 19-13
- ★ ELTON JOHN—Nobody Wins 15-11
- ★ MANHATTAN TRANSFER—Boy From New York City 24-19
- RADIO—That Old Song
- THE ALAN PARSONS PROJECT—Time
- KENNY ROGERS—I Don't Need You—D-27
- THE GREG KIHN BAND—The Breakup Song
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- ROSANNE CASH—Seven Year Ache
- OAK RIDGE BOYS—Elvira

KTAC—Tacoma (S. Carter—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 10-5
- ★ ★ AIR SUPPLY—The One That You Love 13-8
- ★ JOEY SCARBURY—Theme From Greatest American Hero 22-12
- ★ SANTANA—Winning 19-15
- ★ RICK SPRINGFIELD—Jessie's Girl 18-14
- REO SPEEDWAGON—Don't Let Him Go
- KENNY ROGERS—I Don't Need You
- POINTER SISTERS—Slow Hand
- JUICE NEWTON—Queen Of Hearts—D-29
- KOOL & THE GANG—Jones Vs Jones
- LEE RITENOUR—Is It You
- MOODY BLUES—Gemini Dream—D-30
- OAK RIDGE BOYS—Elvira—D-28

KCBN—Reno (L. Irons—MD)

- ★ ★ MARTY BALIN—Hearts 24-19
- ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 20-12
- ★ ★ SANTANA—Winning 15-11
- ★ RICK SPRINGFIELD—Jessie's Girl 18-14
- REO SPEEDWAGON—Don't Let Him Go
- KENNY ROGERS—I Don't Need You
- POINTER SISTERS—Slow Hand
- JUICE NEWTON—Queen Of Hearts—D-29
- KOOL & THE GANG—Jones Vs Jones
- LEE RITENOUR—Is It You
- MOODY BLUES—Gemini Dream—D-30
- OAK RIDGE BOYS—Elvira—D-28

KCPX—Salt Lake City (G. Waldron—MD)

- ★ ★ SHEENA EASTON—Modern Girl 19-12
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 13-7
- ★ ★ SANTANA—Winning 23-18
- ★ ★ ROSANNE CASH—7 Year Ache 26-19
- ★ ★ MANHATTAN TRANSFER—Boy From New York City 27-22
- JOE WALSH—A Life Of Illusion
- FRANKIE SMITH—Double Dutch Bus
- OAK RIDGE BOYS—Elvira—D-23
- JOE CEMAY BAND—Love Is A Crazy Feeling
- RANDY VANWARMER—Suzy
- ANNE MURRAY—We Don't Have To Hold Out—D-40
- THE PRODUCERS—What She Does To Me
- SMOKEY ROBINSON—You Are Forever—D-36
- KENNY ROGERS—I Don't Need You—D-11
- DAN HARTMAN—It Hurts To Be In Love
- TUBES—Don't Want To Wait Anymore
- CARPENTERS—Touch Me When We're Dancing
- JANIS IAN—Under The Covers
- SILVERADO—Ready For Love—D-39

KRSP—Salt Lake (L. Windger—MD)

- ★ ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 20-15
- ★ ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 12-10
- ★ BILLY SQUIER—The Stroke 13-9
- ★ THE ALAN PARSONS PROJECT—Time 15-13
- ★ MOODY BLUES—Gemini Dream 24-19

BREAKOUTS-NATIONAL

- CARPENTERS—Touch Me When We're Dancing (A&M)
- JUIE NEWTON—Queen Of Hearts (Capitol)
- KENNY ROGERS—I Don't Need You (Liberty)

- ★ APRIL WINE—Sign Of The Gypsy Queen 17-14
- ● PHIL COLLINS—In The Air Tonight
- .38 SPECIAL—Fantasy Girl—D-26
- REO SPEEDWAGON—Don't Let Him Go—D-25

KIMM—Denver (D. Erickson—MD)

No List

North Central Region

★ **PRIME MOVERS**

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- BARBRA STREISAND—Promises (Columbia)
- RICK SPRINGFIELD—Jessie's Girl (RCA)

● **TOP ADD ONS**

- HALL & OATES—You Make My Dreams (RCA)
- MARTY BALIN—Hearts (EMI)
- SHEENA EASTON—Modern Girl (EMI)

● **BREAKOUTS**

- PHIL COLLINS—In The Air (Atlantic)
- REO SPEEDWAGON—Don't Let Him Go (Epic)
- JOHN SCHNEIDER—It's Now Or Never (Scotti Bros.)

CKLW—Detroit (R. Trombley—MD)

- ★ ★ PHIL COLLINS—In The Air Tonight 29-7
- ★ ★ KRAFTWERK—Pocket Calculator 15-5
- ★ AIR SUPPLY—The One That You Love 11-6
- ★ FRANKIE SMITH—Double Dutch Bus 27-8
- ★ STEPHANIE MILLS—Two Hearts 25-16
- GREG KIHN BAND—The Breakup Song—27
- SHEENA EASTON—Modern Girl
- MOODY BLUES—Gemini Dream—D-29
- KENNY ROGERS—I Don't Need You—D-30
- NICOLE—Point Blank

WDRQ—Detroit (S. Summers—MD)

- ★ ★ BARBRA STREISAND—Promises D-22
- ★ ★ NEIL DIAMOND—America 12-5
- ★ SMOKEY ROBINSON—Being With You 21-16
- PHIL COLLINS—In The Air Tonight—12
- DARYL HALL/JOHN OATES—You Make My Dreams—18
- MANHATTAN TRANSFER—Boy From New York City

WAKY—Louisville (B. Modie—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 14-7
- ★ ★ AIR SUPPLY—The One That You Love 13-5
- ★ ★ JESSE WINCHESTER—Say What 18-15
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 16-12
- ★ A TASTE OF HONEY—Sukiyaki 11-8
- SHEENA EASTON—Modern Girl—23
- JOEY SCARBURY—Theme From Greatest American Hero—24

WKJJ(KJ101)—Louisville (B. Hatfield—MD)

- ★ ★ PHIL COLLINS—In The Air Tonight 19-9
- ★ ★ GREG KIHN BAND—The Breakup Song 12-5
- ★ .38 SPECIAL—Fantasy Girl 23-15
- ★ RANDY MEISNER—Gotta Get Away 6-3
- LOVERBOY—The Kid Is Hot Tonight
- THE PRODUCERS—What She Does To Me
- JUDAS PRIEST—Head Out On The Highway
- BLACKFOOT—Fly Away
- RUSH—Tom Sawyer—D-29
- REO SPEEDWAGON—Don't Let Him Go—D-22
- JOE WALSH—A Life Of Illusion—D-23
- MOODY BLUES—Gemini Dream—D-27
- ELTON JOHN—Nobody Wins—D-31
- RANDY VANWARMER—Suzy—D-30

WGCL—Cleveland (D. Collins—MD)

- ★ ★ NEIL DIAMOND—America 15-11
- ★ ★ RICK SPRINGFIELD—Jessie's Girl 12-5
- ★ MOODY BLUES—Gemini Dream 24-20
- ★ SHEENA EASTON—Modern Girl 20-15
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 21-16
- REO SPEEDWAGON—Don't Let Him Go—28
- JOHN SCHNEIDER—It's Now Or Never
- JUICE NEWTON—Queen Of Hearts—D-30
- SMOKEY ROBINSON—You Are Forever
- KENNY ROGERS—I Don't Need You—D-22

WKRQ(Q102)—Cincinnati (T. Galtuzzo—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 28-24
- ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 30-27
- ★ ★ SANTANA—Winning 21-19
- ★ ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 34-29
- ★ KENNY ROGERS—I Don't Need You 35-28
- ● ROSANNE CASH—7 Year Ache—32
- ● MARTY BALIN—Hearts—31
- ● BILLY SQUIER—The Stroke—35

● REO SPEEDWAGON—Don't Let Him Go—33

WNCI—Columbus (S. Edwards—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 18-8
- ★ ★ MANHATTAN TRANSFER—Boy From New York City 27-18
- ★ ★ ROSANNE CASH—7 Year Ache 15-9
- ★ RICK SPRINGFIELD—Jessie's Girl 11-5
- ● ALAN PARSONS PROJECT—Time—28
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—29
- .38 SPECIAL—Fantasy Girl—X
- PHIL COLLINS—In The Air Tonight—30
- POINTER SISTERS—Slow Hand—D-26
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-24

WXGT(92X)—Columbus (T. Nutter—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 13-8
- ★ ★ AIR SUPPLY—The One That You Love 14-10
- ★ RICK SPRINGFIELD—Jessie's Girl 17-13
- ★ SANTANA—Winning 23-18
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 18-14
- ● MARTY BALIN—Hearts—25
- ● LEE RITENOUR—Is It You—23
- JOE WALSH—A Life Of Illusion
- JEFFERSON STARSHIP—Find Your Way Back—X
- MOODY BLUES—Gemini Dream—X
- .38 SPECIAL—Hold On Loosely—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—24

WZZP—Cleveland (B. McKay—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 9-2
- ★ ★ NEIL DIAMOND—America 6-3
- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ AIR SUPPLY—The One That You Love 14-7
- ● MANHATTAN TRANSFER—Boy From New York City
- ● JOEY SCARBURY—Theme From Greatest American Hero
- ● MARTY BALIN—Hearts—D-19

WKWK(14WK)—Wheeling (R. Collins—MD)

No List

Southwest Region

★ **PRIME MOVERS**

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- HALL & OATES—You Make My Dreams (RCA)
- RAY PARKER—A Woman Needs Love (Arista)

● **TOP ADD ONS**

- MANHATTAN TRANSFER—Boy From New York City (Atlantic)
- JUIE NEWTON—Queen Of Hearts (Capitol)
- JIM STEINMAN—Rock'n'roll Dreams Come Through (Clev. Int'l.)

● **BREAKOUTS**

- COMMODORES—Lady (Motown)
- POINTER SISTERS—Slow Hand (Planet)
- KOOL & THE GANG—Jones Vs. Jones (De-Lite)

KSRR(STAR 97)—Houston (R. Lambert—MD)

- ★ ★ ALAN PARSONS PROJECT—Time 13-8
- ★ ★ ROSANNE CASH—7 Year Ache 12-4
- ★ GEORGE HARRISON—All Those Years Ago 15-9
- ★ JIM PHOTOGLO—Fool In Love With You 26-17
- ★ BARBRA STREISAND—Promises 24-16
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—28
- ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart—29
- ● RANDY VANWARMER—Suzy—30

KFMK—Houston (J. Steele—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 24-11
- ★ ★ STARS ON 45—Medley 28-7
- ★ BARBRA STREISAND—Promises 25-20
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 30-25
- ★ AIR SUPPLY—The One That You Love 23-18
- ● ALAN PARSONS PROJECT—Time

(Continued on page 24)

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THE UNDERTONES

GIVE PROGRESSIVE POP THE POSITIVE TOUCH

Northern Ireland's most innovative contemporary pop quintet moves boldly toward the mass audience with a subtler, more sophisticated yet relentlessly energetic new album. Sixteen bursts of PROGRESSIVE POP with a unique sound and stance, showcasing the distinctive vocals of Feargal Sharkey. That's the **POSITIVE TOUCH** by **THE UNDERTONES** on Harvest Records and Cassettes, distributed by Capitol. Produced by Roger Bechirian.



ARPECK

SOLD OUT!



BILLY JOEL - PART II:

4/3/81	Winnipeg, Canada	Arena
4/5/81	Edmonton, Canada	Northlands Coliseum
4/7/81	Vancouver, Canada	Pacific Coliseum
4/15/81	Tokyo, Japan	Budokan
4/16/81	Tokyo, Japan	Budokan
4/17/81	Tokyo, Japan	Budokan
4/20/81	Osaka, Japan	Furitsu Taiikukan
4/21/81	Osaka, Japan	Furitsu Taiikukan
4/22/81	Nagoya, Japan	Taiikukan
4/24/81	Kyoto, Japan	Taiikukan
5/1/81	Perth, Australia	Entertainment Centre
5/4/81	Adelaide, Australia	Barton Town Hall
5/5/81	Adelaide, Australia	Barton Town Hall
5/7/81	Melbourne, Australia	Festival Hall
5/8/81	Melbourne, Australia	Festival Hall
5/9/81	Melbourne, Australia	Festival Hall
5/12/81	Brisbane, Australia	Festival Hall
5/13/81	Brisbane, Australia	Festival Hall
5/16/81	Sydney, Australia	Hordern Pavilion
5/17/81	Sydney, Australia	Hordern Pavilion
5/19/81	Sydney, Australia	Hordern Pavilion
5/22/81	Auckland, New Zealand	Logan Campbell Centre
5/23/81	Auckland, New Zealand	Logan Campbell Centre
5/25/81	Auckland, New Zealand	Logan Campbell Centre

Special Thanks: Albatross Productions and CPI Productions in Canada; Mr. Udo and Udo Artist for Japan; Kevin Jacobsen Concerts and Michael Edgley International in Australia & New Zealand

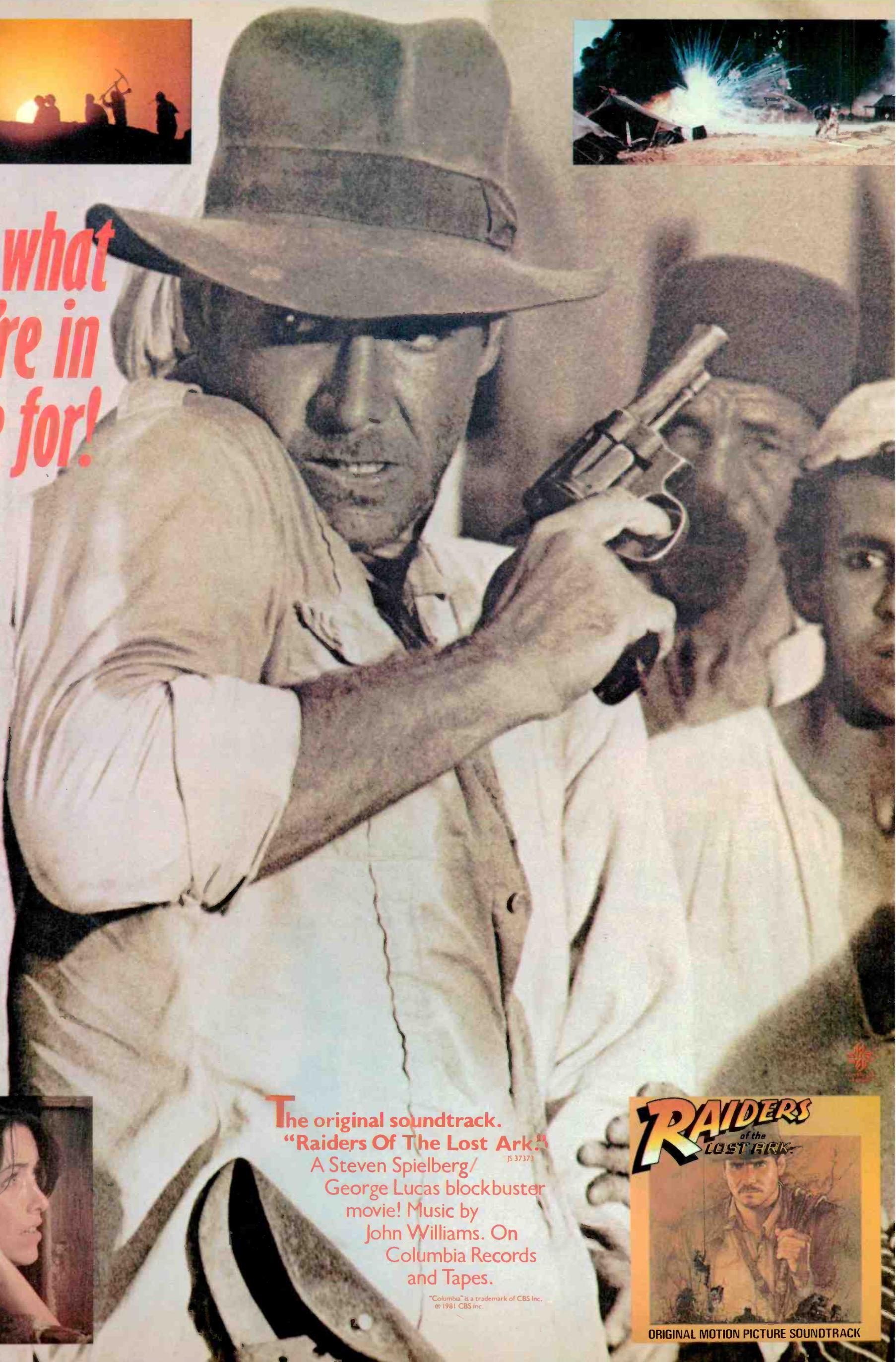
Management:

FRANK MANAGEMENT

375 N. Broadway, Jericho, New York 11753
Agent: Dennis Arfa



Look what they're in store for!



The original soundtrack.
"Raiders Of The Lost Ark"
A Steven Spielberg/
George Lucas blockbuster
movie! Music by
John Williams. On
Columbia Records
and Tapes.

"Columbia" is a trademark of CBS Inc.
© 1981 CBS Inc.



Radio Programming

Country-Pop Mix Boosts WOWW

By ROBYN WELLS

NASHVILLE—Old Hank Williams tunes might not be spinning on WOWW-FM in Pensacola, but a contemporary blend of country and pop music, spiced with steady promotion, has proved to be a winning format for the 15-month-old station.

Originally slated to be a straight ahead country station, WOWW's brand of "cross country/contemporary" music hit the air waves just 25 days before the market's 1980 rating period began. The mixture proved potent enough to produce a 14.2 share for the station, making it one of the leaders in the area.

"There were four country stations and four rockers in the market. We had to come in with something to pull from both, to attract an audience," says John B. Canterbury, program director. "For the most part, we have rock DJs because we wanted tight, close to top 40, personalities."

The 45-cut current playlist comfortably accommodates artists ranging from Gino Vannelli to Lacy J. Dalton. "We might play a John Lennon song, then a Merle Haggard cut, if we use a transition record that crosses both spectrums like a Rosanne Cash," says Canterbury.

Some AM ploys are strategically used at WOWW. Not more than two cuts are played without interruption. There is also an emphasis on news. Conversely, album cuts are played at least once an hour.

Canterbury says that the balance of songs in rotation are "two-thirds
(Continued on page 51)



NYMRAD FUN—New York Mayor Ed Koch, center in picture at left, confers with New York Market Radio Broadcasters Assn. chairman Nick Verbitsky of WHN-AM New York, after Koch announced at the annual radio social that his Motion Picture and Television Office would be expanded to include radio. WNEW-AM New York general manager Jack Thayer listens at right. Meanwhile WBSL-FM New York morning man Ken Webb shows his basketball balancing skills to WPLJ-FM New York morning man Jim Kerr in picture at left.



Billboard photos by Bob Winokur and Steve Friedman.

WXKS' Recovery Makes Joe White Sunny

By JON KELLER

BOSTON—"I know what I want from the station," says Sunny Joe White, 27, program director of Boston's WXKS-FM. "I want it to reflect my personality."

Judging from the latest Arbitrons, White is having his cake and eating it, too. After exploding on the local radio scene with an all-disco format and a 5.7 share in January, 1979, WXKS-FM ("Kiss 108") slid to a 4.4 in 1980. But White, drawing on a di-

verse background and an open-minded attitude, has led the station back to a 5.0 in the latest ratings with a unique fusion of seemingly disparate musical selections and personalities.

"We're creating a new, hipper, top 40 sound for the 1980s," says White, who programs the Hefstel Broadcasting outlet and anchors an evening music shift. "It's hip as well as commercial. It's what our listeners want. It's a whole new Boston urban sound," gushes White.

Ebullience has long been a Sunny Joe White trademark. A native of Charlotte, N.C., White landed his first on-air job at age 16 with r&b station WGIV-AM Charlotte. There was a female disk jockey at WGIV named Jo White, so "Sunny" was added to help listeners make the distinction. "With my high voice at the time, it was the only way to tell us apart," recalls White. "Also, the nickname reflects my sunny personality," he laughs.

In 1972, White left WGIV to anchor afternoon drivetime at KWK-AM St. Louis. A year later, White was entertaining afternoon commuters on WHAT-AM Philadelphia, a stint that led to his first shot at a program director's slot with Boston's only black music station at the time, WILD-AM, in 1974. White helped build the small, 1 kw daytimer into a respected outlet, winning the Billboard Unique Format of the Year Award in 1978 and also winning the Gabriel Award.

While doubling as morning DJ at WILD, White's upbeat sound caught the attention of programming consultant Kent Burkhardt, who helped bring White aboard along with general manager Rich Balsbaugh to preside over the birth of WXKS-FM.

The switchover of beautiful music WHIL-FM to all-disco KISS-108 was timed to catch Boston disco fever at its height. "Boy, did we ever!" recalls White. "Our 5.7 in the first book was the highest debut rating for a new format in Boston radio history." Kiss-108 held at 5.5 for the summer, 1979 book, but the station was doing little research, and as disco music's popularity slipped a bit, so did the station's ratings. "We were too close to the record community, relying too much on specialized research that was looking for the

unique tastes of the Boston market. As WCOZ-FM has shown, we were researching it all wrong. Boston is really no different from most other markets," says White.

The slide was abrupt. From a 5.5 in the fall of 1979, good for fifth overall in the market, Kiss-108 slipped dramatically to a 4.4 rating in the fall 1980 Arbitrons. Con-



Sunny Joe White: Programming with his personality.

currently, WCOZ-FM was more than doubling its audience with John Sebastian's "Kick-Ass Rock and Roll" AOR Format. Observes White, "Tastes can change awfully fast in this town. We just had to get our act together and change with them."

The road back for Kiss-108 was paved with increased promotion, beefed-up research, tighter playlists and an on-air shake-up. A "Kiss Card" promotion providing cardholders with discounts and chances to win prizes caught on during the summer of 1980, with over 300,000 cards distributed. White installed a more intensive market research system, with phone calls to listeners gauging the popularity of the station's records and personalities.

Learning that the Boston audience still wanted some disco but with rock and jazz mixed in, White installed a "very tight rotation" relying heavily on audience surveys and adding up to five new records per week. "You could now hear the top 40 best selling records on Kiss-108," says White, "even if they had nothing to do with disco. We'll play Elvis Costello, the Pretenders, Tom Petty,

That old myth about whites not listening to black music and blacks not listening to rock, that's all over with. It's thinking like that that has really killed top 40 radio as we knew it."

While still holding most of its large black audience (the station got a gold record for breaking "How 'Bout Us" by Champaign), White moved to expand Kiss-108's following among women 18 to 34 by playing "kick-ass" rock from the playlist and changing the on-air staff.

"I wanted Kiss-108 to become a highly visible, personality oriented
(Continued on page 28)

ABC Plans Launch Of 2 New Networks

• Continued from page 4

The introduction of the AOR network will bring about the repositioning of ABC's FM network to be targeted to FM Hot 100 formatted stations, according to Bob Chambers, vice president and general manager of ABC's radio networks.

Part of this repositioning will see DIR's "King Biscuit Flower Hour" shifted from the FM to the new AOR network. The shift of the "Biscuit" will be the only shift of an existing show.

The adult network is being positioned to have a wide appeal to country stations, but the "Silver Eagle" country show will remain on the ABC Entertainment network. It will also appeal to traditional MOR stations.

Specifically, the AOR network is aimed at the 15- to 34-year-old demographic, while the adult network is aimed at 18 to 49 with an emphasis on 25 to 44.

Special programming for the AOR format will include comedy, which, Chambers explains, will be brief vignettes. Chambers also notes that while the "Silver Eagle" show will not move from the Contemporary network, it will be available to many affiliates of the new adult network in markets when the Entertainment affiliate does not clear the show.

The AOR network is being developed with the assistance of consultant Jeff Pollack. He works under the direction of A. Thomas Plant, currently vice president of the FM Net-

work, who has assumed control of the AOR venture.

The adult network is being developed by Robert Chaisson, currently director of network development. Both Plant and Chaisson will be hiring staffs for the new networks. These will be separate and independent just as the four existing networks are.

In competition with other networks, the AOR hookup will be going head-to-head with NBC's Source while the adult network will be positioned against Mutual, NBC and CBS.

With ABC planning to make a decision on satellites this summer, these new networks, along with the others, all expect to be fully distributed by satellites by 1984. Until then, room will be found on existing land lines that now carry ABC's four others networks.

Chambers reasons there is "plenty of room" for these new networks to compete. He notes there are only 5,000 stations in the country that are network affiliates, a little more than half the total radio stations in the U.S. And he notes that there are several stations in every major market without network affiliation.

Chambers says this is all commercially viable because he sees a "\$30 million potential" in radio network ad sales, as yet untapped. Noting the fragmentation of radio, Chambers reasons, "We're fragmenting right along with them." Noting that affiliates no longer get 20 shares in a market, he explains that a company such as ABC must now have several affiliates in a market.

WBCN OUT OF 'BISCUIT' OVER SPOT

NEW YORK—WBCN-FM Boston has been dropped as an ABC affiliate for "The King Biscuit Flower Hour" because it refused to run Nestle commercials for Nestle's \$100,000 brand candy bar.

The station reasoned it "would be inconsistent" to run the commercial "given WBCN's editorial stance against the use of Nestle baby formula in under-developed countries."

Ed McLaughlin, president of ABC Radio Networks, which sold the time on the show to Nestle, says, "We never try to tell a station what their policy should be. We will seek another affiliate," he says and adds that ABC is close to signing one.

A spokesperson for DIR, which produces the show for ABC, said DIR "would rather not comment."

The controversy stems from the recent World Health Organization Conference in Geneva, which voted for an infant formula code to restrict the promotion of baby formula in under-developed countries. Nestle has been criticized in some quarters for over-promoting its baby formula in these countries.

"This decision (not to carry the show) in no way reflects on the quality of 'The King Biscuit Flower Hour' produced by DIR or its distributor ABC," comments WBCN, general manager Tony Bernardini. WBCN has been airing the show every Sunday night from 11 p.m. to midnight since February, 1973.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/9/81)

Continued from page 18

- SHALAMAR—Make That Move
- CHAKA KHAN—What Cha Gonna Do For Me—X
- OAK RIDGE BOYS—Elvira—X
- JIM PHOTOGLO—Fool In Love With You
- ELTON JOHN—Nobody Wins—X
- CAROLE BAYER SAGER—Stronger Than Before—X

- KRLY—Houston (M. Jones/B. Lawrence—MDs)**
- ★ SMOKEY ROBINSON—Being With You 1-1
 - ★ A TASTE OF HONEY—Sukiyaiki 3-2
 - ★ SHALAMAR—Make That Move 11-9
 - ★ GINO VANELLI—Living Inside Myself 13-10
 - ONE WAY—Push—20
 - COMMODORES—Lady You Bring Me Up
 - JACKSONS—Walk Right Now

KILT—Houston (B. Young—MD)

No List

KNUS—Dallas (L. Ridener—MD)

- ★ CLIMAX BLUES BAND—I Love You 21-8
- ★ STARS ON 45—Medley 3-1
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 9-7
- ★ RICK SPRINGFIELD—Jessie's Girl 17-15
- ★ SANTANA—Winning 30-18
- AIR SUPPLY—The One That You Love—34
- JOE WALSH—A Life Of Illusion—35
- NEIL DIAMOND—America—30
- ANNE MURRAY—Blessed Are The Believers—36

KVIL—Dallas (C. Rhodes—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 9-4
- ★ GEORGE HARRISON—All Those Years Ago 16-5
- ★ NEIL DIAMOND—America 10-7
- ★ JIM PHOTOGLO—Fool In Love With You 10-7
- ★ AIR SUPPLY—The One That You Love 14-10
- ★ DOTTIE WEST—What Are We Doin' In Love 13-8
- JUICE NEWTON—Queen Of Hearts
- MARTY BALIN—Hearts—D-25
- ELTON JOHN—Nobody Wins—D-15
- CAROLE BAYER SAGER—Stronger Than Before—D-21
- ROSANNE CASH—7 Year Ache—D-24
- JOEY SCARBURY—Theme From Greatest American Hero—D-23
- KENNY ROGERS—I Don't Need You—D-18

KEGL-FM—Ft. Worth (B. Stevens—MD)

- ★ RUSH—Tom Sawyer 16-13
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-10
- ★ GEORGE HARRISON—All Those Years Ago 13-8
- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ STARS ON 45—Medley 3-2
- PHIL COLLINS—In The Air Tonight
- REO SPEEDWAGON—Don't Let Him Go—D-28
- MARTY BALIN—Hearts—D-30
- APRIL WINE—Sign Of The Gypsy Queen—X
- POINTER SISTERS—Slow Hand—X
- LOVERBOY—The Kid Is Hot Tonight—D-22
- AIR SUPPLY—The One That You Love—D-23
- ALAN PARSONS PROJECT—Time
- THE WHO—Don't Let Go The Coat—X
- JOE DOLCE—Shaddap You Face

KINT—El Paso (J. Lippe—MD)

- ★ GEORGE HARRISON—All Those Years Ago 13-6
- ★ BILLY SQUIER—The Stroke 32-14
- ★ JOEY SCARBURY—Theme From Greatest American Hero 21-15
- ★ KENNY ROGERS—I Don't Need You 39-18
- ★ POINTER SISTERS—Slow Hand 33-22
- JACKSONS—Walk Right Now—37
- SMOKEY ROBINSON—You Are Forever—33
- LOVERBOY—The Kid Is Hot Tonight—D-38
- COMMODORES—Lady You Bring Me Up—36
- THE TUBES—Don't Want To Wait Anymore
- BILL WRAY—Nothing Is Going To Change My Mind
- REO SPEEDWAGON—Don't Let Him Go—D-27
- ANNE MURRAY—We Don't Have To Hold Out
- RUSH—Tom Sawyer
- KOOL & THE GANG—Jones Vs Jones
- RANDY VANWARMER—Suzi—D-35
- ABBA—On And On And On—D-39
- PHIL COLLINS—In The Air Tonight—D-28

KTSA—San Antonio (J.J. Rodriguez—MD)

- ★ NEIL DIAMOND—America 18-14
- ★ KENNY ROGERS—I Don't Need You 29-23
- ★ GEORGE HARRISON—All Those Years Ago 16-12
- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ DOTTIE WEST—What Are We Doin' In Love 24-21
- SHEENA EASTON—Modern Girl—26
- MANHATTAN TRANSFER—Boy From New York City—30
- JIM PHOTOGLO—Fool In Love With You
- MOODY BLUES—Gemini Dream—X
- ELTON JOHN—Nobody Wins—X
- JUICE NEWTON—Queen Of Hearts
- JESSE WINCHESTER—Say What—X
- TOM PETTY & THE HEARTBREAKERS—The Waiting—X

- ALAN PARSONS PROJECT—Time—X
- SANTANA—Winning—X
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- REO SPEEDWAGON—Don't Let Him Go—X

KHFI(K98)—Austin (E. Volkman—MD)

- ★ OAK RIDGE BOYS—Elvira 3-1
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 9-5
- ★ GEORGE HARRISON—All Those Years Ago 14-10
- ★ RUSH—Tom Sawyer 12-8
- ★ JOEY SCARBURY—Theme From Greatest American Hero 15-11
- LOVERBOY—The Kid Is Hot Tonight
- DIONNE WARWICK—Some Changes Are For Good
- PHIL COLLINS—In The Air Tonight
- KOOL & THE GANG—Jones Vs Jones—D-29
- SHEENA EASTON—Modern Girl—D-30
- KENNY ROGERS—I Don't Need You—D-26

KLE—Galveston (S. Taylor—MD)

- ★ GEORGE HARRISON—All Those Years Ago 19-9
- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ STARS ON 45—Medley 15-8
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 17-10
- ★ AIR SUPPLY—The One That You Love 9-6
- .38 SPECIAL—Fantasy Girl
- POINTER SISTERS—Slow Hand—37
- MANHATTAN TRANSFER—Boy From New York City—D-40
- OAK RIDGE BOYS—Elvira—X
- STACY LATTISAW—Love On A Two Way Street—D-39
- SHEENA EASTON—Modern Girl—D-35
- APRIL WINE—Sign Of The Gypsy Queen
- NICOLE—Point Blank

KBFM—McAllen-Brownsville (M. Grajales—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 7-11
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-8
- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 9-5
- ★ CAROLE BAYER SAGER—Stronger Than Before 23-18
- ROBERT GORDON—Someday, Someway
- ERIC CLAPTON—Another Ticket
- JOHN SCHNEIDER—It's Now Or Never
- RANDY VANWARMER—Suzi 23-18
- POINTER SISTERS—Slow Hand—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- STACY LATTISAW—Love On A Two Way Street
- KENNY ROGERS—I Don't Need You—X
- SMOKEY ROBINSON—You Are Forever
- CHAKA KHAN—What Cha' Gonna Do For Me

KOFM—Oklahoma City (C. Morgan—MD)

- ★ JOHN DENVER—Some Days Are Diamonds 30-20
- ★ CHAMPAIGN—How Bout Us 21-17
- ★ GEORGE HARRISON—All Those Years Ago 14-11
- ★ KIM CARNES—Bette Davis Eyes 3-1
- ★ DOTTIE WEST—What Are We Doin' In Love 6-4
- ROSANNE CASH—7 Year Ache—25
- OAK RIDGE BOYS—Elvira—25
- MANHATTAN TRANSFER—Boy From New York City—27
- MARTY BALIN—Hearts—X
- POINTER SISTERS—Slow Hand—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—28
- DARYL HALL/JOHN OATES—You Make My Dreams—29
- KENNY ROGERS—I Don't Need You—30

WEZB (B-97)—New Orleans (J. Lousteau—MD)

- ★ GEORGE HARRISON—All Those Years Ago 3-3
- ★ AIR SUPPLY—The One That You Love 7-4
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 23-17
- ★ RICK SPRINGFIELD—Jessie's Girl 12-9
- ★ SHEENA EASTON—Modern Girl 11-8
- MOODY BLUES—Gemini Dream
- THE BROTHERS JOHNSON—The Real Thing
- KENNY ROGERS—I Don't Need You—D-25
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-28
- MANHATTAN TRANSFER—Boy From New York City
- MARTY BALIN—Hearts—D-30

WTIX—New Orleans (G. Franklin—MD)

- ★ GEORGE HARRISON—All Those Years Ago 8-5
- ★ OAK RIDGE BOYS—Elvira 29-20
- ★ KIM CARNES—Bette Davis Eyes 1-1
- KOOL & THE GANG—Jones Vs Jones
- POINTER SISTERS—Slow Hand
- ROBBIE DUPREE—Brooklyn Girls—D-25
- RICK JAMES—Give It To Me Baby—D-40
- SPIDER—It Didn't Take Long
- BILLY SQUIER—The Stroke—D-38
- STEPHANIE MILLS—Two Hearts—D-35
- KENNY ROGERS—I Don't Need You—D-23

KEEL—Shreveport (M. Johnson—MD)

- ★ FRANKIE SMITH—Double Dutch Bus 28-20

- ★ DARYL HALL/JOHN OATES—You Make My Dreams 35-24
- ★ GARY U.S. BONDS—This Little Girl 22-16
- ★ JUICE NEWTON—Queen Of Hearts 34-26
- ★ OAK RIDGE BOYS—Elvira 20-13
- MANHATTAN TRANSFER—Boy From New York City
- COMMODORES—Lady You Bring Me Up
- SANTANA—Winning
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- CAROLE BAYER SAGER—Stronger Than Before
- MICHAEL DAMIAN—She Did It
- ROSANNE CASH—7 Year Ache
- MOODY BLUES—Gemini Dream—X
- ALABAMA—Feels So Right—X

WFMF—Baton Rouge (W. Watkins—MD)

- ★ POINTER SISTERS—Slow Hand 27-20
- ★ GEORGE HARRISON—All Those Years Ago 3-1
- ★ OAK RIDGE BOYS—Elvira 28-23
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-7
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 8-5
- THE BROTHERS JOHNSON—The Real Thing
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—29
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-28
- JUICE NEWTON—Queen Of Hearts
- MOODY BLUES—Gemini Dreams—26
- REO SPEEDWAGON—Don't Let Him Go
- KENNY ROGERS—I Don't Need You—D-27

Midwest Region

★ PRIME MOVERS

- PHIL COLLINS—In The Air (Atlantic)
- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- CLIMAX BLUES BAND—I Love You (WB)

● TOP ADD ONS

- AIR SUPPLY—The One That You Love (Arista)
- ALAN PARSONS—Time (Arista)
- STARS ON 45—Medley (Radio Records)

● BREAKOUTS

- CARPENTERS—Touch Me When We're Dancing (A&M)
- JUICE NEWTON—Queen Of Hearts (Capitol)
- OAK RIDGE BOYS—Elvira (MCA)

WLS—Chicago (T. Kelly—MD)

- ★ PHIL COLLINS—In The Air Tonight 26-13
- ★ CLIMAX BLUES BAND—I Love You 10-5
- ★ JOE WALSH—A Life Of Illusion 38-30
- ★ SANTANA—Winning 35-28
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 20-15
- AIR SUPPLY—The One That You Love—44
- WNAF—Indianapolis (C. Hunt—MD)**
- ★ NEIL DIAMOND—America 17-10
- ★ GARY U.S. BONDS—This Little Girl 20-15
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 29-24
- ★ JIM PHOTOGLO—Fool In Love With You 28-23
- ★ LEE RITENOUR—Is It You 12-9
- PHIL COLLINS—In The Air Tonight—29
- REO SPEEDWAGON—Don't Let Him Go—D-28
- ELTON JOHN—Nobody Wins—27
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- ROSANNE CASH—7 Year Ache—X

WOKY—Milwaukee (G. Mason—MD)

- ★ GINO VANELLI—Living Inside Myself 4-2
- ★ AIR SUPPLY—The One That You Love 20-14
- ★ ANNE MURRAY—Blessed Are The Believers 3-1
- ★ CLIMAX BLUES BAND—I Love You 10-6
- MARTY BALIN—Hearts
- CARPENTERS—Touch Me When We're Dancing
- JOEY SCARBURY—Theme From Greatest American Hero—D-15

WISM—Madison (S. Jones—MD)

- ★ JUICE NEWTON—Queen Of Hearts 22-13
- ★ SHEENA EASTON—Modern Girl 23-15
- ★ GEORGE HARRISON—All Those Years Ago 15-9
- ★ POINTER SISTERS—Slow Hand 30-23
- ★ JOEY SCARBURY—Theme From Greatest American Hero 27-21
- ALAN PARSONS PROJECT—Time
- MOODY BLUES—Gemini Dream—D-29
- DILLMAN BAND—Lovin' The Night Away—X
- KENNY ROGERS—I Don't Need You—D-28

WSPT—Stevens Point (B. Fuhr—MD)

- ★ GREG KINN BAND—The Breakup Song 13-8
- ★ JOEY SCARBURY—Theme From Greatest American Hero D-24
- ★ GEORGE HARRISON—All Those Years Ago 8-6
- ★ SHEENA EASTON—Modern Girl 17-14
- ★ MANHATTAN TRANSFER—Boy From New York City 15-12
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby

- KENNY ROGERS—I Don't Need You—30
- REO SPEEDWAGON—Don't Let Him Go
- THRILLS—Breaking My Heart—DP
- .38 SPECIAL—Fantasy Girl—D-27
- MOODY BLUES—Gemini Dream
- MARTY BALIN—Hearts—D-28
- PHIL COLLINS—In The Air Tonight—D-29
- ELTON JOHN—Nobody Wins—D-26

KSLQ-FM—St. Louis (T. Stone—MD)

No List

KXOK—St. Louis (L. Douglas—MD)

- ★ AIR SUPPLY—The One That You Love 15-12
- ★ JOEY SCARBURY—Theme From Greatest American Hero 30-15
- ★ JESSE WINCHESTER—Say What 27-24
- ★ TERRI GIBBS—Rich Man 23-20
- ★ AIR SUPPLY—The One That You Love 22-15
- JOE WALSH—A Life Of Illusion—21
- ELTON JOHN—Nobody Wins—26
- MARTY BALIN—Hearts—30
- SHEENA EASTON—Modern Girl—29

KDWB—Minneapolis (P. Abresch—MD)

- ★ KIM CARNES—Bette Davis Eyes 13-10
- ★ PHIL COLLINS—In The Air Tonight 12-9
- ★ MARTY BALIN—Hearts 19-16
- ★ AIR SUPPLY—The One That You Love 8-2
- ★ ALAN PARSONS PROJECT—Time 6-1
- ★ JOE WALSH—A Life Of Illusion

KS95-FM(KSTP)—St. Paul (C. Knapp—MD)

- ★ GEORGE HARRISON—All Those Years Ago 10-6
- ★ NEIL DIAMOND—America 8-4
- ★ LEE RITENOUR—Is It You 19-17
- ★ AIR SUPPLY—The One That You Love 13-10
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 18-13
- SHEENA EASTON—Modern Girl
- KENNY ROGERS—I Don't Need You—D-20

KEYN-FM—Wichita (T. Springs—MD)

- ★ AIR SUPPLY—The One That You Love 14-10
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-8
- ★ GEORGE HARRISON—All Those Years Ago 19-16
- ★ MARTY BALIN—Hearts 27-23
- ★ RICK SPRINGFIELD—Jessie's Girl 18-14
- KENNY ROGERS—I Don't Need You
- LEE RITENOUR—Is It You
- JOEY SCARBURY—Theme From Greatest American Hero

WOW—Omaha (J. Corcoran—MD)

No List

KWKN—Wichita (J. Brown—MD)

No List

WZUU—Milwaukee (B. Shannon—MO)

- ★ GEORGE HARRISON—All Those Years Ago 25-14
- ★ MARTY BALIN—Hearts 29-23
- ★ ROSANNE CASH—7 Year Ache 28-24
- ★ SANTANA—Winning 30-25
- OAK RIDGE BOYS—Elvira
- STARS ON 45—Medley—2
- PHIL COLLINS—In The Air Tonight
- SHEENA EASTON—Modern Girl—D-30
- JUICE NEWTON—Queen Of Hearts
- ALAN PARSONS PROJECT—Time—D-29

WHB—Kansas City (R. Brown—MD)

- ★ GEORGE HARRISON—All Those Years Ago 8-6
- ★ A TASTE OF HONEY—Sukiyaiki 12-7
- ★ KIM CARNES—Bette Davis Eyes 6-4
- ★ CLIMAX BLUES BAND—I Love You 2-1
- ★ AIR SUPPLY—The One That You Love 17-14
- JUICE NEWTON—Queen Of Hearts—19
- KENNY ROGERS—I Don't Need You—15

Northeast Region

★ PRIME MOVERS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- AIR SUPPLY—The One That You Love (Arista)
- MARTY BALIN—Hearts (EMI)

● TOP ADD ONS

- OAK RIDGE BOYS—Elvira (MCA)
- GARY U.S. BONDS—This Little Girl (EMI)
- JUICE NEWTON—Queen Of Hearts (Capitol)

● BREAKOUTS

- STEPHANIE MILLS—Two Hearts (20th Century)
- GREG KINN—The Break-Up Song (Berserkeley)
- RANDY VAN WARMER—Suzi (Bearsville)

WABC—New York (S. Jones—MD)

- ★ DARYL HALL/JOHN OATES—You Make My

- Dreams 31-24
- ★ AIR SUPPLY—The One That You Love 32-22

- ★ JAMES TAYLOR—Hard Times 38-35
- ★ LEE RITENOUR—Is It You 41-38
- ★ CHAMPAIGN—How Bout Us 11-9
- GARY U.S. BONDS—This Little Girl—11
- STEPHANIE MILLS—Two Hearts—13
- KENNY ROGERS—I Don't Need You
- JIM PHOTOGLO—Fool In Love With You—37

WXLO—New York (J. Knapp—PO)

No List

WBLI—Long Island (B. Terry—MD)

- ★ GEORGE HARRISON—All Those Years Ago 10-6
- ★ AIR SUPPLY—The One That You Love 16-12
- ★ ELTON JOHN—Nobody Wins 18-15
- ★ GARY U.S. BONDS—This Little Girl 120-10
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 21-16
- JUICE NEWTON—Queen Of Hearts
- POINTER SISTERS—Slow Hand
- ALAN PARSONS PROJECT—Time
- JIM PHOTOGLO—Fool In Love With You
- MOODY BLUES—Gemini Dream—X
- MARTY BALIN—Hearts—D-28
- SHEENA EASTON—Modern Girl—D-30
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- KENNY ROGERS—I Don't Need You—D-26

WTRY—Schenectady (B. Cahill—MD)

- ★ GARY U.S. BONDS—This Little Girl 13-9
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-8
- ★ SANTANA—Winning 25-19
- ★ BILLY SQUIER—The Stroke 27-22
- ★ JOEY SCARBURY—Theme From Greatest American Hero 21-16

● REO SPEEDWAGON—Don't Let Him Go

- JUICE NEWTON—Queen Of Hearts
- JIM PHOTOGLO—Fool In Love With You—D-29
- POINTER SISTERS—Slow Hand—D-30
- MANHATTAN TRANSFER—Boy From New York City—D-26
- KENNY ROGERS—I Don't Need You—D-20

WBEN-FM—Buffalo (R. Christian—MD)

- ★ MARTY BALIN—Hearts 24-20
- ★ JOEY SCARBURY—Theme From Greatest American Hero 19-6
- ★ OAK RIDGE BOYS—Elvira 9-5
- ★ SHEENA EASTON—Modern Girl 16-12
- ★ CAROLE BAYER SAGER—Stronger Than Before 17-13
- RANDY VANWARMER—Suzi—40
- GREG KINN BAND—The Breakup Song—32
- POINTER SISTERS—Slow Hand—39
- REO SPEEDWAGON—Don't Let Him Go—38

WKBW—Buffalo (J. Summer—MD)

No List

WBBF—Rochester (D. Mason—MD)

No List

WOLF—Syracuse (B. Mitchell—MD)

- ★ GEORGE HARRISON—All Those Years Ago 13-6
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 10-4
- ★ SHEENA EASTON—Modern Girl 17-9
- ★ LEE RITENOUR—Is It You 20-11
- ★ ALAN PARSONS PROJECT—Time 16-7
- REO SPEEDWAGON—Don't Let Him Go
- KENNY ROGERS—I Don't Need You
- OAK RIDGE BOYS—Elvira—D-37
- .38 SPECIAL—Fantasy Girl
- MOODY BLUES—Gemini Dreams—D-36
- JUICE NEWTON—Queen Of Hearts—D-38
- POINTER SISTERS—Slow Hand—d-40

WFLY—Albany (Buzz—MO)

- ★ GEORGE HARRISON—All Those Years Ago 9-3
- ★ STARS ON 45—Medley 3-1
- ★ NEIL DIAMOND—America 15-9
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 21-16
- ★ GARY U.S. BONDS—This Little Girl 10-5
- PHIL COLLINS—In The Air Tonight—30
- GREG KINN BAND—The Breakup Song
- JOE WALSH—A Life Of Illusion—D-27
- JUICE NEWTON—Queen Of Hearts—D-26
- RANDY VANWARMER—Suzi
- LOVERBOY—The Kid Is Hot Tonight—D-29

WVBF—Boston (T. Connerly—MD)

No List

WRKO—Boston

No List

WHYN—Springfield (A. Carey—MD)

No List

WFTQ(14Q)—Worcester (C. Blaker—PD)

- ★ GEORGE HARRISON—All Those Years Ago 7-1
- ★ A TASTE OF HONEY—Sukiyaiki 6-2
- ★ GARY U.S. BONDS—This Little Girl 15-9

- ★ DARYL HALL/JOHN OATES—You Make My Dreams 16-10
- ★ LEE RITENOUR—Is It You 18-11
- ELTON JOHN—Nobody Wins—16
- KENNY ROGERS—I Don't Need You—24
- MOODY BLUES—Gemini Dream—28
- ALAN PARSONS PROJECT—Time—29

WPRO-AM—Providence (G. Berkowitz—MD)

WUFO-AM Buffalo Seeks New 'Lifestyle' Identity

By HANFORD SEARL

BUFFALO, N.Y. — Investing \$75,000 in new equipment and switching to a new format, this city's only black owned and operated radio station, WUFO-AM, is aiming for better ratings and a viable image.

New general manager Ray Coleman defines the new format as "lifestyle" and claims it is a national trend which incorporates all musical styles, not just the traditional r&b format most black stations utilize.

"This is a homogenized, contemporary urban approach to programming," says Coleman. "We're broadening our audience base from a financially restrictive teen group."

According to Coleman, the new format includes Latin, reggae, jazz classics and new releases spotlighting such artists as Marvin Gaye, Barbra Streisand, Kleer and Odyssey.

Part of the Sheridan Broadcasting chain, Coleman sees WUFO-AM's new format as challenging other prominent day-time radio outlets in the Buffalo market. Sheridan also owns and operates WAMO-FM/WJYZ-AM Pittsburgh.

The 1 kw operation, which is exploring both a clear channel and 24-hour status, increased a dawn-to-dusk timetable from 6 a.m. to 6 p.m. on June 1 with programming expanding to 9 p.m.

Ranked 14th in the 20 AM-FM station market here, WUFO-AM's last Arbitron ratings fell to a 1.2 from a 1.9 share. Coleman reports

no growth for the station the last five years.

"Our goal is to create more excitement and charisma for the operation as well as community involvement," reflects Coleman. "We want to attract a crossover, white listenership too."

Coleman cutback Sunday's 100% religious programming to 7 a.m.-noon, adding a magazine-formatted talk show "Especially For You" which includes music, call-ins and information to compete with WBLK-FM, a black music formatted competitor.

Located at 1080 khz, WUFO also carries Westwood One's hourly program, "Special Edition," produced by Sid McCoy.

WUFO-AM's DJ lineup presently includes program director Keith Pollard 6 to 11 a.m., Mark Wilson 11 a.m. to 4 p.m. and music director David Michael 4 to 9 p.m.

WUFO-AM also interacts with the Buffalo N.Y. Disco DJ Assn. in airing picks by the group. A station top 15 is printed in the association's monthly newsletter "Mixdown."

Program director Pollard stresses the station's not in the record breaking or sales business but airs the newest possible releases that are compatible with the "lifestyle" format.

"The first year is short term projections not ratings. We want to build a solid image with a quality organization," adds Coleman. "There are many ideas and campaigns on the drawing board."



RUNNING PROMOTION—Some of the more than 800 runners participating in the New England twosome race co-sponsored by WCOZ-FM Boston run through the streets of Boston. The race, billed as the first of its kind in the Boston area, pairs runners by opposite sex and similar age. Winners are determined by combining a team's running times.

CJCL Toronto Progressive A/C

TORONTO—The already competitive radio market here is about to be hit with the fall-out from a lavish marketing and promotion campaign, to kick off the revamped CKFH, a former mid-town country station that is now promoting itself as CJCL-AM and broadcasting what is best defined as a progressive adult contemporary sound.

Programming vice president Les Sole describes the format as an "urban prototype," a description that enunciates the aim of spinning a wide range of music, but keeping a lid on rough-edged rock.

"We're not a top 40, we're not MOR and we're not a progressive station," he sums up, "but we are the kind of station that is willing to take gambles on new records. I'm not afraid to get behind something if I feel it can work for us, even though other stations in the market might still be indecisive about whether or not the record is going on the air."

Sole has a good track record as a progressive and open-minded programmer, at first coming to prominence as program director for CHOM-FM Montreal, then filling the same spot in Toronto at CFTR-AM.

Operating with an 18-person news

team, to be strengthened with an additional two persons shortly, and a big bucks on-air team, CJCL has just kicked off the first stage of its marketing and promotion campaign to focus attention on what is very much the new sound in town. A color 16-page booklet has been distributed door to door and as an insert in the TV Guide's metro edition for a total circulation of just under a half-million people.

A billboard campaign is also being mapped out, utilizing the station's promo tag as "The Radio Station For The City."

The logo being used is of a street-car, set against a blue sky that washes into the blue expanse of Lake Ontario. The simplicity of the design and the symbol that CJCL has chosen to promote itself by are

(Continued on page 75)

New On The Charts



COLD CHISEL

"East"—★

Though new to American audiences, Cold Chisel is a major headline attraction in its native Australia. One Australian critic said what the Clash is to Britain, Cold Chisel is to Australia. The quintet plays hard hitting mainstream rock with a dash of rebellion thrown in for good measure.

Formed in the early 1970s, by former physics student and current keyboards player/vocalist Don Walker, the group slowly grew and expanded. With the firm lineup of guitarist Ian Moss, drummer Jim Barnes, bassist Phil Small and drummer Steve Prestwich, Cold Chisel signed to WEA International/Australia in 1977.

Freed from the Adelaide club circuit it had been playing, the group made its first single release a controversial one. "Khe Sanh," which is featured on the American version of "East," describes the experiences of an Australian Vietnam War veteran. Australia's assistance in the Vietnam

War is still a bitter pill for some here.

That first self-titled album went gold, though, and the second, "Breakfast At Sweethearts," went platinum. While these LPs were more straightforward, "East" features more diversity in terms of reggae and slower bluesy songs.

Known as a people's band down under, the group raised some eyebrows recently in Australia when—after winning seven of the nine awards at the televised Australian Rock Awards—they refused to sing to a prerecorded backing tape. They climaxed their live performance by smashing guitars and demolishing the set (Billboard, April 18, 1981).

Cold Chisel is managed by Rod Willis, Dirty Pool Artists Management, 69 Oxford St., Bondi Junction, Sydney, Australia 2022. (02) 389-2100. The booking agent is John Marks, ICM, 40 W. 57th St., New York, N.Y. 10019 (212) 556-5600.

NPR Considers Charging For Satellite Shows

WASHINGTON—The National Public Radio board of directors will decide this summer whether to assess a "fair share" fee to all public radio stations using NPR's satellite delivery system for programming.

Small community radio stations who use only some of the programming sent out on NPR's satellite are worried that the fee (proposed to be \$9,000-\$10,000) will force them to discontinue using the satellite.

Since NPR launched its satellite system, the Corporation for Public Broadcasting has supported its operation with over \$2 million in annual payments. Now, CPB is considering a policy change that would allocate those funds directly to local affiliates rather than to NPR. If those payments come through, stations will return the payment to NPR to help defray satellite system expenses.

But, the National Federation of Community Broadcasters fears that anticipated CPB budget cuts will terminate those grants leaving stations to pick up the costs of financing the satellite system themselves.

NFCB's Tom Thompson explains that small, low-budget public stations will be especially hard hit by the fee. NFCB is lobbying NPR for a sliding scale fee (based on either station size or program use) to remedy this dilemma.

Thompson also notes that in many cities where there are several public radio outlets, stations share national programming.

EXCLUSIVE!



in your market: the "Big Guy"

After excellent early response to his television commercials for Charter stations, Gordon Jump, of *WKRP in Cincinnati*, is now available as exclusive spokesman in non-Charter markets.

His humor, warmth and professionalism make him an ideal spokesman, no matter what the format of your station. The network-quality spots can give you the best look, image and message ever seen in your market.

To reserve the "Big Guy" as your exclusive spokesman, call today. Prices vary by market size. Production starts in July, offered only through Charter Broadcasting.



CONTACT: John Bayliss, Russ Wittberger, Al Casey
PHONE: (714) 298-3390

2399 Camino del Rio S., Suite 100 • San Diego, CA 92108

Charter Broadcasting

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/9/81)

Continued from page 24

- KENNY ROGERS—I Don't Need You
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- MANHATTAN TRANSFER—Boy From New York City—D-30
- OAK RIDGE BOYS—Elvira—D-27
- MOODY BLUES—Gemini Dream—X
- RICK SPRINGFIELD—Jessie's Girl—X
- KOOL & THE GANG—Jones Vs Jones
- POINTER SISTERS—Slow Hand
- JOEY SCARBURY—Theme From Greatest American Hero—D-25
- THE ALAN PARSONS PROJECT—Time—D-29
- SMOKEY ROBINSON—You Are Forever

WTSN—Dover (J. Sebastian—MD)

- ★ GEORGE HARRISON—All Those Years Ago 7-2
- ★★ GARY U.S. BONDS—This Little Girl 14-10
- ★ ALAN PARSONS PROJECT—Time 15-11
- ★ AIR SUPPLY—The One That You Love 9-6
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-8
- JUICE NEWTON—Queen Of Hearts—D-24
- CAROLE BAYER SAGER—Stronger Than Before—x

WGUY—Bangor (J. Randall—MD)

- ★ SANTANA—Winning 22-15
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 35-25
- ★ GEORGE HARRISON—All Those Years Ago 9-3
- ★ STARS ON 45—Medley 4-2
- REO SPEEDWAGON—Don't Let Him Go
- POINTER SISTERS—Slow Hand
- OAK RIDGE BOYS—Elvira—DP
- MARTY BALIN—Hearts—D-33
- PHIL COLLINS—In The Air Tonight—D-32
- JUICE NEWTON—Queen Of Hearts—X
- JESSE WINCHESTER—Say What—D-35
- APRIL WINE—Sign Of The Gypsy Queen
- CAROLE BAYER SAGER—Stronger Than Before—X
- GREG KIHN BAND—The Breakup Song—D-34
- ALAN PARSONS PROJECT—Time
- KENNY ROGERS—I Don't Need You—D-21
- BLACKFOOT—Fly Away—DP

WIGY—Bath (S. Rogers—MD)

- ★ JUICE NEWTON—Queen Of Hearts 28-23
- ★ JOEY SCARBURY—Theme From Greatest American Hero 29-19
- ★ GEORGE HARRISON—All Those Years Ago 17-9
- ★ NEIL DIAMOND—America 10-6
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 15-8
- REO SPEEDWAGON—Don't Let Him Go
- KENNY ROGERS—I Don't Need You
- SILVERADO—Ready For Love—X
- THE TUBES—Don't Wanna Wait Any More
- DAN HARTMAN—It Hurts To Be In Love—X
- DOTTIE WEST—What Are We Doin' In Love—X
- GARY U.S. BONDS—This Little Girl—X
- LOVERBOY—The Kids Is Hot Tonight—X
- THE GREG KIHN BAND—The Breakup Song—X
- APRIL WINE—Sign Of The Gypsy Queen—X
- CAROLE BAYER SAGER—Stronger Than Before—X
- ROSANNE CASH—7 Year Ache—X
- SHEENA EASTON—Modern Girl—D-30
- STARS ON 45—Medley—D-27
- SPIDER—It Didn't Take Long—X
- PHIL COLLINS—In The Air Tonight—X
- MARTY BALIN—Hearts—D-28
- MOODY BLUES—Gemini Dream—X
- JIM PHOTOGLO—Fool In Love With You—D-29
- .38 SPECIAL—Fantasy Girl—X
- OAK RIDGE BOYS—Elvira—X
- MANHATTAN TRANSFER—Boy From New York City—X
- DAVE EDMUNDS—Almost Saturday Night—X
- JOE WALSH—A Life Of Illusion

WACZ—Bangor (M. O'Hara—MD)

- ★ GEORGE HARRISON—All Those Years Ago 22-14
- ★ OAK RIDGE BOYS—Elvira 21-15
- ★ GARY U.S. BONDS—This Little Girl 15-10
- ★ AIR SUPPLY—The One That You Love 17-12
- THE ALAN PARSONS PROJECT—Time
- MANHATTAN TRANSFER—Boy From New York City—X
- JIM PHOTOGLO—Fool In Love With You
- PHIL COLLINS—In The Air Tonight—D-29
- JUICE NEWTON—Queen Of Hearts—D-31
- JESSE WINCHESTER—Say What—X
- APRIL WINE—Sign Of The Gypsy Queen—D-32
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- RANDY VANWARMER—Suzy
- GREG KIHN BAND—The Breakup Song
- LOVERBOY—The Kids Is Hot Tonight—D-33
- RUSH—Tom Sawyer—X
- REO SPEEDWAGON—Don't Let Him Go—D-30
- KENNY ROGERS—I Don't Need You—X
- RACHEL SWEET/REX SMITH—Everlasting Love
- NICOLE—Point Blank
- THE FOOLS—Lost Numbers—X
- JEAN DUNLAP—Rock Radio—D-28

Mid-Atlantic Region

PRIME MOVERS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- OAK RIDGE BOYS—Elvira (MCA)
- MARTY BALIN—Hearts (EMI)

TOP ADD ONS

- KENNY ROGERS—I Need You (UA)
- REO SPEEDWAGON—I Don't Need You (Epic)
- ALAN PARSONS—Time (Arista)

BREAKOUTS

- POINTER SISTERS—Slow Hand (Planet)
- .38 SPECIAL—Fantasy Girl (A&M)
- BILLY SQUIER—The Stroke (Capitol)

WXKX(96KX)—Pittsburgh (C. Ingram—MD)

- ★ GEORGE HARRISON—All Those Years Ago 12-7
- ★ JEFFERSON STARSHIP—Find Your Way Back 3-1
- ★ JOE WALSH—A Life Of Illusion 11-8
- ★ MOODY BLUES—Gemini Dreams 18-13
- ★ REO SPEEDWAGON—Don't Let Him Go 16-11
- ALAN PARSONS PROJECT—Time—30
- DARYL HALL/JOHN OATES—You Make My Dreams—29
- GARY U.S. BONDS—This Little Girl
- POINTER SISTERS—Slow Hand—D-31
- FRANKIE & THE KNOCKOUTS—Sweetheart
- SMOKEY ROBINSON—You Are Forever

WFIL—Philadelphia (D. Fennessey—MD)

- ★ AIR SUPPLY—The One That You Love 14-8
- ★ ELTON JOHN—Nobody Wins 25-20
- ★ OAK RIDGE BOYS—Elvira 22-17
- ★ JOE DOLCE—Shaddap You Face 19-14
- ★ DIONNE WARWICK—Some Changes Are For Good
- JIM STEINMAN—Rock'n'roll Dreams Come Through
- KENNY ROGERS—I Don't Need You—D-24
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- POINTER SISTERS—Slow Hand—X
- JUICE NEWTON—Queen Of Hearts—X
- BARBRA STREISAND—Promises—X
- RICK SPRINGFIELD—Jessie's Girl—D-26
- JOHN SCHNEIDER—It's Now Or Never—X
- MOODY BLUES—Gemini Dream—X
- JANIS IAN—Under The Covers
- SMOKEY ROBINSON—You Are Forever—X
- THE ALAN PARSONS PROJECT—Time—D-29
- JOEY SCARBURY—Theme From Greatest American Hero—D-30

WCCK (K104)—Erie (B. Shannon—MD)

- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 16-6
- ★ AIR SUPPLY—The One That You Love 10-2
- THE ALAN PARSONS PROJECT—Time 14-9
- KENNY ROGERS—I Don't Need You 37-28
- ★ RANDY MEISNER—Gotta Get Away—21-16
- .38 SPECIAL—Fantasy Girl—39
- CARPENTERS—Touch Me When We're Dancing
- BLACKFOOT—Fly Away
- POINT BLANK—Nicole
- SAVOY BROWN—Lay Back In The Arms Of Someone—D-38
- SMOKEY ROBINSON—You Are Forever—D-36
- STEPHANIE MILLS—Two Hearts—D-37
- CAROLE BAYER SAGER—Stronger Than Before—D-40
- STACY LATTISAW—Love On A Two Way Street
- MOODY BLUES—Gemini Dream—D-32

WFBG—Altoona (T. Booth—MD)

- ★ MOODY BLUES—Gemini Dream 26-13
- ★ MARTY BALIN—Hearts 30-21
- ★ SANTANA—Winning 20-16
- ★ JOEY SCARBURY—Theme From Greatest American Hero 27-10
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 9-5
- JOE WALSH—A Life Of Illusion—33
- SHEENA EASTON—Modern Girl—32
- PHIL COLLINS—In The Air Tonight
- JIM STEINMAN—Rock'n'roll Dreams Come Through—30
- TUBES—I Don't Want To Wait Anymore
- GREG KIHN BAND—The Breakup Song—D-31
- RUSH—Tom Sawyer
- DAN HARTMAN—It Hurts To Be In Love

WKBO—Harrisburg (B. Carson—MD)

- ★ ELTON JOHN—Nobody Wins 17-11
- ★ MARTY BALIN—Hearts 18-10
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 13-9
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-8
- MANHATTAN TRANSFER—Boy From New York City
- LEE RITENOUR—Is It You—18
- BARBRA STREISAND—Promises
- POINTER SISTERS—Slow Hand—X
- CAROLE BAYER SAGER—Stronger Than Before
- KENNY ROGERS—I Don't Need You—D-19

WXQA(Q106)—York (S. Gallagher—MD)

- ★ GEORGE HARRISON—All Those Years Ago

6-2

- ★ NEIL DIAMOND—America 7-5
- ★ GARY U.S. BONDS—This Little Girl 8-7
- ★ RICK SPRINGFIELD—Jessie's Girl 10-8
- ★ AIR SUPPLY—The One That You Love 11-9
- MANHATTAN TRANSFER—Boy From New York City—D-28
- KOOL & THE GANG—Jones Vs Jones—X
- POINTER SISTERS—Slow Hand—D-30
- AC/DC—Dirty Deeds Done Dirt Cheap—X

WRQX (Q-107)—Washington (F. Holler—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 7-2
- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ GEORGE HARRISON—All Those Years Ago 11-4
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 16-11
- .38 SPECIAL—Fantasy Girl
- BILLY SQUIER—The Stroke
- RUSH—Tom Sawyer—X
- REO SPEEDWAGON—Roll With The Changes—X
- MOODY BLUES—Nervous—X
- ELTON JOHN—Breaking Down The Barrier—X
- STYX—Snowblind—X
- VAN HALEN—So This Is Love—X
- AC/DC—Dirty Deeds Done Dirt Cheap—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- APRIL WINE—Sign Of The Gypsy Queen—X
- CHRISTOPHER CROSS—Say You'll Be Mine—X
- STEVE WINWOOD—Arc Of A Diver—X
- JOE WALSH—A Life Of Illusion—X
- JEFFERSON STARSHIP—Find Your Way Back—X
- MOODY BLUES—Gemini Dream—X
- MARTY BALIN—Hearts—X
- PHIL COLLINS—In The Air Tonight—X

WPGC—Washington (J. Elliott—MD)

- ★ GEORGE HARRISON—All Those Years Ago 15-7
- ★ OAK RIDGE BOYS—Elvira 21-11
- ★ SANTANA—Winning 18-13
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 6-4
- REO SPEEDWAGON—Don't Let Him Go
- JOEY SCARBURY—Theme From Greatest American Hero
- BILLY SQUIER—The Stroke—D-29
- ALAN PARSONS PROJECT—Time—D-28
- POINTER SISTERS—Slow Hand
- CAROLE BAYER SAGER—Stronger Than Before—D-30

WCAO—Baltimore (S. Richards—MD)

- ★ GEORGE HARRISON—All Those Years Ago 14-6
- ★ OAK RIDGE BOYS—Elvira 24-12
- ★ GARY U.S. BONDS—This Little Girl 15-9
- ★ MARTY BALIN—Hearts 30-24
- ★ JOEY SCARBURY—Theme From Greatest American Hero 29-20
- POINTER SISTERS—Slow Hand—29
- COMMODORES—Lady You Bring Me Up—30
- JUICE NEWTON—Queen Of Hearts—D-26
- CAROLE BAYER SAGER—Stronger Than Before—D-28
- KENNY ROGERS—I Don't Need You—D-25

WFBR—Baltimore (A. Szulinski—MD)

- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ RICK SPRINGFIELD—Jessie's Girl 3-2
- ★ OAK RIDGE BOYS—Elvira 17-8
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 7-4
- ★ KENNY ROGERS—I Don't Need You 29-23
- CARPENTERS—Touch Me When We're Dancing
- POINTER SISTERS—Slow Hand—29
- ROBBIE DUPREE—Brooklyn Girls—D-30
- MARTY BALIN—Hearts—D-27
- JUICE NEWTON—Queen Of Hearts—D-26
- COMMODORES—(Lady) You Bring Me Up
- SAVOY BROWN—Lay Back In The Arms Of Someone
- LARRY GRAHAM—Just Be My Lady

WYRE—Annapolis (J. Diamond—MD)

- ★ AIR SUPPLY—The One That You Love 14-9
- ★ SANTANA—Winning 19-14
- ★ MARTY BALIN—Hearts 21-16
- ★ MANHATTAN TRANSFER—Boy From New York City 24-19
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 22-17
- REO SPEEDWAGON—Don't Let Him Go
- KENNY ROGERS—I Don't Need You
- JOEY SCARBURY—Theme From Greatest American Hero
- THE ALAN PARSONS PROJECT—Time—D-27
- POINTER SISTERS—Slow Hand
- KOOL & THE GANG—Jones Vs Jones
- RICK JAMES—Give It To Me Baby
- MOODY BLUES—Gemini Dream—D-21
- .38 SPECIAL—Fantasy Girl—X
- JOE WALSH—A Life Of Illusion—D-25

WGH—Hampton (B. Canada—MD)

- ★ DOTTIE WEST—What Are We Doin' In Love 10-5
- ★ JIM PHOTOGLO—Fool In Love With You 13-11
- ★ MANHATTAN TRANSFER—Boy From New

York City 11-9

- ★ STARS ON 45—Medley 2-1
- KENNY ROGERS—I Don't Need You—D-20
- JUICE NEWTON—Queen Of Hearts—D-22
- JAMES TAYLOR—Hard Times—D-21

WQRK(Q-FM)—Morfolk (R. Bates—MD)

- ★ MARTY BALIN—Hearts 21-14
- ★ AIR SUPPLY—The One That You Love 15-9
- ★ SANTANA—Winning 28-21
- ★ CHAKA KHAN—What Cha Gonna Do For Me 26-19
- ★ JUICE NEWTON—Queen Of Hearts 27-22
- .38 SPECIAL—Fantasy Girl
- ALAN PARSONS PROJECT—Time
- JAMES TAYLOR—Hard Times—D-29
- JIM STEINMAN—Rock'n'roll Dreams Come Through
- POINTER SISTERS—Slow Hand—D-30
- CAROLE BAYER SAGER—Stronger Than Before—D-28
- REO SPEEDWAGON—Don't Let Him Go—D-24
- KENNY ROGERS—I Don't Need You—D-26

WRVQ(Q94)—Richmond (B. Thomas—MD)

- ★ AC/DC—Dirty Deeds Done Dirt Cheap 5-1
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 15-7
- ★ SANTANA—Winning 19-16
- ★ JEFFERSON STARSHIP—Find Your Way Back 17-12
- ★ BILLY SQUIER—The Stroke 25-22
- ALAN PARSONS PROJECT—Time
- KENNY ROGERS—I Don't Need You
- THE WHO—Don't Let Go The Coat—D-27
- GREG KIHN BAND—The Breakup Song
- SHEENA EASTON—Modern Girl

WAEB—Allentown (J. Ward—MD)

- ★ SHEENA EASTON—Modern Girl 17-10
- ★ MARTY BALIN—Hearts 27-19
- ★ RICK SPRINGFIELD—Jessie's Girl 11-8
- ★ GARY U.S. BONDS—This Little Girl 18-13
- ★ AIR SUPPLY—The One That You Love 28-23
- JOE WALSH—A Life Of Illusion
- REO SPEEDWAGON—Don't Let Him Go
- FRANKIE SMITH—Double Dutch Bus
- MOODY BLUES—Gemini Dream—D-29
- THE WHO—Don't Let Go The Coat
- KENNY ROGERS—I Don't Need You

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ OAK RIDGE BOYS—Elvira 30-21
- ★ SHEENA EASTON—Modern Girl 23-18
- ★ GEORGE HARRISON—All Those Years Ago 10-6
- ★ LEE RITENOUR—Is It You 27-22
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 14-10
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- JUICE NEWTON—Queen Of Hearts—X
- ALAN PARSONS PROJECT—Time—D-28
- APRIL WINE—Sign Of The Gypsy Queen
- MANHATTAN TRANSFER—Boy From New York City—D-29
- ROBBIE DUPREE—Brooklyn Girls
- .38 SPECIAL—Fantasy Girl—X
- MOODY BLUES—Gemini Dream—X
- MARTY BALIN—Hearts—X
- SPIDER—It Didn't Take Long
- DILLMAN BAND—Lovin' The Night Away—X
- MAX WERNER—Rain In May—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- MICHAEL DAMIAN—She Did It
- GREG KIHN BAND—The Breakup Song—X
- BILLY SQUIER—The Stroke—X
- SMOKEY ROBINSON—You Are Forever—X
- KENNY ROGERS—I Don't Need You

WWSW(3WS)—Pittsburgh (H. Crowe—MD)

- AIR SUPPLY—The One That You Love

Southeast Region

PRIME MOVERS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- AIR SUPPLY—The One That You Love (Arista)
- HALL & OATES—You Make My Dreams (RCA)

TOP ADD ONS

- MANHATTAN TRANSFER—Boy From New York City (Atlantic)
- MOODY BLUES—Gemini Dream (Threshold)
- REO SPEEDWAGON—Don't Let Him Go (Epic)

BREAKOUTS

- KENNY ROGERS—I Don't Need You (Epic)
- CARPENTERS—Touch Me When We're Dancing (A&M)
- JUICE NEWTON—Queen Of Hearts (Capitol)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ AIR SUPPLY—The One That You Love 13-8
- ★ MANHATTAN TRANSFER—Boy From New York City 20-15
- ★ ALAN PARSONS PROJECT—Time 14-11
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 21-12
- ★ JOHN SCHNEIDER—It's Now Or Never 22-17
- KENNY ROGERS—I Don't Need You
- THE PRODUCERS—What She Does To Me
- SANTANA—Winning—D-23
- DAN HARTMAN—It Hurts To Be In Love
- POINTER SISTERS—Slow Hand—D-22

WQXI-FM(94Q)—Atlanta (J. McCartney—MD)

- ★ MOODY BLUES—Gemini Dream 30-24
- ★ MANHATTAN TRANSFER—Boy From New York City 29-27
- ★ MARTY BALIN—Hearts 27-23
- ★ POINTER SISTERS—Slow Hand 28-20
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 24-19
- GARY WRIGHT—I Really Want To Get To Know You—29
- KENNY ROGERS—I Don't Need You—30

WBBQ—Augusta (B. Stevens—MD)

- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-5
- ★ RICK JAMES—Give It To Me Baby 5-1
- ★ GEORGE HARRISON—All Those Years Ago 14-9
- ★ SANTANA—Winning 17-11
- ★ AIR SUPPLY—The One That You Love 13-8
- BLACKFOOT—Fly Away
- JUICE NEWTON—Queen Of Hearts
- FRANKIE SMITH—Double Dutch Bus
- MOODY BLUES—Gemini Dream—D-29
- PHIL COLLINS—In The Air Tonight—D-28
- POINTER SISTERS—Slow Hand—D-30
- RANDY VANWARMER—Suzy
- REO SPEEDWAGON—Don't Let Him Go—D-27
- KENNY ROGERS—I Don't Need You—D-26

WGSB—Savannah (J. Lewis—MD)

- ★ JOE DOLCE—Shaddap You Face 17-7
- ★ AIR SUPPLY—The One That You Love 18-11
- ★ KENNY ROGERS—I Don't Need You 29-22
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 31-26
- ★ POINTER SISTERS—Slow Hand 26-21
- RICK SPRINGFIELD—Jessie's Girl—32
- SANTANA—Winning—33
- JIM STEINMAN—Rock'n'roll Dreams Come Through—34

WSGF(95-SGF)—Savannah (D. Carlisle—MD)

- ★ GEORGE HARRISON—All Those Years Ago 8-2
- ★ AIR SUPPLY—The One That You Love 10-7
- ★ GARY U.S. BONDS—This Little Girl 5-4
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 11-9
- BROTHERS JOHNSON—The Real Thing
- SPIDER—It Didn't Take Long
- OAK RIDGE BOYS—Elvira—D-26
- .38 SPECIAL—Fantasy Girl—X
- JIM PHOTOGLO—Fool In Love With You—D-30
- PHIL COLLINS—In The Air Tonight—X
- KOOL & THE GANG—Jones Vs Jones—X
- JUICE NEWTON—Queen Of Hearts—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- POINTER SISTERS—Slow Hand—X
- SPLIT ENZ—One Step Ahead
- BACKFOOT—Fly Away
- THE ALAN PARSONS PROJECT—Time—C-28
- STEPHANIE MILLS—Two Hearts—X
- CHAKA KHAN—What Cha' Gonna Do For Me—X
- GAP BAND—Yearning For Your Love—X
- REO SPEEDWAGON—Don't Let Him Go—X
- KENNY ROGERS—I Don't Need You—X

WAYS—Charlotte (L. Simon—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 28-18
- ★ THE ALAN PARSONS PROJECT—Time 23-12
- ★ AIR SUPPLY—The One That You Love 18-10
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 8-4
- ★ JOEY SCARBURY—Theme From Greatest American Hero
- CARPENTERS—Touch Me When We're Dancing
- ALABAMA—Feels So Right—30
- MANHATTAN TRANSFER—Boy From New York City—D-25
- POINTER SISTERS—Slow Hand—D-25

WFLB—Fayetteville (L. Cannon—MD)

- ★ CAROLE BAYER SAGER—Stronger Than Before 21-15
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 14-9
- ★ THE ALAN PARSONS PROJECT—Time 22-18
- ★ SMOKEY ROBINSON—You Are Forever 28-22
- CARPENTERS—Touch Me When We're Dancing
- RONNIE MILSAP—There's No Getting Over Me
- DAN HARTMAN—It Hurts To Be In Love
- JOHN DENVER—Some Days Are Diamonds
- ERIC CLAPTON—Another Ticket—D-35
- MOODY BLUES—Gemini Dream—D-33

WISE—Asheville (J. Stevens—MD)

- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 15-8
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-3
- ★ RICK SPRINGFIELD—Jessie's Girl 14-7
- ★ DOTTIE WEST—What Are We Doin' In Love 19-15
- ★ A TASTE OF HONEY—Sukiyaki 23-11
- POINTER SISTERS—Slow Hand
- KENNY ROGERS—I Don't Need You
- JIM PHOTOGLO—Fool In Love With You—37
- DILLMAN BAND—Lovin' The Night Away

WKIX—Raleigh (R. McKay—MD)

- ★ NEIL DIAMOND—America 13-7
- ★ DOTTIE WEST—What Are We Doin' In Love 7-5
- ★ GEORGE HARRISON—All Those Years Ago 16-9
- ★ ANNE MURRAY—Blessed Are The Believers 20-15
- ★ JOHN LENNON—Watching The Wheels 12-10
- ★ JIM PHOTOGLO—Fool In Love With You
- LEE RITENOUR—Is It You
- BARBRA STREISAND—Promises
- SHEENA EASTON—Modern Girl
- MANHATTAN TRANSFER—Boy From New York City

W6EZ—Winston-Salem (B. Ziegler—MD)

- ★ POINTER SISTERS—Slow Hand 35-23
- ★ AIR SUPPLY—The One That You Love 25-16
- ★ SANTANA—Winning 11-7
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 20-15
- ★ SHEENA EASTON—Modern Girl 29-10
- CARPENTERS—Touch Me When We're Dancing
- KENNY ROGERS—I Don't Need You
- THE ALAN PARSONS PROJECT—Time—34
- BILLY SQUIER—The Stroke—X
- MARTY BALIN—Hearts—X
- MOODY BLUES—Gemini Dream—28
- JIM PHOTOGLO—Fool In Love With You—33
- MANHATTAN TRANSFER—Boy From New York City—29
- JUICE NEWTON—Angel Of The Morning—X

Radio is our only business. That's why we're better at radio entertainment than anyone else.

The Dick Clark National Music Survey is the latest in a string of musical entertainment hits created by Mutual. Hosted by the man who turned the country on to contemporary music, Dick Clark will once again be making radio music history with this new weekly show.

Dick's show will feature three hours of hit music playing the top 30 songs of the week. But it's more than just a "countdown." Listeners will hear exclusive interviews with the artists; "Update"—the inside track on what's happening with and to music people; "Showcase"—playing the week's best new releases; "Chartbound"—charting the course of the record skyrocketing through the rankings; and, "Ask Dick Clark"—where Dick answers listeners' questions.

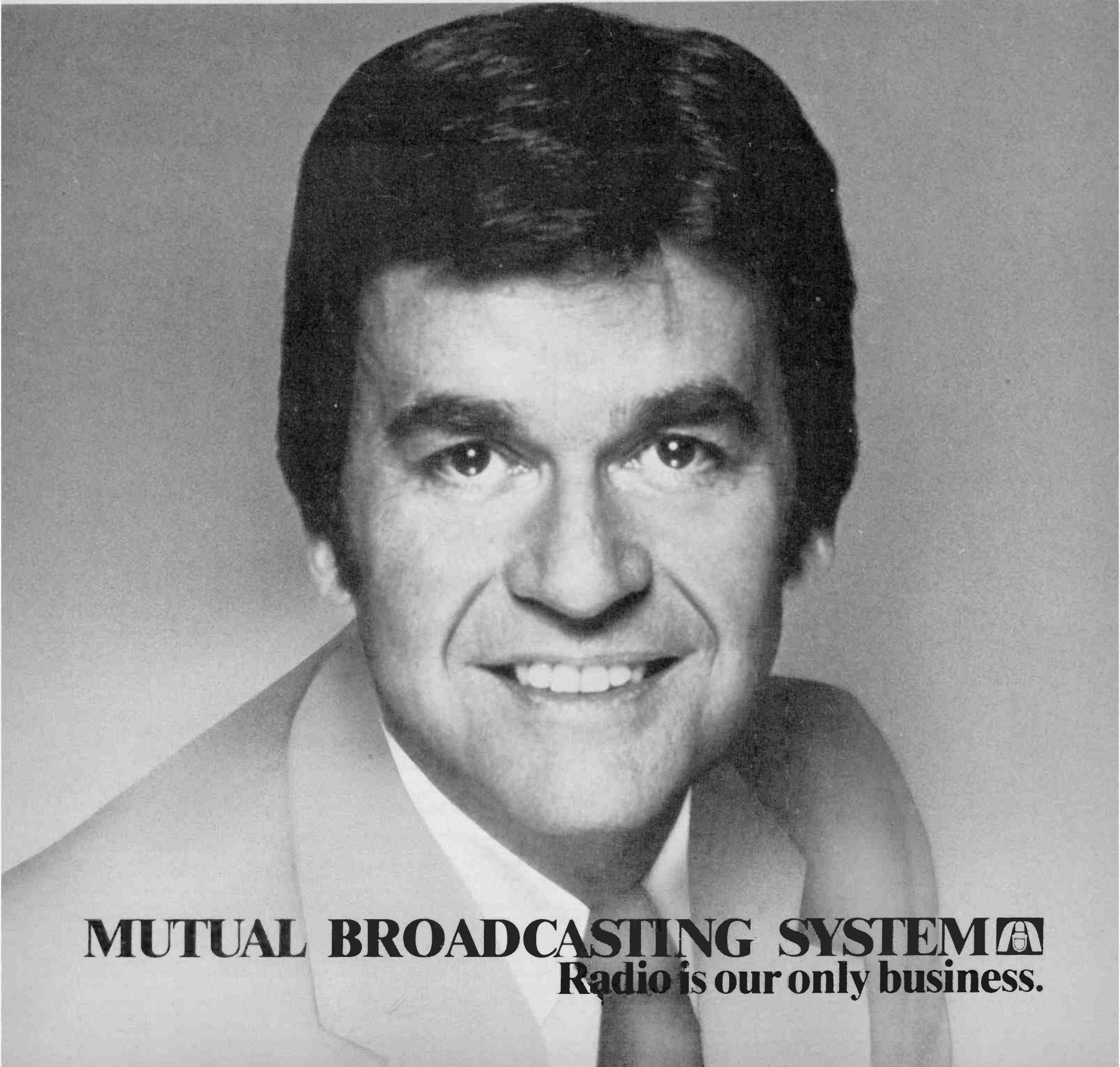
Dick Clark is probably the most visible man in contemporary music. He's a hitmaker whose launching of stars and songs is legendary.

He's on the same soundwaves as young America. And when he sells, they listen, they buy.

In addition to the weekly Dick Clark National Music Survey, Mutual will be broadcasting three Dick Clark Specials this year: Memorial Day, July 4th, and Labor Day.

Mutual has had a nonstop run of musical hits, from the "Johnny Cash Silver Anniversary Special," to "Jamboree in the Hills," to "Country Music Countdown-1980," which was carried by 705 stations reaching an estimated audience of 17.5 million.

Become a part of our greatest hit ever, The Dick Clark National Music Survey, and set new records for yourself. With Mutual it's a sure thing. We're better at radio entertainment than anyone else because radio is our only business. And because only Mutual has Dick Clark.



MUTUAL BROADCASTING SYSTEM 
Radio is our only business.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/9/81)

Continued from page 26

- **MANHATTAN TRANSFER**—Boy From New York City—13
- **JOEY SCARBURY**—Theme From Greatest American Hero—11
- **DARYL HALL/JOHN OATES**—You Make My Dreams—14

WNOX—Knoxville (S. Majors—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 12-6
- ★ **NEIL DIAMOND**—America 18-12
- ★ **SHEENA EASTON**—Modern Girl 23-20
- ★ **AIR SUPPLY**—The One That You Love 15-10
- ★ **GARY U.S. BONDS**—This Little Girl 10-5
- **CARPENTERS**—Touch Me When We're Dancing
- **MANHATTAN TRANSFER**—Boy From New York City
- **ALABAMA**—Feels So Right
- **MOODY BLUES**—Gemini Dream—D-27
- **PAUL ANKA**—I've Been Waiting For You All My Life—X
- **KOOL & THE GANG**—Jones Vs Jones—D-30
- **JUICE NEWTON**—Queen Of Hearts—D-28
- **ROSANNE CASH**—7 Year Ache—X
- **CAROLE BAYER SAGER**—Stronger Than Before—X
- **KENNY ROGERS**—I Don't Need You—D-26
- **JOEY SCARBURY**—Theme From Greatest American Hero

WRJZ—Knoxville (F. Story—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 6-4
- ★ **OAK RIDGE BOYS**—Elvira 3-1
- ★ **JESSE WINCHESTER**—Say What 25-20
- ★ **RICK SPRINGFIELD**—Jessie's Girl 19-10
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 21-16
- **JOE WALSH**—A Life Of Illusion
- **CARPENTERS**—Touch Me When We're Dancing
- **STEVE WINWOOD**—Arc Of A Diver—X
- **ALABAMA**—Feels So Right
- **SHEENA EASTON**—Modern Girl—X
- **JUICE NEWTON**—Queen Of Hearts—D-30
- **POINTER SISTERS**—Slow Hand—D-24
- **ALAN PARSONS PROJECT**—Time—D-28
- **KENNY ROGERS**—I Don't Need You—D-29

WSKZ(KZ106)—Chattanooga (D. Carroll—MD)

- ★ **OAK RIDGE BOYS**—Elvira 18-8
- ★ **MARTY BALIN**—Hearts 21-17
- ★ **ELTON JOHN**—Nobody Wins 17-13
- ★ **AIR SUPPLY**—The One That You Love 10-7
- ★ **KENNY ROGERS**—I Don't Need You 29-22
- **POINTER SISTERS**—Slow Hand—28
- **ALABAMA**—Feels So Right

- **.38 SPECIAL**—Fantasy Girl—D-30
- **PHIL COLLINS**—In The Air Tonight
- **REO SPEEDWAGON**—Don't Let Him Go—D-29

WERC—Birmingham (M. Thompson—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 16-6
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 6-3
- ★ **SHEENA EASTON**—Modern Girl 26-22
- ★ **MANHATTAN TRANSFER**—Boy From New York City 29-25
- ★ **AIR SUPPLY**—The One That You Love 12-8
- **ALABAMA**—Feels So Right
- **CARPENTERS**—Touch Me When We're Dancing
- **STACY LATTISAW**—Love On A Two Way Street—D-30
- **THE PRODUCERS**—What She Does To Me—X
- **KENNY ROGERS**—I Don't Need You—D-29

WXKX (KXX106)—Birmingham (L. O'Day—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 11-5
- ★ **AIR SUPPLY**—The One That You Love 15-7
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 14-9
- ★ **STARS ON 45**—Medley 10-4
- ★ **POINTER SISTERS**—Slow Hand 26-21
- ★ **JOE WALSH**—A Life Of Illusion—X
- **.38 SPECIAL**—Fantasy Girl—X
- **ALABAMA**—Feels So Right—X
- **MOODY BLUES**—Gemini Dream—D-29
- **MARTY BALIN**—Hearts—D-30
- **PHIL COLLINS**—In The Air Tonight—X
- **SPIDER**—It Didn't Take Long—X
- **SHEENA EASTON**—Modern Girl—D-27
- **ABBA**—On And On And On—X
- **RUSH**—Tom Sawyer—X
- **REO SPEEDWAGON**—Don't Let Him Go—X
- **KENNY ROGERS**—I Don't Need You—D-26

WSGN—Birmingham (W. Brian—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 13-7
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 11-5
- ★ **JESSE WINCHESTER**—Say What 28-22
- ★ **MANHATTAN TRANSFER**—Boy From New York City 24-19
- ★ **CAROLE BAYER SAGER**—Stronger Than Before 21-17
- **BROTHERS JOHNSON**—The Real Thing
- **CARPENTERS**—Touch Me While We're Dancin'
- **KENNY ROGERS**—I Don't Need You—D-26
- **SMOKEY ROBINSON**—You Are Forever
- **MOODY BLUES**—Gemini Dream—D-27
- **STACY LATTISAW**—Love On A Two Way

- Street—D-28
- **JOHN DENVER**—Some Days Are Diamonds

WAAY—Huntsville (J. Kendrick—MD)

- ★ **OAK RIDGE BOYS**—Elvira 12-4
- ★ **AIR SUPPLY**—The One That You Love 16-11
- ★ **MARTY BALIN**—Hearts 20-14
- ★ **POINTER SISTERS**—Slow Hand 25-22
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 2-1
- **STACY LATTISAW**—Love On A Two Way Street
- **GARY WRIGHT**—I Really Want To Know You
- **MOODY BLUES**—Gemini Dreams—D-29
- **JUICE NEWTON**—Queen Of Hearts—D-28
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—D-26
- **ALAN PARSONS PROJECT**—Time—X
- **THE PRODUCERS**—What She Does To Me
- **REO SPEEDWAGON**—Don't Let Him Go

WHYY—Montgomery (R. Thomas—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 15-7
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 6-2
- ★ **JOE WALSH**—A Life Of Illusion 27-23
- ★ **OAK RIDGE BOYS**—Elvira 1-1
- ★ **AIR SUPPLY**—The One That You Love 17-10
- **BLACKFOOT**—Fly Away
- **REO SPEEDWAGON**—Don't Let Him Go
- **KENNY ROGERS**—I Don't Need You—X
- **THE PRODUCERS**—What She Does To Me—X
- **ROBBIE DUPREE**—Brooklyn Girls—X
- **FRANKIE SMITH**—Double Dutch Bux—X
- **MOODY BLUES**—Gemini Dream—X
- **PHIL COLLINS**—In The Air Tonight—X
- **SPIDER**—It Didn't Take Long
- **SHEENA EASTON**—Modern Girl—X
- **JUICE NEWTON**—Queen Of Hearts—X
- **JOHN DENVER**—Some Days Are Diamonds—X

WJDX—Jackson (S. Kimbro—MD)

- ★ **FRANKIE SMITH**—Double Dutch Bus 22-9
- ★ **AIR SUPPLY**—The One That You Love 9-6
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 8-2
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 11-4
- ★ **KIM CARNES**—Bette Davis Eyes 1-1
- **KENNY ROGERS**—I Don't Need You
- **POINTER SISTERS**—Slow Hand
- **GEORGE HARRISON**—All Those Years Ago—D-23
- **ERIC CLAPTON**—Another Ticket
- **STEVE WINWOOD**—Arc Of A Diver—D-24
- **ROBBIE DUPREE**—Brooklyn Girls—X

- **MARTY BALIN**—Hearts—D-27
- **SPIDER**—It Didn't Take Long—X
- **JOHN SCHNEIDER**—It's Now Or Never
- **KOOL & THE GANG**—Jones Vs Jones—D-28
- **JUICE NEWTON**—Queen Of Hearts—X
- **MICHAEL DAMIAN**—She Did It—D-22
- **SANTANA**—Winning—D-29
- **SMOKEY ROBINSON**—You Are Forever
- **JERMAINE JACKSON**—You Like Me Don't You—D-30

WBWJ(BJ105)—Orlando (T. Long—MD)

- ★ **CLIMAX BLUES BAND**—I Love You 6-3
- ★ **STARS ON 45**—Medley 1-1
- ★ **GEORGE HARRISON**—All Those Years Ago 12-8
- ★ **MARTY BALIN**—Hearts 39-29
- ★ **LOVERBOY**—The One That You Love 22-15
- **JOE WALSH**—A Life Of Illusion—37
- **MANHATTAN TRANSFER**—Boy From New York City—38
- **JUICE NEWTON**—Queen Of Hearts—D-40
- **CARPENTERS**—Touch Me When We're Dancing
- **BILLY SQUIER**—The Stroke—D-39

WRBQ(Q105)—Tampa (P. McKay—MD)

- ★ **POINTER SISTERS**—Slow Hand 20-16
- ★ **AIR SUPPLY**—The One That You Love 11-4
- ★ **MARTY BALIN**—Hearts 14-11
- ★ **DOTTIE WEST**—What Are We Doin' In Love 21-17
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 6-2
- **OAK RIDGE BOYS**—Elvira—19

WLKY—Tampa (M. Weber—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 6-2
- ★ **AIR SUPPLY**—The One That You Love 9-5
- ★ **ROSANNE CASH**—7 Year Ache 17-14
- ★ **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart 15-12
- **CARPENTERS**—Touch Me When We're Dancing
- **JOEY SCARBURY**—Theme From Greatest American Hero—D-19
- **KENNY ROGERS**—I Don't Need You—D-21
- **A TASTE OF HONEY**—Sukiyaki—X
- **JUICE NEWTON**—Queen Of Hearts—X
- **OAK RIDGE BOYS**—Elvira—D-20
- **JOHN SCHNEIDER**—It's Now Or Never—X

WVY(Y103)—Jacksonville (D. Scott—MD)

- ★ **KIM CARNES**—Bette Davis Eyes 1-1
- ★ **AIR SUPPLY**—The One That You Love 8-4
- ★ **GEORGE HARRISON**—All Those Years Ago 15-11
- ★ **A TASTE OF HONEY**—Sukiyaki 13-9

- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 23-18
- **JUICE NEWTON**—Queen Of Hearts—X
- **ROSANNE CASH**—7 Year Ache—0-40
- **APRIL WINE**—Sign Of The Gypsy Queen—X
- **SPIDER**—It Didn't Take Long—X
- **STACY LATTISAW**—Love On A Two Way Street—D-39
- **JIM STEINMAN**—Rock'n'roll Dreams Come Through—X
- **DIONNE WARWICK**—Some Changes Are For Good
- **BILLY SQUIER**—The Stroke—X
- **CHAKA KHAN**—What Cha Gonna Do For Me—X
- **REO SPEEDWAGON**—Don't Let Him Go—X
- **KENNY ROGERS**—I Don't Need You—D-38
- **CARPENTERS**—Touch Me When We're Dancing
- **TUBES**—Don't Want To Wait Anymore

WKXY—Sarasota (T. William—MD)

- ★ **RICK SPRINGFIELD**—Jessie's Girl 2-1
- ★ **AIR SUPPLY**—The One That You Love 13-9
- ★ **MARTY BALIN**—Hearts 29-25
- ★ **MOODY BLUES**—Gemini Dream 23-17
- ★ **SHEENA EASTON**—Modern Girl 25-18
- **POINTER SISTERS**—Slow Hand
- **.38 SPECIAL**—Fantasy Girl
- **JOEY SCARBURY**—Theme From Greatest American Hero
- **RUSH**—Tom Sawyer—D-27
- **KENNY ROGERS**—I Don't Need You—D-22

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ **GEORGE HARRISON**—All Those Years Ago 10-3
- ★ **RICK SPRINGFIELD**—Jessie's Girl 18-8
- ★ **SHEENA EASTON**—Modern Girl 29-25
- ★ **POINTER SISTERS**—Slow Hand 26-20
- ★ **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby 20-14
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting
- **JOEY SCARBURY**—Theme From Greatest American Hero
- **ALAN PARSONS PROJECT**—Time
- **OAK RIDGE BOYS**—Elvira
- **MOODY BLUES**—Gemini Dream—D-28
- **MARTY BALIN**—Hearts—D-26
- **ELTON JOHN**—Nobody Wins—D-27

WZGC(Z93)—Atlanta (S. Davis—MD)

- ★ **ROSANNE CASH**—7 Year Ache 10-5
- ★ **OAK RIDGE BOYS**—Elvira D-20
- ★ **GEORGE HARRISON**—All Those Years Ago 12-8
- ★ **CLIMAX BLUES BAND**—I Love You 16-11
- ★ **AIR SUPPLY**—The One That You Love 27-18

- **MOODY BLUES**—Gemini Dream
- **KENNY ROGERS**—I Don't Need You
- **JUICE NEWTON**—Queen Of Hearts
- **MARTY BALIN**—Hearts—X
- **MANHATTAN TRANSFER**—Boy From New York City—X
- **POINTER SISTERS**—Slow Hand—D-30
- **SANTANA**—Winning—D-29

WMC-FM—Memphis (T. Prestigiacomo—MD)

No List

WBVQ(92Q)—Nashville (S. Davis—MD)

- ★ **ELTON JOHN**—Nobody Wins 29-24
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 23-18
- ★ **OAK RIDGE BOYS**—Elvira 2-1
- ★ **ALAN PARSONS PROJECT**—Time 14-11
- ★ **AIR SUPPLY**—The One That You Love 8-6
- **REX SMITH/RACHEL SWEET**—Everlasting Love
- **RONNIE MILSAP**—There's No Getting Over Me
- **EMMYLOU HARRIS**—I Don't Have To Crawl—X
- **KENNY ROGERS**—I Don't Need You—D-30
- **JOE WALSH**—A Life Of Illusion—D-27
- **.38 SPECIAL**—Fantasy Girl—NP
- **MARTY BALIN**—Hearts—D-29
- **SPIDER**—It Didn't Take Long—X
- **KOOL & THE GANG**—Jones Vs Jones—X
- **STACY LATTISAW**—Love On A Two Way Street
- **JUICE NEWTON**—Queen Of Hearts—X
- **JIM STEINMAN**—Rock'n'roll Dreams Come Through—NP
- **APRIL WINE**—Sign Of The Gypsy Queen—NP

WHY(Y100)—Miami (M. Shands—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 18-6
- ★ **AIR SUPPLY**—The One That You Love 11-8
- ★ **RICK SPRINGFIELD**—Jessie's Girl 25-17
- ★ **POINTER SISTERS**—Slow Hand 29-23
- ★ **FRANKIE SMITH**—Double Dutch Bus 30-19
- **ALAN PARSONS PROJECT**—Time—28
- **REO SPEEDWAGON**—Don't Let Him Go—24
- **KENNY ROGERS**—I Don't Need You—31
- **MOODY BLUES**—Gemini Dream—30
- **KOOL & THE GANG**—Jones Vs Jones—29

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

WXKS-FM Turns Around

Continued from page 23

station that could appeal to just about everyone," recalls White, who started by hiring longtime Boston favorite Dale Dorman away from a chief FM Hot 100-formatted rival, WVBF-FM ("F-105"). "Polls have showed Dale to be the third most popular jock in the city since his days as morning man during WRKO-AM's heyday in the early 1970s," says White. Dorman now anchors the 3 p.m. to 6 p.m. shift daily on Kiss-108. Next, White hired Matt Siegel, a former WBCN-FM DJ and television talk show host with a strong following among young whites, to handle morning drive 5:30 a.m. to 9 a.m. A recent barrage of Kiss-108 tv spots have featured Siegel.

Finally, White cut back newscasts

Writer Strike Delays Merv Griffin Special

LOS ANGELES—Production on the July 4 "Merv Griffin's Hollywood" 12-hour radio special has been suspended because of the Writer's Guild strike. The show has been rescheduled for Labor Day.

Mark Blinoff, Griffin general manager says, "No one anticipated that the strike would drag on for such a long time, nor that it would affect the radio division (of Merv Griffin Productions) this severely. We have been advised by both the guild and our attorneys that it is impossible for us to complete production until the strike is settled."

to three minutes at the top of the hour, instituted features such as "General Hospital Update" (about the popular ABC soap opera) and an astrology reporter, and programmed 30-minute "commercial-free" music sweeps every hour.

The complete personality line-up includes Siegel 5:30 a.m. to 9 a.m., Ron Dwyer (formerly a popular DJ at adult/contemporary WROR-FM Boston) 9 a.m. to noon, J.J. Wright (who was prominent on WBOS-FM Boston in 1977 when that station was first to bring an all-disco format to town) noon to 3 p.m., Dorman 3 to 6 p.m., White 6 to 9 p.m., Vinnie Pezzuzzi (another WBOS-FM alumnus) 9 p.m. to 1 a.m., and Lark Logan (who worked with White during his WILD days) 1 to 5:30 a.m.

With heavy tv and billboard advertising trumpeting the changes, Kiss-108 bounced back to a 5.0 share in the latest Arbitrons. "We're making it with a totally different top 40 sound; no heavy metal, no negative teen profile. We're not too black and we're not too hard," says White.

Fifty percent of the WXKS-FM staff is black, leading some observers to predict tough sledding for a physically and musically integrated station in an often racially tense city. "That's ridiculous," scoffs White. "I don't think Boston is a racist city. Hey, there are very few black program directors in this country today, and look at me, I'm thriving." Indeed, White recently began a weekly co-hosting stint for a local tv magazine show. "I want to be the next Dick Clark," says White, with a flash of the famous sunny grin.

NEW YORK—Tom Ambrose has been named program director at WCCO-FM Minneapolis and Paul Stagg has been named general manager.

Ambrose joined WCCO-FM as staff announcer in 1973 and spent three years as a booth announcer for WCCO-TV. Stagg also began as a staff announcer and was p.d. in 1973.

Eric Stone is the new p.d. at WJMO-AM Cleveland. He comes from WSID-AM Baltimore, but was an announcer at WJMO from 1970 to 1972. Both stations are part of the United Broadcasting group. Stone succeeds Bernie Moody, who left to become p.d. at KSOL-FM San Mateo, Calif., as previously reported (Billboard, June 6, 1981). WJMO evening jock Mansfield Manns moves to Baltimore and J.B. Walker, from WOOK-FM (OK-100) Washington, succeeds him.

Steve Fox has been named p.d. at WJAX-FM Jacksonville. . . . Jim DeCastro has been named station manager of WLUP-FM (FM-98) Chicago. He comes from WXKS-FM (Kiss) Boston where he was general sales manager. . . . Mark Thomas has been named music and public service director of WCXI-AM Detroit. He comes from WNRS-AM Ann Arbor, Mich., where he was p.d. and morning man. . . . Albert Hulsen has been named station manager of KQED-FM San Francisco. He comes from WGUC-FM Cincinnati, where he was director and general manager.

Vox Jox

B.C. Cloutier has been named station manager of KJJY-FM Des Moines, the newest acquisition of Fuller & Jeffrey Group. . . . Earnest James has resigned as president and general manager of WVON-AM/WGCI-FM Chicago to become general manager of KDIA-FM San Francisco and to oversee other Viacom stations.

Lee Arnold, WHN-AM New York's mid-day air personality, has left the station to capitalize on tv and radio syndication opportunities. A 10-year veteran of WHN, Arnold was the host of Mutual's syndicated "Jamboree In The Hills" last year. No replacement has been named.

Don Benson is appointed vice president of operations at KIIS-FM Los Angeles. He comes from the seven-station Western Cities chain where he was vice president of programming for all stations.

Al Casey is named national program director for the Charter Broadcasting Group, owners of five stations. Casey comes from WHB-AM Kansas City where he held the program director job for the past four years. Casey will supervise the programming of all Charter-owned stations including WDRQ-FM Detroit; KSLQ-FM St. Louis; WOKY-AM Milwaukee; K101-FM San Francisco; and KCBQ-AM San Diego.

Jack Petrey is appointed program director of WAKY-AM Louisville, Ky. He joined the station a year ago

as afternoon drive personality. . . . Ed Williamson is named program director of WVEZ-FM Louisville, sister station of WAKY. Williamson had been operations manager of the station.

Scott Majors has resigned his positions as mid-day personality and music director of WNOX-FM Knoxville. At the station for 4½ years, Majors will enter independent record promotion. Bill Evans, current WNOX afternoon drive personality, will take over as music director. A new mid-day personality will be named shortly.

At KCBS-FM San Francisco, Dave Roberts is named assistant program director and mid-day air personality. He held a similar position at KYA-AM in that same city. Roberts replaces Deirdre Gentry in

(Continued on page 39)

Summer Hits In Drake-Chenault Series

LOS ANGELES — Drake-Chenault is preparing a special summer "Weekly Top 30" that will be a compilation of summer hits from the past 20 years.

Based on trade charts, the top 30 songs will be played in order from 1961 on. The programs will contain artist interviews and certain "extras," those songs that may not have made the charts during summer but have a summer connotation.

OUR GUESTS INCLUDE: THE POLICE THE DOOBIE BROTHERS

DIRE STRAITS PHOEBE SNOW TODD RUNDGREN ROBERT PALMER RUSH

THE BEACH BOYS THE BOOMTOWN RATS STEVE WINWOOD TED NUGENT



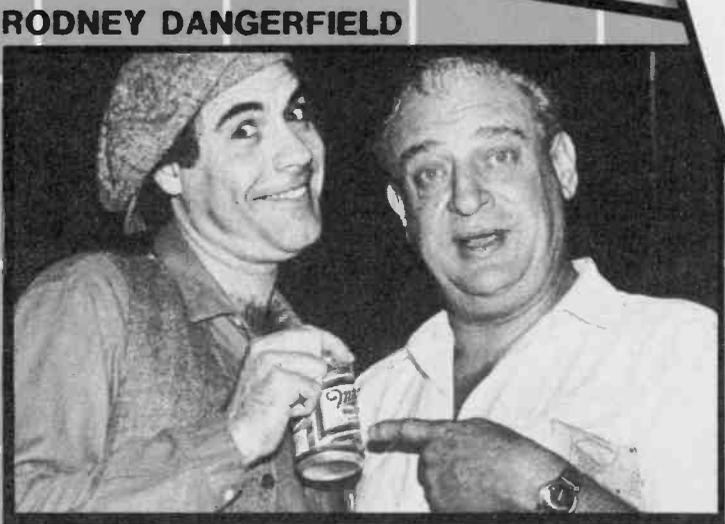
RINGO STARR



DEBORAH HARRY of BLONDIE

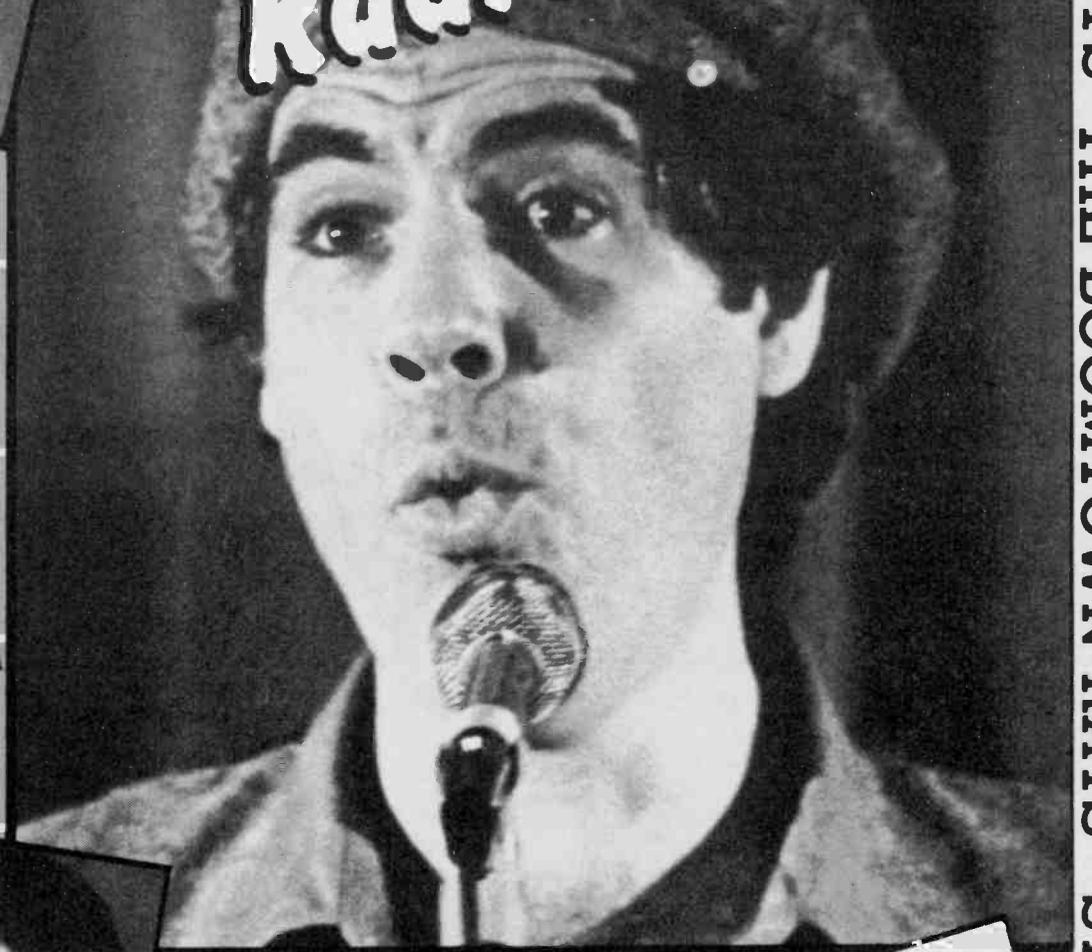


PAUL SIMON



RODNEY DANGERFIELD

the Robert Klein Radio Show



ROBERT KLEIN

YOU'RE INVITED
to spend an hour with hilarious
ROBERT KLEIN on the most unique
show on radio. Each week Robert
chats with rock's brightest stars
and plays their hits ...
PLUS you'll hear live performances
by new bands and so much more ! ! ! !
**THIS WEEK FEATURES JOHN ENTWISTLE,
BOB WEIR AND TOM JOHNSTON (6/14 - 20)**

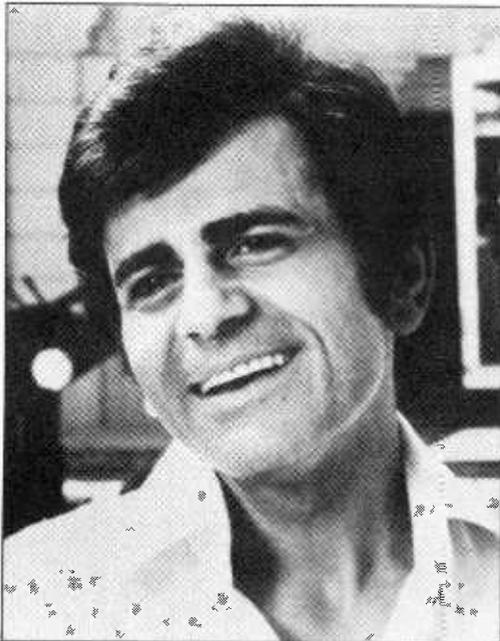
For more
Information write :
THE ROBERT KLEIN RADIO SHOW
231 East 51st Street N.Y.,N.Y. 10022
Or Call : (212) 935-8370
Produced by Sandra Furton
Syndicated by Froben Enterprises

SPONSORED BY:



BILL MURRAY TALKING HEADS STEELY DAN TIM CURRY

AMERICAN TOP



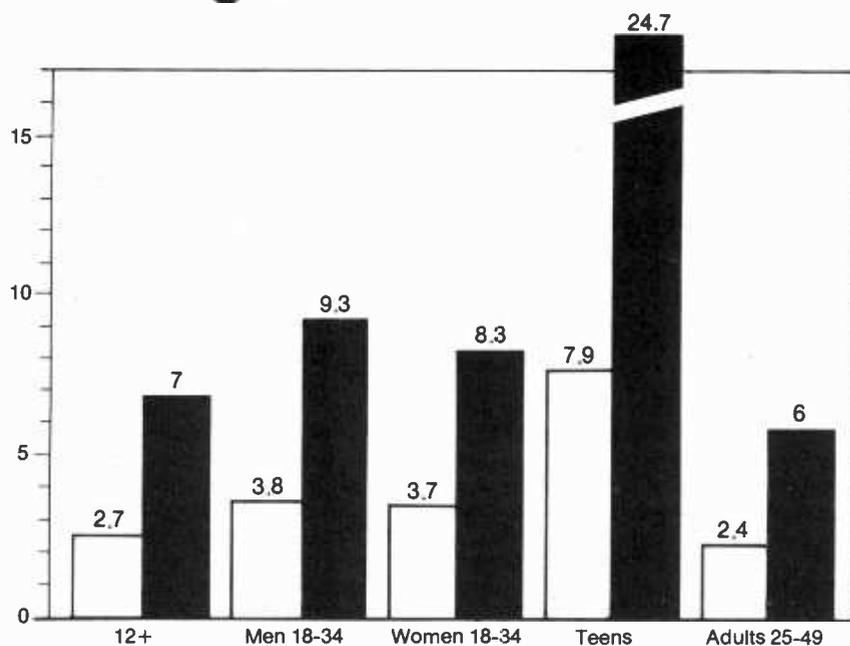
CASEY KASEM

New breakouts of the Winter '81 ARBITRON show American Top 40 delivering peak listening in market after market. In many markets, American Top 40 is the most listened to radio event of the week — compared to any station, any day, any time period! Since July 4, 1970, Casey Kasem's countdown of the 40 top records from BILLBOARD's weekly HOT 100, has become an unbeatable radio listening tradition. In many cities, it's NUMBER ONE in shares of listeners 12-44! And book after book, AMERICAN TOP 40 delivers enormous numbers. With AT40 everybody wins — stations — sponsors — and millions of listeners.

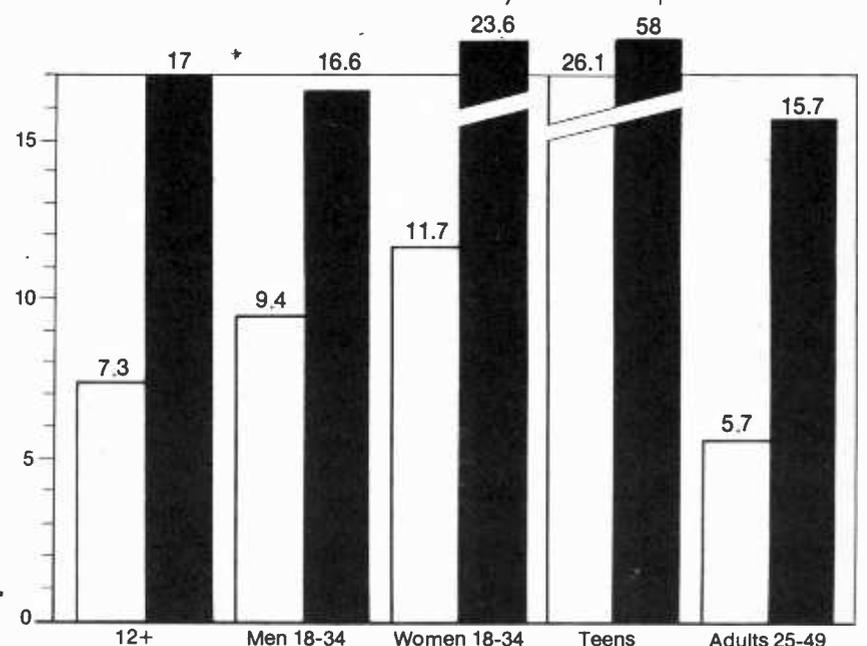
IS AMERICAN TOP 40 IN YOUR MARKET? If it is then you know what we're talking about. But would you believe this. Our computer shows more than 200 U.S. radio markets not covered by an existing exclusive licensing agreement with an AMERICAN TOP 40 subscriber.

MAKE THIS FREE CALL and ask your Watermark regional manager about the availability of AMERICAN TOP 40 in your market. Don't miss this opportunity to put AMERICAN TOP 40 power on your station! **Call toll-free 800-423-2502**

Los Angeles KIIS FM: Sunday 9am to 1pm



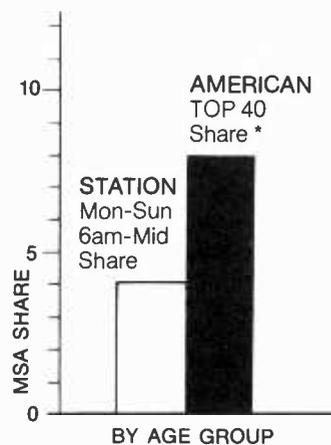
Cleveland WGCL: Sunday 9am to 1pm



Methodology

Metro Survey Area (MSA) Shares ARBITRON Radio — Winter 1981

* Figures are averages of hour by hour breakouts of listening by demographic groups (Average Quarter Hour Shares, MSA) for American Top 40 4-hour time periods. Arbitron, Winter 1981.



American Top 40 - Not Just #1 In Music Radio

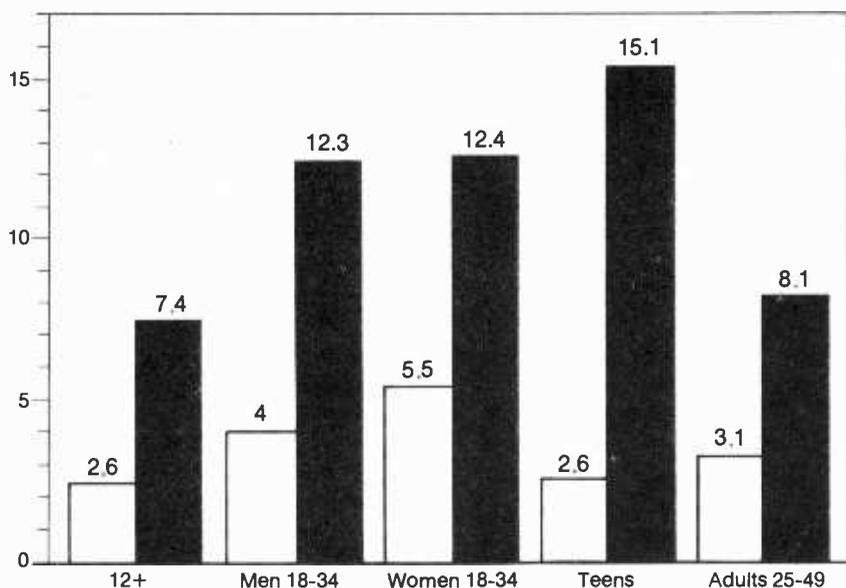
In Los Angeles and Cleveland, 2 of the 14 markets surveyed by Arbitron in the Winter of 1981, AMERICAN TOP 40 scored #1 against all other radio stations — regardless of format — in these important demos: Total Persons 12+, Men 18-34, Women 18-34, Adults 25-49, and Teens.

#1 Total Persons 12+
Men 18-34
Women 18-34
Adults 25-49
and Teens

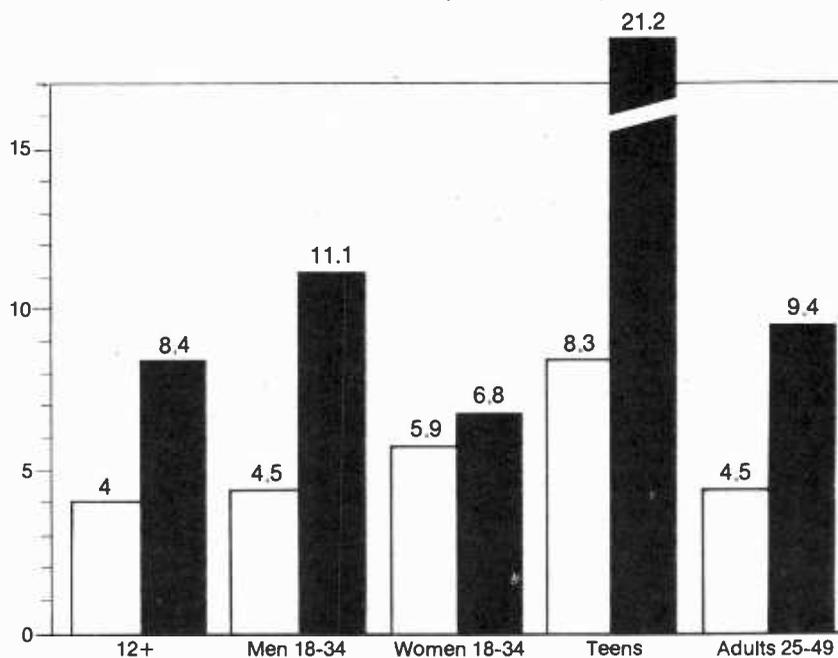
40 POWER



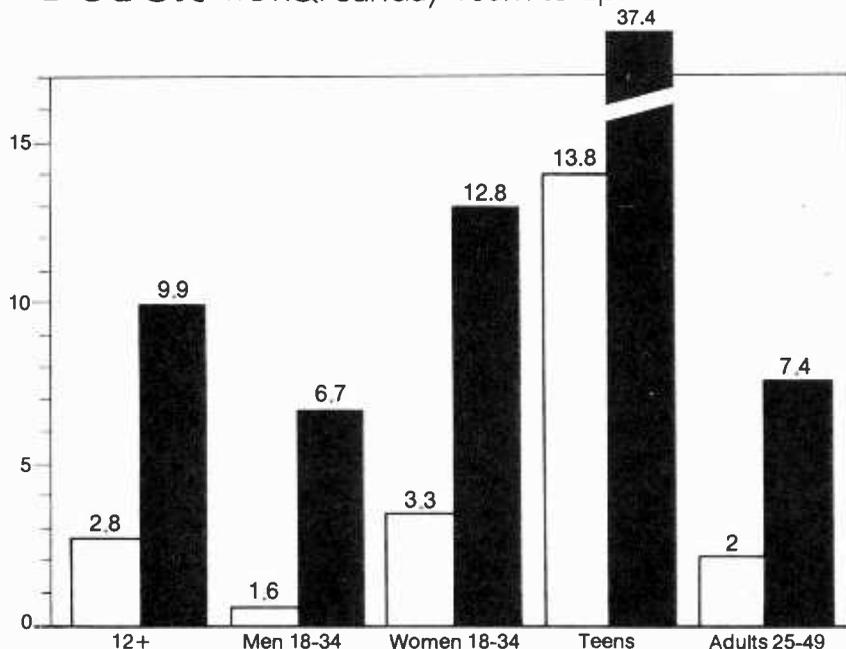
Chicago WBBM FM: Sunday 8am to noon



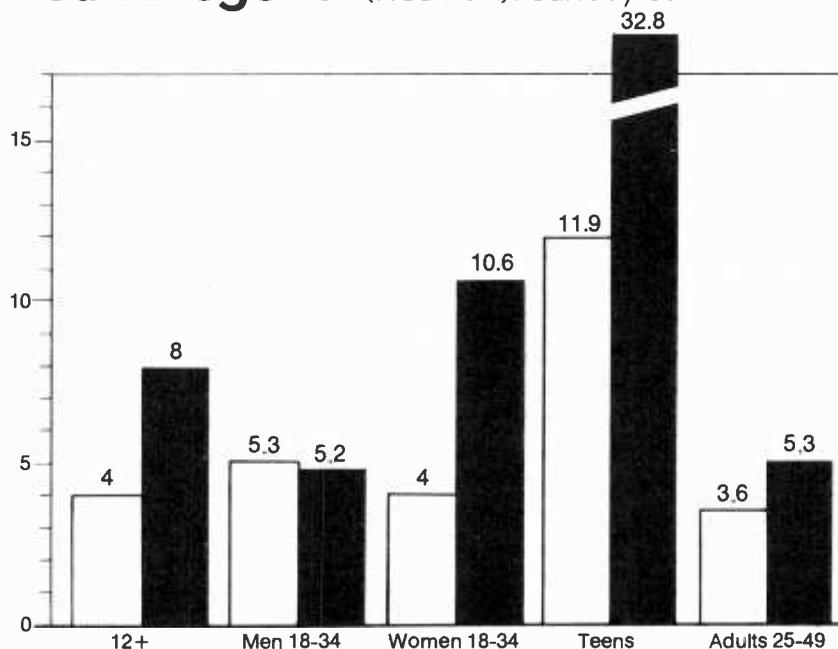
Houston KRLY: Sunday 9am to 1pm



Detroit WDRQ: Sunday 10am to 2pm



San Diego 13K (KGB AM): Sunday 8am to noon



Watermark

10700 Ventura Boulevard
North Hollywood, CA 91604
213/980-9490



Yes, please send me full details on how AMERICAN TOP 40 can be a winner for our station.

NAME _____ TITLE _____

STATION _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

AB

Billboard® Rock Albums & Top Tracks™

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	6	TOM PETTY & THE HEARTBREAKERS —Hard Promises, Backstreet/MCA
2	3	5	VAN HALEN —Fair Warning, Warner Bros.
3	6	6	JOE WALSH —There Goes The Neighborhood, Asylum
4	2	13	THE WHO —Face Dances, Warner Bros.
5	12	3	THE MOODY BLUES —Long Distance Voyager, Threshold
6	9	8	BILLY SQUIER —Don't Say No, Capitol
7	4	10	SANTANA —Zebop, Columbia
8	5	14	PHIL COLLINS —Face Value, Atlantic
9	11	10	JEFFERSON STARSHIP —Modern Times, RCA/Grunt
10	8	10	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
11	7	8	GARY U.S. BONDS —Dedication, EMI/America
12	19	3	PETER FRAMPTON —Breaking All The Rules, A&M
13	10	14	RUSH —Moving Pictures, Mercury
14	13	14	REO SPEEDWAGON —Hi Infidelity, Epic
15	21	2	GEORGE HARRISON —Somewhere In England, Dark Horse
16	17	8	OZZY OSBORNE —Blizzard Of Oz, Jet
17	31	12	THE GREG KIHN BAND —Rockinroll, Beserkley
18	16	8	KIM CARNES —Mistaken Identity, EMI/America
19	14	14	STYX —Paradise Theatre, A&M
20	22	4	THE TUBES —The Completion Backward Principle, Capitol
21	15	14	STEVE WINWOOD —Arc Of A Diver, Island
22	24	14	.38 SPECIAL —Wild Eyed Southern Boys, A&M
23	20	14	RICK SPRINGFIELD —Working Class Dog, RCA
24	33	5	SQUEEZE —Eastside Story, A&M
25	23	10	THE PRETENDERS —Extended Play, Sire
26	25	6	DAVE EDMUNDS —Twangin, Swan Song
27	18	13	LOVERBOY —Loverboy, Columbia
28	26	8	SOUTHSIDE JOHNNY & THE ASBURY JUKES —Reach Up And Touch The Sky, Mercury
29	27	12	ADAM & THE ANTS —Kings Of The Wild Frontier, Epic
30	29	4	COLD CHISEL —East, Elektra
31	30	13	APRIL WINE —The Nature Of The Beast, Capitol
32	28	7	FRANKE & THE KNOCKOUTS —Franke & The Knockouts, Millennium
33	NEW ENTRY		JIM STEINMAN —Bad For Good, Epic/Cleveland International
34	44	2	JOHNNY VAN ZANT BAND —Round Two, Polydor
35	38	9	U2 —Boy, Island
36	43	5	THE MARSHALL TUCKER BAND —Dedicated, Warner Bros.
37	36	10	POINT BLANK —American Excess, MCA
38	NEW ENTRY		THE A'S —A Woman's Got The Power, Arista
39	41	2	BILLY & THE BEATERS —Billy & The Beaters, Alfa
40	32	14	JOHN LENNON/YOKO ONO —Double Fantasy, Geffen
41	37	6	SPLIT ENZ —Waiata, A&M
42	NEW ENTRY		SILVER CONDOR —Silver Condor, Columbia
43	40	7	WILLIE NILE —Golden Down, Arista
44	39	4	TOM JOHNSTON —Still Feels Good, Warner Bros.
45	42	5	DAVID LINDLEY —El Rayo-X, Asylum
46	35	14	ERIC CLAPTON —Another Ticket, RSO
47	45	14	THE CLASH —Sandinista!, Epic
48	46	7	JUDAS PRIEST —Point Of Entry, Columbia
49	NEW ENTRY		IRON MAIDEN —Killers, Harvest
50	48	14	JOURNEY —Captured, Columbia

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	6	JOE WALSH —A Life Of Illusion, Asylum
2	4	10	SANTANA —Winning, Columbia
3	1	8	TOM PETTY & THE HEARTBREAKERS —The Waiting, Backstreet/MCA
4	2	13	PHIL COLLINS —In The Air Tonight, Atlantic
5	16	3	THE MOODY BLUES —The Voice, Threshold
6	7	6	BILLY SQUIER —The Stroke, Capitol
7	9	8	THE GREG KIHN BAND —The Break Up Song, Beserkley
8	6	2	GEORGE HARRISON —All Those Years Ago, Dark Horse
9	12	4	THE TUBES —Talk To You Later, Capitol
10	10	11	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
11	22	6	TOM PETTY & THE HEARTBREAKERS —A Woman In Love, Backstreet/MCA
12	30	2	PETER FRAMPTON —Breaking All The Rules, A&M
13	19	3	VAN HALEN —Unchained, Warner Bros.
14	5	8	GARY U.S. BONDS —This Little Girl, EMI/America
15	28	5	VAN HALEN —Mean Street, Warner Bros.
16	21	8	BILLY SQUIER —In The Dark, Capitol
17	11	8	KIM CARNES —Bette Davis Eyes, EMI/America
18	13	14	RUSH —Tom Sawyer, Mercury
19	14	14	RICK SPRINGFIELD —Jessie's Girl, RCA
20	17	11	JEFFERSON STARSHIP —Find Your Way Back, RCA/Grunt
21	8	12	THE WHO —Another Tricky Day, Warner Bros.
22	20	3	THE MOODY BLUES —Gemini Dream, Threshold
23	26	4	JIM STEINMAN —Rock 'N Roll Dreams Come Through, Epic/Cleveland Int'l
24	18	8	DAVE EDMUNDS —Almost Saturday Night, Swan Song
25	29	8	JEFFERSON STARSHIP —Stranger, Grunt/RCA
26	23	10	OZZY OSBORNE —Crazy Train, Jet
27	31	5	TOM PETTY & THE HEARTBREAKERS —Nightwatchman, Backstreet/MCA
28	15	4	VAN HALEN —So This Is Love, Warner Bros.
29	24	14	THE WHO —You, Better, You Bet, Warner Bros.
30	45	2	VAN HALEN —Push Comes To Shove, Warner Bros.
31	25	14	STYX —Too Much Time On My Hands, A&M
32	36	9	ADAM & THE ANTS —Antmusic, Epic
33	47	6	SPLIT ENZ —History Never Repeats, A&M
34	27	14	RUSH —Limelight, Mercury
35	32	14	LOVERBOY —Turn Me Loose, Columbia
36	42	7	SANTANA —Searching, Columbia
37	44	5	COLD CHISEL —My Baby, Elektra
38	34	11	THE PRETENDERS —Message Of Love, Sire
39	41	3	SQUEEZE —In Quintessence, A&M
40	43	3	JOE WALSH —Rivers Of The Hidden Funk, Asylum
41	35	13	PHIL COLLINS —I Missed Again, Atlantic
42	NEW ENTRY		JOHNNY VAN ZANT BAND —Right or Wrong, Polydor
43	46	7	GARY U.S. BONDS —Jole Blon, EMI-America
44	NEW ENTRY		ELTON JOHN —Breaking Down Barriers, Geffen
45	37	14	.38 SPECIAL —Hold On Loosely, A&M
46	49	14	REO SPEEDWAGON —Don't Let Him Go, Epic
47	NEW ENTRY		BILLY SQUIER —My Kind of Lover, Capitol
48	40	4	PETE TOWNSHEND —Won't Get Fooled Again, Island
49	50	2	SILVER CONDOR —Angel Eyes, Columbia
50	NEW ENTRY		THE A'S —A Woman's Got the Power, Arista
51	48	4	JOE WALSH —Things, Asylum
52	54	10	U2 —I Will Follow, Island
53	51	3	LOVERBOY —The Kid Is Hot Tonight, Columbia
54	56	2	MARTY BALIN —Hearts, EMI/America
55	NEW ENTRY		SQUEEZE —Tempted, A&M
56	59	2	TOM JOHNSTON —Madmen, Warner Bros.
57	57	7	DAVID LINDLEY —Mercury Blues, Asylum
58	NEW ENTRY		POINT BLANK —Nicole, MCA
59	58	10	STYX —Snowblind, A&M
60	60	7	THE DREGS —Cruise Control, Arista

Top Adds

1	DANNY JOE BROWN —Danny Joe Brown & His Band, Epic
2	GARY WRIGHT —The Right Place, Warner Bros.
3	DONNY IRIS —Live, Carousel/MCA
4	UNION —On Strike, Portrait
5	DAVID JOHANSEN —Here Comes the Night Blue Sky/Epic
6	PSYCHEDELIC FURS —Talk Talk Talk, Columbia
7	SILVER CONDOR —Silver Condor, Columbia
8	JIM MESSINA —Messina, Warner Bros.
9	IRON MAIDEN —Killers, Harvest
10	THE A'S —A Woman's Got the Power, Arista

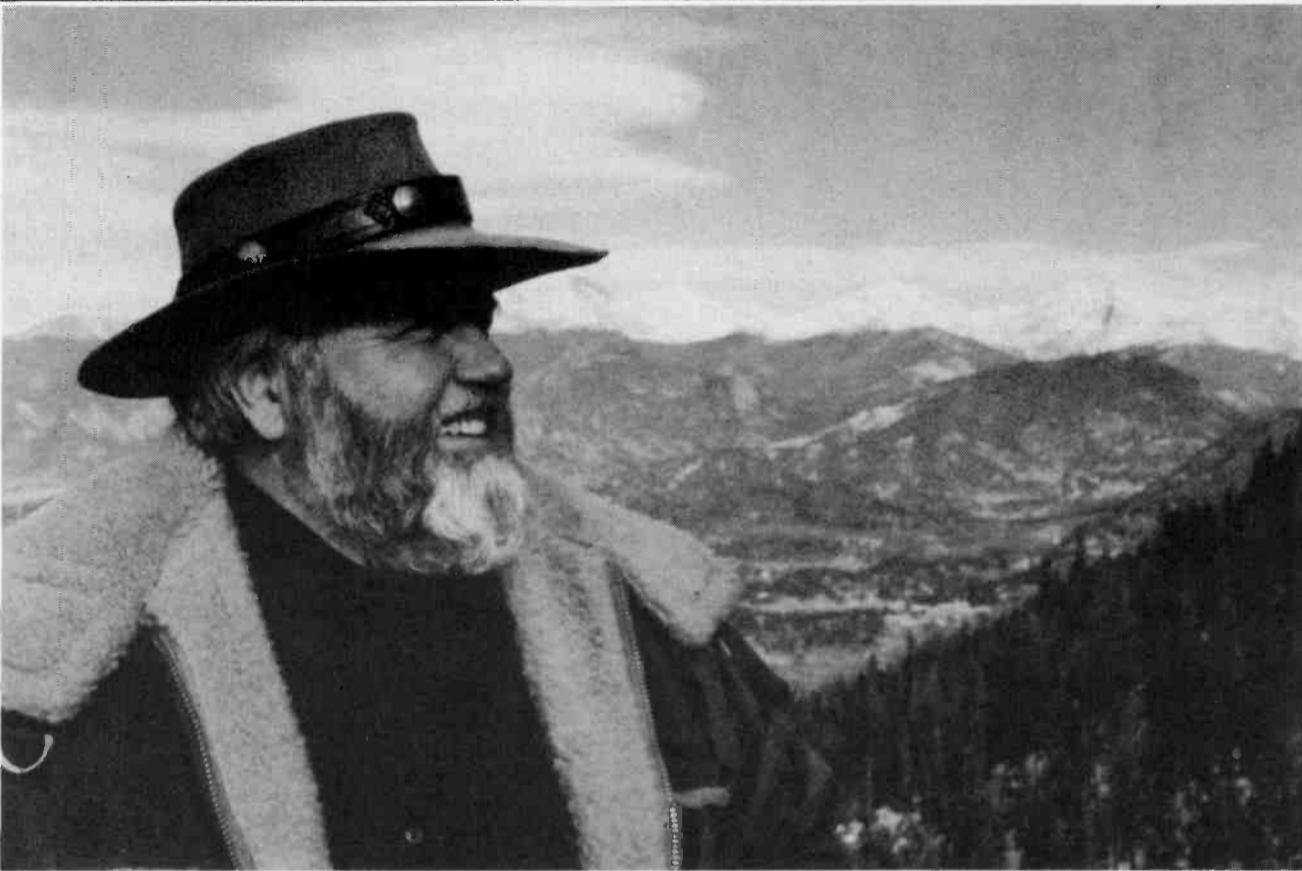
A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

FIRST AMERICAN RECORDS WELCOMES

GLENN YARBROUGH

WITH HIS NEW ALBUM "JUST A LITTLE LOVE"

FA7766



PRODUCED
BY
**DIK
DARNELL**

CONTAINS
THE
SINGLE
"SAILIN"

NEW RELEASES FROM FIRST AMERICAN RECORDS



MARTIN DENNY
From Maui With Love
FA7743



IAN WHITCOMB
Instrumentals
FA7751



PAMELA MOORE
Take A Look
FA7754



THE HISTORY OF N.W. ROCK
Vol(s) 1, 2, 3
GNW 4008



PATSY CLINE
Country Classics
PIC 3324



KOSTAS
Kostas
FA7742



SCOTT COSSU
Still Moments
MIM 9025



SALAZAR
Salazar
FA7772



BILL HALEY
Greatest Hits
PIC 3408



THE BROTHERS FOUR
New Gold
FA7728

THE FIRST AMERICAN RECORD GROUP

SEATTLE, WASHINGTON
(206) 625-9982

DISTRIBUTORS: ALL SOUTH / NEW ORLEANS • ALPHA / NEW YORK & NORTHEAST • ASSOCIATED / PHOENIX • CALIFORNIA RECORD DISTRIBUTORS / L.A. • ZAMOISKI / BALTIMORE • UNIVERSAL / PHILADELPHIA • M.S. / CHICAGO • PICKWICK / MINNEAPOLIS / DALLAS / MIAMI / ATLANTA / ST. LOUIS • PIKS / CLEVELAND / DETROIT • SURFSIDE / HONOLULU • WESTERN MERCHANDISERS / DENVER

Mike Harrison

Rock Classics: When Old Is New

LOS ANGELES—As the rock era ripens into maturity and fragmentation, the very nature of space and time within the pop culture universe is undergoing a radical change.

The music-appreciating public no longer recognizes a clear-cut, rapid-turnover distinction between so-called "oldies" and "currents."

After nearly three decades of electrifying social pertinence and artistic achievement, our present-day pop culture is becoming an increasingly hard act for itself to follow as it lumbers into the '80s.



The record industry has been picking up on this perception. More and more labels are successfully marketing catalog product as though it were new material. And, of course, to a goodly number of younger music fans, much of rock's older, choice product might as well be new. Couple this with the fact that statistics indicate people are now continuing to remain active music consumers well past 25 and it becomes obvious that the rock era is becoming much more stable and "classic" a body of contemporary works than ever before.

The idea that "oldies" only represent nostalgia is being re-evaluated. To the throngs of youngsters turning on to old Doors and Who albums, the last thing these bodies of music represent is nostalgia. The tre-

mendous "comeback" of Gary U.S. Bonds also has little to do with nostalgia. The hits that contemporary artists such as Juice Newton are having with vintage songs has nothing to do with nostalgia, either. The continuing popularity of Buddy Holly, the Beatles, Elvis and the like are also rooted in contemporary tastes and not a longing for the past. In a nutshell, the rock-era is becoming increasingly less "pop."

This marks a great change in the way the music business is marketing its inventory. The three-page fold-out advertisement placed by Motown a couple of weeks ago in the June 6 issue of this publication is a glowing example of this new attitude.

Of course, changes in record industry methodology and priorities have a profound effect upon radio programming concepts and theories. If anything, pop music radio's long-time preoccupation with "currents" is record industry induced—based on the commonly accepted premise that it is the sole function and goal of the music industry to break new artists and sell new records. Even on the a&r level, this attitude prevailed with new songs consistently taking precedence over time-proven classics. Of course, the industry's trade charts, be they sales-oriented, airplay-oriented, or a combination of the two, have all been overwhelmingly currents-oriented. That means that the research universe commonly used by the radio industry to indicate what's selling, what's

being played and what's popular has been (and still is) heavily weighted to give a distorted picture of the actual scheme of things. They are time-warped to favor new product in the overall music derby based upon the premise that it's what's good for the business and what's good for the music business is what's good for music radio. The truth is, albums such as "Sgt. Pepper" and the like still sell more in any given week than many of the higher-charted currents that dominate the industry spotlight.

In effect, somewhere out there in the unexplored land of truth and reason there is a "Great Record Chart In The Sky." It consists of thousands and thousands of sales and airplay active numbers in a constant state of relative flux. And each week it grows larger and longer, because as in physics—where existing energy/matter within a closed system cannot be eliminated—records do not really "go away" just because they fall off the charts.

Now, attitudes are changing. Ironically, the music industry is finding it extremely advantageous to keep as much of its artistically viable product "alive" for as long as possible in accordance with what is turning out to be a very receptive public's tastes.

And, no doubt, radio attitudes will change, too, in response to this altered record industry posture. Quite simply, a record will become "old" when it becomes truly old in the figurative sense—when people no longer want to hear it or buy it... not when some obsolete industry system says it's been out too long to still be a "current."

This is not to say that new music is unimportant. Heavens, no! We'll all be in a lot of trouble if suddenly the rock music culture stagnates in its so-called glorious past... but let's face facts: new for the sake of new alone neither perpetuates a culture nor puts bread on the table.

When new artists set out to embark upon their careers and gain a piece of the airplay/sales pie, they are not only "competing" against the established, "current" acts of the day, but against all the great artists, ensembles and music that has come down over the past quarter-century... artists, ensembles and music that, believe it or not, are still as fresh and as popular as when they first came out of the oven.

Lawyer To Be FCC Nominee

WASHINGTON—A White House spokesman announced Friday (5) that President Reagan intends to nominate Albuquerque attorney Henry M. Rivera as a member of the FCC to succeed James H. Quello, whose term expired June 30, 1980. Quello will be proposed to complete former chairman Charles D. Ferris' remaining three years.

The actual nominations to the Senate Commerce Committee, chaired by Sen. Robert Packwood (R-Ore.), will be submitted once background investigations are completed. Quello has continued as a de facto commissioner since the expiration of his term because the Carter administration failed to nominate a replacement.

Rivera, 33, a partner in the New Mexico law firm of Sutin, Thayer & Browne, is the first Hispanic to serve on the commission. The term for which he is proposed would run through June 30, 1987.

Goodphone Commentaries

The Power Of Production

By RON HARRIS

LOS ANGELES—What makes one radio station sound better and more listenable than another? It's in the way the various elements (air talent, music, news, commercials, etc.) are interwoven within the actual execution of the format. Similarly, the difference between good production and great production is in the way the music, the voices, the sound effects, etc., are assembled.

We've all heard commercials and promos that stopped us in our tracks and made us wish they were our work. Why? Because somebody took the time and care to do a great job—and that's what doing production is all about... caring enough to make the result great!

If you approach production with the attitude, "I'll just cut these spots real quick so I can get out of here," you'd better not include any production samples in your next aircheck!

Yes, there are basics and there are so-called tricks of the trade in radio production. But be forewarned that merely knowing a few tricks, like memorizing formulae to pass a test, will not get you very far. The real "trick" is to first sort out what you're doing in your own head before trying to communicate it to others.

This sorting-out process is vital. Written copy must be translated to audio in a way that is entertaining, listenable and, of course, sells the product or idea. Each spot is a unique blend of emotions that leaves the listener with intangible feelings toward the product (and the station the message is heard on). Think of the emotions you're trying to convey and understand them yourself first... not necessarily on a line-by-line basis, but in terms of the overall picture (if you were to describe a song to someone, you wouldn't say it had great drum and guitar parts, but rather that it had a strong rhythm or beat). Only when you understand the feel and emotions you are charged with conveying, can you do so effectively.

If you've written the copy yourself, this sensitizing process should have already, at least in part, occurred. But if the copy is handed to you, you'll have to put yourself in the place of the writer in order to feel what he intended to communicate.

It comes down to being able to hear the finished product in your head before you start. This is not to say that you shouldn't make revisions or changes later, but you should have the general outcome in mind at the outset. Will it fit the client's image? Will it get the message across effectively? Will it be enjoyable to listen to? Will it sound like every other spot you produced that day? Hear it in your head juxtaposed between two other elements of the format. Is it compatible? Will the voice talent (you or whomever) do a believable job? The wrong answers can only hurt everybody involved including, of course, yourself!

Most of the time, the best way to get your head in the right place is to isolate yourself. It's hard, if not impossible, to distill the essence of a spot when you're surrounded by people, telephones and other distractions. Find your own space that won't interfere with your creativity and put it to good use.

Determine the setting of the spot. What will it take to create the atmosphere, the environment? Remember, radio is the theatre of the mind. You are not locked into a studio setting,

with trite background music. Instead, you have an audio palette with which to paint breathtaking pictures for the listener. This scenery is certainly much more powerful than television or print-created impressions because the listener must "picture" those sound images in his own mind the way he chooses to interpret them, without the aid of suggestive visual input.

The images inherent in tv or print media are already determined and all the viewer is really required to do is believe them (or at least to just accept them). In radio, the listener is forced to actually create the images and is, therefore, intensely involved with the message being communicated. We laugh today at the way people used to sit around a radio listening enthralled for hours in the days before tv... but that's the best demonstration of radio's power to paint images and project perceptions that would be impossible to create in other media (remember Stan Freberg's maraschino cherry being dropped into Lake Michigan?)

The power to paint and communicate mental pictures should not be taken for granted. It's one of radio's strongest advantages and one that production people especially should use to the maximum.

(Ron Harris is one of the nation's leading radio production consultants.)

CPB Budget Cut \$35 Million

WASHINGTON—A House-Senate conference committee has slashed the Corporation for Public Broadcasting's 1983 budget by \$35 million. The decision, if passed by the full Congress, will reduce CPB's 1983 appropriation from \$172 million to \$137 million.

The proposed budget cuts threaten the long-term funding principle hard won by CPB during the Carter administration. That policy allowed CPB to count on funding several years in advance and insulated public radio and television from political maneuvering.

The new budget cut reduces the lead time on CPB funding to one year from four. Under the Carter plan, CPB was scheduled to get \$172 million in funding for both fiscal 1983 and 1984. Now, CPB officials fear a deeper slash to \$110 million for fiscal 1984 when the Senate considers that appropriation later this year.

Chicago Rock Contest Slated July 29-Aug. 9

CHICAGO—WLUP-FM is scouting area rock talent for the July 29-Aug. 9 ChicagoFest at Navy Pier.

Groups will be booked at the "Rock Around The Dock" stage, sponsored by The Chicago Tribune, which is jointly promoting the contest.

Demo songs submitted on 7½-inch reel tape will be judged to determine the winning groups including rock, reggae, soul and country-rock styles.

Winning bands also are to be included in a forthcoming sequel "homegrown" rock album from WLUP.

New On The Charts



IRON MAIDEN
"Killers"—★

Iron Maiden wants to live up to the savage reputation set by the original iron maidens which were Medieval torture devices. The heavy metal quintet features crashing guitars, powerful vocals and a throbbing rhythm section which has made it a top attraction in its native U.K.

The group was born on London's East End in 1976 and, after tours with Judas Priest and Kiss, worked its way to headline status. All the members—vocalist Paul Di'anno, guitarist Dave Murray, guitarist/vocalist Adrian Smith, bassist/vocalist Steve Harris and drummer Clive Burr—are in their early 20s. Capitol signed the group for the U.S.

Along with Def Leppard, Saxon and others, Iron Maiden is at the forefront at the British heavy metal renaissance. Their initial self-titled album was a U.K. top 10 staple in 1980, and this second album has already proven itself in their homeland. In addition, "Killers" has done well in Japan, Sweden, Belgium, France, Italy, Denmark and Germany.

Iron Maiden is also the subject of the first videocassette from Europe specifically filmed for the purpose of home entertainment. The group is managed by Rod Smallwood, 12 Chaplin Rd., London NW2, England (011) 411-451-3322. The booking agent is Wally Meyowitz, ATI, 888 7th Ave., New York, N.Y. 10019 (212) 977-2300.

IT'S BREAKING!
THE HIT SINGLE FROM THE NEW
TINY TIM
WATCH IT GROW!
TELL ME THAT YOU LOVE ME
THE TITLE SINGLE (MUSIC FROM HIS FORTHCOMING ALBUM)
B/W COMIC STRIP MAN
Produced/Arranged by MIKE NERLINO
SOLID BRASS/Distributed Nationally by RANDOM
134 East 70th Street, N.Y.C. 10021 (212) 734-4000

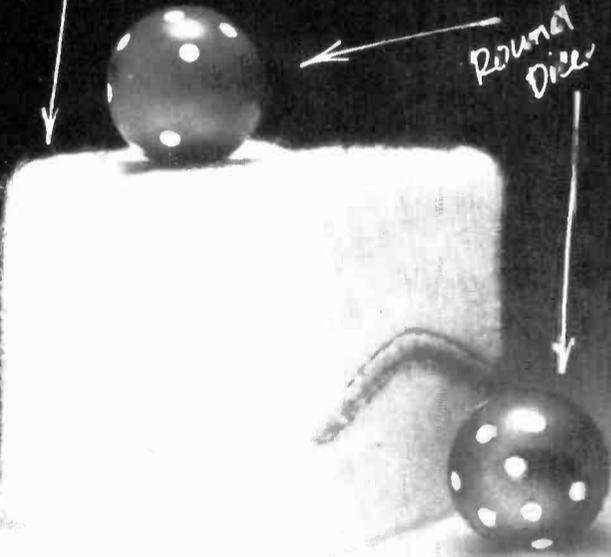
Radio Specials

ONLY NICK MASON CAN PLAY

Pink Floyd drummer

Square Tennis Ball

Round Dice



FICTITIOUS SPORTS

When Pink Floyd drummer Nick Mason knocks off from his day job, he goes out to play. Strange games. With his own rules. And his brilliant friends. Like Carla Bley. Chris Spedding. Michael Mantler. Robert Wyatt and other masters of the square ball, the round dice and the amazing album.

ON COLUMBIA RECORDS AND TAPES.

Produced by Nick Mason and Carla Bley
Management: Steve O'Rourke, EMKA Productions, London
"Columbia" is a trademark of CBS Inc. © 1981 CBS Inc.
Carla Bley and Michael Mantler appear courtesy of Watt Works, Inc.



46	36	10	Engelbert Humperdinck, Epic 19-006C (EMP/Times Square, BMI) BUT YOU KNOW I LOVE YOU Dolly Parton, RCA 12200 (Tro-Devon, BMI)
47	43	3	COME WHAT MAY Lani Hall Featuring Herb Alpert, A&M 2333 (Irving, BMI/Almo, ASCAP)
48	49	2	WHO'S THAT LOOK IN YOUR EYE Taffy McElroy, MCA 51090 (I've Got The Music, ASCAP)
49	44	18	MORNING TRAIN ● Sheena Easton, EMI-America 8071 (Unichappell, BMI)
50	48	6	DARLIN' Tom Jones, Mercury 761D0 (Polygram) (September/Yellow Dog, ASCAP)

- 204—HIGH ENERGY, High Energy—Gordy 66-1005M1 (Motown)
- 204—JOHNNY "GUITAR" WATSON, And The Family Clone, DJM, DJM-501 (Polygram)
- 205—JUNIE, Five, ARC/Columbia ARC-37133
- 206—WALTER JACKSON, Tell Me Where It Hurts, Columbia FC 37132
- 207—DELBERT McCLINTON, The Best Of Delbert McClinton, MCA MCA-5197
- 208—YUTAKA, Love Light, Alfa AAA-10004
- 209—ENGELBERT HUMPERDINCK, Don't You Love Me Anymore, Epic FE 37128
- 210—999, Concrete, Polydor PD-1-6323 (Polygram)

pinch hitter, sharing his talents in every daypart, but with main emphasis during mornings with Wayne Lordan or Larry Ickes. Saunders will also be heard regularly on week-

For The Record

NEW YORK—John Lund will not consult KFIG-FM Fresno as indicated in Vox Jox (Billboard, June 6, 1981).

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

- June 15, Keith Richards, part one, Wood One, one hour.
- June 19-20, Loverboy, Blue Oyster Cult, In Concert, Westwood One, one hour.
- June 19-20, Judas Priest concert, NBC Source, 90 minutes.
- June 20, Hank Williams Jr., Silver Jubilee, ABC Entertainment, 90 minutes.
- June 20-21, Harry Chapin, Robert W. Morgan Special Of The Week, Watermark, one hour.
- June 20-21, Brenda Lee, Country Club, NBC, one hour.
- June 20-21, Smokey Robinson, Special Edition, Westwood One, one hour.
- June 20-21, Moe Bandy, Joe Rapley, Live From Gilley's, Westwood One, one hour.
- June 21, Gary U.S. Bonds, Gary Jeffreys, King Biscuit Flower Hour, ABC FM one hour.
- June 21, Rush, Bram Tchaikovsky, Bert Klein Show, Froben Entertainment, one hour.
- June 22, Keith Richards, part two, Wood One, one hour.
- June 26-28, Marshall Tucker, concert, NBC Source, 90 minutes.
- June 27-28, Abba, Robert W. Morgan Special Of The Week, Watermark, one hour.
- June 27-28, T.G. Sheppard, Countdown, NBC, one hour.
- June 27-28, Brenda Russell, Special Edition, Westwood One, one hour.
- June 27-28, Johnny Lee, Live From Gilley's, Westwood One, one hour.
- June 28, Frank Zappa, King Biscuit Flower Hour, ABC FM, one hour.
- July 3, Todd Rundgren & Utopia, Live From Woodstock, NBC Source, 90 minutes.
- July 4, Jethro Tull, Coca-Cola Concert On The Road, ABC FM, two hours.
- July 4, Elton John, Dick Clark Concerts, Mutual, three hours.
- July 4-5, REO Speedwagon, Robert W. Morgan Special Of The Week, Watermark, one hour.
- July 4-5, Doug Kershaw, Country Club, NBC, one hour.
- July 4-5, Jerry Butler, Special Edition, Westwood One, one hour.
- July 4-5, Johnny Paycheck, Live From Gilley's, Westwood One, one hour.
- July 4-5, Kenny Loggins, The Hot Chick, RKO, two hours.
- July 6, Jefferson Starship, Off The Record, Westwood One, one hour.
- July 11-12, Donna Fargo, Country Club, NBC one hour.
- July 11-12, Rufus, Special Edition, Westwood One, one hour.
- July 11-12, Air Supply, Robert W. Morgan Special Of The Week, Watermark, one hour.
- July 11-12, George Jones, Live From Gilley's, Westwood One, one hour.
- July 13, Pat Benatar, Off The Record, Westwood One, one hour.
- July 17-19, Stevie Nicks, NBC Source, two hours.
- July 18-19, Christopher Cross, Robert W. Morgan Special Of The Week, Watermark, one hour.
- July 18-19, Johnny Rodriguez, Country session, NBC, one hour.
- July 18-19, Chaka Khan, Special Edition, Westwood One, one hour.

JUNE 20, 1981 BILLBOARD

Springsteen European Concerts Model: Pull Fans, Spur Sales

This story prepared by Peter Jones and Nick Robertshaw in London, with assistance from Leif Schulman in Sweden, Knud Orsted in Denmark, Wolfgang Spahr in Germany, Pierre Haesler in Switzerland and Henry Kahn in France.

LONDON—Bruce Springsteen's recent European tour—33 shows in 21 cities in 10 countries—was considered a model of success, pulling 230,000 paying customers, generating extra performances to meet ticket demands that turned into near-riots, and spurring immediate and substantial album and single sales throughout the continent.

And yet Jon Landau, onetime rock critic and now Springsteen's manager and mentor, insists that the 45-member tour production team arrived in Europe with little or no idea of what sort of reception to expect.

There had been what some regard as the fiasco of 1975, when that fall, Springsteen arrived for a handful of European concerts, trailing in the promotional glory of simultaneous covers on both Time and Newsweek in the U.S. The media here saw it as hype and overkill, and Springsteen played London, Amsterdam and Stockholm to audience response best described as "mixed."

Then there was the abrupt cancellation of the original European tour this year because of Springsteen's mental and physical exhaustion. This time he was riding a tidal wave of fan hysteria, and accepted by all as a cult rock figure.

Harvey Goldsmith, British promoter whose cancellation problems were common to impresarios in the other European territories, managed to reschedule the six-day U.K. end of the trek in just one day of frenzied phone calls. "I didn't want word to get out that Springsteen was sick until it was rearranged. I didn't want a panic," he recalls.



The Boss: Bruce Springsteen's European tour was a resounding success, to no one's surprise, except The Boss himself.

There'd been some panic anyway. Goldsmith had, this time round, received 160,000 mail applications for tickets and only 100,000 were in with chances of being successful. He estimated there were enough fans keen to see Springsteen to fill the nearly 100,000 capacity Wembley Stadium six times over.

So it was against this mix of uncertainty and doubt that the entourage arrived. Jon Landau told Billboard: "We were pretty nervous. It's a big challenge, you know. How are people going to react and feel? We know a lot of U.S. acts have come over to Europe and had problems."

"We were doubly concerned, especially as the content of Springsteen's music is so idiosyncratic, so essentially American in its references."

But all doubts for the Landau team disappeared at the opening concert in Hamburg. "West Germany really set the tone for us," says Landau. "We'd been warned the Hamburg audience was very reserved, but in fact the reaction was unbelievable. If anything, it exceeded what we get at home. The audience was on its feet by the second number and it stayed there."

"The promoters said afterwards it was the wildest reaction that had ever taken place in Hamburg for any artist, at any time. And far from not understanding the words, when it came to 'Hungry Heart,' the crowd was singing right along, half in English and half in German. Bruce was ecstatic."

There were 2,950 in the Congress Center in Hamburg and 4,661 at the Berlin International Congress Center.

All German tickets sold out in a couple of days. Promoter Fritz Rau of Lippmann and Rau says: "I've never seen such a big success before in German rock history." And the Berlin newspaper BZ bannered the event as: "Not only a concert but a sensation."

CBS in Frankfurt reported massive sales on all five albums, and each has now topped the 100,000 unit mark in West Germany alone. The marketing campaign involved a huge poster distribution, plus special offers at dealer level.

Ticket prices in Germany averaged 20 marks, roughly \$9, and total receipts were 600,000 marks, around \$250,000. Rau says: "He could have done encores all night at each venue. When he comes back next year, as we hope he will, he'll be absolutely huge."

While Rau himself used no stronger promotional aids than he would for similar name artists, he had help from other areas of the music industry media.

"Rock Palast," the popular West Deutsche Rundfunk television program, featured clips of Springsteen in action. Ticket sales actually started slowly for this, his first visit to Germany, but stepped up nearer the concert dates. Rau flew in journalists from Munich for the Hamburg concert and their critical approval helped sell tickets for the other shows.

After a short trip to Switzerland, Springsteen returned to Germany to play Frankfurt's Festhalle (8,200) and Munich's Olympiahalle (10,300).

In Switzerland, April 11, 10,300 paying customers crowded into the covered cycle-racing track at the

Robinson's Career: A Study In Stability

By PAUL GREIN

LOS ANGELES—Smokey Robinson's career neatly belies a number of accepted music business maxims. It's widely believed that creative talents diminish over time, but, at 41, Robinson remains a vital composer and artist with hits like "Being With You" and "Cruisin'."

It's also often said that creative individuals need a certain amount of strife and struggle in their lives to do their best work. But Robinson's personal and professional ties over the years have been extraordinarily stable.

"I think that's a bunch of bunk," Robinson says flatly. "You don't have to be going through the skids in order to be creative. A lot of times success can be stimulating. It is with me: right now I'm on one of the all-time highs for writing songs because of the success I've been experiencing lately."

Success, indeed. "Being With You" is lodged in Billboard's top 10 for the 10th straight week, tying the mark set a decade ago by the Miracles' "Tears Of A Clown" as Robinson's all-time longest-sustaining top 10 single.

And the singer is now in the midst of a 25-city summer tour, which he kicked off at the Greek Theatre here Friday (12).

"Being With You" is the result of a chance pairing with George Tobin, who'd produced Kim Carnes' hit remake of the Miracles' "More Love."

"I wrote a couple of songs for Kim," Robinson says, "and I was going to submit them to George. I went over to his studio and began to play them and he said, 'I sure would like to record them on you.'"

The songs? "You Are Forever" and "Being With You."

"George and I have a very good working relationship," Robinson says. "His forte is sound and mine is writing, so I think we make a good combination. I'm probably more conscious of the song than anything else: the song lives on and on but the arrangement is a one-time affair."

"Had I produced the album it probably wouldn't sound the same way. First of all, I had no intention of singing some of those (outside) songs, and the ones I did intend to sing, I had different arrangement ideas for. But when we made the deal with him, he was going to produce and I was just going to sit back and be an artist."

The '70s, the years between "Tears Of A Clown" and "Cruisin'," have been called the missing decade for Robinson, after his string of hits in the '60s and before his rebirth in the '80s.

"That's true with white radio, but not with concerts or black radio," Robinson says. "With 'Cruisin,' white radio became aware I was still alive and started programming me again."

"We're back into a time period now where white stations don't readily program black music. Basically white stations are 'forced' stations. They play a record because it's a hit; they don't play it to make it a hit."

The Miracles were the first group signed to Motown, in 1957, and Robinson remains fiercely loyal to the company. Reminded of the defections of several of the company's brightest stars over the years, Robinson replies: "Most of the ones who have left have called to come back."

Robinson's job responsibilities as a company vice president at Motown are loosely-defined. "If they

need me to do something, I do it," he says. "Or if I see something that's not 'just so,' I try to do what I can to correct it."

"But right now it's far more important for me to be doing what I'm doing in the studio. There's nothing I could do as a vice president for the next two years that would mean as much to Motown as me getting another hit album like this one."

Robinson likes the fact that he's been involved in both the creative and business aspects of the music industry. "Labels should have seminars to let their artists know exactly what they're doing and they should also have seminars to let executives know how artists feel. I've been fortunate to be involved in both sides."

Robinson, a deeply religious man, has written a couple of songs dealing with his faith. He recently brought two of these songs to Andrae Crouch and says the gospel great may record one of them. "A Molehill To A Mountain."

Wouldn't the song find a wider audience if Robinson recorded it himself? "I've thought about that," Robinson says. "In fact, I recorded a track on it at one time. But I think Andrae can do a better job than I could."

While Motown colleague Stevie Wonder has embraced political and even global concerns in his songs, Robinson sticks steadfastly to songs of love.

"For a while everybody was writing protest songs," Robinson says. "but I think those are passe now. Just as people got 'discoed' out, they got 'messed' out. But love is everlasting. There are so many variations of it and so many things it does and causes, it's always a good subject."

(Continued on page 41)

50 Nightclubs As Sites For 'Band Battle'

NASHVILLE—Nearly 50 nightclubs have signed to participate in the International Battle Of The Bands talent search being sponsored by the Seagram Corp. Jerry Free, who heads the contest, reports that Billy Bob's, Ft. Worth and the Stockyard, Nashville, are among the clubs that will showcase vying bands. This year's theme is country music.

To be conducted through clubs and promoted on radio, the search will feature local contests June 28-Sept. 21. Semifinals and finals will be held in Nashville Oct. 12-17.

Free says bands that win locally will be paid \$1,000 each by the clubs that showcase them. Additionally, each club pays IBB \$475 for table tents, announcement posters and ballots. The outlay, Free maintains, will give clubs a vehicle for bringing in patrons for normally slow nights. Radio stations and clubs that screen bands for the local contest are permitted to charge each band a \$10 fee.

Seven finalists will compete in Nashville for the top prize of a contract with Sun Records, a cash award of \$2,500 to \$5,000 and the title of "Seagram's 7 band of the year." The larger cash award will be made if

(Continued on page 42)

CONCERTS REVIEW

Youth Takes Over Spotty Jazz Fest At Cal Berkeley

By LEE HILDEBRAND

The accent of the 15th annual Univ. of California at Berkeley Jazz Festival, May 22-24, was on youth. Of the 12 featured acts, most were of the fusion and crossover schools of jazz and only two—the Heath Brothers and Carmen McRae—were veterans whose careers stretched back to the 1950s.

Only one of the festival's three concerts—Sunday afternoon's program at the school's Greek Theatre—was a sellout. Saturday's bill, also in that amphitheatre, drew an estimated 7,800 to the 8,500-capacity venue, while Friday evening's event, indoors at the 3,400-seat Berkeley Community Theatre, attracted about 3,000 fans.

General admission tickets were priced at \$10-\$12 for the Friday show and at \$12-\$14 for the two outdoor concerts.

The mismatching of artists this year was most evident at Friday's festival opener in which modern-mainstreamers McRae and the Heaths were pitted against the funk-fusion of Spyro Gyra.

Saxophonist Jimmy and bassist Percy Heath's sextet began with a workmanlike set of bop and pseudo-funk. Jimmy was outstanding on "Gingerbread Man" and "When Sonny Gets Blue." Percy stole the spotlight on cello with "Watergate Blues" and Stanley Cowell displayed his formidable pianistics on "Parisian Thoroughfare." Their several attempts at funk didn't quite come off, however, as it is nearly impossible to get the right snap without an electric bass.

McRae's 55-minute set was unusually subdued, except for a heartfelt reading of "For All We Know" at an ultra-slow pace. She utilized her quartet imaginatively, however, once singing with just piano and conga accompaniment, and placing drum brush and bass solos in the middle of ballads.

The constant gyrations of Spyro Gyra percussionist Geraldo Velez (described by one observer as "jazzercise") distracted from the six-man group's tight, though superficial performance. While perhaps fine jazz players individually, the members of Spyro Gyra were restricted from exhibiting any real spontaneity by their overly arranged compositions. By the middle of their set, many in the audience had departed.

Relatively unknown drummer Gene Dulap did not appear as scheduled Saturday, "due to circumstances beyond SUPERB's control," according to Randall Low, who booked the festival for the student organization. His replacement was another relative unknown singer-songwriter Bernard Ighner. A romantic baritone, Ighner wove a superclub-like mood during a set that included his best-known composition, "Everything Must Change," but failed to establish much rapport with the crowd.

Trumpeter Woody Shaw's new quintet was up next with an explosive set of Blue Note-styled hard bop. Warm, fat tones bursting out of his horn with flawless clarity, Shaw showed off his lyrical side on "We'll

(Continued on page 43)

(Continued on page 73)

San Diego Concerts Enlivened By Pax

By THOMAS K. ARNOLD

SAN DIEGO—There's a new promoter in town, and that could mean a big boost for the local rock concert market.

Pax Productions, headed by investor Fred Moore, 35, has had surprising success since opening its doors last November.

The company's first show, featuring the Doobie Brothers, Dave Mason and the Michael Stanley Band at the Del Mar Racetrack north of here late last year, was not only the biggest San Diego concert in 1980 (with more than 20,000 in attendance), but it was the first rock concert held by a commercial promoter at the outdoor facility in almost 20 years.

And, according to Moore, Pax now has an agreement with several teams in the North American Soccer League that calls for the company to present rock shows immediately following certain games in return for a percentage of the gross. Moore's goal is to produce four concerts a year per team in the 21-member league.

"In the past month, our first with the league, we've put on shows by America, Ambrosia and Jefferson Starship at San Diego Stadium, and a Beach Boys concert following a California Surf game in Anaheim Stadium," says Moore. "Each time, we more than doubled the average attendance figure for regular games—getting more than 32,000 spectators for a team that generally gets about 16,000."

Moore says that while most concert promoters begin promoting shows in college and learn through a trial-and-error basis, he and Jim Lee, 34, Pax's vice president, have been in business—from real estate to investments—for 15 years, and are applying a lot of the business principles they learned in that time to concert promoting.

"We'd invested in a lot of concerts throughout the Midwest, and decided we might as well put on shows ourselves," adds Lee. "We both live in San Diego, so we figured we'd base ourselves here."

In a city where nearly all the big shows are presented by one promoter—Marc Berman Concerts, often working in conjunction with Avalon Attractions of Los Angeles—don't Moore and Lee feel Pax is somewhat of a David up against a Goliath?

"There's always room for competition," Moore states. "It'll keep us and everyone else sharp. San Diego is the eighth largest city in the U.S. and it has the worst track record for concerts."

Pax Productions' formula for the success it has already achieved centers around an aggressive publicity campaign for each of its shows, consisting of heavy radio and print advertising, press releases, flyers and posters and working out promotional projects with radio stations such as record and ticket giveaways.

"We may cut into our profits, but it's better than not having any profits," states Moore. "We're producers, not promoters, and I'm tired of being labeled a promoter because of the bad connotation."

Future plans call for Pax to expand its scope into the small venue market, booking lesser known acts into these facilities. "Smaller shows cost less time and money and are not as risky as larger shows, and therefore could be staged more frequently," Moore says. Eventually, he adds, he would like to open a showcase club seating around 1,200 and use it to attract national talent too big for the small clubs around town but not well known enough to fill the Sports Arena or the city's other large concert facilities.

'Elvira' Spurs A Second Major Career Change For Oak Ridgers

By KIP KIRBY

NASHVILLE—Most acts feel lucky if they can make one major career switch successfully. Not the Oak Ridge Boys, however: they are in the process of negotiating their second major career change with "Elvira," their single biggest hit yet.

Six years ago, the Oaks were—in their own words—"one of the coldest acts in the business." Today, the energetic four-piece group finds itself—in anybody's words—one of the hottest acts in recording, having hopped smoothly from gospel to country to pop.

Originally, the Oak Ridge Boys (singers Joe Bonsall, Duane Allen, Bill Golden and Richard Sterban) were a solidly established gospel act that had managed to make the transition from Christian music to country. Now, the group's current single, "Elvira," is reeling dizzily up the pop charts into the top 20 after handily nailing down the No. 1 spot in country. "Elvira's" sales have breezed past the million mark, and with its gold crossover status, the record promises to be the single heaviest shot in the arm the Oaks' long career has seen.

"Elvira" arrives after a 12-month period that has seen all five of the band's previous MCA albums go gold, with the newest LP, "Fancy Free," approaching gold after less than a month in release. Once booked as the opening act on country package tours, the Oak Ridge Boys now find themselves headlining huge coliseums to crowds that include screaming teenage fans.

If the band itself seems exhilarated by this newfound popularity, says Oak member Joe Bonsall, it's because they remember all too well the lean years during the mid-1970s when it appeared that their career was heading toward a grinding halt. The band was enmeshed in a then-unsuccessful effort to make the change from gospel to country, its contract with Columbia was about to run out, and there was nothing else in sight.

"Because of our long-established reputation in music, we always continued to get bookings," recalls Bonsall, who joined the Oaks in 1973. "But our fans were still gospel, and

we weren't setting any country charts on fire with our records. We didn't have management, and our label was dropping us. We had gone from making a lot of money every year in gospel to barely being able to support ourselves in country. It was probably the lowest point in our career."

Bonsall describes how singer Johnny Cash finally arranged for the Oaks to tour with his show, "paying us more than we were worth at the time just to keep our heads above water." One night, after a concert in Las Vegas, Cash sat down in his dressing room and had a talk with the group's members.

"Look," said Cash firmly, "there's magic in the Oak Ridge Boys, only no one knows it yet. If you split up, you'll never have the chance to prove it to yourselves or to your audiences."

Recalls Bonsall, "We toiled out of that dressing room determined that if Cash could give us that kind of encouragement, somehow we had to keep going."

Cash's belief in the Oak Ridge Boys was shared by Tulsa booker/manager Jim Halsey, who signed the group to ABC/Dot in 1977. Label president Jim Foglesong paired the group with producer Ron Chancey, and their first recording session yielded the top three smash, "Y'All Come Back Saloon." The follow-up single, "You're The One," soared to number two, and the Oak Ridge Boys were on the way toward permanent residency at the top of the country charts.

"It's funny," says Bonsall, "we've been called a gospel quartet that sings country music in front of a rock'n'roll band. But we've always felt that there were no limitations at all where our music is concerned. In our live shows, we do all kinds of numbers, so the success of 'Elvira' isn't so much of a surprise to us now."

However, the runaway across-the-board acceptance of "Elvira" has affected their audiences. Though the Oaks normally spend an average of

(Continued on page 51)

Now It's 4 Bud Superfests

LOS ANGELES—Victor Julien, director of market development, Anheuser Busch, St. Louis, has doubled the number of Budweiser Superfests to four in its second summer season.

In addition to Giants Stadium at Meadowlands, East Rutherford, N.J., and Chicago, the giant r&b package, subsidized and marketed in part by the brewer, adds the Houston Astrodome and the Checkerdome, St. Louis.

The Budweiser Superfests open again June 28 at the 65,000-capacity Jersey stadium, with an 11 a.m. to 6 p.m. program including Ashford & Simpson; Peabo Bryson, the Gap Band, Sister Sledge, Maze with Franke Beverly, Rick James and Stephanie Mills. Tab ranges from \$11 to \$16.

The Astrodome evening concert, structured from \$10 to \$16, includes the O'Jays, Smokey Robinson, Rick James, Patrice Rushen, Maze and Ashford & Simpson for the 55,000-seater.

The Chicago venue for the Budweiser event has been moved from Soldier Field on Chicago's lakefront to the 18,000-seat suburban Rosemont Horizon Sept. 4-5. Date of the

St. Louis event is Sept. 12. Michael Rosenberg of Marco Concert productions here has not yet confirmed talent for the latter two gigs, but expects it will be a mix of acts used on the first two concerts. Admission will probably be \$12.50 top for both Chicago and St. Louis.

Julien is expected to emcee the events again this year.

Robinson's Career

• Continued from page 40

Robinson has become legendary as a composer because of his knack for witty wordplay and clever rhyme schemes. "I like something that's ear-catching," he explains. "There are no new subjects or words: they've all been used a million times. So I try to write about the same idea and just say it differently."

Robinson says his foremost goal is to act in a feature film, but not a musical. "Usually when a singer starts making films, the first one is about singing. It was that way with Neil Diamond, Bette Midler and Diana Ross. That's why I'd really like to do a film that had nothing to do with music."

Ex-Banker Pat Longo Steps Out Via Big Band

By DAVE DEXTER JR.

LOS ANGELES—With two albums in the stores and 177 tunes in his book, Pat Longo is slowly making a dent in the Southern California music community.

Longo bills his 17-piece aggregation as "Pat Longo's Super Big Band" and that includes the attractive presence of Stephenie Caravella, who brightens the bandstand as solo singer.

"We are determined to establish

our music," Longo declares. "We know how difficult it is and how many other fine musicians have failed with big bands. Yet we make a bit more progress every month. Some 400 stations are airing our recent 'Crocodile Tears' LP and our bookings are more frequent."

Longo was born and grew up in Lodi, N.J., about 12 miles from New York City. He served four tough years in the U.S. Marine Corps, relocated in California and after studying at Westlake College of Music, entered banking.

Longo recently ended negotiations with the Willard Alexander Agency in New York which could have seen him taking over the Glenn Miller orchestra from Jimmy Henderson.

"But the plan fell through," Longo notes. "Last I heard, a trombone player named Larry O'Brien was set to front the group. It's just as well. I want my own band to succeed without the help of a ghost."

Sam Nestico, Gordon Brisker, Lon Norman and an Oberlin College student, Gary Urwin, conceive most of the band's charts. The Longo sound is powerful and precise, and Pat fronts the group with poise, assurance and class.

Just as a banker would.

New N.Y. Site For Dr Pepper

NEW YORK—The Dr Pepper Music Festival, which in previous years was held at Central Park, has moved this year. Because of construction at the park, it will be held at Pier 84, on the west end of 46th St. The festival, presented by promoter Ron Delesener in cooperation with the Dept. of Ports & Terminals, is expected to begin June 24 with a concert by Harry Chapin. Admission for the concerts, held at dusk, will be \$6.50. The pier has a capacity of 8,000.

Other scheduled concerts include Jefferson Starship, June 27-28; ZZ Top & Loverboy, June 30; Jorma Kaukonen, July 1; Santana, July 8; Gary U.S. Bonds, July 10; Emmylou Harris, July 13; Stanley Clarke, George Duke Project, July 15; Pointer Sisters, July 18.

Also Willie Nile, July 27; Squeeze, Aug. 3-4; David Bromberg, Aug. 5; Pat Benatar and Billy Squier, Aug. 8; Joan Jett, Aug. 14; Chuck Mangione, Aug. 17; Bonnie Raitt, Sept. 3; Adam & the Ants Sept. 8; and Ian Hunter, Sept. 11. Other acts will be added.

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$45.00 1000 - \$65.00

COLOR PRINTS
1000 - \$311.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803



coemar
the light for success

coemar is europe's leading manufacturer in lighting
and special effects for nightclubs, lounges,
hotel halls, theaters, arenas, studios, auditorium halls,
and every other place where entertainment is

coemar ing. s. maruccci srl
commercial office: via vaina 1, 20122 milano, italy
telex: comint-i for coemar 330813
factory: via bonfiglio 2, 46042 castel goffredo (mn)

Talent In Action

BRUCE SPRINGSTEEN & THE E STREET BAND

Wembley Empire Pool, London
Tickets: \$14.30

It took five performances at the 8,000-capacity facility to quench London's five-year thirst for Springsteen live.

Word of the CBS artist's live performance preceded his arrival by months and expectation grew, perhaps over-ripe, when the 17-stop U.K. tour was further deferred for four weeks while the band recovered from an exhausting U.S. trek.

Repeating the current tour pattern, Springsteen launched his three-hour and 10-minute onslaught with a forceful and passionately rendered "Born To Run," the crowd rising in a show of allegiance to its returned hero.

There followed a powerful and well executed set featuring a string of 26 Springsteen classics, the majority taken from his most recent double LP package, "The River."

Excellent sound mixing made up for the poor quality of the p.a. system, and on hard-edged numbers such as "Ramrod" and "Cadillac Ranch" adequately compensated for the barn-like acoustics of the venue. The subtle delicacy of the more gentle ballads—"Stolen Car" and "The River"—though, were lost in the resonance of the vast arena.

Springsteen's delivery and stage presence is

as strong and confident as his material, and his act builds on this without resorting to any techno-flash distractions. Highlights included a touching "Independence Day," Woody Guthrie's "This Land Is Your Land," a comic rendition of "Fire" (as yet unrecorded by Springsteen) with Clemens providing a deep bass vocal and John Fogerty's "Who'll Stop The Rain?"

The set reached its peak, however, with an exhilarating and emotive "Jungleland" from his "Born To Run" LP. The crowd remained standing throughout, and there can be little doubt that London thought Springsteen and his band worth waiting for.

ALEX FOWLER

CHAKA KHAN

Roxy, Los Angeles
Admission: \$10

When Chaka Khan let loose one of her wails June 6, for the first of soldout shows covering three nights, it was as if a small hurricane had settled neatly into the Roxy. Because of the loud sound and Khan's phrasing, it wasn't easy to understand what she was saying. Somehow that didn't matter as her passion and energy made up for it.

Backed by a 10-piece band which included hornsmen Brecker Brothers, drummer Steve Ferrone and guitarist Hamish Stuart of Average White Band and other notables, the volume was a bit overpowering though the musicianship was

first class. Still, the center of the show is Khan who, though she didn't say much to the crowd, managed to communicate well enough through her passionate vocals.

The 13-song, hour set consisted mostly of material from her recent Warner Bros. effort, "What 'Cha Gonna Do For Me." She hasn't completely expunged her career with Rufus from the set. A three-song medley ("Sweet Thing," "Everlasting Love," "Tell Me Something Good") of Rufus hits was well received though "After Midnight" or "You Got The Love," two of Rufus' better efforts might make wiser choices.

The only shadow covering the performance was Khan's supposed turn to jazz. Where was it? Even "And The Melody Lingers On (A Night In Tunisia)," the revamped Dizzy Gillespie song, was just classy funk. Not that there was anything about which to complain. Solid r&b like Khan's doesn't come along often.

CARY DARLING

**BURT BACHARACH
CAROLE BAYER SAGER**

Melody Fair, N. Tonawanda, N. Y.
Tickets: \$10.50, \$9.50

Performing here June 5, lyricist Carole Bayer Sager played a smooth, believable 13-song set dynamically paced through her 35-minute opening act.

The energetic Sager, weaving a viable cabaret patter throughout her tight-knit segment, scored best with selections from her Broadway musical "They're Playing Our Song" (co-written with Marvin Hamlisch) and several other pop creations.

Guided by musical director Frank Fiore, Sager easily glided through "Don't Cry Out Loud," "It's My Turn" and "Come In From The Rain," underscoring her lightweight but improved vocals.

"Midnight Blue" and "Nobody Does It Better" freed Sager from serious vocal execution prior to her impressive handling of selections from her Boardwalk LP produced by Bacharach.

Projecting a pleasant, limber stage presence, Sager took the lead vocals on five songs from the new LP, with the best response coming on the current chart-climbing single, "Stronger Than Before."

Backup singers Steven George and Richard Page greatly supported the personable lyricist's presentation, enhanced by the excellent, 25-piece orchestra led by Bacharach.

As the official opening headliner for Melody Fair's 26th season, Bacharach notched a professional spectrum of pop, jazz and symphonic-type music packaged into a 18-song, 68-minute program.

Standouts included a medley of Hal David lyric material, "Promises, Promises," "Alfie," "Raindrops Keep Fallin' On My Head" and "What The World Needs Now."

"New York Lady" featured outstanding saxophonist John Phillips, violinist Joe D'Onofrio, guitarist Carlos Rios, drummer David Cruigger and bassist David Marotta with pop, jazz and symphonic styles.

Keeping to tried and true nightclub form, Bacharach made valiant yet weak vocal efforts partnered with his usual chatty stage patter, nicely accompanied by backup vocalists Karen McCalin, Andrea Robinson and Karen Smith.

But, it was the musical teaming of Sager and Bacharach which showcased and radiated the evening's highpoints, the beginning of their 6-city Northeast and Midwest tour.

HANFORD SEARL

Battle Of Bands

• Continued from page 40

one of the songs performed by the winning band is an original composition that mentions a Seagram's 7 drink.

The finals will be broadcast live and offered on tape to participating radio stations. Stations will have 14 one-minute spots in the two-hour program for their advertising use. IBB will own an equal number of spots.

Seagram's 7 Crown will support the competition with national advertising and point-of-purchase material, including T-shirts and belt buckles. Free notes that he is looking for the participation of around 75 clubs in as many market areas.

Contest headquarters can be reached at (615) 329-2436.

EDWARD MORRIS

Survey For Week Ending 6/7/81

Billboard® **Top Boxoffice™**

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	RUSH/FM—Bill Graham Presents, Colis., Oakland, Ca., June 5 & 6 (2)	23,452	\$7.50-\$9.50	\$212,668*
2	VAN HALEN/FOOLS—John Bauer Concerts, Colis., Seattle, Wa., June 5	13,390	\$9.50	\$127,205*
3	STYX—Contemporary Productions, Colis., Wichita, Kan., June 5	10,841	\$11	\$119,207*
4	STYX—Mid South Concerts, Colis., Memphis, Tenn., June 2	10,411	\$10.50	\$109,316*
5	SESAME STREET—Bill Graham Presents/Bob Shipstad, Cow Palace, San Francisco, Ca., June 3-7 (8)	17,123	\$5.50-\$7.50	\$106,499
6	BEACH BOYS—Frank J. Russo Civic Center Providence, R.I., June 1	8,046	\$8.50-\$9.50	\$75,292
7	RUSH/FM—Bill Graham Presents/Avalon Attractions Arena, Fresno, Ca., June 7	6,982	\$9.50-\$11	\$66,291*
8	JOE WALSH/DAVID LINDLEY—Contemporary Productions/New West Presentations Arena Kansas City, Mo., June 6	6,409	\$9.50-\$10.50	\$64,869
9	JOE WALSH/DAVID LINDLEY—Contemporary Productions/New West Presentations, Civic Aud., Omaha, Neb., June 7	7,137	\$9.50-\$10.50	\$64,114
10	PAT TRAVERS/JOHNNY VAN ZANDT/PRODUCERS—Fantasma Productions, Aud., W. Palm Beach, Fla., June 2	3,607	\$8	\$28,040
Auditoriums (Under 6,000)				
1	SOUTHSIDE JOHNNY—New Westchester Theatre, New Westchester Theatre, Tarrytown, N.Y., June 6 (2)	7,000	\$12.50	\$84,000*
2	PAUL ANKA—Sure Thing Ltd., Performing Arts Center, Milwaukee, Wisc., June 8 (2)	4,662	\$12.50-\$15	\$68,890*
3	RODNEY DANGERFIELD—Contemporary Productions/Michael Dunham/Pace Concerts/Louis Messina, Kiel Opera House, St. Louis, Mo., June 5	3,283	\$12.50-\$15	\$46,535
4	BOB JAMES/JEFF LORBER—Brotherhood Attractions, Paramount Theatre, Seattle, Wa., June 6 (2)	3,119	\$10.50-\$12.50	\$38,858
5	PAT TRAVERS/JOHNNY VAN ZANDT—Fantasma Productions, Sunrise Music Theatre, Ft. Lauderdale, Fla., June 5	4,086	\$9.25	\$37,453
6	BOB JAMES/JEFF LORBER—Brotherhood Attractions/Larry Vallon Presents, Civic Aud., Pasadena, Ca., June 7	2,028	\$10.50-\$12.50	\$25,064
7	MCGUFFEY LANE—Paradise Island Productions, Palace Theatre, Columbus, Oh., June 5	2,744	\$6.50-\$7.50	\$20,133*
8	SOUTHSIDE JOHNNY/FORTY GUYS—Casino Productions, Club Casino, Hampton, N.H., June 7	1,600	\$7.50-\$8.50	\$12,400*
9	U 2/STOMPERS—Casino Productions, Club Casino, Hampton Beach, N.H., June 6	1,600	\$6.50-\$7.50	\$10,800*

Talent Talk

Miles Davis will make his first concert appearance in five years July 5 when he plays two shows at Avery Fisher Hall in New York as part of the Kool Jazz Festival. He will be accompanied by Bill Evans on soprano and tenor saxophone, Al Foster on drums, Marcus Miller on electric bass and Mike Stern on electric guitars. James "Blood" Ulmer will open the shows. The concerts coincide with the release on Columbia Records of "The Man With The Horn," Davis' first studio recording since 1976.

The Starlite Ballroom, Philadelphia's biggest new music hall, has reopened with a concert by the Stranglers and the Circle Jerks. The club has been closed since November. The 750-capacity no-booze club has installed a new video system. . . . New club opening in Detroit is Nitro/Spit, booked exclusively by Gail Parenteau.

Jimmy Buffett is doing a benefit in Denver for the Children's Diabetes Foundation on June 24. . . . The new 12-inch remixed single of "Spotlight Kid" and "Freedom Fighter" by Rainbow on PolyGram Records will be mastered at half speed. . . . Portrait artist George Wallace is writing a monthly column for High Fidelity.

The second annual Caribbean Music Awards will be held in Los Angeles at the Coconut Grove

Sept. 26 with the intention of honoring reggae, ska and other forms of Caribbean music. Scheduled to perform are Dennis Brown, Peter Tosh and Third World. A Pioneer Award is to go to Harry Belafonte. There are 28 categories and various nominees include Blondie, the Police and Stevie Wonder. The show is promoted by the Caribbean Arts Society of America and Insight Productions and Management Co. in Miami. . . . A special "Merv Griffin Show," honoring Arista Records, began airing Friday (12) around the country. Cohosting is Clive Davis and guesting are Aretha Franklin, Gino Vannelli and Air Supply.

Iron Maiden, the hardcore British heavy metal with the crazed banshee for its logo, ironically just did its first U.S. date at the Aladdin Hotel in Las Vegas. The quintet was on the bill with Humble Pie and Judas Priest. . . . The Channel, a Boston concert and dance club, hosts a month-long live competition to discover New England's hottest new rock band. Competing for a grand prize of \$10,000 are 36 bands which were selected from 300 nominees through 12,000 votes. Other prizes include 10 hours of recording time at Long View Farm and \$1,000, a gift certificate for Wurlitzer equipment and advertising space in the Boston Phoenix. Final playoff is July 1.

YOUR SYMBOL
— OF SUCCESS —
GOLD & PLATINUM
RECORD PLAQUES



We supply the 'Gold' or 'Platinum' records at no additional cost

Single-\$55 * Album-\$75
(Plus tax and Shipping)

— Our Superior Services Include —

- * Normal 2/3 week delivery
- * Rush Order on request
- * Double or Triple Gold & Platinum Plaques
- * Gold & Platinum 8-Track Plaques
- * Charts & Album Covers mounted
- * Custom Awards designed
- * Direct Shipping to recipients on request

DEJAY PRODUCTS

3010 W. Burbank
Burbank, CA 91505

(213) 845-0744 • 849-5347

IN ADDITION TO 'CHRONICLES' SERIES

More Jazz For Nat'l Syndication

LOS ANGELES — Having launched its weekly two-hour syndicated "Jazz Chronicles" show last November, Syndicate It, Inc. is now moving into additional jazz radio programming.

The company has secured worldwide rights to syndicate the upcoming 24th annual Monterey Jazz Festival as well as expand into jazz specials.

With "Jazz Chronicles" starting its second cycle of new programs July 1, the fledgling production firm will offer stations either a live feed of the Monterey bash (providing there are enough outlets to pay for the transmission) or a tape-delayed version of the five-concert spectacular Sept. 18-20.

Jim Gosa, who hosts "Jazz Chronicles," will also host the Monterey program as well as the projected 12 two-hour special shows all built around crossover jazz performers.

Syndicate It executive Bob Dockery says the Monterey program will run for a maximum of 12 hours. There will also be an abridged four-to-six-hour version available.

The idea for specials is a result of the company's first endeavor in this area, a Chuck Mangione double hour which ran on the 30 stations now carrying "Jazz Chronicles" plus four other stations which bought the show.

"We are now looking at 12 other specials for next year," Dockery says, "with such artists as George Benson, Quincy Jones and Herbie Hancock." All the specials involve the artist being interviewed in the company's Hollywood studio by Gosa as an adjunct element to the playing of his recordings.

The Mangione special was aired by WWRL-AM in New York, KTUF-FM in San Antonio, WJLB-FM in Detroit and WYLD-FM in New Orleans.

Jazz syndication is probably the toughest area in radio, Gosa and Dockery both concede. "People told us we were crazy to do it," admits Dockery, a former advertising executive who formed Syndicate It with Walter Ainsworth, a former producer-manager, last year.

The problems, they concur, include program directors' understanding of jazz, their inbred prejudices against the music, the belief that only blacks listen to it, and programmers' reluctance to give up programming time to an outside supplier.

Nonetheless the trio has persisted, soliciting 15 stations before they had their first show on the air and building up to 30 stations now. They anticipate additional growth in other major markets in the months to come.

As for any stereotypes which "Chronicles" executives come up against in terms of negative jazz feelings, they say they point to a survey done for KKGQ which indicates:

- The ethnic mix of the audience equals that of the U.S. population.
- More than 80% of the audience is under 49.
- Half that audience is under 35.
- College students equal or surpass listeners to several Top 40 stations.

"Program directors are afraid of running their audiences away with jazz that's not mass audience artists," notes Dockery. The trick then is to blend programs so there is this element available. Hence a show about jazz fusion or using Steely Dan and Joni Mitchell on programs

with which these pop acts have some jazz connection.

"Jazz Chronicles" is the only known regularly scheduled jazz syndicated program being offered U.S. stations.

Currently put together in L.A., the program goes out on two 7-inch 7 1/2 i.p.s. tape reels. Gosa, who selects the musical theme and puts the selections together, writes most of the scripts.

"Jazz Chronicles" is designed to be totally different from "Jazz Album Countdown," a program based on Billboard's best selling jazz LP survey.

"Our programs have a theme," Dockery explains, adding: "We didn't want to date each show like 'Jazz Album Countdown' did. Jazz doesn't turn over as rapidly as rock and country do."

Gosa, a broadcasting veteran for 30 years and with KKGQ-FM, the L.A. area 24-hour jazz outlet 15 years, says the program is marketed for the non-jazz as well as the jazz station. It is both bartered and sold directly to stations.

"The idea is to bring jazz with information to the people," Gosa says. "We didn't want it to become a talk show with jazz."

Among the initial themes have been tributes to Duke Ellington, Chick Corea, Billie Holiday, Charlie Parker, Miles Davis, Jimi Hendrix plus studies of big bands, vocalists, keyboard players, guitarists, jazz and the movies and Broadway and the "rock connection" (tunes made famous by pop stars like the Beatles.)

The individual profiles, or "musical biographies" as Gosa calls them, occur every third or fourth show.

Why two hours? "We can't do justice to a themed program in one hour," Gosa parries. "We look at jazz from its earliest recorded beginnings to its newest music. We want to expose it to new listeners and to

people who don't get to hear in on any other radio program."

All the participants in the program are jazz fans and there is a sense of a crusade in what they do because the sledding is rough. Dockery admits the show is breaking even. It costs approximately \$750 to produce each segment. Half the stations never return the tapes.

The show is generally aired on a weekend. Locally KKGQ plays it Sundays from 6-8 p.m.

The other stations on the "Chronicles" net include: WCAU-FM Philadelphia, KADX-FM Denver, WHRK-FM Memphis, WJFM-FM Grand Rapids, WXLP-FM Davenport, Iowa, WTJZ-AM Norfolk/Hampton, Va., KKDA-AM Dallas; KLYD-FM Bakersfield, Calif., KFIM-FM El Paso, KYME-AM Boise; KRIX-FM Brownsville, Tex., WTLC-FM Indianapolis; WABQ-AM Cleveland; KTWN-FM Minneapolis, KHQ-FM Spokane; WYJZ-AM Pittsburgh, WXYV-FM Baltimore; WBIG-AM Greensboro, N.C., WLOU-AM Louisville, KREX-FM Grand Junction, Colo., WDST Woodstock, N.Y., CJAZ-FM Vancouver, B.C., WIIN-AM Atlantic City and WWIL-AM Wilmington, N.C.

Three stations started with the show but dropped it when they changed formats. They were: KDIA-AM San Francisco; WKKS-FM Boston and WBCY-FM Charlotte, N.C.

Gosa estimates it takes upwards of 10-12 hours to put together one two-hour show. That includes the research, writing, musical sequencing and vocal narration.

"We want new audiences to know who these people are," states Gosa, when discussing the program's commitment to the cause. He cites sellout festivals all over the world as indicators the audience is there. "Young people are becoming aware of jazz. I think we have to stick it out."

JULY 10-12

Dutch North Sea Festival Scheduled For The Hague

AMSTERDAM—More than 100 jazz groups and soloists from all over the world are contracted to appear at the sixth North Sea Jazz Festival in The Hague, July 10-12, a Paul Acket-promoted event expected to pull in around 30,000 paying customers.

Roughly \$800,000 will be invested in the event, yet only a few months ago it seemed more than likely that it would be called off because of lack of money.

Acket felt the subsidy from the municipality of The Hague was much too small and he was angered at the refusal of the Dutch ministry of cultural affairs to provide any financial backup.

In a formal statement, the promoter said he'd cancel the whole thing if proper financial support was not forthcoming. Then Rotterdam municipal authorities stepped in to suggest this year's festival should be held in the Ahoy Hall there, and this stung the council of The Hague into stepping up its financial support by some \$80,000.

Meantime, lobbying started to squeeze money from the cultural affairs ministry and, following discussions in parliament, the government

agreed to produce a subsidy of around \$150,000.

Acket also gets financial aid from various commercial sponsors and from the Dutch broadcasting organization AVRO, which will set up radio and television coverage. Planned are nightly three-hour tv features of the festival action for September, something unique in Dutch jazz circles.

But the Dutch record industry is not involved in the festival organization. Says an Acket aide: "At the Montreux Festival, links are too strong with record companies and we want to keep away from this trend."

The North Sea event will cover virtually all kinds of jazz. Included in the lineup: Lionel Hampton, Dizzy Gillespie, Oscar Peterson, Monty Alexander, Freddy Hubbard, Sarah Vaughan, Shirley Horn and Rosemary Clooney.

A total 30 hours of concerts will be staged in the eight halls of the Congress Center, and a 3,000-seater open-air venue is being arranged. Jazz films will be shown in two movie theatres in The Hague.

WILLEM HOOS

CONCERTS REVIEW

Festival At Cal Berkeley

• Continued from page 40

Be Together Again" and steamed through several originals. Much blowing room was also given over to trombonist Steve Turre and pianist Mulgrew Miller.

Berkeley's Rodney Franklin, the only Bay Area musician to have an announced spot on the festival's main bill (other locals played free noon concerts during the week), presented a polished performance of lightweight crossover material that was a clear hit with the crowd. The pianist confined himself to cocktail woodlings for the most part, and the vamp-like structures of his tunes gave the other soloists in his seven-piece band little meat to sink their teeth into.

There ought to be a law against such interminably long, boring sets as the one the Laws Family concluded Saturday's show with. Directed by big brother Hubert, this seemingly ill-prepared exhibition paraded saxophonist Ronnie, sing-

ers Eloise, Debra and Johnnie, gospel singer Blanche and dancer Donna before the impatient audience for 2 1/2 hours.

While Hubert blew typically restrained flute and piccolo solos, many in the crowd could be heard yelling, "Ronnie!" The sax man did manage to generate some fire (although he had to bring out his own band in order to do so), but it was a non-Laws—drummer Ndugu Chancler—who got the biggest hand of the set with a masterful tom tom barrage performed while standing up.

After a brief, unannounced set by a Capella Gold, a local vocal group and master scat singer Bobby McFerrin at the onset of Sunday's show, alto saxophonist Richie Cole came on smoking with a stunning, occasionally humorous set of pure bebop. His quintet, featuring pianist Bobby Enriques and guitarist Bruce Forman, frequently brought to mind the sound of Stan Getz' early '50s band.

Survey For Week Ending 6/20/81							
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	31	WINELIGHT Grover Washington Jr. Elektra 6E-305	26	29	18	ALL AROUND THE TOWN LIVE Bob James, Columbia Tappan Zee CZX-3686
☆	2	10	VOYEUR David Sanborn Warner Bros. BSK 3546	27	27	7	WINTER MOON Art Pepper, Galaxy GXY 5140
☆	3	6	THE DUDE Quincy Jones, A&M SP-3721	28	30	6	RAIN FOREST Jay Hoggard, Contemporary 14007
☆	4	7	RIT Lee Ritenour, Elektra 6E-331	29	33	69	HIDEAWAY David Sanborn Warner Bros. BSK 3379
☆	5	6	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918	30	34	4	LET ME BE THE ONE Webster Lewis, Epic FE 36878
☆	6	7	MOUNTAIN DANCE Dave Grusin Arista/GRP 5010	31	32	7	PATRAO Ron Carter Milestone M9099
☆	7	9	'NARO Bernard Wright Arista/GRP GRP 5011	☆	37	2	RACE FOR THE OASIS Kittyhawk, EMI/America ST-17053
☆	8	10	MAGIC Tom Browne, Arista/GRP 5011	☆	NEW ENTRY		AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)
☆	9	12	DIRECTIONS Miles Davis, Columbia KC2 36472	34	35	2	M.V.P. Harvey Mason, Arista AL 4283
☆	10	9	ZEBOP! Santana, Columbia FC 37158	☆	NEW ENTRY		STRAPHANGIN' The Brecker Brothers, Arista AL 9550
☆	11	3	HUSH John Klemmer, Elektra 5E-527	36	36	5	LOVE LIGHT Yutaka, Alfa AAA 1004
☆	12	15	TARANTELLA Chuck Mangione, A&M SP 6513	37	40	5	EYES OF THE MIND Casiopea, Alfa AAA 10002
☆	13	4	LIVE Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550	38	42	3	EASY AS PIE Gary Burton Quartet ECM 1 1184
☆	14	16	80/81 Pat Metheny, ECM ECM-2 1180 (Warner Bros.)	39	38	46	GIVE ME THE NIGHT ▲ George Benson Warner Bros. HS 3453
☆	15	22	FRIDAY NIGHT IN SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152	40	24	7	ALL MY REASONS Noel Pointer, Liberty LT 1094
☆	16	19	SECRET COMBINATION Randy Crawford, Warner Bros. BSK 3541	41	41	2	50TH ANNIVERSARY CONCERT Lionel Hampton, Sutra SUS 1006
☆	17	6	10 GALAXIAN Jeff Lorber Fusion, Arista AL 9545	42	43	3	DAYDREAM Turmasa Hino, Inner City IC 6069
☆	18	8	20 VOICES IN THE RAIN Joe Sample, MCA MCA 5172	43	46	31	ODORI Hiroshima, Arista AL 9541
☆	19	14	18 YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504	44	44	36	FAMILY Hubert Laws, Columbia JC 36396
☆	20	18	26 LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	45	25	33	CARNAVAL Spyro Gyra, MCA MCA 5149
☆	21	20	5 EXPRESSIONS OF LIFE Hath Brothers, Columbia FC 3 126	46	28	20	GOTHAM CITY Dexter Gordon, Columbia JC 36853
☆	22	11	18 THE HOT SHOT Dan Siegel, Inner City IC 1111	47	48	36	CIVILIZED EVIL Jean Luc Ponty, Atlantic SD 16020
☆	23	23	13 BY ALL MEANS Alphonse Mouzon, Pausa 7087	48	49	9	BUDDY RICH BAND Buddy Rich Band, MCA 5186
☆	24	26	27 NIGHT PASSAGE Weather Report ARC/Columbia JC36793	49	31	35	INHERIT THE WIND Wilton Felder, MCA MCA-5144
☆	NEW ENTRY			50	45	52	THIS TIME Al Jarreau, Warner Bros. BSK 3434

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

★ 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.)

Classical

AT MULTIPLE SITES

34th Holland Festival Underway

By WILLEM HOOS

AMSTERDAM—The 34th Holland Festival, this country's premier classical music event, runs June 1 to July 15 in Amsterdam, Rotterdam, the Hague, and other sites.

This year's budget runs around \$2 million. Nearly half comes from subsidies, from the Dutch Ministry of Cultural Affairs and from the

three city councils, together with financial support from national and international institutions and sponsorship from the Grolsch brewery, IBM, and other companies.

Economic recession has prevented some city municipalities participating, but radio and television coverage, by contrast, is fuller than ever

before. A six-hour "happening" titled "Andriessen's Night," for instance, will be transmitted live on June 9 from the Amsterdam Concert Hall.

Louis Andriessen, internationally known contemporary composer, will be the festival's principal figure. It opens with the world premier of his music-theater production "De Tijd" ("The Time") in the newly opened Dutch Royal Conservatorium of the Hague. The piece, conducted by Reindert De Leeuw, will be performed five times during the festival.

Also scheduled are six performances of Wagner's "Parsifal," the first in Holland for nearly 50 years, and seven of Peri's "Euridice," an authentic reconstruction of what's said to be the world's first opera. And in his centenary year, Bartok's work will be represented by performances of his opera "Bluebeard's Castle," conducted by Antal Dorati, and of his ballet "The Marvellous Mandarin," danced by Jochen Ulrich's Tanzforum Koln.

In cooperation with the West German Institute, Paul Dessau's opera "Einstein" will be given its Dutch premier, in the Rotterdam Theater, but perhaps the most ambitious production is the world premier of "Erniedrigt, Geknechtet, Verlassen, Verachtet" by Swiss composer Klaus Huber. No fewer than six conductors are needed for this complicated work, which also involves the Dutch Radio Chamber Orchestra, the Dutch Broadcasting Choir and the Dutch Broadcasting Chamber Choir. The piece was written to commemorate 60 years of Dutch broadcast organization NCRV, which along with NOS Radio will transmit the event live and in quadrophony.

The international range of the festival is remarkable, as is the sheer volume of performances. Ensembles from India, Pakistan, Tunisia and Morocco are appearing under the theme "Sufism and Music." Dutch gamelan orchestra Raras Budaya, the Hungarian State Puppet Theater, the Glasgow Citizens' Theater, and three New York-based avant-garde dance companies are all performing. Soloists from the Royal Danish Ballet of Copenhagen are participating for the first time, experts in the Bounonville dance style.

Symphony Debut A Little Late

OSLO—A symphony by Grieg, written 118 years ago, was given a first public performance here, despite the composer's often emphasized plea that it never be played.

The Symphony No. 1 in C Minor was borrowed from a Norwegian music library by Kjell Skylstad, a university researcher here. He duplicated it and took it to Moscow for an orchestral rehearsal.

A recording of the work was then presented to Norway's state radio. Meanwhile, the Russian musicians said they'd delay broadcasting their performance of it if the Bergen Orchestra here agreed to play it.

Result was a 37-minute live transmission of the piece over the radio on the national network. Conductor Knut Arne Jacobsen said, "The audience reception was outstanding—what is a symphony every bit as good as the early ones composed by Schumann and Schubert."

DIGITAL BY DICKINSON

JVC OUTPERFORMS ALL OTHERS

Full Engineering Services w/Remote Kit
Rates Available Upon Request
Editing & Cutting Facilities - London,
New York, Los Angeles

(201) 429-8996

Survey For Week Ending 6/20/81

Billboard® Hot Latin LPs™

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

CHICAGO (Pop)

N. CALIFORNIA (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LIZA LOPEZ Si quieres verme llorar. Hacienda 6981	1	EMMANUEL Intimamente. Arcano 3535
2	VIVA EL NORTE 15 exitos nortenos. Profono telediscos 1501	2	JOSE JOSE 15 grandes exitos. Telediscos 1015
3	LOS BONDADOSOS Hoy te quiero tanto. Anahuac 4910	3	VIVA EL NORTE 15 exitos nortenos. Profono telediscos 1501
4	CAMILO SESTO Amaneciendo. Pronto 1086	4	CARLOS Y JOSE El chubasco. TH 2099
5	LOS TIGRES DEL NORTES Un dia a la vez. Fama 607	5	DIEGO BERDAGUER Estoy vivo. Profono 3044
6	LOS SAGITARIOS Chava Romero. Olimpico 5016	6	CHELO Ya no me interesa. Musart 1801
7	LOS PORTROS Me llaman al asesino. Perless 10048	7	LIZA LOPEZ Si quieres verme llorar. Hacienda 6981
8	LOS BUCKYS Si tu quisieras. Profono 3034	8	LUPITA D'ALESSIO Ya no regreso contigo. Orleon 16047
9	JOSE JOSE 15 grandes exitos. Telediscos 1015	9	LOS TIGRES DEL NORTE Un dia a la vez. Fama 607
10	DIEGO BERDAGUER Estoy vivo. Profono 3044	10	CONJUNTO MICHOCAN Piquetes de hormiga. Odeon 73171
11	EMMANUEL Intimamente. Arcano 3535	11	ROBERTO CARLOS CBS 12314
12	LOS HERMITANOS Al cortar una gardenia. CBS 20441	12	HERNALDO Procuro olvidarte. Al 3209
13	JOSE Ma. NAPOLEON Lena verde. Raff 9079	13	JUAN GABRIEL Recuerdos. Pronto 1076
14	ALVARDO DAVILA La culpable. Profono 3042	14	CAMILO SESTO Amaneciendo. Pronto 1086
15	ESTELA NUNEZ Demasiado amor. Pronto 1079	15	BEATRIZ ADRIANA Mexico y su musica. Perless 2183
16	LOS REYES LOCOS Disco cha. CBS 20358	16	ROCIO DURCAL Canta a Juan Gabriel Vol 5. Pronto 1090
17	JUAN GABRIEL Con mariachi. Pronto 1080	17	RAMON AYALA Fredy 1206
18	CONJUNTO MICHOCAN Piquetes de hormiga. Odeon 73171	18	YOLANDA DEL RIO Arcano 3608
19	LOS HUMILDES Mas de lo que merecias. Fama 595	19	ALVARO DAVILA La culpable. Profono 3042
20	DYANGO La radio. Odeon 74111	20	RIGO TOVAR La radio. Pronto 3034
21	CHELO Ya no me interesa. Musart 1801	21	RAMON AYALA Mas musica brava. Fredy 1176
22	LA MIGRA Migra de la radio. Mexico 5016	22	LOS SAGITARIOS Chava Romero. Olimpico 5016
23	LOS YUMAS Mas de lo que merecias. Olimpico 5016	23	LOS IONICS Asi se vive. Al 3209
24	BEATRIZ ADRIANA Mexico y su musica. Perless 2183	24	ESTELA NUNEZ Demasiado amor. Pronto 1079
25	LOS FELINOS El show. Musart 10813	25	LA MIGRA Con su cuarto L.P. Mar Int. 125

Billboard®

Best Selling

Survey For Week Ending 6/20/81

Classical LPs™

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	6	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
2	5	18	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
3	3	6	VERDI: La Traviata Sutherland, Pavarotti, Bonyng, London LDR 73002
4	NEW ENTRY		MY OWN STORY Pavarotti, London PAV 2007
5	1	58	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
6	6	84	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
7	4	27	PAVAROTTI: Verismo Arias London LDR 10020
8	7	80	PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468
9	8	119	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
10	11	6	POPS ON THE MARCH Boston Pops (Williams), Philips 6302-082
11	10	280	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
12	22	6	GALA NEW YEAR'S CONCERT IN VIENNA Vienna Philharmonic (Maazel), DG 2532 002
13	9	145	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
14	NEW ENTRY		WAGNER: Parsifal Berlin Philharmonic (Karajan), DG 2741-002
15	13	140	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
16	12	45	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
17	17	67	SONG OF THE SEASHORE: James Galway RCA ARL 1 3534
18	NEW ENTRY		DONIZETTI: L'elisir D'Amore Sutherland, Pavarotti, English Chamber Orchestra (Bonyng), London OSA 13101
19	15	6	HAYDN: Cello Concerto Yo-yo Ma, CBS Masterworks M 36674
20	14	14	PAVAROTTI'S GREATEST HITS, Vol. 2 London PAV 2006
21	18	6	THE VILLAGE BAND: A Nostalgic Collection The Canadian Brass, RCA Digital ATC 1-3924
22	16	32	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
23	21	6	MOZART: Concerto For Flute And Harp Rampal, CBS Masterworks M 35875
24	26	32	HANDEL: Messiah Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre D189D 3
25	28	49	MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
26	30	27	MOZART: Symphonies, Vol. IV Hogwood, L'Oiseau Lyrie D170D3
27	35	127	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, CBS Masterworks M 35128
28	NEW ENTRY		ROSSINI: L'Italiana In Algeri Horne, Ramey, Scimone, RCA ARL 33855
29	NEW ENTRY		KORNGOLD: Violanta Marton, Berry, Jerusalem, Berry Janowski, CBS Masterworks 35909
30	32	32	HANDEL: Water Music Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691
31	19	36	BRAMMS: Double Concerto Perlman/Rostropovich, Angel 37680
32	29	10	BEETHOVEN: Piano Concerto No. 5 "Emperor" Pollini, Vienna Philharmonic (Bohn), DG 2531 194
33	20	32	MOZART: The Magic Flute Karajan, DG 2741001
34	31	14	BEETHOVEN: Violin Concerto Muller, Karajan, DG 2531 250
35	27	10	SAINT-SAENS: Symphony No. 3 "Organ" Philadelphia Orchestra (Ormandy), Telarc Digital 10051
36	34	45	SOMETIMES WHEN WE TOUCH: Clio Laine & James Galway RCA ARL 1-3534
37	23	45	BRAMMS: Violin Concerto Perlman, Angel DS-37780
38	NEW ENTRY		MAHLER: Symphony No. 10 Harmantich, Rattle, Deutsche Grammophon
39	37	34	BRAMMS: Piano Quintet Pollini, DG 2531 194
40	NEW ENTRY		MAHLER: Symphony No. 10 Philadelphia Orchestra (Levine), RCA Digital CTC2 3726

Classical Notes

British organist **Simon Preston**, the newly appointed choirmaster at Westminster Abbey, has begun an exclusive affiliation with DG's Archiv division. Projects specified in Preston's new long-range recording contract include several large-scale works by Handel in which **Trevor Pinnock** and the English Concert will collaborate with the Westminster Abbey forces. ... Yugoslavian pianist **Ivo Pogorelich's** debut DG album, shipping this month, is an all-Chopin recital. ... Vanguard has legendary pianist **Mieczyslaw Horszowski** in a new stereo recording of Book One from Bach's "Well Tempered Clavier."

Bartok's Violoncello Concerto, adapted from the composer's Viola Concerto by Bartok amanuensis Tibor Serly, will be performed next season by **Janos Starker**. ... **Mario Mazza** is the new program director and operations manager at WNCN-FM, New York. Mazza was program manager at WMHT-FM, Schenectady, N.Y. ...



Abravanel

color poster with space for listing concert information, available from Red Seal's **Peter Elliott**. ... **Steve Lutomski** is manager of the new classical/video store opened by Milwaukee's Radio Doctors. **Terry Zellmer** was appointed classical music buyer. Outlet features oak fixtures, white stucco walls, ceiling fans and hanging plants.

Nadja Salerno-Sonnenburg, 20, is the 1981 Naumburg International Violin Competition winner. She was one of six finalists who competed recently at Carnegie Hall. ... A new Dvorak Cello Concerto recording is set to be made by the Czech Philharmonic with Denon artist **Tsuyoshi Tsutsumu** soloist. The digital recording will be split between Denon and Supraphon within the framework of their general co-production agreement.

ALAN PENCHANSKY



RADIO RECITAL—Violinist Pinchas Zukerman and pianist Marc Neikrug tape a Mozart, Schubert and Beethoven recital for "St. Paul Sunday Morning," the National Public Radio series produced at the studios of Minnesota Public Radio in St. Paul.



Preston

The American Symphony Orchestra League's Gold Baton Award is presented this month to **Maurice Abravanel**, conductor laureate of the Utah Symphony. Previous recipients have included Leonard Bernstein, Arthur Fiedler, Aaron Copland, Eugene Ormandy and Beverly Sills. ... Angel Records is releasing "Classics From Excalibur & Other Great Films," complete with bonus 7-inch single containing the "William Tell Overture."

Gary Letherer joins Brilly Imports in Beverly Hills, Calif. as new national sales manager. ... Free Pittsburgh Symphony concerts at Point State Park in downtown Pittsburgh will be given throughout the month of July. The park is the orchestra's summer base for the next three seasons. ... **Neville Marriner** conducts the world premiere of **Martin Scot Kosins'** "Rendezvous Concerto" at the Detroit Symphony's Meadowbrook Festival, Aug. 23.

RCA Records is supporting the **Cleo Laine** and **James Galway** joint summer tour with a special compilation record for in-store play and four-

ASCAP Honors Contemporary Programming

CHICAGO—The Cleveland Orchestra and the Atlanta Symphony will divide \$6,000 in prize money in a first place tie in the annual ASCAP awards for adventurous programming of contemporary music.

The awards, including first place prizes totaling \$14,700, are being handed out at the American Symphony Orchestra League conference in Dallas, Monday through Friday (15-19).

Runners up in the major orchestra category were the New York Philharmonic followed by the Boston Symphony. Also receiving cash prizes, presented in seven categories determined by budget size, are the Wichita Symphony Orchestra, \$3,000 (regional category); Kalamazoo Symphony Orchestra, \$2,000 (metropolitan); Fargo-Moorhead Symphony Orchestra, \$1,500 (urban); Pasadena Chamber Orchestra, \$1,000 (community); Univ. of Cincinnati College-Conservatory Orchestra, \$800 (college/conservatory/univ.) and Houston Youth Symphony and Ballet, \$400 (youth).

"THE CONCERT OF A LIFETIME"

LDR LONDON DIGITAL RECORDING

SUTHERLAND HORNE PAVAROTTI
LIVE FROM LINCOLN CENTER

BONYNGE
NEW YORK CITY OPERA ORCH.

RECORDED LIVE!
2 LP SET

LDR 72009

LONDON DIGITAL
IMPORTED AUDIOPHILE PRESSINGS

THE WORLDWIDE "BACK IN BLACK." 7 MILLION, WORLD 5 MILLION, U.S.

AUSTRALIA	Quadruple Platinum
BELGIUM	Gold
CANADA	Quadruple Platinum
FRANCE	Platinum
GERMANY	Platinum
HOLLAND	Gold
PORTUGAL	Silver
SPAIN	Gold
SWITZERLAND	Gold
UNITED KINGDOM	Gold



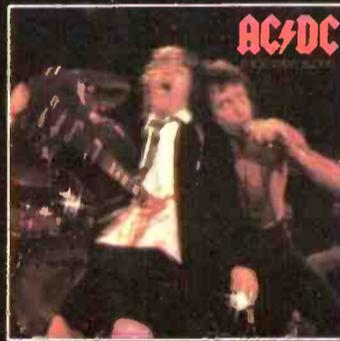
SD 16018

POWER OF AC/DC

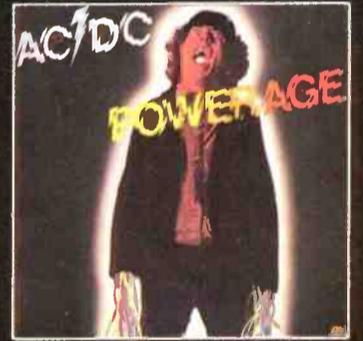
OWIDE.



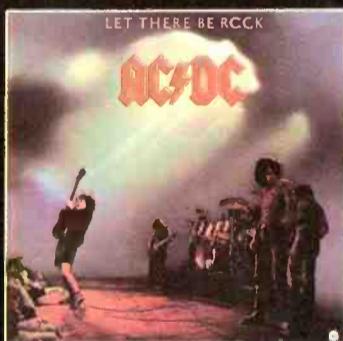
Highway to Hell
SD 19244



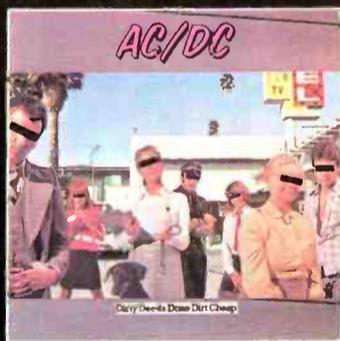
If You Want Blood—
You've Got It
SD 19212



Powerage
SD 19180



Let There Be Rock
SD 36-151



Dirty Deeds Done Dirt Cheap
SE 16033



High Voltage
SD 36-142

**THE WORLD'S BEST-SELLING
CATALOG ON ATLANTIC
RECORDS AND TAPES** 

Management: Peter Mensch in association with
David Krebs and Steve Leber for
Contemporary Communications Corp.
Booking: Marsha Vlasic for ATI.

Billboard® Hot Country Singles

Survey For Week Ending 6/20/81

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	2	11	BUT YOU KNOW I LOVE YOU—Dolly Parton (M. Settle, RCA 12200 (Tro. Devon, BMI))	★	46	3	WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Waylon & Jessi (A. Carter, W. Warren, J.D. Miller, RCA 12245 (Unart/Peer, BMI))	★	64	75	3	FOOL, FOOL—Brenda Lee (T. Seals, J. McBee, M.D. Barnes, MCA 51113 (Irving, Down N' Dixie/Danor/Armo, BMI/ASCAP))	
★	3	12	BLESSED ARE THE BELIEVERS—Anne Murray (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	★	36	10	12	WHISPER—Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 11-01036 (Algee, BMI)	★	69	NEW ENTRY	A TEXAS STATE OF MIND—David Frizzell & Shelly West (C. Croford, J. Durrill, S. Garrett), (Pego, Walle, BMI) Warner/Viva 49745	
★	5	7	I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51107 (Pi-Gem, BMI)	★	47	5	5	WHISKEY CHASIN'—Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)	★	77	2	SOME DAYS ARE DIAMONDS—John Denver (D. Feller), RCA 12246 (Tree, BMI)	
★	7	12	FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	★	41	7	7	I STILL MISS SOMEONE—Don King (J. Cash, R. Cash), Epic 19-02046 (Rightsong, BMI)	★	71	NEW ENTRY	I JUST NEED YOU FOR TONIGHT—Billy "Crash" Craddock (Wallace, Skinner, Bell), (Hall/Clement, Welk, BMI) Capitol 5011	
★	8	12	IT'S A LOVELY, LOVELY WORLD—Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	★	48	6	6	ANGELA—Mundo Earwood (M. Earwood), Excelsior 1010 (Music West Of The Pecos, BMI)	★	72	24	13	LOUISIANA SATURDAY NIGHT—Mel McDaniel (B. McDill), Capitol 4983 (Hall/Clement (Welk, BMI)
★	15	5	FEELS SO RIGHT—Alabama (R. Owen), RCA 12236 (May Pop, BMI)	★	40	45	6	NORTH ALABAMA—Dave Kirby (D. Kirby, J. Allen), Dimension 1019 (Millstone, ASCAP/J. Allen, BMI)	★	73	NEW ENTRY	DADDY—Billy Edd Wheeler (B. E. Wheeler, B. Gibson, J. Duncan), (Sleepy Hollow, ASCAP; Hit/Kit, BMI) NSD 94	
★	12	11	BY NOW—Steve Wariner (D. Pirimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	★	41	49	6	LIKIN' HIM AND LOVIN' YOU—Kin Vassy (J. MacRae, B. Morrison), Liberty 1407 (Southern Nights, ASCAP)	★	74	84	2	THIS MUST BE MY SHIP—Diana Trask (R. Murrah, T. Murrah, S. Anders), Kari 121 (Blackwood/Magic Castle, BMI)
★	8	9	LOVIN' ARMS/YOU ASKED ME TO—Elvis Presley (T. Jans, W. Jennings, B.J. Shaver), RCA 12205 (Almo, ASCAP, Baron, BMI)	★	42	43	7	FOOTPRINTS IN THE SAND—Edgel Groves (J. Buckner, G. Garcia), Silver Star 20 (BGO, Southfield, ASCAP)	★	75	NEW ENTRY	MAYBE I SHOULD'VE BEEN LISTENING—Gene Watson (B. Rabin), (Screen Gems/EMI, BMI) MCA 51127	
★	13	11	SURROUND ME WITH LOVE—Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	★	43	52	3	RAINBOW STEW—Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	★	76	NEW ENTRY	SEND ME THE PILLOW YOU DREAM ON—The Whites (H. Locklin), (Four Star, BMI) Capitol 5004	
★	16	8	LOVIN' HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)	★	44	59	3	RICH MAN—Terri Gibbs (E. Maltson), MCA 51119 (Song Biz, BMI)	★	77	85	2	SWEET SOUTHERN LOVE—Phil Everly (P. Everly, J. Paige), Curb/CBS 02116 (Everly & Sons/Music Table, BMI)
★	11	1	WHAT ARE WE DOIN' IN LOVE—Dottie West (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)	★	45	51	4	LONGING FOR THE HIGH—Billy Larkin (O.B. McClinton, S. McCorvey), Sunbird 7562 (Cross Keys, ASCAP/Timber, SESAC)	★	78	NEW ENTRY	MY BABY'S COMING HOME AGAIN TODAY—Bill Lyerly (B. Lyerly), (Chapparral, ASCAP) RCA 12255	
★	14	9	THE MATADOR—Sylvia (B. Morris, D. Pirimmer), RCA 12214 (Pi-Gem, BMI)	★	46	55	4	COULD YOU LOVE ME (One More Time)—John Conlee (C. Stanley), MCA 51112 (Fred Rose, BMI)	★	79	87	2	SOMEHOW, SOMEWAY AND SOMEDAY—Amarillo (D. Jackson), NSD 81 (Mountainwood, BMI)
★	13	4	I'M JUST AN OLD CHUNK OF COAL—John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	★	47	50	5	YOU MADE IT BEAUTIFUL—Charlie Rich (B. Sherrill, S. Davis, G. Sutton), Epic 19-02058 (Warner-Tamerlane/Algee, BMI)	★	80	27	10	SOME LOVE SONGS NEVER DIE—B.J. Thomas (A. Kester, B. Morrison, J. MacRae), Elektra 47116 (Southern Nights, Youngun, ASCAP, BMI)
★	14	6	FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, Bobby Goldsboro, BMI)	★	48	61	3	WIND IS BOUND TO CHANGE—Larry Gatlin (L. Gatlin), Columbia 11-02123 (Larry Gatlin, BMI)	★	81	40	12	A MILLION OLD GOODBYES—Mel Tillis (B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Pixius, ASCAP)
★	19	10	LOVE DIES HARD—Randy Barlow (F. Kelly), Paid 133 (Frebar, BMI)	★	49	NEW ENTRY	I DON'T NEED YOU—Kenny Rogers (R. Christian), (Bootchute, BMI) Liberty 1415	★	82	NEW ENTRY	LEAVIN' YOU IS EASIER, LOUISIANA JOE—Joe Douglas (M. Lane, J. Douglas, D. Badon), (Little Annie, J. Douglas, Sonny Brook, BMI) Foxy Cajun 1005 (NSD)		
★	17	10	MY WOMAN LOVES THE DEVIL OUT OF ME—Moe Bandy (B.P. Barker), Columbia 11-02039 (Baray, BMI)	★	50	11	10	MONA LISA—Willie Nelson (J. Livingston, R. Evans), Columbia 11-02000 (Famous, ASCAP)	★	83	44	12	DO I HAVE TO DRAW A PICTURE—Billy Swan (B. Swan, G. Clark), Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)
★	23	7	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	★	51	67	2	DON'T WAIT ON ME—The Statler Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)	★	84	53	18	SEVEN YEAR ACHE—Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwax/Atlantic, BMI)
★	32	4	PRISONER OF HOPE—Johnny Lee (S. Whipple, G. Metcalf), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	★	52	62	3	BEDTIME STORIES—Jim Chestnut (D. Morrison, C. Lester), Liberty/Curb 1405 (House Of Gold, BMI)	★	85	54	14	THE BARON—Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11 60516 (First Lady/Sylvia's Mother's/Algee, BMI)
★	19	20	DARLIN'—Tom Jones (O.S. Blandemer), Mercury 76100 (September, Yellow Dog, ASCAP)	★	53	68	2	IT'S NOW OR NEVER—John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys, ASCAP)	★	86	NEW ENTRY	BLUE AS THE BLUE IN YOUR EYES—Nancy Ruud (J. S. Sherrill, B. DiPiero), (Combine, Sweet Baby, BMI) C & R 102	
★	20	21	DOES SHE WISH SHE WAS SINGLE AGAIN—Burrto Brothers (R. Leigh, M. Blackford), Curb/CBS 01011 (United Artists, ASCAP)	★	54	69	2	WHILE THE FEELING'S GOOD—Rex Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline, BMI)	★	87	56	15	I DON'T THINK LOVE OUGHT TO BE THAT WAY—Reba McEntire (L. Martie Jr., R. Mainegra), Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)
★	26	9	GOOD OL' GIRLS—Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)	★	55	18	12	ELVIRA—The Oak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)	★	88	57	6	MIDNITE FLYER—Sue Powell (P. Craft), RCA 12227 (Rocky Top, BMI)
★	25	8	LOVE TO LOVE YOU—Cristy Lane (D. Heavener), Liberty 1406 (Cristy Lane, ASCAP)	★	56	63	4	RUN TO HER—Susie Altanson (G. Goffin, J. Keller), Liberty/Curb 1408 (Screen Gems/EMI, BMI)	★	89	58	13	EVIL ANGEL—Ed Bruce (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)
★	28	7	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (L. Flatt, E. Scroggs), Epic 19-02034 (Pi-Gem, BMI)	★	57	60	4	THEY'LL NEVER TAKE ME ALIVE—Dean Dillon (D. Dillon, F. Dycus), RCA 12234 (Pi-Gem, BMI)	★	90	72	3	I OUGHT TO FEEL GUILTY—Jeannie Pruett (B. Zerbe, J. Zerbe, B. Morrison), Paid 136 (Combine, BMI/Southern Nights, ASCAP)
★	29	8	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)	★	58	66	94	KEEP ON MOVIN'—King Edward IV (K.E. Smith, C.L. Rutledge), Soundwaves 4635 (Phono, SESAC)	★	91	76	8	THE ALL NEW ME—Tom T. Hall (T.T. Hall), RCA 12219 (Hallnote, BMI)
★	33	6	DREAM OF ME—Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovalton 1171 (Sabal/Sawgrass, BMI/ASCAP)	★	59	73	2	QUEEN OF HEARTS—Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	★	92	78	13	GETTING OVER YOU AGAIN—Ray Price (D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)
★	34	6	UNWOUND—George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	★	60	22	11	I WANT YOU TONIGHT—Johnny Rodriguez (S. Davis), Epic 19-01033 (Algee, BMI)	★	93	NEW ENTRY	GOLD CADILLAC—Tom Carlie (T. Carlie), (OPA-Locka, ASCAP) Door Knob 157	
★	31	8	DON'T GET ABOVE YOUR RAISING—Ricky Scaggs (L. Flatt, E. Scroggs), Epic 19-02034 (Pi-Gem, BMI)	★	61	64	5	DREAM MAKER—The Shoppe (B. Hill, J.R. Wilde), NSD 90 (Weilbeck, ASCAP)	★	94	80	7	SLOW COUNTRY DANCIN'—Judy Bailey (L. Green, L. Walden), Columbia 11-02045 (Baray, BMI)
★	30	9	LEARNING TO LIVE AGAIN—Bobby Bare (B. McDill), Columbia 11-02038 (Hall/Clement/Welk, BMI)	★	62	NEW ENTRY	YOU'RE THE BEST—Kieran Kane (K. Kane, B. Channel), (Cross Keys, O/D Friend, BMI, ASCAP) Elektra 47148	★	95	81	10	YOU'RE CRAZY MAN—Freddie Hart (F. Hart, C. Owens), Sunbird 7560 (Red Ribbon, Hartline, Blackwood, BMI)	
★	35	4	DIXIE ON MY MIND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	★	63	65	5	LOVE TAKES TWO—Roy Clark (R. Lane, D. Morrison), MCA 51111 (House Of Gold/Tree, BMI)	★	96	82	12	YOUR WIFE IS CHEATIN' ON US AGAIN—Wayne Kemp (W. Kemp, W. Robb), Mercury 57047 (Tree/Baray, BMI)
★	36	5	TOO MANY LOVERS—Crystal Gayle (M. True, T. Lindsay, S. Hugin), Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)	★	64	70	4	TIME HAS TREATED YOU WELL—Corbin-Hanner Band (D. Hanner), Alfa 7001 (Sabal, ASCAP)	★	97	83	15	I LOVED 'EM EVERY ONE—T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)
★	38	3	THEY COULD PUT ME IN JAIL—Bellamy Brothers (B. McDill), Warner/Curb 49729 (Hall/Clement, BMI)	★	65	79	2	I DON'T HAVE TO CRAWL—Emmylou Harris (R. Crowell), Warner Bros. 49739 (Visa, ASCAP)	★	98	86	4	SEVEN DAYS COME SUNDAY—Rodney Lay (B. House, G. Francis), Sun 1164 (On His Own, BMI/Arian, ASCAP)
★	42	4	I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	★	66	74	3	HEADIN' FOR A HEARTACHE—Cindy Hurl (B. Hill, J.R. Wilde), Churchill 7772 (Weilbeck, ASCAP)	★	99	88	14	AM I LOSING YOU—Ronnie Milsap (J. Reeves), RCA 12194 (Rondo, BMI)
★	37	6	BALLY-HOO DAY/TWO HEARTS BEAT BETTER THAN ONE—Eddy Arnold (S. Pippin, L. Henley, R. Van Hoy, L. Keith, J. Slate), RCA 12226 (Tree/Windchime, BMI)	★	67	71	3	SWINGING DOORS—Del Reeves (M. Haggard), Koala 333 (Blue Book, BMI)	★	100	89	15	HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)

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

DALE MORRIS AND ASSOCIATES, INC.

812 19th AVE. SO.—NASHVILLE, TENNESSEE 37203—(615) 327-3400

Agents: BARBARA HARDIN—SUE LEONARD—RAY BURDETT

EXCLUSIVELY REPRESENTING THESE ACTS:

ALABAMA



Academy of Country Music's #1 vocal group of the year



TERRI GIBBS



Academy of Country Music's #1 new female vocalist of the year



JOHNNY RODRIGUEZ



Hotter than ever



GEORGE STRAIT



Top new artist

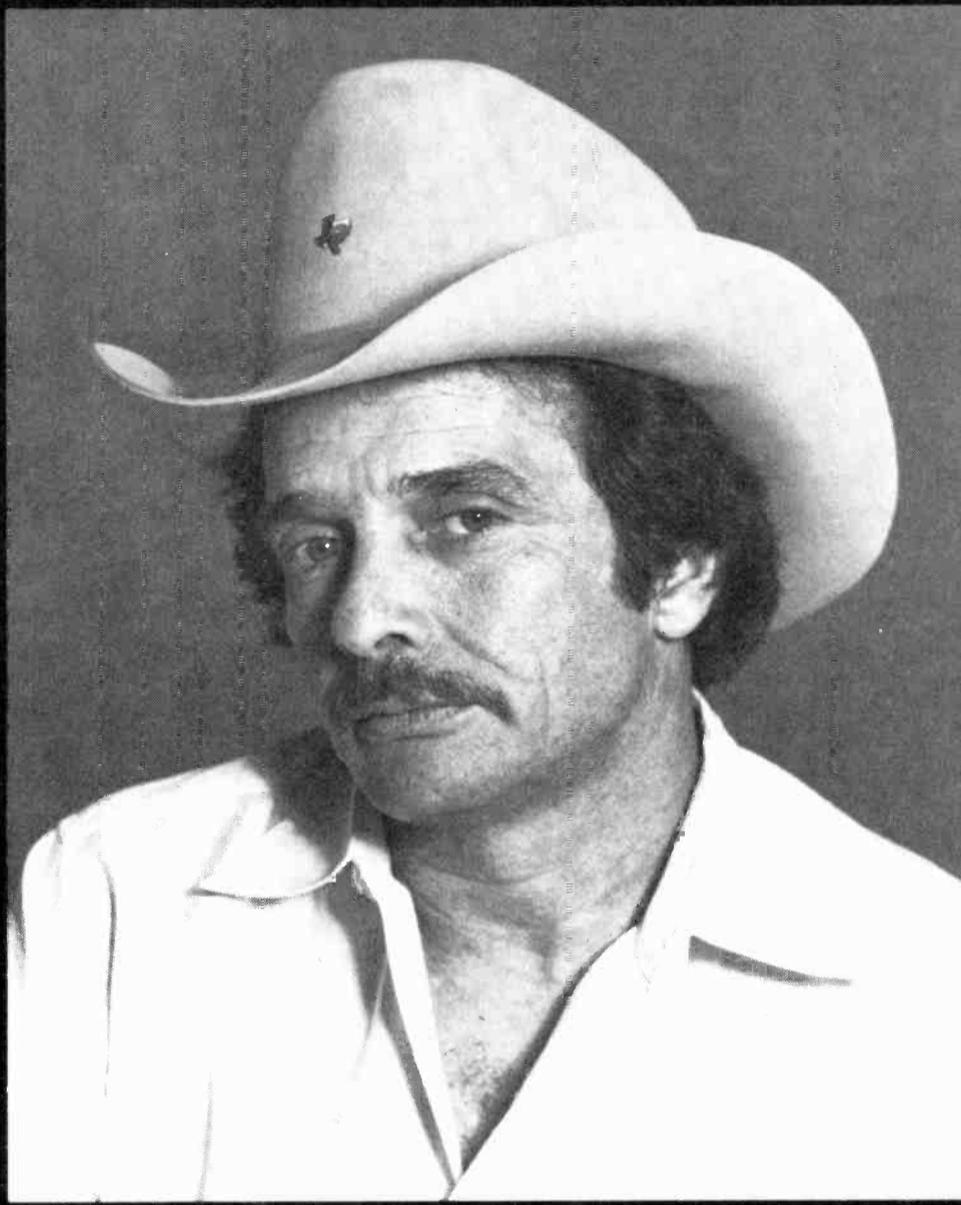


E P I C · R E C O R D S

Is Very Proud To Announce The Signing Of

MERLE HAGGARD

To An Exclusive Recording Contract.



*Merle,
We are honored that you have chosen to join our
CBS Records Nashville Family of Music.*

□
*For Merle Haggard booking information call:
Dick Blake International
38 Music Square East • Nashville, Tennessee 37203
615/244-9550*

□
Epic

"Epic,"  are trademarks of CBS, Inc. © 1981 CBS, Inc.



MEMBERSHIPS RISING

Competition By ASCAP, BMI, SESAC Heating Up In Nashville

• Continued from page 1

Preston says, "I think there's always been competition between the agencies, but it does not necessarily have to do with the country music boom. You try to get the best songs and the best writers available because that's important to the overall repertoire of a performing rights organization. I am not as interested in names as I am in writing ability."

By way of a selling point, Preston points to an executive staff with extensive music business experience. As examples, she cites Joe Moscheo, who organized the Imperials and worked with Elvis Presley for six years; Del Bryant, son of songwriters Boudleaux and Felice Bryant; and Jerry Smith, a former producer and guitarist.

Dianne Petty, head of Nashville's SESAC office, notes, "I've kept the focus which I had at ABC Music—which was the development of new songwriters." Petty is active in working for record deals for SESAC's writer/artists and has placed three acts on labels.

"We have a writer in the charts now—Kay T. Oslin," Petty explains. "I got on the street and shopped the project—played it for 11 people in two days." Oslin was signed by Elektra.

"Now if you notice Kay's song," Petty continues, "it's BMI. My point of view is that if the writer is with SESAC and happens to be an artist, we're not going to tie his wrists. We want the best songs for the artists. We'll get our share on album cuts and B sides. And we'll eventually get our share of singles."

Besides Oslin, Petty was instrumental in getting the Shoppe on NSD and Peggy Forman on Dimension.

Of the three agencies, SESAC is the most lukewarm toward giving writer advances. "We do give advances," Petty reports, "but I don't believe in performance rights organizations serving as banks. Being able to get involved with people career-wise sometimes alleviates the necessity for getting involved with advances. I'm not buying writers, I'm developing them."

Through Petty, SESAC has set up several publishing companies, including ones for Tree, Welk, the Mel Tillis organization, Elektra-Asylum and Arista. The Welk company will be built around Jerry Gillespie, writer of "Heaven's Just A Sin Away," coauthor of "Do You Love As Good As You Look" and "Somebody's Knockin'" and producer for Cristy Lane.

The standard writer's contract for SESAC is three years, but Petty says the length is negotiable. BMI contract length is also negotiable. ASCAP pacts are of the same duration for all its writers.

Of late, ASCAP has taken to touting its more successful writers on full-size billboards on Music Row. Bob Morrison was given the treatment when he won the Nashville Songwriters Assn. prize for songwriter of the year. More recently, Gary Chapman was featured on the board for gaining a similar honor from the Gospel Music Assn. Billboard rental is \$300 a month.

"I don't think we use advertising as a selling point," says Preston. "I think we use it more as a salute. We do not primarily feel that our advertising is to bring in new people."

Besides the institutional advertising in house publications, BMI and ASCAP run ads frequently in the trades and sometimes in fan magazines. BMI recently bought the back cover of a local fan magazine to announce that its writers had taken 17 of the 20 awards in the magazine's reader poll.

An ad that has been effective for ASCAP, according to Bradley, is the one that offers to calculate for songwriters from the other societies what their songs would have earned had they belonged to ASCAP.

One such ad was headlined, "It's 1981. Do you know where your performance royalties are?" Bradley says that ASCAP president Hal David has pronounced the ad campaign a success and indicated it would be continued.

Both of the larger organizations maintain a high visibility at all the major music-related conventions that come to Nashville, routinely passing out gimmicks emblazoned with their logos. This is in addition to frequent luncheons, dinners and cocktail parties for convention participants.

Preston, Bradley and Petty all say that their active involvement in virtually every industry organization is an invaluable recruiting tool.

"Another thing we've gotten into," Bradley says, "is writers seminars. They are open to all writers, no matter what their affiliation. We bring in the best music people Nashville has to offer. Some of these writers would never be able to meet these people otherwise."

The seminars run for six weeks—with one meeting a week—and are underwritten by the ASCAP Foundation.

ASCAP monitors airplay by taping selected broadcasts for analysis—a method which agency publicist John Sturdivant says is always used as a selling point. He says the actual monitoring is of increasing importance in checking automated radio. "We don't have to depend on cue sheets," he says. "This is especially helpful in gospel, where there's so much syndicated material."

Preston concedes that writers "constantly" play off one society against the other. But, she adds, "there's only so much you can afford

to pay. And we are very conscious about paying what we feel a catalog is worth. We cannot endanger our entire payment structure by making outlandish advances we feel can't be recouped."

Although neither ASCAP nor BMI reveal a maximum figure, both say they have the authority to make advances of a certain amount without waiting for main office approval.

"Our office here is full-service," Preston explains. "We are connected with our computers in New York and can give a writer instant information about his catalog, his earnings for the past 10 years or so—any information he needs. The service he gets here is a little bit faster than our competitors'."

BMI has long been associated with country music, Preston says, asserting that the association both attracts and keeps writers. "We have people who are very loyal—who realize we helped them when they needed it. So when they reach the point of achieving great success, they remember the hard times and they're not interested in going anywhere else."

Country LP chart and additional country editorial appears on p. 65.

All three organizations admit to songplugging in one fashion or another. Says Preston, "When we hear something that is just perfectly suited for somebody else, we will put the two people in touch with one another. But that is not a major job of ours. We try to help writers by listening to their material and guiding them as to what publishers in town do their type of material."

Bradley notes that it was one of her staff, Merlin Littlefield, who was responsible for getting Kenny Rogers' producer, Larry Butler, to listen to "The Gambler."

Once looked upon as a society basically for gospel writers and publishers, SESAC is looking to better rates to bring in affiliates of all kinds. "The growth in the last two years has precipitated the largest increase in our rates in the history of the company," Petty says.

SESAC rates will go up in October, Petty adds. The minimum payment for the writer and publisher of a number one country record will go from \$30,000 to \$50,000. Pop will go from \$40,000 to \$60,000, minimum, for a number one. And adult contemporary will have a \$65,000 minimum. SESAC pays by chart activity, not airplay.

According to Petty, SESAC picked up the tab for Kay T. Oslin's publicity photos and bios so her label could move on her record immediately. The organization also finances showcases for their writer/artists.

Preston says the raiding process is a disadvantage to writers. "Once a writer is gone, we do not make a big play getting him back. We don't want to get caught up in his changing every two years to whichever organization can advance him the most money." She adds, "I encourage my staff not to go after writers from the other organizations. I believe we should keep the writers we have happy. Basically, the best interest of a writer is to join one performing rights organization and remain loyal to it."



Meteoric Mandrells: Louise, Barbara and Irlene Mandrell show their pleasure at being voted comedy act of the year during the Music City News Country Awards in Nashville. The Mandrells (in various configurations) also won four other awards.

AWARDS SHOW REVIEW

Mandrells Dominate Music City Honors

NASHVILLE—It was close to a sweep for Barbara Mandrell and sisters Louise and Irlene as they scooped up a total of five awards at the 15th annual Music City News Country Awards show Monday (8).

The two-hour television production, which aired live in 77 markets and was taped for later syndication in 62 others, saw Barbara Mandrell named female artist of the year and musician of the year. Louise Mandrell won the most promising female artists of the year category, the Mandrell Sisters were named comedy act of the year, and the award for best country music tv program of the year also went to the three Mandrells.

George Jones, absent from the event, won as male artist of the year, while his recording of "He Stopped Loving Her Today" scored as best single record of the year.

Once again, the Statler Brothers kayoed the competition in the vocal group of the year category, and Conway Twitty and Loretta Lynn did the same to win duet of the year honors.

In an interesting twist, longtime Boxcar Willie was voted most promising male artist of the year, an achievement which comes on the heels of his being named the newest member of the Grand Ole Opry.

Best album of the year plaudits went to the Statler Brothers' "Tenth Anniversary," Marty Robbins' band was named band of the year (beating out both Alabama and the Charlie Daniels Band), the Hee Haw Gospel Quartet from the popular tv show scored an upset in the gospel act of the year category, and Bill Monroe and the Bluegrass Boys were voted bluegrass group of the year.

These awards are unusual in that they are purely fan-voted rather than industry-awarded. This fact was commented upon by several of the winners, including Mandrell and Robbins, who view the awards as accurate reflections of fan loyalty.

The Mandrells' triumph appeared to stem from the popularity they have earned on their weekly NBC tv show. Producer Marty Krofft accompanied Barbara Mandrell onstage to accept the trophy for the best country music tv program and spoke of his pleasure at the success the Mandrells have scored on their national show.

The show was co-hosted by Roy Clark, Tammy Wynette and the Statler Brothers. The Statlers

opened the program portraying their alter-egos, Lester "Roadhog" Moran and the Cadillac Cowboys, and when offered the chance to ride a bucking bull, turned around to find a large if somewhat bemused Brahman bull being led out onstage.

The Opry House glittered with an array of new and established names in country music, some of whom performed and some of whom presented. Among the performers were Alabama, R.C. Bannon and Louise Mandrell, Terri Gibbs, Mickey Gilley, Johnny Lee, Barbara Mandrell, the Oak Ridge Boys, Marty Robbins, Conway Twitty and the Statler Brothers. Also listed in the program as a performer was George Jones, who failed to appear and thus added the Music City News Country Awards to his current list of no-show dates.

In the A-to-Z of presenters were Susie Allanson, Bill Anderson, Moe Bandy, Bobby Bare, Jim Ed Brown, Ed Bruce, Archie Campbell, Gail Davies, David Frizzell and Shelly West, Tom T. Hall, Wendy Holcombe, Gunilla Hutton, Brenda Lee, Charly McClain, Ronnie McDowell, Irlene Mandrell, Minnie Pearl, Ray Price, Jeannie C. Riley, Lulu Roman, Misty Rowe, T.G. Sheppard, Margo Smith, Joe Stampley, Sylvia and Buck Trent.

The pace of the show tended to drag in spots, which may explain why several of the presenters and winners mentioned they'd been asked to keep their remarks short (most didn't). It's not easy to fill up a two-hour production, especially when the show doesn't rely on flashy song-and-dance numbers to alleviate the tedium of award presentations. However, both Roy Clark and the Statlers provided comic relief during their hosting portions, and the fans' unabashed enthusiasm from the audience at seeing their various favorites live onstage was obvious.

The 15th annual Music City News Country Awards program was dedicated to its former director, Allan Angus, who died March 6 of a heart attack. The 48-year-old director had been in charge of three Music City News award shows, as well as "Hank Williams, The Man and His Music" and "A Tribute To Chet Atkins From His Friends." All of these shows are produced by Jim Owens Entertainment, Inc. for Multimedia Entertainment. This year's director was Lee Bernhardt. **KIP KIRBY**



OPRY OPUS—Epic artist Ricky Skaggs gets down on "Don't Get Above Your Raisin'," his current single, at a recent Grand Ole Opry appearance.

Country

Oak Ridge Boys Segue Into A 2nd Successful Career Change



Powerful Performance: The Oak Ridge Boys launch into their rousing rendition of "Elvira" at the conclusion of the group's benefit concert at the Tenn. Performing Arts Center. Members are, from left, Joe Bonsall, Duane Allen, Richard Sterban and Bill Golden.

Country-Pop Mix, Trendy Promos Boosting WOWW

• Continued from page 23

to three-fourths country." But he's quick to point out. "Where do you put Alabama, Kenny Rogers or Anne Murray? If they're pop, we're playing more pop. If they're country, then we're playing a lot more country."

According to Canterbury, WOWW is appealing to a wide variety of listeners, from staunch country fans to young adults who are burned out on hard rock and thumbing their noses at new wave.

This diverse audience was most apparent at WOWW's recent first annual Summer Jam, staged over the traditional Memorial Day weekend. "There were people with little kids all the way up to grandmothers in lawn chairs," says Canterbury.

About 6,500 persons attended the show, with headliners the Bellamy Brothers, Orleans, Rosanne Cash

and Sylvia. Promotions during the show included frisbee tosses, sky-diving exhibitions and a canine demonstration sponsored by a local army base.

"We always are doing one major promotion, plus some secondary ones," explains Canterbury. Currently, the station is offering a \$6,500 home entertainment package, including a Betamax, a videodisk player and a 50-inch television set, in a "Secret Serial Number" promotion. Callers try to decode a 20-digit number, composed of the letters of the alphabet and numerals zero through nine. Upcoming promotions include the second annual Bikini Girl contest and a catamaran race.

A number of artists have done interview segments on WOWW, including William Golden of the Oak Ridge Boys, Alabama, Razy Bailey, Ronnie McDowell, the Bellamy Brothers and Sylvia. Regular feature shows include "Live From Gilley's" and "Silver Eagle."

"We program to the market," sums up Canterbury. "We've got a lot of team players at the station. Our whole premise is that we're having fun."

Firm Relocates

NASHVILLE—Nashville Album Productions Inc., manufacturers of custom records and tapes, has relocated to 1114 Gallatin Rd., Madison, Tenn. Housed in the new facility are a pair of companies also owned by president Steve Botts, including Steve Botts and Associates Inc., a public relations and art agency, and the Litho Shop Inc., an offset printing operation.

• Continued from page 41

220 days a year on the road—not counting their television appearances in what they describe as "planned mini-blitzes"—now they find their crowds encompassing screaming hordes of teenagers as well as families. At a recent Huntsville, Ala. concert, the band had to be given a police escort to get back to the dressing rooms.

"It's exciting," grins Bonsall, "but it would be a misconception for us to think that having a crossover hit makes us automatically a rock act now. We're still doing the same upbeat, positive country and gospel songs we've always done, mixed in with things like 'Dancin' The Night Away.' We're not going to change things suddenly just because we have a crossover record on the pop charts for the first time."

Actually, although "Elvira" is the Oaks' first solo pop hit, they sang backup several years ago on "Slip Slidin' Away," a Paul Simon record that had some pop airplay.

The group's career together spans four Grammy awards, a celebrated concert tour of the Soviet Union coordinated by Jim Halsey in 1976, and receipt of every major country music industry accolade, including the CMA's "vocal group of the year" award in 1978. (That same year, its five-piece back-up Oak Ridge Boys Band won similar recognition when it was voted the CMA's "instrumental group of the year.")

The Oak Ridge Boys' entourage encompasses 33 people, three personal buses, two tractor-trailer equipment rigs and complete sound and light systems. "We like to go first-class," says Bonsall, "and we never cut corners where it's a question of professionalism."

In the midst of a non-stop road and tv schedule, the Oaks paused last week to host their third annual "Stars For Children" benefit concert

in Dallas where they hoped to raise \$250,000 for the prevention of child abuse. The Oaks also donated their time and energy with a soldout benefit gala to bail out the financially-beleaguered new Tennessee Performing Arts Center in Nashville.

"Our success is important to us because we see it as a way to help others," explains Bonsall. "It's not enough to take success through your music, you've got to be able to give some back as well."

In the studio, the four members trade off singing leads, depending on the nature and-range of the song. So far, each Oak has scored at least one No. 1 hit single apiece on the country chart within recent months.

"It's not always easy finding material that fits their individual voices," admits producer Chancey, who spends weeks prior to recording scouting for songs adaptable to the group's dynamic harmonies and preference for positive-outlook material. Chancey singles out Sterban's unusually resonant baritone as requiring a particular type of song and arrangement. (Sterban's the one contributing the basso profundo "papa-oom-mau-maus" behind Bonsall's enthusiastic tenor lead on "Elvira.")

The Oaks believe that the changes

occurring in country music these days make this an opportune time for groups. "The Statler Brothers helped pave the way for us, and we've helped pave the way for newcomers like Alabama," says Bonsall.

"One of the secrets of our success is the fun we have with what we do. We've always been able to show this energy in our live shows. Now at last we're creating it on our records as well. Maybe that's why our pop success doesn't surprise us—we've never felt there was any boundary to what we can do or where we can go with our music."

McClain Schedules Tour With Rogers

NASHVILLE—Charly McClain will team up with Kenny Rogers for the July phase of her "Surround Me With Love" tour. Kicking off July 7, the 12-date tour encompasses Duluth, Minneapolis, Madison, La-Cross, Wis., Milwaukee, Detroit, Rockford, Cedar Rapids, Lincoln, Ames, Iowa; Salina, Kan., and Springfield, Mo.

Prior to her dates with Rogers, McClain will appear with Bobby Bare, Johnny Paycheck and Hank Williams Jr.

'Elvira' In Kingdom Of Hits At Age 16

NASHVILLE — Songwriters have an axiom that goes, "If you think a song's a hit when you write it, it probably is—sooner or later."

In the case of Dallas Frazier's "Elvira," it's definitely been a case of later rather than sooner. Frazier, a Nashville writer with Acuff-Rose, penned the song in 1965, but only now, 16 years later, is the tune finally entering the ranks of "hitdom."

The Oak Ridge Boys deserve the credit for popularizing "Elvira," but they are far from the first artists to show an interest in the song. Frazier cut the song himself in 1966, and it reached 72 on the Hot 100 pop chart that year.

Then in 1967, a group called the Skunks and a singer named Baby Ray both tried their luck with the song. In 1968, another group—P. Martin and the Features—recorded it, again with no results.

In 1970, Kenny Rogers and the First Edition picked "Elvira" up for an album cut, never releasing it as a single. At this point, "Elvira" lay dormant and undiscovered until another burst of activity in 1978, when Johnny Free, Murray Kellum and Rodney Crowell each recorded it. Crowell's version, probably the best known prior to the Oaks' current smash, was released as a single on Warner Bros. but only made a poor showing at 95 on the Hot Country Singles chart.

Rounding out "Elvira's" previously undistinguished past, the song was then cut again in 1979 by Ronnie Hawkins on Liberty and in 1980 by an act with the intriguing name of Julius Cobb and the Major Minors.

It's possible that "Elvira" and the Oak Ridge Boys might never have linked up had not Ronnie Gant, Acuff-Rose's professional manager, happened to hear the song performed one night by a house band in a local Texas nightclub. It reminded Gant of "Elvira's" yet-unrealized potential, so when he returned to his Nashville office, he put several demo copies in his desk. It was one of the songs he pitched to producer Ron Chancey for the Oak Ridge Boys not long after.

Chancey immediately thought "Elvira" would be a perfect Oaks song, especially since he needed a song that Joe Bonsall could do. "As soon as Ronnie played Dallas' version of the song, I knew it would be great," says Chancey. "I kept thinking how well Richard Sterban would do those low-pitched 'papa-oom-mau-maus.'"

In retrospect, Chancey says that he was worried about adding the distinctive horn flourishes that ended up highlighting "Elvira's" sassy arrangement. "I thought they might be too much for a country record," Chancey explains, "but I also felt they belonged on the song." He used the Muscle Shoals Horns for the overdubs, and the brass became a key ingredient in the song's production.

And one final note for those who are curious about the origin of the song's title. No, "Elvira" doesn't stem from the name of a former girlfriend, but instead from a Madison, Tenn. street sign that Frazier saw one afternoon while driving. "It sounded," says Frazier, "like a great title for a song. So I wrote one."

KIP KIRBY

JUNE 20, 1981 BILLBOARD



DAVIS DUTY—Mac Davis records the latest in a series of public service announcements for the Texas State Soil and Water Conservation educational program. More than 500 stations across the state are carrying the message.

WLWI's Picnic

MONTGOMERY — Alabama headlines WLWI-FM's annual Fourth of July picnic here. Also on the bill are Sylvia and Vern Gosdin. Admission is free for industry people with proper identification. More than 12,000 people attended the event last year.

Special Purchase

CUTOUT COUNTRY

LP's and Tapes

Quantity Buyers Only
Send for free listing.

HENRY ROSENBERG LTD.

New York Sheraton Hotel
870 Seventh Ave., Room 348
New York, N.Y. 10019

(212) 541-5350
Telex: 12041 XAS NYK

UP-DATE RECORDS

is reseriving

"IF I HAD ANY SENSE AT ALL"

UD 8101

JOHNI DEE

We're happy to announce the record is now technically sound, and hopefully will be alive and well, spinning on turntables in everywhere, USA

Contact:

Jim W. Rice

(615) 367-4432

Distributed by:
Fischer & Lucas
Nashville, Tennessee

STRAIGHT FROM TEXAS

FREE LP & TAPE CATALOG

Original Texas Playboys
Fiddlin' Frenchie Burke
Johnny Bush
& many more Texas & Cajun
Dance Instrumentals including
"Cotton-Eyed Joe"
plus Southern Humorists—
Justin Wilson, Bob Murphey
& "Brother" Dave Gardner

Distributors & Dealers

call or write:

DELTA RECORDS
P.O. Box 225
Nacogdoches, TX 75961
(713) 584-2509

Country

Nashville Scene

By KIP KIRBY

George Jones' recent string of missed dates may cost him financially, if not in the loyalty of his fans as well. When the elusive singer failed to show for a concert at the brand new Possum Holler Music Park in Logan, Ohio, fans began to riot. By the time the disgruntled crowd had been quelled, an estimated \$15,000-\$25,000 damage had been done to the stage and equipment.

Ironically, the two concert dates that Jones was supposed to headline marked the debut of the new 120-acre park. It is owned by Jim Ryan, a longtime fan of George Jones. Ryan says he built the park "exclusively" for the entertainer to perform in, making the stage, sound and lighting systems exactly to the specifications listed in Jones' contracts. It cost Ryan approximately \$100,000 to do this.



The postscript to this particular story is that Jones now faces a \$10.1 million lawsuit filed against him by the park for damages (also named as defendants are the Jim Halsey Co., which books Jones, and manager Paul Richey). However, this is not the only date the legendary performer has missed recently, and one must wonder just how "real" is his well-publicized rehabilitation, after all. With George Jones' incredible talent, it's not pleasant watching a relapse into his old irresponsible ways.

Perhaps sensing that the Alabama groundswell may propel the RCA newcomers into CMA's "group of the year" winners' circle this coming October, Playboy magazine has assigned longtime country writer Jack Hurst to script a profile on the group for an upcoming issue. By the way, Alabama's second RCA album, "Feels So Right," has just gone gold.

Singer Terri Heart, whose voice you hear singing harmony with Vern Gosdin on his newest

Ovation single, "Dream Of Me," is currently over in Australia recording an album for that overseas market. Brien Fisher is producing. ... Speaking of Fisher, he'll be completing Joe Sun's debut album for Elektra when he returns to Nashville later this month. And speaking of Vern Gosdin, he's finished his first Ovation album (titled "Passion") with Fisher, which should be shipping shortly.

Tom Jones is making a serious effort to rekindle his country recording career. Promoting "Darlin'," Jones recently made a rare radio appearance on WHN-AM in New York, and commented that he couldn't remember having done a live radio shot "in at least a dozen years." By the way, three WHN country deejays have been nominated for the Country Music Assn.'s "Disc Jockey of the Year" award. They are Del De Montreux, Mike Fitzgerald and Jessie. The winner is announced during CMA Week in October.



BALLADEER BOWLING—Mercury artist Roger Bowling sings "A Little Bit Of Heaven," his most recent single, during a recent taping of "That Nashville Music."

Nashville had a nice musical jolt a week or so ago when a group of local musicians played an informal gig together at Spanky's. Some group of local musicians! Their combined credits looked like a who's who in rock'n'roll! On hand for the night were Dee Murray and Davey Johnstone, formerly members of Elton John's band, and Bobby Whitlock, whose keyboard and vocals skills have highlighted past recordings with Eric Clapton, George Harrison and Derek and the Dominoes.

According to Scene's spy, the night was a powerful experience in real rock'n'roll. Along with guitarist Phil Donnelly from Don Everly's Dead Cowboys Band, the musicians waited their way through a variety of material that qualified as genuine "blasts from the past"—"Gimme Some Lovin'," "Get Back," "The Bitch Is Back," and Bobby Whitlock's moving original, "I Want To Keep You For A Friend," originally cut by English rocker Joe Cocker. (No poem intended here.)

Another newcomer to Nashville is Hollywood film scorer Al de Lory. De Lory produced all the Glen Campbell classics such as "Gentle On My Mind," "By The Time I Get To Phoenix" and "Wichita Lineman," and in recent years, has been arranging scores for numerous movie projects. Al's first project since moving to Nashville was to arrange the strings on Van Stephenson's debut album on Handshake Records (due out in July)—and his second? His second is producing Billie Jo Spears, who has left Liberty for Jet Records. Jet is distributed by CBS.

Maia DeVito, well-known steel guitarist who moved to Nashville from Los Angeles earlier this year, is enjoying great success from one of the first songs he ever tried his hand at writing. It's "Queen Of Hearts," and it's Juice Newton's follow-up single to "Angel Of The Morning." DeVito says he moved to Nashville to concentrate on his songwriting. At the rate he's going, he should have no problem!

Singer Bill Anderson has joined forces with the Po' Folks restaurant chain as part owner and corporate spokesman. The chain has 17 locations throughout the South, and with a name like Po' Folks in its title, how could Anderson possibly resist? (It's the name of his back-up group, of course!)

Woody Paul, who plays fiddle and sings with Riders In The Sky, isn't one to let having a baby interfere with the group's schedule. Woody assisted at the birth of his new daughter, made sure wife Liza was doing fine, then left to make

the trio's booked performance at the Kerrville Folk Festival in Kerrville, Tex.

From RCA Records comes this late-minute flash about a new signing. According to an RCA Nashville spokesperson, the label has managed to lure a hot West Coast country act who goes by the name of Count Del Rio to the roster. At this point, that's all we know—but RCA promises more details and plenty of excitement within the next two weeks about this new acquisition. So the question of the minute becomes: Who IS Count Del Rio???



DOLLY DAYS—Dolly Parton recently headlined a sellout performance at Atlantic City's Resorts International Superstar Lounge. Following the show, Parton was honored at a reception. Among those in attendance were, left to right, Joe Galante, vice president of marketing, RCA, Nashville; Parton; Frances Preston, vice president, BMI, Nashville; and Bob Summer, president, RCA.

GEORGE HAMILTON IV

Has just completed the Longest concert tour in the history of country music!

(January—May, 1981)

61 cities and towns in England, Scotland, Ireland and Wales including "the International Festivals of Country Music" in Sweden, Holland, Germany and Switzerland!

George IV is the First "International Ambassador of Country Music"!!!

on tour
New Zealand:
May 25-June 6

Management:
Mervyn Conn
London, England
(01)-930-7502

Representation:
"Joe Taylor
Artists Agency"
Nashville, Tennessee
(615)-385-0035

New Digital Services Offered By Venice Firm

By ALAN PENCHANSKY

CHICAGO—A newly launched Southern California company, steeped in digital audio technology, is offering its services to the record, film and video industries.

Master Digital, located in Venice, Calif., plans a specialty in digital recording of musical scores for film and video production.

High quality audio cassette duplication is another of the new company's specialties, and it has built a 50-slave real time duplicating facility.

All cassettes will be duplicated from digital master tapes.

Heading up the new company is Roger Pryor, who until recently was top man in Sony's U.S. digital audio division. Founders also are Anne Frager, head of Venice's digitally equipped Spectrum Studios, and a former L.A.-based personal manager, Paul Addis, who is Master Digital's national sales manager.

Master Digital's focus, according to Pryor, will be on creative solutions to problems in applying digital audio to film and video production.

"The basic concept of the company is high technology combined with creativity," Pryor, who has closely watched developments in digital audio, explained.

Pryor said the company expects to record major movie soundtracks using its Sony PCM-1600 equipment. "The key is the knowledge to do this," comments Pryor, who also has a video production background. "We can synchronize the digital to the film and we know enough about the film projects to coordinate the two."

Pryor labeled this type of synchronization work as "tricky and involved."

Pryor says record companies are being approached about tape duplicating services. Master Digital offers what Pryor terms "super-hot" copies for use in promotional pre-release distribution.

Master Digital also is seeking clients among the audio hardware manufacturers, bringing Pryor and Addis to the recent CES here. One of Master Digital's first projects, notes Pryor, was production for Sony and Saab of a special music demo cassette given to new car buyers.

The project involved licensing of the record-

ings, creating artwork and duplication—all handled by Master Digital.

Pryor said cassette duplication costs range from below \$4 to \$6 per tape depending on quantities.

"We will only duplicate on chrome or metal tape," Pryor explained, adding that analog master tapes would be copied to digital before duplicating.

Although Frager's Spectrum Studios has handled numerous digital jazz albums projects, Pryor makes no mention of going after label session work, a move that could put the new company in competition with firms such as Soundstream and with some of Pryor's former Sony customers.

Pryor added that his company has the technology for direct digital-to-digital interface between the Sony machine and non-compatible digital formats such as Soundstream.

Master Digital, located at 202 Main St., Venice 90291 (213) 399-1717, is adjacent to Spectrum Studios.

Audiophile Recordings



BEETHOVEN: SYMPHONY NO. 5, "EGMONT OVERTURE"—Boston Symphony, Ozawa, Telarc Digital DG10060, distributed by Audio-Technica, \$17.98.

First rate musical and technical strengths converge here with one of the classical field's biggest perennial sales items, making it hard to predict anything but a commercial success. Ozawa's orchestra offers exciting renditions highly polished to supply the greatest tonal beauty, and the album's technical strengths are enough to push all earlier versions a long way toward retirement. The digital transparency and dynamic range and the spacious but dynamic orchestral sound for which Telarc is noted are again in evidence. But here also is a natural tonal character—evident in all sections of the orchestra—that's exceptional for Telarc and revelatory by conventional production standards giving the recording a sweetness and purity that are remarkable. Demonstrate the digital edge and the outstanding tape transfer and disk processing by turning to the famous quiet mysterious bridge linking the third movement to the jubilant finale. Customers will first notice the velvety silence, then how freely the intensity builds and finally the precise clarity of the brass outburst. This is one album that gets almost everything right.

FROM ELVIS IN MEMPHIS—Elvis Presley, Mobile Fidelity Sound Lab MFSL 1-059, distributed by Mobile Fidelity, \$16-17.

As the first collection by the seminal rock titan to receive an audiophile treatment, this half-speed translation of one of the King's best late '60s efforts should prove a top seller independent of its technical quality: both the general strength of the collectors' market for Presleyana and the demographics of the high end consumer base, which coincide with the late vocalist's own constituency, argue bullish interest. That said, "Elvis In Memphis" points up both the possible gains and concrete limitations of any analog technique. No combination of electronics and lathe can hope to eliminate the tape hiss that can be traced back to the master, and this otherwise sterling pressing thus carries the noise floor upward appreciably, compared to

other recent half-speeds. But a more open, well-defined rhythm section ambience, better imaging and, most important, enhanced presence and detail in Presley's maturing pipes make it clear Mobile Fidelity has extracted as much added nuance as could be hoped for. Whether fusing vintage country and late '60s Southern rock (Hank Williams' "I'm Movin' On"), essaying white soul (Gamble and Huff's "Only The Strong Survive") or plumbing the depths of a ballad ("In The Ghetto," the set's best known performance), Elvis gains from the red carpet ride.

★ ★ ★

FAEROE ISLAND: MUSIC OF PERCY GRAINGER—UCLA Wind Ensemble, Westbrook, Varese Sarabande VCDM 100050, distributed by Discwasher, \$15.

It's doubtful that audio buffs, who have made Grainger a pet composer, will find any aspect of this exciting disk not to their liking. The brilliant

(Continued on page 56)

ALPINE'S TINY DIGITAL AUDIO UNIT

LOS ANGELES—Alpine Electronics, known for its car stereo products, has developed what it claims is the smallest PCM digital audio system available.

The unit, which utilizes a cassette and features both video and audio capability, was privately shown to dealers at the recent Consumer Electronics Show in Chicago.

According to Reese Haggot, vice president of marketing for Alpine, the product was shown "for cus-

(Continued on page 56)

Garrard Of U.K. Making Bid To Be In Black Again

LONDON—Garrard, the once famous turntable manufacturer taken over last year by Brazilian electronics company Gradiante, is to launch a new product range this month in a bid to receiver its former position and move back into profit.

At its peak Garrard was manufacturing around 50,000 units a week with particularly strong sales in the U.S. market. But Japanese competition all but destroyed the firm, then a subsidiary of Plessey, and in 1978 brought it to the brink of closure.

The workforce at Garrard's Swindon plant shrunk from 4,000 to 250, and even last year, after Gradiante's \$2 million purchase, losses were still running at \$1 million. \$200,000 was

spent improving the obsolete range and \$1.2 million on developing the new turntable which has now superseded it.

Gradiante, which has nearly 80% of the Brazilian audio market, sees the Garrard name as a key weapon in its battle to increase European and worldwide sales. A complete range of Garrard hardware—speakers, amplifiers, tuner and cassette deck as well as turntable—is to be unveiled in London.

Garrard managing director Alan Kirton sees the launch as his company's last chance, and hopes to sell up to 200,000 turntables next year. Gradiante, for its part, is confident the firm will move into profit in 1982.

TEAC and BASF are linking up for a joint hardware/software promotion. Buyers of any TEAC cassette deck will get five free BASF Professional II chromium dioxide cassettes. TEAC has also restructured, completely separating the consumer and professional audio divisions. TEAC also took the wraps off five tape decks with built-in dbx companding and a new "entry-level" family range of cassette decks.

★ ★ ★

Tape shortages are easing, according to national sales manager for Fuji, John Bermingham. Fuji is opening a new videotape factory which will come onstream in July for late summer deliveries. Fuji videotape sales are up 300% over the same time last year. And Bermingham says they would have been higher but for lack of product. Fuji audio tape sales are up 400% and Bermingham now expects Japan to give the company full factory support in light of those figures. Company president John Dale says that Fuji has developed its state of the art MV and VV metal videotapes with one and two hour running time (debuted last March) to demonstrate to hardware manufacturers that the perfect medium could be made. "Now it's up to them to agree on some sort of standard and come up with the hardware," says Dale, adding that could also take three to five years. "We showed them that it could be done," he adds. "This is the product that will help them build the next-generation machines."

CES Briefs

Kenwood's first entry into the video hardware field is a deluxe VHS-format VTR with a targeted \$1,200 price point. The firm had the prototype at its display.

★ ★ ★

Sansui's entry into the VTR arena is also a VHS-format machine set for fall delivery.

★ ★ ★

ITA dished out 28 Golden Videocassette Awards in May. Titles were split among such suppliers as Columbia Pictures Home Entertainment, Magnetic Video, MCA Videocassette, MGM/CBS Home Video, Paramount and Warner Home Video.

PD Magnetics B.V. will deliver its new line of audio and videocassettes in the fall.

★ ★ ★

B&O has developed a new HX (Headroom Extension) system for tape recorders, which Dolby is licensing. Dolby also, reportedly, is entering the audiophile cassette duplication business.

★ ★ ★

Nautilus Recordings is beginning a three-month "SuperTrip" promotion for dealers and distributors. The promotion offers four grand prize trips for two to be awarded in September regional drawings.

Keysor Compound In Debut As KC600

LOS ANGELES—Keysor Corp. is introducing a new record compound to the industry called KC600.

According to Keysor president Howard Hill, KC600 has "evolved from intensive research and development in PVC copolymer resins and compounding techniques. It is the only black record compound on the market that is completely rid of particulate carbon black colorants."

Claimed characteristics of the new compound are: superior high frequency definition, a result of new unique molding characteristics; a

longer stamping life during record pressing; and less record rejects.

A number of recording pressing facilities, including the audiophile-oriented Wakefield Records, and Monarch have been testing KC600.

The new compound, adds Hill, is a product of Keysor Corp.'s new computerized sound analysis system, part of the firm's major technological upscaling that has taken place in the past year.

Keysor Corp. is one of the leading manufacturers and suppliers of products to the plastics compounding and recording industries.

IN N.Y. & L.A.

Sony Demonstrates Digital Audio Gear

LOS ANGELES—Sony Digital Audio will be conducting intensive "hands on" demonstrations of its digital audio equipment in both Los Angeles and New York.

According to Rock Plushner, national sales manager for the professional digital audio division, Sony will conduct showings June 22-26 in L.A., while the New York dates will be July 6-10.

Equipment to be highlighted will include the PCM 1610, DAE 1100 digital editor, the APM-8 loudspeakers, DRE 200 digital reverb, PCM 10 and PCM 100.

The new Sony digital multi-track introduced recently at the AES here will not be involved, adds Plushner, but a similar approach is planned later in the year when the unit is closer to sales availability.

The purpose of private showings, intended primarily for the recording studio and producer trade—according to Plushner—is to give interested users a closer examination of the equipment.

"It's an opportunity for end users," explains Plushner, "to tell us what they like and dislike about the equipment, something that is not always possible at trade shows."

Sound Business

Studio Track

At Kendun Recorders in Burbank: **REO Speedwagon** in Studio D for an NBC Video Project, **Kevin Beamish** and **Tom Cummings** engineering; **George Benson** tracking and overdubbing a Warner Bros. project with **Wayne Henderson** producing, **Mallory Earl** engineering,

assisted by **Bob Winard** at the SSL consoles in Studios I and D; CBS artist **Gladys Knight**, producing herself, supervised instrumental and vocal overdubs and mixing sessions in studio D with engineer **Barney Perkins**, assisted by **Tom Cummings** and **Bob Winard**; **Bobby Vinton** with

producer **Jack Bieland** overdubbing instrumentals and mixing for "Showtime" TV specials with engineer **Ken Sousove**, assisted by **Bob Winard**; **the Chipmunks** on RCA are recording in studio 2 with **Ross Bagdasarian** producing, **Ralph Osborn** engineering; **Herbie Hancock** producing himself

for **David Rubinson** and friends, cutting tracks and overdubbing various instrumentals in studio D with engineer **Leslie Ann Jones**, assisted by **Bob Winard**; producer **Greg Perry** mixing **Mary Wells** project for CBS Records with engineers **Barney Perkins** and **Bob Winard** in studio

I; **Ollie Brown** producing vocal overdubs in studio D for Motown's **Billy & Syreeta** project; **Bobby Brooks** and **Tom Cummings** engineering; **Mallory Earl** producing **Jeffrey Mitchell** for D.J. Old Productions; **Earl** and **Mark Andrews** at the board in studio I; **Madagascar** in studio with producer **John Barnes**, engineering is **Barney Perkins**, assisted by **Bob Winard** and **Vicky Milgrom**; **Kim Lawrence** in studio with coproducers **Mallory Earl** and **Tom Cummings** and **Mark Andrews** assisting Earl as engineer; **LaToya Jackson** in with **Ollie Brown** producing for Joe Jackson productions. **Michael Schuman** is producing, **Tom Cummings**, **Mark Sackett**, **Bob Winard** are engineering; Vocal overdubs for **5th Dimension** being done with **Barney Perkins** engineering with **Tom Cummings** assisting.

Action at Miami's Criteria Recording Studios: **Julio Iglesias** finishing "De Nina A Mujer" LP. It is produced and engineered by **Ramon Arcusa** with **Bob Castle** assisting as engineer. **Art Garfunkel**, in for CBS album with **Roy Halee** producing and engineering, with **Dennis Hetzendorfer** assisting; **the Marshall Tucker Band's** "Dedicated" was mixed with **Tom Dowd** producing and engineering for Warner Bros.; **Joe Foglia** was assistant engineer. Adding overdubs and mixing a live LP are **Joan Jett & the Blackhearts**, with **Kenny Laguna** producing and **Chuck Kirkpatrick** engineering for A&M; **B.B. King** in doing voiceovers with **Hetzendorfer** as engineer; **Bill Cosby** doing voiceovers with **Steve Kimball** engineering; **Third World's** "Let's Rock The World" being recorded and mastered, produced by **Third World** with **Bruce Hensal** engineering, assisted by **Patrice Carroll**. **Mike Fuller** was the mastering engineer; Fuller also mastered a digital LP for **Rachel Sweet**. It was produced by **Peter Solley** and engineered by **Steve Brown**, with **Kevin Ryan** and **Patrice Carroll** assisting.

At Sigma Sound Studios in New York: **Lou Rawls** doing an LP with producers **Mtume** and **Lucas**. Engineering is **Jim Dougherty**; **Brian Enos** is in as his own producer with **Jay Mark** engineering; "First True Love" was remixed by **Larry Levan** for **Jim Ross** of Quality Records. **Michael Hutchinson** engineering.

Dolly Parton at Sound Emporium in Nashville to cut a demo of "Pissant Country Town," a theme from "The Best Little Whorehouse In Texas" film. **Harold Lee** engineered with **Gregg Perry** producing; also at Sound Emporium is **Don McLean** with producer **Larry Butler**, **Charlie Tallent** engineers; and **John Reverberi** produced **Enzo Chinazzi** with **Billy Sherrill** engineering.

(Continued on page 55)

HOLD IT BEFORE YOU BUY A COMPRESSION DRIVER.

Before you choose one of the "old standard" compression drivers, consider this — Yamaha's advanced technology and years of experience have produced a new standard — the JA-6681B high frequency compression driver. Engineered with subtle improvements that make a not-so-subtle improvement in performance and durability.

Yamaha's exclusive suspension consists of beryllium-copper fingers bonded to a rigid, pneumatically

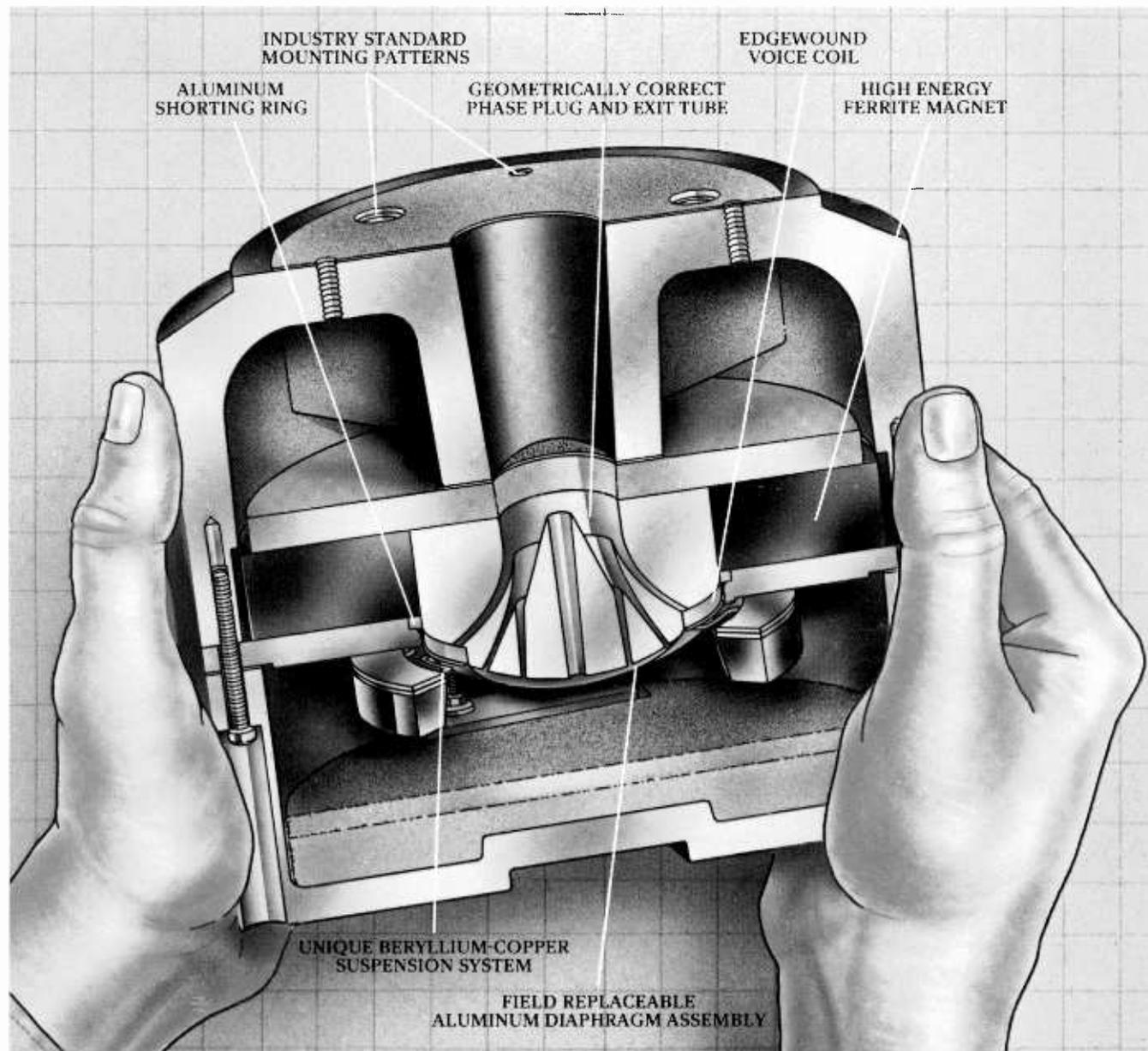
formed aluminum diaphragm whose low mass yields optimum response and low distortion. Since extreme excursions cannot cause the suspension to "take a set," sound quality remains excellent throughout the driver's lifetime.

To deliver more sound per watt and long-term reliability, we use a very powerful ferrite magnet which retains the driver's high sensitivity through thousands of hours of severe use. An aluminum shorting ring prevents

magnetic flux modulation at power levels, further reducing distortion.

These are just a few of the reasons Yamaha outperforms and outlasts the others. For the whole story, write: Yamaha, P.O. Box 6600, Buena Park, CA 90622. Or visit your Yamaha dealer and hear the difference. You'll be glad you held out for a Yamaha.

Because you're serious.



Or Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ontario M1S 3R1



3 Accorded Honors At AES Huddle

LOS ANGELES—James W. Beauchamp, Naraji Sakamoto and Melvin Sprinkle received Fellowship Awards from the Audio Engineering Society at its recent convention here.

Additionally, a Board Of Governors Award went to Martin Polon, while a silver medal was presented to Barry Blesser.

Beauchamp, an associate professor of music and electrical engineering at the Univ. of Illinois at Urbana-Champaign, was honored for contributions in analysis and synthesis of musical tones.

Sakamoto, of Japan's Matsushita Electric Industrial Co. Ltd., who also teaches acoustic engineering at Japan's Kobe Univ., was recognized for contributions in loudspeaker technology.

Sprinkle, a member of the faculty of the Eastman School of Music, Rochester, N.Y., was named for contributions to the disciplines of acoustics and audio system design.

The silver medal was presented to Blesser, a consultant, for pioneering contributions to the field of digital audio engineering.

Polon, a technical instructor at UCLA, was awarded for service to the AES in education and as chairman of the 63rd convention in Los Angeles.

Sound Business

Studio Track

• Continued from page 54

Stiff America's *Any Trouble* in London's Wharf Studio One finishing LP, "Wheels In Motion." **Michael Howlett** is producing. Also on Stiff America, the Stranglers are going into Manor Studio in England with Steve Churchyard engineering the self-produced effort.

Making music at Rusk Sound Studios in Los Angeles are **Marco Juniore** producing **Mary Welsh** with Juniore engineering and **Steven D. Smith** assisting. They are mixing the album; **Jai Winding** producing **Christina Hagen** with **Juergen Koppers** and **Steven D. Smith** engineering and **Mark Zarek** assisting; Group *Intelligence* in studio with **Mike Rox** and **Sandy Ross** producing and **Roman Olearczuk** engineering.

At Eldorado Studio: **Jim Saad** completing final mixes for the **Sue Saad Band** with **Dave Jerden** engineering; **Bill Gazecki** producing and engineering sessions with **Jill Black**; **Dave Jerden**, producing and engineering sessions for Boston band, **Edna**.

At Different Fur Recording: **Walter Hawkins** overdubbing with **Melvin Seals** engineering and **Don Mack** assisting; **Joni Hastrup** in with **Jeff Roth** producing and **Ashley Brigdale** and **Howard**

Johnston engineering and **Anne DeVenio** assisting; **J.D. Burrise** and **9th Creation** tracking with producer **Pat Gleeson** and **Dan McClendon** and **Don Mack** engineering; **Judy Munsen** is producing the mixdown of a **Lee Mendelson** album featuring **Desire Goyette**, and engineered by **Jesse**

Osborne and assisted by **Don Mack**; the **Crayons** are overdubbing vocals and mixing their new single produced by **Glen Frendale**, engineered by **Stacy Baird** and **Howard Johnston**.

In Dearborn, Mich. at Studio A Recording: the **Positive Motivations** cutting a single with **Mr.**

John producing; producer **Chuck Underwood** completing overdubs on **Janice Spencer's** first album; and **Alliance**, a self-contained band, cutting tracks with **Eric Morgeson** engineering.

Currently at Heritage Studios in Hollywood is manager **John Ciambotti** cutting tracks on **Al**

Stahaley, **Randy Nicklaus** and **Kevin Reach** are engineering and **Juli Burson** is assisting. Also, producer engineer **Tony Peluso** working with **Parker McGee**. **Jim DiPasquale** and **Billy Fordrescher** coproducing artist **Paulette McWilliams** with engineer **Tim Boyle** behind the board.

FRENCH FIRM TO EXPORT HI FI GEAR

PARIS—Foreseeing an upturn in international record sales, French audio hardware company Thomson-CSF is to start exporting its hi-fi equipment.

Agreements have been signed with AEG-Telefunken and Thorn-EMI, which will market the equipment in West Germany and Britain respectively. Sales are targeted at the lower end of the market and Thomson hopes by August to have reached production levels adequate to cope with demand in Germany, the U.K. and France itself.

Exports should begin during the third quarter of the year, in time for Christmas trading. All units will be manufactured in France, probably using the trade names Normende and Saba.

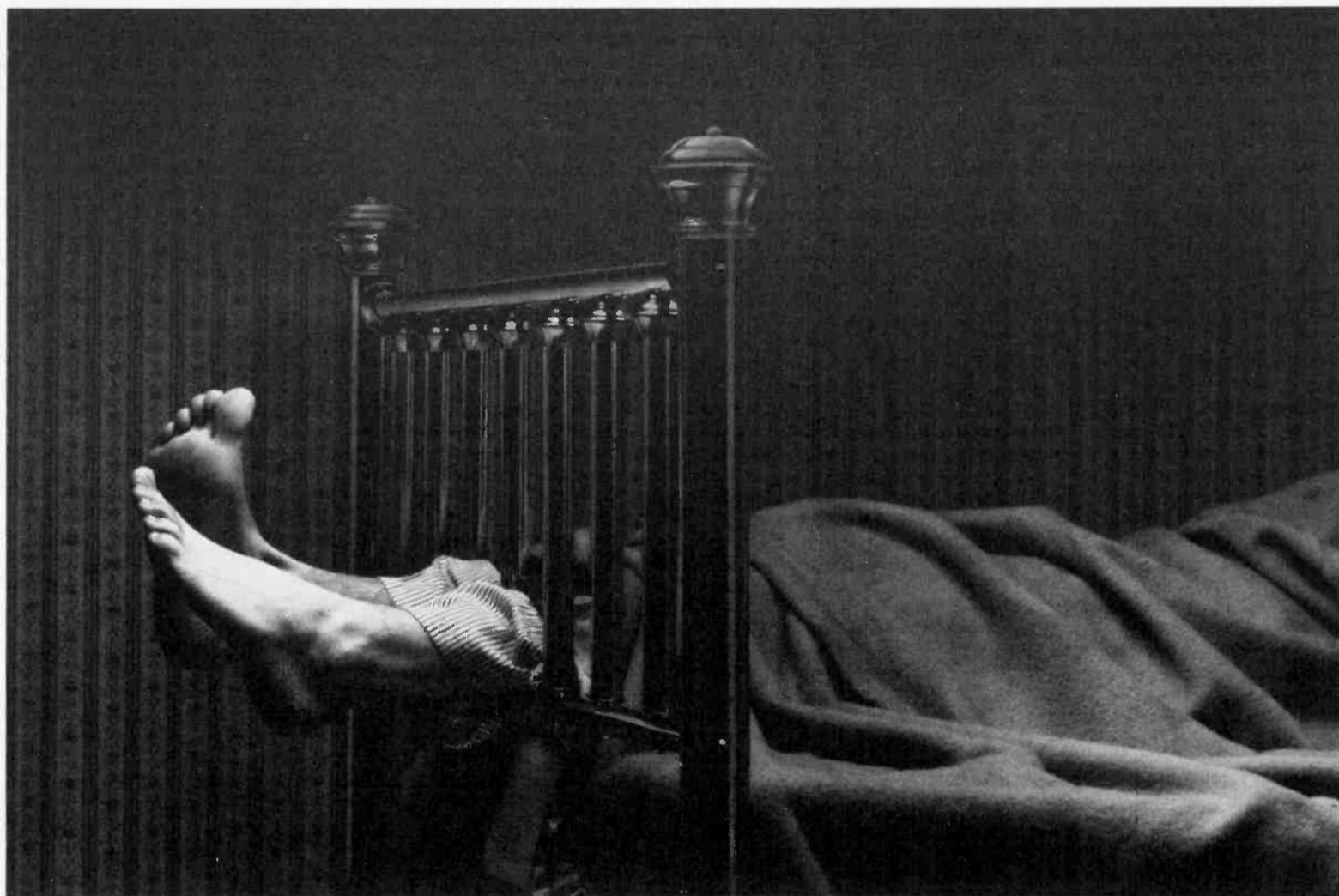
Meanwhile Thomson has reached a videodisk agreement with Matsushita/JVC. Previously it was thought certain the company would go with RCA SelectaVision, but the desire to move fast finally led Thomson to Japan. However, the agreement is non-exclusive. And the company has also signed an agreement with Philips which will permit it to manufacture the compact digital audio disks due on the market in 1983.

SRO For British Harrogate Festival

LONDON — This year's Harrogate International Festival of Sound, set for Aug. 15-18, is already completely sold out, according to the organizers.

Exhibitors include JVC, Sony, Toshiba, Tandberg, Akai, Philips, Pioneer, Sanyo, Pye, Rank, Hitachi, Ampex and Gerrard, representing in all around 140 brand names.

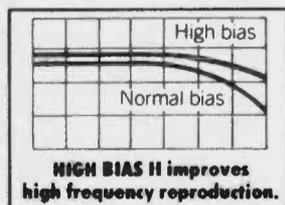
The event, now one of Britain's leading hi-fi showcases, has grown steadily over the years. This year, for the first time, the exhibition is using a site in the new Harrogate Conference Complex, scheduled for completion late this year at a cost of \$50 million, a major development for a quiet provincial town.



If you think "high bias" is discrimination against tall people, you're not ready for New Memorex.

High bias tape is specially formulated to deliver remarkably improved sound reproduction, particularly in the higher frequencies.

And no high bias tape does that better than totally new Memorex HIGH BIAS II.



We've developed a unique new formulation of superfine ferrite crystal oxide particles. And while that's a mouthful to say, it delivers an earful of results.

Singers ring out more clearly. Snare drums snap and cymbals shimmer with startling crispness.

Even quiet passages sound clearer. Because new Memorex

HIGH BIAS II has 4 to 5 dB lower noise. Which means dramatically reduced tape hiss.

And thanks to Permapass™, our extraordinary new binding process, the music you put on the tape stays on the tape. Play after play, even after 1,000 plays.

In fact, new Memorex will always deliver true sound reproduction. Or we'll replace it. Free.

Of course, we didn't stop once we made new Memorex sound better. We also made it work better. By improving virtually every aspect of the cassette mechanism.

We even invented a unique fumble-free storage album.

So trust your next recording to

new Memorex. In HIGH BIAS II, normal bias MRX I or METAL IV.

As a discriminating tape user, you'll have a high opinion of the results.

A highly biased opinion, that is.



NOW MORE THAN EVER
WE ASK: IS IT LIVE, OR IS IT
MEMOREX

Audiophile Recordings

• Continued from page 53

and sharply defined symphonic wind sound—a favorite with audiophiles—was explored by few composers as masterfully and inventively as Grainger, and great efforts also have been made technically to satisfy buffs, from the basic sound—"minimal microphone recording" the jacket states—to the super-hot cutting at 45 r.p.m. for improved transient response and high frequency etching. Westbrook's group has perfected each piece and plays with a real sense of devotion to the music, including "Lincolnshire Posy," Grainger's magnum opus for band, and several of his best known shorter pieces. One caveat: although the JVC pressing is quiet, our copy had one or two momentary spots of scraping noise as if a lacquer chip had been dislodged and dragged by the cutting stylus—a minor distraction.

★ ★ ★

BRITISH AIRWAVES—Audio Encores AE1-1008, distributed by Audio Encores, \$15.98.

This is yet another new wrinkle in the "audiophile" approach. Audio Encores reassembles some of early rock 'n' roll's legends, brings them back into the studio, and has them recut their classic works (many of which were primitively recorded originally) on 16-track. Afterwards, the disks get the upscale mastering, pressing and packaging treatment. This LP has some of the best of the early British Invasion recordings—Gerry and the Pacemakers' "Ferry Cross The Mersey," "Don't Let The Sun Catch You Crying" and "How Do You Do It," the Beau Brummels' "Last Laugh," Freddie and the Dreamers' "I'm Telling You Now," and "You Were Made For Me;" Chad and Jeremy's "Yesterday's Gone" and the Troggs' "Wild Thing." Aficionados of this music will hear the songs in a much newer light. Individual elements now stand out in clear, exciting relief.

★ ★ ★

SIMPLE DREAMS—Linda Ronstadt, Nautilus NR 26, distributed by Nautilus, \$16-17.

Since his career-making productions for

James Taylor more than a decade ago, Peter Asher has rightly been lionized as an architect of contemporary West Coast pop recording. The hallmarks of Asher's work—pristine sonics, broad stereo imagery and judicious use of both instrumental and electronic effects—have kept pace with a long-term goal of using live ensemble tracks and, where possible, live vocals, making his records a natural for audiophiles. "Simple Dreams" was a richly detailed outing in its original, mass market version, but as half-speed rendered by Nautilus, even more of its subtle charm surfaces: as exemplified by La Ronstadt's smash, "Blue Bayou," the more precise etching contributes greater solidity to the often delicate textures on her more subdued readings. That track also points up the gains in vocal presence, showcasing the humid sensuality of her tone and intonation as well as the arrangement's low-keyed mandolin, guitar and marimba accents. And, on upbeat raveups such as "Poor, Poor Pitiful Me," the singer's power is matched by the increased punch of the percussion, here capped by Rick Marotta's one-two delivery of kick drum and Syndrym hooks.

★ ★ ★

DOUBLE VISION—Foreigner, Mobile Fidelity Sound Lab MFSL1-052, distributed by Mobile Fidelity Sound Lab, \$16-17.

The first time around, Foreigner's two-fisted, power rock attack on this, their second Atlantic LP, packed sufficient enough wallop. On this newest, half-speed mastered embodiment, the sextet's sweeping rock dynamics gain even more sonic dynamite. Great care appears to have been taken to preserve and enhance bass line definition, sometimes emasculated with this audiophile process. Dennis Elliot's snarling drums and Ed Gagliardi's driving bass now have a new, throat-grabbing realism. But while the bottom end noticeably pounds a little harder, it's actually the top end textures that stand out and shine on this disk. Softer acoustic guitar, string and reed parts seem much more clearly

etched—particularly on such tracks as "I Have Waited So Long"—evident after an A/B listening comparison. The LP also underscores again how well good production values translate into half-speed. As contemporary rock and roll goes, the recording and mix is first rate. Stereo separation is also noticeably enhanced. Chartwatchers also know that this LP peaked at number three, an obvious strong commercial choice.

Solid State Logic Wins British Prize

LONDON—Solid State Logic, an Oxford-based company, has been awarded a Design Council prize here, first ever given to a professional audio recording system, for its advanced computerized console.

The company had already won a Queen's Award for Expert Achievement and has collected other recognition awards for design and manufacture of high technology equipment. Colin Sanders, managing director, was handed the Design Council award by the Duke of Edinburgh here.



DIGITAL DECISION—Producer Garth Fundis, seated left, and MCA artist Don Williams listen to a playback during the recent digital/analog workshop sponsored by Sound Emporium studios in Nashville. The week-long workshop drew numerous participants who were offered the chance to evaluate five separate digital systems linked up simultaneously. Standing behind the console, from left, are equipment reps Shoki Ikada, Mitsubishi; Louis Dollenger, Mitsubishi; Larry Boden, JVC; and Roger Pryor, Sony. Not shown are representatives from 3M and Soundstream.

SAN JOSE KSTS

Awards Show On New TV Channel

By JACK McDONOUGH

SAN JOSE—The Bay Area's newest television outlet, ultra-powerful 4½-million-watt KSTS (channel 48) in San Jose, will debut Sunday (31) with a three-hour airing of the Bay Area Music Awards program held at San Francisco's Warfield Theatre April 15. Stereo simulcast will be carried by KSJO-FM, San Jose.

The actual theatre program, hosted by **BAM Magazine** and sponsored by the Gap stores, ran 3½ hours. Don Roman of Legion Associates, who produced and directed the video taping, says the tape runs 2 hours, 20 minutes, with 40 minutes left for local commercials.

Roman says KSTS has rights to two airings, and that Varitel Communications—which put the package together and hired Roman as subcontractor—is hosting screenings for potential national distributors, using a five-minute sales demo as well as segments of the full-length tape. Roman says a repackaged national show, most likely at 60 or 90 minutes in length, would be "more of a performance show and less of an awards show."

A dozen Bay Area bands and artists performed at the ceremony, including Journey, Jim Carroll Band, Lacy J. Dalton, Herbie Hancock, Randy Hansen, Ronnie Montrose, Marty Balin and Sylvester.

Roman says that in addition to these live performances, the KSTS airing will feature the first mass audience exposure for the new video piece done by Jefferson Starship for its new album, "Modern Times." Both Paul Kantner and Grace Slick of the band won awards at the show, and the Starship tape segment is inset between the footage of the two accepting their plaques.

The deal with KSTS and the contracting of Roman came just 10 days before the show, altering the original video plans (Billboard, April 18). The live show did feature large-screen video clips produced by Dan Walker, although Roman says these are not now a part of the television program.

Roman used four Ikegami HL79A's to tape the show, three in

fixed position and one hand-held, with recording on ¾-inch tape done on BVU 200's. Each camera had its own recorder, and Roman used a fifth recorder to do a switched feed in his truck. "Everything was time-coded," notes Roman, "and we recorded a quad split showing all four cameras with the time code." Time-code editing was done at Varitel, and then the ¾-inch tape was dubbed to 1-inch at KSTS. "We also ran it through a digital noise-reducer/image enhancer to restore quality," notes Roman, "because we were so many generations down at that point."

However, says Roman, "when we do another version for distribution we'll go back to the master tapes and immediately transfer to one-inch."

Distrib Deal Pact For Media's Titles

NEW YORK—Media Home Entertainment has signed a distribution deal with London-based Video Programme Distributors for distribution rights of Media titles in England and Northern Ireland. There are 125 titles involved in the deal. The first to be released there will be "Halloween," "Assault On Precinct 13," "Roller Boogie," "A Boy And His Dog," and "Attack Of The Killer Tomatoes."

Alpine Showing Its PCM Digital Tiny Audio Unit

• Continued from page 53

tomor response to the viability of the PCM format and the possibility of marketing the unit in the U.S." The unit, as it stands now, would probably sell for approximately \$2,000.

"We do think," he adds, "that this format will eventually prove to be the format of the future of PCM audio."

The small size of the model was brought about, claims Alpine, by development of three special LSIs to handle analog/digital encoding/decoding; advances in the company's cassette transport mechanism technology; and a small built-in A/D converter. The development was by Alps Electric, Alpine's parent company.

The deck, resembling a standard audio cassette machine, measures 435 x 100 x 300 millimeters. The cassette itself measures 4½ x 2½ x ½ inches. It is approximately ½ the size of a Beta cassette and about one-half the size of a VHS-format tape cassette.

The audio input signal is processed through the A/D converter by one LSI for recording and the output signal is processed through a second LSI for D/A conversion. The third LSI controls sampling for recording and reproduction.

Signal-to-noise ratio is claimed to be 100 dB. The unit's signal format is NTSC and the code format is EIIA standard.

With your apex printer you'll print label copy right on your cassette.

Save time, money, trouble, space. Eliminate inventory problems, costly label overruns. Save 3¢ or more per cassette



Distributed in the U.S. and worldwide



1290 Avenue of the Americas
New York, New York 10019
Telephone: 212-582-4870
Telex: 12-6419

Pfanstiehl

Needles and Pfanstiehl Accessories give you sound profits for these sound reasons:

We Give You

ONE SOURCE FOR: Phono needles and cartridges; accessory lines — audio, video, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.

SALES SUPPORT: The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.

FACTORY SUPPORT: Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry!

HIGH PROFIT MARGINS: Substantial dealer mark ups. High profits from a minimum of store space.

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.



Give the gift of music.

PFANSTIEHL Dept. 1, 3300 Washington St., Box 498, Waukegan, IL. 60085



THE TAPE PEOPLE BUY EVEN WHEN THEY DON'T HAVE ANY MONEY.

In a soft economy, people look harder at the things they buy. Experience has shown that consumers are even willing to pay a little more for quality instead of spending less. For less.

Sales of blank audio cassettes are a perfect case in point. For the past 3 years, premium cassette sales grew twice as fast as the industry as a whole, bringing in a whopping \$400 million in 1980.

As you might imagine, Maxell makes up a big part of this picture, with more than an 80% increase in sales over the last 3 years. And projected sales for 1981 indicate people will be putting even more of their money into premium cassettes like Maxell.

Keep your customers satisfied. Stock the tape they can't afford not to buy.

maxell
IT'S WORTH IT.

Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

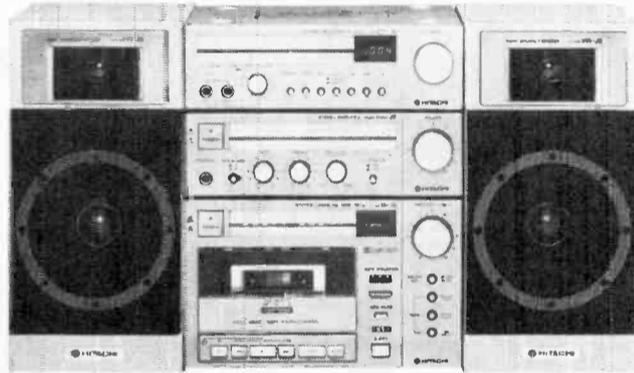


STUDIO TOGETHERNESS—While recording tracks for a debut LP on Robox Records, the members of Grinder Switch were joined by friends at Nashville's Quadrafonic Studios. Standing, left to right, are producer Bud Reneau, group members Austin Pettit, Steve Sanders, Joe Dan Petty and Dru Lombar and Banner Thomas and Jimmy Farrar of Molly Hatchet. Seated is Stephen Miliar of Grinder Switch.

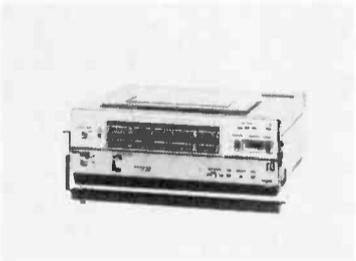
CES Showcase



TDK VIDEO—TDK is offering a Super Avilyn line of six hour High Grade (HG) videocassettes.



STEREO MINI—Hitachi bows its first ever mini-component system, model J-2 at \$800.



LIGHT WEIGHT—Sanyo premieres an ultra-lightweight Beta-format mini-portable VTR, model VPR4800.



AUDIOPHILE BANG—Bang & Olufsen hope to lure high end buyers with its new roll-about modular component display.



KOSS CONSCIOUS—Koss enters the mini stereo music market. Model not included.



LIGHTER STILL—AIWA wants the technology lead with its complete built-in FM stereo radio/cassette recorder combination that fits into a shirt pocket. Model TPS-30Y will list for \$260.

Videocassette Top 40

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	13	9 TO 5	20th Century-Fox Films, Magnetic Video 1099
2	2	18	AIRPLANE	Paramount Pictures, Paramount Home Video 1305
3	NEW ENTRY		ORDINARY PEOPLE	Paramount Pictures, Paramount Home Video 8964
4	NEW ENTRY		ELEPHANT MAN	Paramount Pictures, Paramount Home Video 1347
5	NEW ENTRY		POPEYE	Paramount Pictures, Paramount Home Video 1171
6	5	17	CADDYSHACK	Warner Bros. Inc., Warner Home Video OR 2005
7	30	28	STAR TREK	Paramount Pictures, Paramount Home Video 8858
8	6	15	FAME	MGM/CBS Home Video M70027
9	11	9	MY BODYGUARD	20th Century-Fox Films, Magnetic Video 1111
10	3	13	STUNT MAN	20th Century-Fox Films, Magnetic Video 1110
11	9	7	SOMEWHERE IN TIME	Universal City Studios Inc., MCA Distributing Corporation 66024
12	10	48	ALIEN ▲	20th Century-Fox Films, Magnetic Video 1090
13	4	13	FLASH GORDON	Universal City Studios Inc., MCA Distributing Corporation 66022
14	NEW ENTRY		A CHANGE OF SEASONS	20th Century-Fox Films, Magnetic Video 1104
15	15	3	THE CHAMP	MGM/CBS Home Video 60034
16	16	3	FORBIDDEN PLANET	MGM/CBS Home Video 60041
17	8	5	THE FORMULA	MGM/CBS Home Video 600037
18	14	36	COAL MINER'S DAUGHTER ●	Universal City Studios, Inc., MCA Distributing Corporation 66015
19	21	18	BRUBAKER	20th Century-Fox Films, Magnetic Video 1098
20	7	5	CABARET	MGM/CBS Home Video 70035
21	NEW ENTRY		MY BLOODY VALENTINE	Paramount Pictures, Paramount Home Video 1447
22	18	7	THE ISLAND	Universal City Studios Inc., MCA Distributing Corporation 66023
23	19	7	MY FAIR LADY	MGM/CBS Home Video 900038
24	NEW ENTRY		GUNS OF NAVARONE	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10245
25	25	3	BILLY JACK	Warner Bros. Inc., Warner Home Video WB 1040
26	26	3	MASADA	Universal City Studios Inc., MCA Distributing Corp. 66025
27	24	18	BEING THERE	MGM/CBS Home Video 60026
28	29	5	SUPERMAN ▲	D.C. Comics, Warner Home Video WB-1013
29	35	52	THE MUPPET MOVIE ●	ITC Entertainment, Magnetic Video, CL-9001
30	36	28	BLUES BROTHERS ●	Universal City Studios Inc., MCA Distributing Corporation, 77000
31	NEW ENTRY		CALIFORNIA SUITE	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10123
32	32	3	CARNY	MGM/CBS Home Video 60028
33	NEW ENTRY		WHAT'S UP DOC	Warner Bros. Inc., Warner Home Video 1041
34	NEW ENTRY		BRIDGE OVER RIVER KWAI	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10110
35	20	18	URBAN COWBOY	Paramount Pictures, Paramount Home Video 1285
36	12	15	HONEYSUCKLE ROSE	Warner Bros. Inc., Warner Home Video WB 1043
37	13	28	ALL THAT JAZZ ●	20th Century-Fox Films, Magnetic Video 1095
38	NEW ENTRY		WHEN WORLDS COLLIDE	Paramount Pictures, Paramount Home Video 5106
39	17	11	CRUISIN'	MGM/CBS Home Video CV 60029
40	23	17	SMOKEY & THE BANDIT II	Universal City Studios, Inc., MCA Distributing Corporation 66020

★ 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).

JUNE 20, 1981 BILLBOARD

STUDIO CLOSING

★ PACKAGE DEAL ★

\$40,000 TAKES EVERYTHING — INCLUDING TAPE MACHINES — 8-4-2-2-MONO. ALL MIKES — STANDS — BOOMS — EAR-PHONES — BOARD — 16x8 — OUT — AMPS — 6 SPKRS — RACKS — 3 LIMITERS — 1 COMPRESSOR — OFFICE FURNITURE — STOOLS — CHAIRS — ELECTRIC ORGAN — 100-YEAR-OLD 7' STEINWAY GRAND — STEEL CABINET — CABLES — SPARE PARTS — REELS/BOXES — TEST TAPES — ETC.

INTERESTED PARTIES

CALL

213/342-2636

Video

KENNEDY CENTER EVENT Music A Highlight At National Fest

By JEAN CALLAHAN

WASHINGTON—The first National Video Festival, presented at the Kennedy Center by the American Film Institute and sponsored by the Sony Corp., featured five days of screenings and symposia focusing on the entire range of contemporary television.

"Video Record," a two-hour program tracking the integration of music and video, highlighted the conference which ended Sunday (7).

Repeated three times over the course of the five-day meet, the video music session included selec-

tions from the work of Chuck Staller, Commander Cody's Video West, David Bowie, the Rolling Stones, Robert Ashley and Paul Doherty.

An original video composition by Brian Eno, the third in his series of video for public spaces, premiered at the festival. Emily Armstrong and Pat Ivers of New York's Advance TV showed excerpts from Public Image and Dead Boys concerts they've taped. Ron Hays, who has worked with a variety of artists ranging from Zubin Mehta to Donna Summer, previewed excerpts from his upcoming videodisk "Odyssey," scheduled for a November release in the U.S.

Larry Kirkman, director of Television and Video Services at AFI, explained the reason for inaugurating the National Video Festival, which he hopes will become an annual event. "With the tremendous growth of developing technologies—cable television, pay tv, home video disk and cassette devices, direct satellite to home broadcasting—the communications environment will demand programming in greater volume, sophistication and specialization. The festival, and other AFI activities in this area, can have, I hope, an impact on these developments."

Demonstrate QUBE Television System

NEW YORK—Warner Amex Cable last week demonstrated its QUBE interactive television system to selected congressmen, using an interactive laser videodisk developed jointly with DiscoVision Associates.

The disk simulates the home shopping and banking capabilities of the QUBE system. In addition, the videodisk illustrates the information retrieval functions of QUBE, using "electronic pages" from The New York Times, Washington Post and the Associated Press.



UNDER CONSTRUCTION: Icehouse, the much talked about new band from Australia, gets the video treatment next month from Russell Mulcahy. Set for taping in early July in London, the quartet will be rendering visual versions of "Icehouse" and "We Can Get Together." The group has just released its self-titled debut album on Chrysalis. Which studio is to be used for the project has not been set. Mulcahy, of "Bette Davis Eyes" video fame, just completed Marty Balin's "Hearts" video (Billboard, Music Monitor, June 6, 1981).

★ ★ ★

RIGHT THERE IN BLACK AND WHITE: Two songs from the Pointer Sisters' new Planet album, "Black And White," are to come alive on the screen. The two selections are "Slow Hand," which is the single, and "Should I Do It?" Directing for KEEFCO is Kim Paul Friedman at the Harrier Stage in Los Angeles

★ ★ ★

LIVE WIRED: Gowers, Fields & Flattery Productions recently shot three concerts, two with the eventual purpose of being transferred to videodisk. Joe Cocker was caught performing in Calgary. Playing with Cocker was former Procol Harum drummer B.J. Wilson. The second concert was Chaka Khan's June 6 show at the Roxy in Los Angeles. Appearing with her were drummer Steve Ferrone and guitarist Hamish Stuart of the Average White Band and horn players Michael and Randy Becker. The third set of live footage is for Van Halen's date in Oakland, Calif. The video is for the band's personal use. Gowers, Fields & Flattery directed these videos. Also, the firm has put together a new showreel—sort of a "best of" collection of videos—including Rod Stewart, Michael Jackson, the Rolling Stones, Blondie and others.

★ ★ ★

WINDY CITY GUSTS: Williams Communications, Inc. and Chicago Cable Productions, Ltd. have linked to produce six one-hour music specials to tap the "video explosion," to use the producers' words.

Lined up for the shows are David Bromberg, Paul Butterfield, Michael Murphy, Willie Dixon, Tom Paxton, Roger McGuinn, Jim Post, Maria Muldaur, John Hartford, the Bushwackers, Corky Siegal and others. Directed by Vincent Scarza, the show is taped at stage's Music Hall in Chicago in front of a live audience.

Each show will revolve around a musical theme such as bluegrass, gospel, etc. The producers are in the process of selling the show.

★ ★ ★

TULLING A STORY: London-based director David Mallet recently visited Reeves Teletape in New York to edit a videotape of Chrysalis act Jethro Tull at the Los Angeles Sports Arena.

It is meant for release on videodisk and covers six songs. Mallet worked with Reeves Teletape editor Barry Waldman.

★ ★ ★

Music Monitor welcomes submissions from record companies, video producers and management firms regarding their artists' current video activities. Please include the artist's name, songs to be recorded, producer, director, studio and for what purpose the video is intended.

Send items to Music Monitor, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

CARY DARLING

Video Wing For Wolf & Rissmiller In Los Angeles

LOS ANGELES—Wolf & Rissmiller concert promotions here has formed a full video division, and will develop and produce original product.

Heading the division will be Scott Sternberg of Sternberg Productions, an independent producer/director. He previously helped introduce the Warner/Amex QUBE television system in Columbus, Ohio and now is developing Cable/STV programming as a consulting producer/director for TeleVisa and its artists.

Initial productions are to be taped at the 1,000-seat Country Club, which recently installed a 10 by 14-foot video screen. It's the first step in a \$200,000 video production and playback operation that will be installed.

The productions will eventually be sold to cable television.

USA Network Buys 'New Wave Theatre' For Cable Showings

LOS ANGELES—The first season of "New Wave Theatre," a Los Angeles-based rock show which had been seen in a handful of markets through cable television, has been sold to USA Network for nationwide airing through its cable system.

The program is part of the network "Nightflight" programming which includes other youth-oriented features. The first show in the package aired June 5 at 12:30 a.m. and there are 26 shows in all.

The USA Network deal does not affect the current season of "New Wave Theatre" being syndicated in 50 markets. It is taped in Burbank, at the Burbank Studio Center with Sunrise Canyon Video providing production and post-production facilities.

VIDCASSETTES ON SALE AT THEATRES

LONDON—Leading cinemas will soon be selling videocassettes of the major movies they are screening, in the same way that albums are often available in the foyers of theaters staging musical productions.

That's the view of Lord Delfont, key executive of EMI, and it follows news that one major Hollywood studio has decided to put its feature films on videocassette within 90 days of the cinema premiere.

EMI, with its extensive hotel traditions, also sees the "enormous sales potential" of videocassettes used in hotel bedrooms.

At the Cannes Film Festival, Lord Delfont said: "What will happen is that the film in the cinema will become the trailer for an even wider audience who'll want it in videocassette form for home entertainment."

"Film in the cinema will be the main ingredient for mass entertainment over the next few years but the second big market will be videocassettes as opposed to television."

Relocate Offices

LOS ANGELES—Gowers, Fields & Flattery have moved their offices to 550 1/2 Norwich Dr., West Hollywood, Calif. 90048. The phone is (213) 652-3780.

RIAA And MPAA Pledge Antipiracy Cooperative Effort

• Continued from page 1

Accompanying the memo was an "antipiracy report" form which RIAA/Video member companies are expected to fill out when needed and return to RIAA/Video Antipiracy. RIAA/Video members as well as their field personnel can fill out the antipiracy reports and include all pertinent information regarding suspected illicit video activities.

In the past, the MPAA's Film Security Office has passed along information to RIAA concerning suspected illicit activity in the record

area, while RIAA has given MPAA information regarding suspected illegal activities in the theatrical release domain.

The RIAA/Video effort is seen as a method to avoid duplication of efforts as well as reducing costs to member companies.

The memo also advises RIAA companies that if they or any of their field personnel should uncover any suspected illegal activity in the film area, information should be passed along to Dick Bloesser at MPAA's Film Security Office in Hollywood.

'The Time Is Now' For Video Retailers Parley

NEW YORK—"The Time Is Now" is the theme for the first Video Retailers Convention, sponsored by NARM, Aug. 10-13 in New York at the Grand Hyatt Hotel.

The three-day event is geared towards both record retailers and video specialty merchants. It's expected that all marketing, wholesaling and retailing aspects of home video will be examined.

Noel Gimbel, president of Sound/Video Unlimited and a member of the NARM board of directors, is chairman.

Convention keynote speaker is Arthur Morowitz, president of the New York Video Shack stores.

The convention will also feature software exhibits.

TV Standard May Be Adopted Soon

By PETER JONES

GENEVA—The technical committee of the European Broadcasting Union (EBU) has agreed to propose a set of technical parameters as a digital television studio standard and hopes are high that they'll be adopted worldwide.

If everything goes according to plan, this is seen as a watershed in broadcasting technology.

The 1960s left the world with a diversity of color systems, notably PAL, SECAM and NTSC, and they'll be used for broadcasting to the public for many years to come. Existing receivers, therefore, will not become obsolete in what the EBU describes as "the foreseeable future."

But in the field of television program production, digital technology offers a potential for massive improvements in terms of facilities and picture quality. An agreed worldwide digital standard in this area would mean less expensive equipment and would greatly benefit international program exchanges.

Members of EBU, a system of international broadcasting cooperation which includes Eurovision, have been studying digital studio systems for many years and some territories have worked on substantial research and development programs.

So as to consider not only the needs of the 625-line television standards used in Europe, but also those of regions where the 525-line standard is used, the EBU has linked its studies with the Society of Motion Picture and Television Engineers, a society with the majority of its members in North America.

The proposal from EBU now is, in basis, that the digital standard should not be based on PAL, SECAM or NTSC systems but on a

principle technically known as component coding, with a particular set of parameters that should apply in both 525 and 625-line. This suggestion now goes to meetings of the International Radio Consultative Committee here in September.

Need for a worldwide standard in this field was highlighted at the Third World Conference of Broadcasting Unions in Tokyo last year.

30 Members In Nashville Firm's Rental Program

NASHVILLE — A videotape-lending service, Video Library, has opened here with an inventory of 500 movie titles. Owner Rick Fishburn says he has enrolled about 30 members in the two weeks the company has been in operation.

Members pay an "initiation fee" of \$100 and dues of \$20 a month for unlimited exchange rights. A "dual membership"—selling at \$150, plus \$30 a month—permits the holder to check out two tapes at a time, as frequently as desired. Fishburn explains that this service is aimed at people who have only occasional access to the store.

Besides the tape lending, Video Library sells Panasonic PV1210 playback machines on a lease-purchase plan of \$300 down and \$65 a month.

Fishburn says he has 350 VHS titles on hand and another 175 on order. He carries approximately 150 Betamax titles. Movies stocked range from G to X in rating.

Best Selling
Billboard **Inspirational LPs**

Survey For Week Ending 6/20/81

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	PRIORITY The Imperials, Day Spring DST 4017
2	3	40	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
3	10	27	FAVORITES Evie Tournquist, Word WSD 8845
4	9	45	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
5	4	64	HEED THE CALL The Imperials, Dayspring DST 4011
6	6	64	FORGIVEN Don Francisco, New Pax NP 33042
7	NEW ENTRY		FOR THE BRIDE John Michael Talbot, Birdwing BWR 2021
8	14	64	AMY GRANT Myrrh MSB 6586
9	15	53	THE VERY BEST FOR KIDS Bill Gaither, Trio, Word WSB 8835
10	12	64	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
11	17	64	NEVER THE SAME Evie Tournquist, Word 8806
12	8	64	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
13	16	27	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653
14	22	64	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
15	11	40	WITH MY SONG Debbie Boone, Lamb & Lion, LL 1046 (Word)
16	24	64	MUSIC MACHINE Candle, Birdwing BWR 2004
17	25	64	NO COMPROMISE Keith Green, Sparrow SPR 1024
18	7	18	THIS AIN'T HOLLYWOOD The DeGarmo & Key Band, Lamb & Lion LL 1051
19	5	27	ARE YOU READY? David Meece, Myrrh MSB 6652
20	2	10	INSIDE JOB Dion, Day Spring, DST 4022 (Word)
21	13	27	PRAISE IV Various Artists, Maranatha MM 0064
22	20	64	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
23	NEW ENTRY		YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
24	28	14	LIVE ACROSS AMERICA Bill Gaither Trio, Word WSX 8847
25	NEW ENTRY		PRAISE STRINGS IV Maranatha MM 0076A
26	NEW ENTRY		SILVERWIND Sparrow SPR 1041
27	30	64	LIVE Dallas Holm & Praise, Greentree R 3441
28	39	14	IN CONCERT B.J. Thomas, MCA/Songbird 5155
29	19	18	LIGHTS IN THE WORLD Joe English, Refuge R3764
30	21	32	PH'LP SIDE Phil Keaggy, Sparrow SPR 1036
31	NEW ENTRY		IT'S TIME TO PRAISE THE LORD Praise Five, Maranatha MM 0077A
32	NEW ENTRY		HORRENDOUS DISC Daniel Amos, Solid Rock Records SRA 2011
33	35	18	ALL THAT MATTERS Dallas Holm & Praise, Greentree 3558
34	26	6	BEGINNINGS John Michael Talbot, Sparrow SPR 1040
35	27	45	LIVE Andrus Blackwood & Co., Greentree R3570
36	40	6	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441
37	NEW ENTRY		THE NEW GAITHER VOCAL BAND Day Spring MST 4024
38	31	18	HAPPY MAN B.J. Thomas, Myrrh 6593
39	32	22	CELEBRATE The Archers, Light LS 5773
40	34	10	HOME WHERE I BELONG B.J. Thomas, Myrrh 6574

JUNE 20, 1981 BILLBOARD

Gospel

Brock In 3-Way Split

NASHVILLE—"This was one of the better decisions I've ever made. I was trying to do too much." That's Dan Brock's assessment of the situation that made him split his Dan Brock Assocs., Oklahoma City, into three separate service arms for gospel artists.

For bookings, Brock purchased Creative Artists, Inc., an agency formerly located in Vermont, and moved its operations to Oklahoma City. Creative Concerts was set up to handle concert productions, and Dan Brock Assocs. was narrowed to concentrate on artist management. The three divisions were brought under the corporate umbrella of DBA Ltd.

"Our booking is stronger than it's ever been," Brock reports. He says that Robin Jones, whom he retained as general manager of Creative Artists after taking over the firm, has a background in the more conventional church venues that balances out his own familiarity with contemporary gospel markets. The upshot of this, he says, is that the company's artists are being booked into areas once foreign to them.

Creative Concerts, managed by Darlene Brock, produces events in Oklahoma City, Tulsa and Wichita, Kan. Brock says he is looking toward the promotion of concerts in Amarillo, Tex., and Springfield, Mo. "Eventually, we'd like to get into about 10 cities with concerts," he says. "We plan to get a good hold on the Southwest. It's really an under-worked area."

Brock, himself, has been closely guiding the career of the De Garmo & Key Band, frequently travelling with the group in its tour with Amy Grant. He also manages Jeoff Benward and is currently trying to find a label deal for him.

Creative Artists represents Farrell & Farrell, Steve Camp, DeGarmo Key, Stephanie Boosahda, Sharalee and Craig Wilson/Fifth Gospel.

EDWARD MORRIS



GRAY'S GOSPEL—Pop singer Dobie Gray, left, makes his gospel music debut on Bobby Jones' "Nashville Gospel Show." Gray harmonized with his host on "Everything To Me," one of two songs Gray has cut for Word/Myrrh's compilation album, "Premier Performance." The album is slated for release in September.

Sales Network Of Indies Aids Distribution By Dave

NASHVILLE—Distribution By Dave, a Canoga Park, Calif. record distributor, has built a network of independent salespersons to service and educate its 250 retail clients.

Nita Peters, the company's office manager and bookkeeper, explains that four salespersons are involved: one each for Texas, California and Nevada, the Rocky Mountain states and the Northwest.

Peters says the outlets are all member stores of the Christian Booksellers Assn. "The CBA stores learn about what's on the market from our salespeople," she adds.

The sales training and market orientation is conducted by Dave Peters, the company president, who was formerly a sales rep for the Benson Co. in Nashville. In addition to the direct training, Peters schedules a quarterly meeting with each salesperson and travels with him or her in the field. Telephone contacts are made with each rep about three times a week.

Reps take sample records to the stores, discuss market conditions with the operators, take orders and are paid a 12% commission on sales. "It's really a game of how much service you can give the stores," Peters says. "Many distributors just use mail and phone contacts."

Peters explains that the company works mainly with independent labels. "We try to pick up the labels others don't," she adds. Where appropriate to Christian bookstores, it also distributes selected titles from secular labels, including Ranwood, Takoma, RCA and CBS. In all, Pe-

Davises On Tour

PHILADELPHIA — The Davis Sisters, a black gospel group that enjoyed some success in the '50s, are touring in support of their new album, "The Storm Is Passing Over." Disk is the debut release of Godssound, a year-old gospel label based here. The act will visit Atlanta, Miami, New Orleans and Houston, among other cities.

Also signed to Godssound are the Daniel Sisters, the Sounds of Joy and James Boyd. According to Bruce Watson, director of marketing for the label, releases from these artists are slated for the fall.

ters estimates, she handles about 72 labels.

Distribution By Dave's staff of two shippers and three secretaries processes orders, Peters reports, as soon as they come in. "We ship by UPS about 99% of the time," she says. "because its rates are comparable now with mail cost." Most clients are close enough to the company's warehouse to get one- to two-day service.

Because most of the CBS stores are small husband-and-wife operations, according to Peters, there is a sales slump during March and April. "As sole proprietorships, for the most part, they're tied up paying taxes. That means a slow cash flow. You have to take that into account when you're extending credit."

EDWARD MORRIS

IN U.K. IMPORTS

Christian Lyrics Joining Rhythms Of New Wave

NASHVILLE—Gospel music is adding a new dimension as several groups are setting Christian lyrics to a new wave beat.

Not surprisingly, most of these Christian wavers are British imports. Over the next six months, Star Song plans to market releases from four such groups—the Bill Mason Band's "No Sham," Ishmael's "Charge Of The Light Brigade," Rev. Counta & The Speedoze's "Life Begins At Thirty" and Giantkiller's "The Alternative."

The impetus behind Star Song's push was last year's release, Ishmael United's "If You Can't Shout Saved." "No one rode the fence on that album," notes Toni Thigpen, spokesperson for Star Song. "They either loved it or hated it. But the response from the younger audience was very good, very excited."

Although Star Song's distribution is generally handled by the

Benson Co., this particular venture is being marketed directly by the label under the auspices of its special products grouping. According to Thigpen, about a half dozen Christian bookstores in major markets have been supplied with the product. Direct marketing campaigns comprise the bulk of distribution efforts, he adds.

Several labels in the Benson fold are also touting new wave groups. Hailing from Northern Ireland are Andy McCarroll and Moral Support, whose "Zionic Bonds" album is available on Pilgrim/America. According to Cindy Morton, spokesman for the Benson Co., the release has been one of the top albums on the Irish pop chart.

Recording for NewPax is a California band called Daniel Amos. Its current album, "Alarma!" is the first release of a four-album package entitled "The Alarma! Chronicles."

ROBYN WELLS

Disco Business

Uncle Sam Discos Boost Profits Stressing Promotion, Image And Live Entertainment

By BOB RIEDINGER Jr.

NEW YORK—Discotheque operators are unanimous in their agreement that competition is fierce, and flexibility is essential to survival in this trendy business. However, the deciding edge lies in the handling of promotion, image and entertainment; and Richard Bedrosian, newly appointed district manager of Uncle Sam's discos, is keying on these to boost the club's profits.

Bedrosian, one of the original managers of Uncle Sam's, Levittown, N.Y., returned to the club in May this year following a year of managing the popular Michael's supper club in Westbury, N.Y. Prior to his return, American Avents, the Cincinnati-based parent company of the Uncle Sam's chain phased out its advertising and promotion staff which served the chain's one-time roster of 14 discos across the country.

Bedrosian explains, "It was a situation where each manager of the individual clubs outgrew the home base, and became knowledgeable enough to run an operation."

Bedrosian also notes that managers can now share in the profits as each club is self-incorporated. "The company provides the incentive that allows talent to be rewarded," he says.

American Avents' chain of owned-and-operated clubs has been pared down from a hefty 14 to seven of its strongest locations. Owners Jim and Dick Frazier sold the mostly midwestern clubs as the industry's general expansion began to taper off in 1979, but Bedrosian indicates that all the clubs were making money at the time.

Currently, the stronghold operations include Uncle Sam's of Levittown and Buffalo, N.Y. along with the more recent Park Avenue concepts in Orlando, Fla., and Mil-

waukee, Wis. The Boston, Mass. clubs are Metro (formerly Boston, Boston) and the highly popular new wave front-runner, Spit. Previously known as Metro, the Detroit club is being remodeled and will be re-named when it reopens.

Although all clubs handle their own promotion and advertising, they continue to trade off successful ideas. Another aspect getting heavy attention is live entertainment.

"They've all seen the light shows," says Bedrosian. "It's the live shows that are now drawing the customers."

Looking for a strong handle on the live dates for its suburban market, Uncle Sam's has named Don Law as exclusive promoter for the Levittown club.

"I think we're going to make a mark, and that people will look to Uncle Sam's for major music events," Bedrosian expects the door ticket to vary, "but the most we plan on charging is \$8.50."

Uncle Sam's musical offerings will be new wave and disco artists. In March, this year the club sold out a Plasmatics show for new wave aficionados. Scheduled June 16, 1981, is Taana Gardner, whose "Heartbeat" success is expected to draw disco fans. Bedrosian plans to run major headliners at least once a month.

Local and up-and-coming bands will get a weekly showcase, when the club converts to a Spit room, modeled after its Boston cousin, and catering to the new wave crowd. Bedrosian credits the Wednesday night Spit as a major factor in keeping gross revenues from dipping when the disco scene began to flag.

Yet Bedrosian is generally optimistic about disco's immediate future, predicting that Long Island, N.Y. has at least another two years before it fades. In the meantime, Bedrosian anticipates Spit expanding to a twice-weekly event, and expresses an interest in establishing a full-time, Manhattan-based Spit.

To freshen Uncle Sam's special effects Bedrosian is seeking to purchase a \$70,000 laser show for the room. Further, general manager Carmine Marcellus sees increasing use of video shows, and video deejays as an integral part of the club's setting with video-music synchronization.

Tapes of Blondie's Deborah Harry synched to "The Tide Is High" and "Rapture" went over very well. A concert tape of the

group Rush, provided by Mercury Records helped promote the group's appearance at the Nassau Coliseum several days later and also drew 1000 customers to Uncle Sam's.

Bedrosian is very aware of Uncle Sam's image in the community and to its customers. When the community became distressed over male dancers' night, Bedrosian discontinued the promotion. The concept didn't fit in with Levittown's perception of the club, which has made its facilities available to fund raising groups such as Muscular Dystrophy, the Olympic Committee, the Heart Foundation, and the March of Dimes.

Les Mouches In N.Y. Adds Vid, Live Acts

NEW YORK—Les Mouches, one of New York's oldest and largest discos, is adopting a progressive rock policy, booking live acts and installing a video system.

Les Mouches' restaurant and cabaret will remain intact with a separate entrance, but the rest of the space in the 800-capacity club, is being refurbished and renamed as Youthanasia.

The new club, which opens Friday (19), will cater to the sophisticated Manhattan audience. "We are not looking for the Ticketron crowd," says Henry Schissler, press and promotion representative of the club, who along with Bart Dorsey and Richard Vasquez, is responsible for the club's concept. Dorsey books the bands, while Vasquez does the visuals in the club.

Youthanasia will be open from Thursday through Sunday, with admission only \$5 to \$8. However, Schissler says there will be a "relatively selective" door policy. He says the club is looking to book "progressive" English and American acts, with an emphasis on visually oriented acts.

Schissler claims that about \$25,000 was spent in upgrading the sound system to handle live acts and in putting in the video monitors. Running the video are Emily Armstrong and Pat Ivers, who used to do video at Danceteria.



Billboard Photo by Carl Paler

FUN HOUSE—Bobby Thurston, Prelude Records, is almost dwarfed by the giant clown's face which serves as a deejay booth at the Fun House discotheque N.Y. Thurston's appearance at the club was part of a lineup of Prelude artists which included France Joli, Sharon Redd, The Strikers, Unlimited Touch and Gayle Adams. Occasion was the club's second anniversary party.

Dance 'Celebration': Hits Prospering On Pop Chart

By PAUL GREIN

LOS ANGELES—Anyone who questions disco's continued impact on popular music need look no further than Kool & The Gang's platinum single "Celebration," which hit No. 1 on Billboard's pop, r&b and disco charts earlier this year.

The spirited dance hit cracked the top 10 on the disco survey two weeks before it went top 10 r&b, and a full 11 weeks before it made the mark on the pop chart.

Blondie's "Rapture" hit the disco top 10 six weeks before it cracked the top 10 on the pop side. The song had four weeks at No. 1 on the disco chart, listed along with the group's "The Tide Is High," also a No. 1 pop hit.

While the Kool & The Gang and Blondie hits are the only singles so far this year to hit the top 10 on both the pop and disco charts, two other acts made the top 10 on both lists, but with different releases.

The Police made the pop top 10 with "De Do Do Do, De Da Da Da" and "Don't Stand So Close To Me" and went top 10 disco with "Voices Inside My Head" and "When The World Is Running Down." All four tracks are from the group's "Zenyatta Mondatta" LP, which had 21 weeks in the pop top 10, from December to April.

And Abba hit the top 10 on the pop chart with "The Winner Takes It All," while striking the disco top 10 with "Lay All Your Love On Me," "Super Trouper" and "On And On And On." In fact, the three cuts, listed together, hit No. 1 disco.

There's been more interaction between the r&b and disco charts than there has been with pop. And the exchange of hit material has worked both ways.

Change's "Paradise" hit the disco top 10 five weeks before it went top 10 r&b; Quincy Jones' "Ai, No Corrida" cracked the disco top 10 three weeks before it made the mark r&b; and the Whispers' "It's A Love Thing" broke in disco one week before.

Conversely, Sister Sledge's "All American Girls" and Rick James' "Give It To Me Baby" entered the r&b top 10 three weeks before they hit that mark on the disco chart. The Jacksons' "Lovely One" hit the r&b top 10 one week before, crossing to disco.

Two other artists who have scored top 10 pop hits in the past hit the disco top 10 this year. Thelma Houston, who made No. 1 pop in 1977

with "Don't Leave Me This Way," is in the current disco top 10 with "If You Feel It."

And Dee Dee Sharp Gamble, who had four top 10 pop hits in 1962-63, made No. 1 on the disco chart a few months ago with "Breaking And Entering" and "Easy Money."

Still, the vitality of the club scene as an exposure point for acts strictly in the disco realm is quite apparent. Of the 38 artists who have scored top 10 disco hits so far this year, only eight have ever hit the top 10 pop: Kool & The Gang, Blondie, the Police, Abba, Sister Sledge, the Jacksons, Thelma Houston and Dee Dee Sharp Gamble.

Two more acts who have nabbed
(Continued on page 64)

17TH-20TH CENTURIES MIX

In L.A., When Worlds Collide, The Veil's Alive

By CARY DARLING

LOS ANGELES—A mid '60s Roger McGuinn lookalike with toe-pinching Beatle boots dances with a mini-skirt garbed modette in a style straight from a 1967 television dance show. A few inches away, a 17th century pirate collides into a 19th century British dandy, while against the wall a Jamaican rude boy watches dispassionately.

The soundtrack to this seemingly unlikely meeting is a strange hybrid in which the makeshift European grandeur of Spandau Ballet is nestled against the sweeping rhythm of Michael Jackson, and classic '60s Motown tracks fall right into line with the urban pessimism of Joy Division, while the novelty swing of "Double Dutch Bus" runs into the bleak atmospheres of Cabaret Voltaire.

While a true time machine may be far off into the future, a trip to Los Angeles' The Veil disco can be a ride across several time zones. "We were bored," says Henry Peck, co-owner with Joseph Brooks of the Vinyl Fetish alternative and import record store here from which came The Veil. "It started as a birthday party, but we didn't want to give it in a house. We approached the Cathay De Grande and they said okay."

The Cathay De Grande is a Hollywood Chinese restaurant which, until recently, rented its ballroom two days a week to Peck and Brooks for

their party concept. Because of disagreements with management, The Veil disco is now held on Mondays and Fridays at the 400-capacity Lingerie club.

"Before it opened, we passed out flyers and told the local papers about it," continues Peck. "We thought we would get around 50 people. I would have been happy with that. We got 300 people that first night."

That was approximately six months ago, and much has happened since. Admission has been upped from \$2 to \$6 and it is possible to get a \$5 membership card that entitles the bearer to a newsletter and club admission.

Peck says the memberships were not instituted for snob appeal. "It's a way for us to find out who is coming to the club. Record companies don't take us seriously, but that's beginning to change," he says, noting the nearly 500 names on the membership rolls.

The idea for The Veil came from Britain where clubs such as the Blitz envisioned "the new romantic" movement. It was a reaction against punk, and featured teenagers dressing up in extensive 19th, 18th and 17th century costumes including royalty, pirates, peasants and Indian warriors. The music, as exemplified by Spandau Ballet, Adam & The
(Continued on page 64)

DISCO 12" IMPORTS & LP's (WHOLESALE FOR STORES)

Canada • Mexico • England • Germany

Try us—We have the best selection of Disco Imports wholesale you can find. Some of our brand new releases are:

Import 12"

Pull Up to the Bumper—(Remix) Grace Jones
Try It Out—Gino Soccio
Magnifique—Magnifique
Gotta Stop Messing—Prince
Razmataz—Quincy Jones & Patti Austin
Yearning for Your Love—Gap Band
Take It My Way—Fatback Band
Baby I Don't Know—Kryptonite
De Kleer Thing—Kleer
Pocket Calculator—Kraftwerk
Ceremony—New Order
Just A Dream—Be Magic
Night Train—Steve Winwood
Sea Cruise—(Beach Boys Medley)
60 Thrills A Minute—Mystic Merlin
Love Train/Head for the Stars—Kelly Marie
Where Did Our Love Go—Ami Stewart
Your Love (Remix/Instrumental)—Lyme

Call or write for our free store list of available imports. All orders are shipped immediately UPS. We export to all foreign countries.

Ain't No Stoppin' Us—(Medley) Give It to Me—Rick James
Love Triangle—Christopher Mills
Double Trouble—Diva
Hit & Run Lover—(Remix/Instrumental) Carol Jiani
Don't Stop the Train—Phyllis Nelson
Two Hearts—Stephanie Mills & T Pendergrass
Faith & Fire—Vivian Reed
Stars on 45—(Medley)
Radio Action—Claudia Barry
Just the Two of Us—Grover Washington
Come Back—Vivian Vee
Call It What You Want—Bill Summers
Guilty—Classic Nouveau
Tender Force—Space
Do Me Tonight—Nite Lite Uni
Take Off (Remix)—Harlow
Ai No Corrida—Quincy Jones
Humping—The Gap Band

Paradise—Change
Rapture (Remix)—Blondie
Take Me to the Bridge—Vera
Young Men Dnwe—Quick
Too Damn Hot—Duncan Sisters
I Wanna Be Your Lover—La Bionda
Candidate for Love—T S. Monk
Glow (Remix)—Spandau Ballet
Dancin the Night Away—Vogue
Nobody's Stopping You—Peter Batah

Import LP's—

Amanda Lear (Incognito)
Freddie James (New)
Companion (Prod. by B. Midney)
Magazine 60 (Medley)
Vera
Harry Chalkits
Cerrone 6 & 7
Boystown Gang (U.S.)

Looking for high energy Disco imports and don't know what to buy or where to go?

Can't find popular import 12"?

IMPORT O DISC RECORDS

PO BOX 685, KINGS PARK, NY 11754
(516) 269-5770 TELEX 230 199 SWIFT-UR

Disco Mix

By BARRY LEDERER

NEW YORK—Elton John's first LP for Geffen Records is titled "The Fox," and the eleven songs that are included vary from an orchestrated minor symphony, "Carla Etude," and a beautiful ballad, "Elton's Song," to the artist's own brand of spicy pop-oriented rockers ("Breaking Down Barriers" and "Just Like Belgium"). The aforementioned cuts highlight this reviewer's list, but for raunch and funk, "Heart In The Right Place" works well, as does "Facist Faces," a somewhat punk sounding tune. Nor should the title cut be overlooked, as it's an appealing country flavor tune.

France Joli's first 12-inch 33 1/3 r.p.m. from Prelude is titled "Gonna Get Over You." The artist has slowed down her pace to a midtempo r&b mood. Full bodied orchestration, sweet backup vocals and a string section find good company with perky guitars and brass. The music flows for 7:19 minutes, with piano instrumentation a mainstay of the cut. Mixed by Francoise Kevo-kian and Ray Reid, the record was produced and arranged by Reid and William Anderson. An instrumental flip side is offered for further deejay programming. Joli's laid back approach might first catch the listener off guard, but should have no effect on garnering positive chart action.

Teena Marie wrote and produced her latest Gordy LP, "It Must Be Magic" that further demonstrates her talent. "Square Biz" and the title cut contain the familiar and exuberant vocal stylings that are now her trademark. She has found the right combination of soul and funk that is backed by a beefy brass section. Specially noted are "Where's California" and "Yes Indeed," both sensitive ballads. Miss Marie has shown herself capable of crossing from soul and disco charts into the pop field; this latest effort is no exception.

Mango Records has released a tasty compilation of reggae favorites on two separate albums. The producing team of Sly and Robbie present

Taxi, a current collection of reggae/island favorites. The selections include such popular hits as "My Woman's Love," Jimmy Riley; "Merry Go Round," Junior DelGado, "Hot You're Hot," Sly Dunbar; "The Bed's Too Big Without You," Sheila Hylton; "Drunken Master," General Echo; and "Heart Made of Stone" by the Viceroy's. Also from the label is the King Kong compilation containing historic reggae recordings from 1968 to 1970. Such classics include "The Israelites," "Sweet Sensation," "Rivers of Babylon," "Why Baby Why" and 12 others.

Billboard regional deejay winner Angelo Solar has delighted the dancers at Atlanta's Back Street disco for a long time. His personal warmth and his proficiency as a spinner and studio technician have earned him the respect and friendship of his peers. His untimely passing is a great loss both personally and professionally.

Veil Disco

Ants and others, was a mix of traditional disco, early 1970s Bowie/Roxy Music rock and futuristic electronics.

"People tend to focus on the fashions because that is the most accessible part," states Peck. "Initially, there was an emphasis on costumes as it was what made us different. But, increasingly, it is an outlet for new music."

The only DJs are Peck and Brooks, who have never worked in a club previously. However, they aren't planning to have "professionals." "Not many deejays play the mix we do," Peck explains. "They are either disco, punk, new wave or whatever."

Peck says that The Veil may go seven days a week, but not in the near future. "Then, new deejays would have to be hired because it's very tiring as it is," says Peck, whose record store has just moved into larger quarters.

As for the criticism that the club is a pale copy of a British movement, he concedes the point. "There's nothing going on musically in America. We read the English papers and said this sounded good and exciting. Now, though, it's taking on its own individuality."

Disco Crossover

top 10 disco hits this year have in the past secured top 10 pop LPs: Quincy Jones and the Whispers.

So while the disco top 10 may usually be dominated by dyed-in-the-wool disco acts like Kelly Marie, Fantasy and Taana Gardner, there is ample room for pop and r&b-oriented acts to break through. And for dance-based rhythms to spill back onto those charts.

DOWNSTAIRS
THE DISCO SOURCE
 WE SHIP UPS WITHIN 24 hrs

HOT & NEW
 12" - Stars On 45, Debra Dejean, France Joli, Suzie Q (new), Kryptonite, Night Force, Vivian Reed, Phyllis Nelson, Grace Jones, Sunflower, Carte Blanche, Evelyn King, Fern Kinney, Mona Rae, Quick (Zulu), Roni Griffith, Rainbow Brown, David Bendeth, Wish; Passengers (new); Karen Silver; Claudia Barry; Nick Straker; Dive; Rick James; Cheryl Lynn; Boogie People; Vivian Vee (Come Back & Let Me Be); Rah Band (new); Kenny Burke, Funkmasters, Duncans.
 LP's - Lime, Carol Jiani, Super Snooper, Gino Washington, Roberta Kelly, Vera, ESG, High Gloss, Caprice, Freddie James, Salazar, Boys Town Gang, Nuggets, Gino Soccio, Boris Midney.

'NEW RECORDS DAILY'
 Singles 1929-1980, over 100,000 titles in stock, send \$1.25 for catalog, Master Charge & Visa. Call us for new imports.
NEW LOCATION
DOWNSTAIRS RECORDS
 20 West 43rd St., New York, N.Y. 10036
 212/354-4684

CICCO PRODUCTIONS
 25 W. 38th St. New York, N.Y. 10018
 TEL: (212) 391-8040 TELEX: 237702 CICCOUR

NEW IMPORTS:
 12" - The Thrillers. The Troubadours, Lio, Jab, Selection, Jim Ross, Firefly (Do It Dancin'), R. Team. (We Will Meet Again) Matt Orchestra, Carte Blanche, Passengers, Kasso, Wallet Woman, Modesty, Cela

LP's: Caprice, Goody Music Orch., Up & Down, Kyrie Mina, Visitors, The Pooh Hurricane, R. Kelly, Summertime Fever, Barbados, Spargo, Ann Steel, Viola Valentino, R. Cotter, Studio 54 (Double Album), N.Y.C. Woman, Hits from Italy (Disco bambina), Direct from Studio 54, Firefly, Searchin', Midnite Gang, Ian Gomm (with 2 cuts not domestically released), Massada, LaBionda, Elite, Electric Funk, I Love 101, Rainbow Team, Strange Affair, Nitehawks, Elizabeth, Hiroshima, The Oceans, Jinny & Flamboyants, Colorado, Kangaroo

WE BRING EM IN FIRST:
 SHAMPOO
 JIMMY ROSS
 SUNFLOWER
 D. DEVRED
 PASSENGERS
 ROBERT KELLY
 ATTILA-MINA

New Release!
SKYDRIVER
 by NEON
 Arranged by CELSO VALLI
 FUDS 8103

WE EXPORT - SAME DAY SERVICE

Distributed by
 Pearl Music NY - (212) 233-7054
 Zamoiiski MD - (301) 644-2900
 Universal Phila - (215) 232-3333
 H & L Miami - (305) 693-1558
 Pure Energy Malibu CA - (213) 457-2260

Disco Top 100

Survey For Week Ending 6/20/81

Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
☆	1	9	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	51	53	4	FLOWERS OF ROMANCE—Public Image LTD.—Warner Bros. (LP) BSK 3536	
☆	2	12	PARADISE—Change—RFC/Atlantic (LP) 19301	52	42	7	WHAT WE ALL WANT—Gang of Four—Warner (LP) BSK 3565	
☆	3	12	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	☆	63	3	THE SOUND OF THE CROWD—Human League—Red (7-inch) Import	
☆	5	11	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049	☆	70	2	I'M IN LOVE—Evelyn King—RCA (LP) AFL1-3962	
☆	5	4	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208	☆	75	2	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—Kraftwerk—Warner (LP) HS 3549	
☆	6	10	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	☆	56	5	THE BOOGIE'S GONNA GET YOU—Woods Empire—Tabu (LP) JZ 37334	
☆	8	8	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	☆	57	5	ANY TIME IS RIGHT—Archie Bell—Becket Records (12-inch) BKD 501	
☆	13	5	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231	☆	58	62	5	LET SOMEBODY LOVE YOU—Keni Burke—RCA (LP) AFL1 4024
☆	15	28	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavilion (LP) JZ 37151	☆	59	46	5	U.F.O.—Caution—Roy B. Records (12-inch) RBDS 2513
☆	10	7	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	☆	80	2	FUNKY BE BOP—Vin Zee—Emergency (12-inch) EMDS 6517	
☆	11	10	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023	☆	71	3	ANGEL FACE/R.E.R.B.—Shock—RCA (7-inch) Import	
☆	12	9	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	☆	62	32	11	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import
☆	13	11	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDNT HURT ME—Quincy Jones—A&M (LP) SP 3721	☆	63	51	11	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137
☆	14	14	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	☆	64	54	17	I WILL FOLLOW—U2—Island (LP) ILPS 9646
☆	28	4	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001	☆	65	59	12	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
☆	16	12	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	☆	67	47	8	I WANNA DO IT—Scandal & Lee Genesis—SAM (12 inch) S12338
☆	17	17	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	☆	68	64	9	MOODY YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04
☆	18	18	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810	☆	69	64	9	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
☆	19	16	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	☆	70	64	9	DUMB WATER/INTO YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NFC 37339
☆	20	19	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	☆	71	61	5	GOING BACK TO MY ROOTS—Odyssey—RCA (LP) AFL1 3910
☆	21	21	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	☆	72	52	22	CEREMONY—New Order—Factory (12-inch) Import
☆	22	22	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526	☆	73	77	9	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp Gamble—PIR (LP) JZ 36370
☆	23	20	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	☆	74	79	2	MEMORABILIA—Soft Cell—Some Bizarre (Import)
☆	24	24	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	☆	75	79	2	SIT UP—Sadane—Warner (LP) BSK 3503
☆	44	3	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	☆	76	92	9	ROCK AGAINST ROMANCE—Holly & the Italians—Epic (LP) NFE 37359
☆	41	4	DANCIN' THE NIGHT AWAY—Vogue—Celsius (12-inch) Import	☆	77	92	9	LET ME BE THE ONE/KIMO KIMO—Webster Lewis—Epic (LP) JE 36878
☆	27	25	MAGNIFIQUE—Magnifique—Ariola (12-inch) Import	☆	78	78	2	DIAMOND HEAD—The Plastics—Island (LP) ILPS 9627
☆	50	3	LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol—Handshake (12-inch) 4W8-02076	☆	78	78	2	STRAY CAT STRUT—Stray Cats—Arista (7-inch) Import
☆	29	26	BETTE DAVIS EYES—Kim Carnes—EMI-America (7-inch) 8077	☆	79	55	10	LOVE RESCUE—Project—PBI (12-inch) 1001
☆	45	3	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B (12-inch) RBDS 2516	☆	80	74	41	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310
☆	31	31	MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO ME)—Romeo Void—415 Records (LP) A0004	☆	81	85	3	DOUBLE DUTCH BUS—Frankie Smith—WMOT (7-inch) 8-5351
☆	32	29	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F. (12-inch) Import	☆	82	88	3	TWO HEARTS—Stephanie Mills—1/4TH Century (LP) T-700
☆	33	33	PRIMARY—The Cure—Fiction (12-inch) Import	☆	83	76	9	NIGHT TRAIN—Stevie Winwood—Island (LP) ILPS 9576
☆	34	38	PLANET EARTH—Duran Duran—EMI (12-inch)	☆	84	81	10	YOU ARE THE ONE/HOOKED ON YOUR LOVE—Cerrone—Maligator (LP) Import
☆	35	35	STILL IN THE GROOVE—Ray Parker Jr. & Raydio—Arista (LP) 9543	☆	85	68	37	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424
☆	36	36	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538	☆	86	68	37	CARELESS MEMORIES—Duran Duran—EMI (12-inch) Import
☆	37	37	THE MAGNIFICENT DANCE/THE CALL UP/THE COOLOUT/THE MAGNIFICENT SEVEN—The Clash—Epic (LP) E3x 37037	☆	87	68	37	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
☆	58	3	CAPITOL TROPICAL—Two Man Sound—TSR (12-inch) 826	☆	88	68	37	HIGH ON THE BOOGIE—Stargard—Warner (LP) BSK 3456
☆	39	39	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209	☆	89	89	3	HEY EVERYBODY—Peoples Choice—West End (12-inch) 22133
☆	40	40	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401	☆	90	93	5	FUNKY CELEBRATION—Queen Samantha—D.B.A. (12-inch) G005
☆	41	27	YOUR LOVE—Lime—Prism (12-inch) PDS 409	☆	91	87	4	W.O.R.K. (N.O. NAH NO! NO! MY DADDY DON'T)—Bow Wow Wow—EMI (12-inch) Import
☆	42	30	ROCK ME/BAD COMPANY/WARM & GENTLE EXPLOSION—Ullanda McCullough—Atlantic (LP) 19296	☆	92	69	19	GET TOUGH/LICENSE TO DREAM/DE KLEER THING—Kleer—Atlantic (LP) SD 19288
☆	43	43	I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001	☆	93	72	12	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import
☆	44	34	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704	☆	94	94	12	GUILTY—Classix Nouveaux—Liberty (LP) Import
☆	65	3	HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165	☆	95	73	26	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/
☆	46	48	KICK IN THE EYE—Bauhaus—Beggars Banquet (7-inch) Import	☆	96	96	16	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) GH 49683
☆	67	3	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	☆	97	83	9	MESSAGE OF LOVE/CUBAN SLIDE—Pretenders—Sire (EP) Mini 3563
☆	48	23	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	☆	98	84	5	DANCING WITH MYSELF—Billy Idol & Gen X—Chrysalis (7-inch) CHS 2488
☆	49	49	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093	☆	99	66	16	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi—Antilles/Ze (12-inch) AN 807
☆	60	3	STAND AND DELIVER/BEAT MY GUEST—Adam And The Ants—CBS (7-inch) Import	☆	100	82	19	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033

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).

Billboard® Hot Country LPs™

Survey For Week Ending 6/20/81

© Copyright 1981 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	14	FEELS SO RIGHT Alabama, RCA AHL1 3930	40	45	54	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644
	1	13	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	41	44	32	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
	3	20	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	42	41	38	LOVE IS FAIR Barbara Mandrell, MCA 5136
☆	11	6	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SOO 12144	43	48	42	HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752
	5	15	WILD WEST Dottie West, Liberty LT 1062	44	46	6	MUNDO EARWOOD Mundo Earwood, Excelsior XLP 88006
	6	9	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932	45	50	15	I HAVE A DREAM Cristy Lane, Liberty LT 1083
	7	9	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	46	40	29	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
☆	12	49	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	47	33	18	GUITAR MAN Elvis Presley, RCA AHL1 3197
	9	13	JUICE Juice Newton, Capitol ST 12136	48	39	17	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
	10	4	GREATEST HITS ▲ Kenny Rogers, Liberty LOO 1072	49	36	84	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
☆	21	2	FANCY FREE The Oak Ridge Boys, MCA 5209	50	52	30	ENCORE Mickey Gilley, Epic JE 36851
	12	9	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883	51	49	39	THESE DAYS Crystal Gayle, Columbia JC 36512
	13	9	DRIFTER Sylvia, RCA AHL1 3982	★	NEW ENTRY		PLEASURE Dave Rowland & Sugar, Elektra 5E 525
	14	14	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	53	54	6	THE CONCRETE COWBOYS BAND Excelsior XLP 88007
	15	4	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4021	54	57	21	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
	16	10	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852	55	56	5	BOBBY GOLDSBORO Bobby Goldsboro, Curb/CBS JZ 36822
	17	17	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	56	53	11	DAKOTA Stephanie Winslow, Warner/Curb BSK 3529
	18	16	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	57	61	22	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
	19	19	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	★	68	133	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
	20	23	I AM WHAT I AM George Jones, Epic JE 36586	59	62	17	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
★	28	4	CARRYIN' ON THE FAMILY NAMES David Rizzell & Shelly West, Warner Bros. BSK 3555	60	55	17	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178
	22	22	GREATEST HITS ▲ Waylon Jennings, RCA AHL1 3378	61	60	9	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055
	23	20	I BELIEVE IN YOU Don Williams, MCA 5133	62	58	55	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602
	24	24	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110	63	69	29	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491
	25	18	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	64	63	4	OUTLAWS Waylon Jennings, RCA AFL1 1321
	26	26	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	65	70	34	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239
★	32	3	DARLIN' Tom Jones, Mercury SRM 14010	66	51	49	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
	28	25	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	67	66	6	GREATEST HITS Jim Ed Brown & Helen Cornelius, RCA AHL1 3999
	29	29	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	68	59	52	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
	30	30	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547	69	64	4	MY TURN Oonona Hazzard, Excelsior XLP 88008
	31	35	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003	70	71	8	WHO'S CHEATIN' WHO Charly McClain, Epic JE 36851
	32	27	BACK TO THE BARROOMS Merle Haggard, MCA 5139	71	67	33	LOOKIN' GOOD Loretta Lynn, MCA 5148
	33	34	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	72	74	84	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	34	37	ONE TO ONE Ed Bruce, MCA 5188	73	75	132	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
	35	38	STARDUST ▲ Willie Nelson, Columbia JC 35305	74	65	56	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
	36	31	ROLL ON MISSISSIPPI Charley Pride, RCA AHL1 3905	75	72	41	RAZZY Razzy Bailey, RCA AHL1 3688
	37	42	HARD TIMES Lacy J. Dalton, Columbia JC 36763				
	38	43	WASN'T THAT A PARTY The Rovers, Cleveland Int./Epic JE 37107				
★	47	7	LIVE Hoyt Axton, Jeremiah 5002				

★ 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.)

Chart Fax

By ROBYN WELLS

Four of the top 10 artists this week are on the RCA roster. Leading the pack is Dolly Parton, with her second chart-topper this year, followed by Alabama, Steve Wariner and Elvis Presley. Sylvia should join this group next week, as "The Matador" currently stands at starred 12, excepting Wariner, all have already scored No. 1 tunes this year.

Alabama's hit superstarred 6 in just five weeks with "Feels So Right," their first song to cross over to the pop charts. This equals the pace of Ronnie Milsap's "Am I Losing You" and betters the track record of Hank Williams Jr.'s "Texas Women," the two speediest chart climbers this year, both needing only eight weeks to reach the top.

Parton's "But You Know I Love You" is the seventh tune containing the word love to hit the top so far this year. In fact, almost one in five songs on this week's chart carry this ever popular country theme in their title.

Maybe it's a hangover from the Reagan honeymoon, (politically speaking, folks), but these heartfelt ditties are blooming in excess this year. In Chart Fax Flash From The Past, just nine songs in 1980 containing the word love or a derivation thereof were country chart-toppers. Among those gems were the song that lifted Johnny Lee from obscurity, "Lookin' For Love," and the multiple award-winner for George Jones, "He Stopped Loving Her Today."

Conversely, a bleak year for love on the country charts (almost sounds like a soap opera title), was 1976 when only two heart-fluttering numbers—Conway Twitty's "This Time I've Hurt Her More Than She Loves Me" and Tanya Tucker's "Here's Some Love"—went to No. 1. Perhaps a better reflection of the mood of the times was "I Don't Want To Have To Marry You," a two-week top tune for Jim Ed Brown and Helen Cornelius.

Although barroom songs are often synonymous with country music, tunes carrying that theme have not enjoyed No. 1 status as frequently of late as love numbers. Merle Haggard's two most recent top songs—"I Think I'll Just Stay Here And Drink" and "Barroom Buddies," his duet with Clint Eastwood,—have evolved around this theme.

Other memorable alcohol-tinged titles reaching the summit include the first No. 1 tunes for T.G. Sheppard and Eddie Rabbitt, "Devil In The Bottle" and "Drinkin' My Baby (Off My Mind)," respectively. And one of Emmylou Harris' most powerful songs was her 1978 rendition of Delbert McClinton's "Two More Bottles of Wine." Oh well, as Ian Dury would say, "Sex and drugs and rock and roll." (Er, would you believe country music?)

Speaking of Harris, when you're hot you're hot! Several one-time members of Harris' Hot Band are faring well on the country chart. Entering at starred 76 are the Whites' "Send Me The Pillow You Dream On." The group, composed of Buck White and daughters Sharon and Cheryl, often accompany Harris. Former member Rodney Crowell recently had a No. 1 song as the producer of Rosanne Cash's "Seven Year Ache." He also produced Bobby Bare's "Learning To Live Again," which goes to starred 28 this week. Crowell's songwriting talents appear on Harris' current single, "I Don't Have To Crawl," which jumps to superstarred 65 its second week on the chart.

Kenny Rogers makes his first single appearance in 1981 on the chart this week, bowing at starred 49. Debuting at an impressive starred 62 is newcomer Kieran Kane. This is already an 18-place improvement over his first Elektra single, "The Baby," which peaked at 80. Appearing for the first time on the chart is Bill Lyerly, newly-signed to RCA, entering at starred 78. Other new entries include David Frizzell and Shelly West, Billy "Crash" Craddock, Billy Edd Wheeler, Gene Watson, Joe Douglas, Nancy Ruud and Tom Carlile.

Prime movers this week include Terri Gibbs, Rex Allen Jr. and Margo Smith, the Statler Brothers, Johnny Lee, John Schneider, Juice Newton and Emmylou Harris.

LP CHART ACTION:

Alabama returns to the top with "Feels So Right," deposing Rosanne Cash. Who knows, maybe this could turn into a see saw arrangement like the tradeoff between Styx and REO Speedwagon that has clogged the pop chart most of this year. With Anne Murray charging up at superstarred 4, an indefinite congestion seems unlikely.

Country

Country Singles A-Z

A Million Old Goodbyes (Jimmy Bowen).... 81	Somehow, Someway And Someday (Redman)..... 79
A Texas State Of Mind (S. Garrett, S. Doree)..... 69	Surround Me With Love (Larry Rogers).... 9
Am I Losing You (R. Milsap-T. Collins).... 99	Sweet Southern Love (P. Everly-J. Paige).... 77
Angela (J. Darrell-S. Vining)..... 39	Swinging Doors (B. Vaughn)..... 67
Bally-Hoo Days (Bob Montgomery)..... 33	The All New Me (Tom T. Hall)..... 91
Bedtime Stories (J. Gillespie-J. Chestnut).... 52	The Baron (Billy Sherrill)..... 85
Blessed Are The Believers (Jim Ed Norman)..... 2	The Matador (Tom Collins)..... 12
Blue As The Blue In Your Eyes (R. Light-N. Ruud)..... 86	They Could Put Me In Jail (Michael Lloyd)..... 31
But You Know I Love You (Mike Post-Greg Perry)..... 1	They'll Never Take Me Alive (Jerry Bradley)..... 57
By Now (Tom Collins)..... 7	This Must Be My Ship (Bill Rice)..... 74
Could You Love Me (One More Time) (Bud Logan)..... 46	Time Has Treated You Well (Tommy West)..... 64
Daddy (Walter Yanes)..... 73	Too Many Lovers (Allen Reynolds)..... 30
Darlin' (S. Popovich-B. Justis)..... 19	Unwound (Blake Mevis)..... 26
Dixie On My Mind (Jimmy Bowen)..... 29	What Are We Doing In Love (Brent Maher-Randy Goodrum)..... 11
Dream Maker (Charlie McCoy)..... 61	While The Feelings Good (Curtis Allen).... 54
Do I Have To Draw A Picture (B. Vaughn-J. Grayson)..... 83	Whiskey Chasin' (Ray Baker)..... 37
Does She Wish She Was Single Again (Michael Lloyd)..... 20	Whisper (Billy Sherrill)..... 36
Don't Bother To Knock (Tom Collins)..... 23	Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright-W. Jennings)..... 35
Don't Get Above Your Raising (Ricky Scaggs)..... 27	Wind Is Bound To Change (Larry, Steve, Rudy, Gallin)..... 48
Don't Wait On Me (Jerry Kennedy)..... 51	You Made It Beautiful (Billy Sherrill)..... 47
Dream Of Me (Brien Fisher)..... 25	Your Wife Is Cheatin' On Us Again (D. Walls-W. Kemp)..... 96
Elvira (Ron Chancey)..... 55	You're Crazy Man (Nelson Larkin-Earl Conley)..... 95
Evil Angel (Tommy West)..... 89	You're The Best (Jimmy Bowen)..... 62
Feels So Right (Alabama-L. McBride-H. Shedd)..... 6	
Fire And Smoke (Nelson Larkin-P. Grisset-E.T. Conley)..... 4	
Fool By Your Side (Jimmy Bowen)..... 17	
Fool, Fool (Ron Chancey)..... 68	
Footprints In The Sand (J. Buckner-G. Garcia)..... 42	
Friends/Anywhere There's A Jukebox (Bob Montgomery)..... 14	
Getting Over You Again (Ray Pennington) 92	
Gold Cadillac (Gene Kennedy)..... 93	
Good Ol' Girls (The Hitmen)..... 21	
Headin' For A Heartache (Bob Milsap)..... 66	
Hey Joe (Hey Moe) (Ray Baker)..... 100	
I Don't Have To Crawl (Biran Ahern)..... 65	
I Don't Need You (Lionel B. Richie Jr.).... 49	
I Don't Think Love Ought To Be That Way (Jerry Kennedy)..... 87	
I Just Need You For Tonight (Dale Morris)..... 71	
I Loved 'Em Every One (Buddy Killen).... 97	
I Ought To Feel Guilty (W. Haynes)..... 90	
I Should've Called (Jimmy Bowen)..... 34	
I Still Believe In Waltzes (R. Chancey-C. Twitty-L. Lynn)..... 32	
I Still Miss Someone (Steve Gibson)..... 38	
I Want You Tonight (Billy Sherrill)..... 60	
I Was Country When Country Wasn't Cool (Tom Collins)..... 3	
I'm Just An Old Chuck Of Coal (Norro Wilson)..... 13	
It's A Lovely, Lovely World (Gail Davies).. 5	
It's Now Or Never (Tony Scotti-John D'Andrea)..... 53	
Just Like Me (Mark Sherrill)..... 24	
Keep On Moving (Gene Elders-G. Betzer).... 58	
Learning To Live Again (Rodney Crowell).... 28	
Leavin' You Is Easier, Louisiana Joe (A.V. Mittelstat)..... 82	
Likin' Him And Lovin' You (Larry Rogers) 41	
Longing For The High (Nelson Larkin-E.T. Conley)..... 45	
Louisiana Saturday Night (Larry Rogers).... 72	
Love Dies Hard (Fred Kelly)..... 15	
Love Takes Two (Larry Butler)..... 63	
Love To Love You (Jerry Gillespie)..... 22	
Lovin' Arms/You Asked Me To (Felton Jarvis)..... 8	
Lovin' Her Was Easier (Jimmy Bowen)..... 10	
Maybe I Should've Been Listening (Russ Reeder, Gene Watson)..... 75	
Midnite Flyer (Jerry Bradley)..... 88	
Mona Lisa (W. Nelson-P. Buskirk-F. Power)..... 50	
My Baby's Coming Home Again Today (Roy Dea)..... 78	
My Woman Loves The Devil Out Of Me (Ray Baker)..... 16	
North Alabama (Ray Pennington)..... 40	
Prisoner Of Hope (Jim Ed Norman)..... 18	
Queen Of Hearts (Richard Landis)..... 59	
Rainbow Stew (Merle Haggard)..... 43	
Rich Man (Ed Penney)..... 44	
Run To Her (Michael Lloyd)..... 56	
Send Me The Pillow You Dream On (Neil Wilburn)..... 76	
Seven Days Come Sunday (B. Castleman).... 98	
Seven Year Ache..... 84	
Slow Country Dancin' (Ray Baker)..... 94	
Some Days Are Diamonds (Larry Butler).... 70	
Some Love Songs Never Die (Larry Butler)..... 80	

New On The Charts



BILL LYERLY

"My Baby's Coming Home Again Today" — ☆

The latest country/rock band to emerge is the North Carolina-based Bill Lyerly Band. With members all in their late twenties, the four-piece band honed its skills in various rock and country bands.

Stylists such as Ernest Tubb, Waylon Jennings, Buck Owens, the Beatles and the Rolling Stones all influenced chief songwriter/guitarist/vocalist Bill Lyerly. Rounding out the group are Charlie Collins, rhythm lead guitar and vocals; Ron Stenquist, bass and vocals; and Phil Price, drums.

The latest country/rock band to emerge is a North Carolina-based group headed by Bill Lyerly. Producer Roy Dea was impressed with the band's musicianship and introduced the group to Jerry Bradley at RCA Records. For more information, contact Randy Goodman at Nashville's RCA office at 30 Music Square West, Nashville, Tenn. 37203 (615) 244-9880.

JUNE 20, 1981 BILLBOARD

Update On Financial, Legal Issues Confab Covers Royalties, Prices, Piracy, Disk Rental

• Continued from page 14

tize and to license worldwide use of the titles.

Cooper said the common pattern is to receive a semiannual accounting from subpublishers rather than a quarterly one.

He also emphasized that the contract should stipulate that the subpublisher cannot allow sublicensing.

The final event of the workshop was a panel discussion about the problems of proof in copyright infringement cases. Panel members agreed that litigation in this area is expensive and should not be entered into lightly. The pursuit of such a suit, it was estimated, would cost the plaintiff at least \$50,000. However, it was noted that it is rare for an attorney to accept an infringement suit on a contingency fee.

Richard J. Frank Jr., of Barksdale, Whalley, Leaver, Gilbert and Frank, said that to prove infringement a plaintiff would have to show either actual or potential access by the defendant to his work.

Alan J. Latman, of Cowan, Liebowitz and Latman, New York, discussed and demonstrated factors that constitute "substantial similarity" between one song and another. Alluding to the "folklore" that there is a certain amount of similarity that can legally exist between one song and another, Latman said, "There is no quantitative case under which

you can be safe. Even if the similarity is small, the court may find that this is 'the heart of the song.'"

Robert C. Osterberg, of Abeles, Clark and Osterberg, New York, noted that the "common source" argument can be used by either party in an infringement case. Common source says that what appears to be the copying of one song by another is really the consequence of both songs deriving independently from a common source.

To seek a common source, Osterberg advised:

- Title search through performing rights societies' files;
- Title search by Copyright Office;
- Title or key phrase search of "Bartlett's Familiar Quotations";
- Questioning music experts—both historical and technical—including university scholars, disk jockeys and musicians.

In assessing damages when infringement is found, the panel said, the copyright owner need only show sales of the infringing property. To ameliorate this figure, the defendant can—among other defenses—show

deductions for costs and demonstrate that a portion of the sales derived not from the infringing elements but from such other factors as the performer's celebrity.

As safeguards against infringement charges, the panel suggested that publishers log in and log out all songs submitted to narrow the period of time in which access might have occurred. If log-keeping is shown to be a common business practice, then the absence of a song/songwriter's name from the log can show a lack of access.

The practice of creating and modifying songs during the recording process may complicate the question of infringement, the panel agreed, since it will make it more difficult to determine when a copyrightable property actually comes into being.

Osterberg said that it is becoming more common for infringement trials to come before juries, but that a bench trial is better for the defendant who is basing the defense on technical analysis rather than similarity of sounds.

There were about 80 workshop registrants.

Songfinders Reactivated

NEW YORK—Songfinders, a "casting" service for exposure of songs in special markets, has been reactivated as a joint venture between Murray Deutch's Buttermilk Sky Associates and Mort Wax, New York p.r. firm chief who created and founded the concept several years ago.

Songfinder's approach is find homes for standard and hit songs for jingles, feature films, cable television and home video among others.

Stu Cantor, professional manager for Buttermilk Sky's music publishing interests, heads the division, which he says fills a void that exists between in-house ad agency producers and sources of musical material that they are interested in exploiting. It's understood that songs both within and outside Buttermilk Sky's catalog will be explored for special market usage.

Cantor is located at Buttermilk Sky offices at 515 Madison Ave. in New York.

WITH FEWER COLLABORATORS

Quality, Not Volume Willis Goal

By PAUL GREIN

LOS ANGELES—Allee Willis is learning how to say no. After making a name for herself in the L.A. Songwriting community by the sheer volume of her output, she's starting to take a more qualitative approach to her work. She wants to cut back on both the number of songs she writes and the number of collaborators she writes with.

Willis estimates that in the past few years she's toiled with 50 to 60 collaborators and has turned out as many as 150 songs per year. The best known are Earth, Wind & Fire's "Boogie Wonderland" and "September," Maxine Nightingale's "Lead Me On" and Sister Sledge's "All American Girls."

"If I could write 10 masterpieces a year, that would do me a lot better than just keeping busy," she says. "And 90% of the songs I write now are custom-made for a project, with 10% original. I'd like to reverse that."

"That's why I'm cutting seven-eighths of my collaborators out of my life and basically going back to the people I started out with: Bruce Roberts, David Lasley, Lauren Wood, Greg Phillinganes, Narada Michael Walden and a few others."

"I'm only going to say 'yes' if someone really turns me on." Willis says, adding that one of the reasons she wants to cut back is that she can't

be as open and opinionated with new collaborators. "I'm a pussycat with these new people and it kills me, because the songs come out being not what I feel."

"A lot of times the product was less creative and more conservative than I would have liked. I still censor myself more than I should. I'm always thinking about the radio."

But Willis admits that she isn't always the best judge of her work. "I fight against simplicity," she says. "It always bothered me that 'Lead Me On' was so simple and direct. But probably if I'd thought more about the song and not just walked away from it, I would have ruined it."

Willis has had two powerhouse mentors in her career. Maurice White and Herb Alpert. She collaborated with White on Earth, Wind & Fire's 1979 LP "I Am" and is writing with him and David Foster for the group's next LP. And Alpert paved the way for Willis to produce an LP by his wife, Lani Hall.

"What I learned musically from the 'I Am' project was more than 15 years of music school would have done for me," Willis says.

Willis says she enjoyed the experience of producing. "I liked taking responsibility for what something sounds like," she says. "I was so used to just writing these things and if

they hit, fine; if they missed, no one knew about them."

But Willis says there were difficulties in putting the album together. "It fell apart a lot along the way," she says. "Every stage of that project, we had to win over a new series of people: musicians, engineers, executives."

"Any female who gets into production should know from the beginning that it's hard because the way hasn't yet been paved."

Willis says she became interested in production because she had become exhausted as a writer. "It sapped me," she says. "I really had nothing left to say. I needed the risk put back in my life."

Willis has mixed feelings about being pigeonholed as an r&b writer. "If I'm going to be typecast, that's where I'd like to be typecast," she says. "That's been my favorite type of music since 1963. When I first got that label I loved it because r&b had been the bane of my existence."

Willis has cut two albums. "Child Star" for Epic in 1974, produced by Jerry Ragavoy, and a second album for the Wing And A Prayer label which was never released.

"I never wanted to be a songwriter," she says. "I only wanted to sing, but no one would touch me. My voice is distinctive to say the least: I'm like Alvin & the Chipmunks' younger sister."

BMI CEREMONY

Australians Triumph In '80 Performance Honors

• Continued from page 4

third time was Barry Mann, Phil Spector and Cynthia Weil's "You've Lost That Lovin' Feeling," previously cited in '65 and '69.

Receiving their second awards were Paul Simon's "The Boxer," Sam Cooke's "Cupid," John C. Stewart's "Daydream Believer," Bobby Hart, Teddy Randazzo and Bobby Weinstein's "Hurt So Bad," Gerry Goffin and Carole King's "One Fine Day," Ben E. King, Jerry Leiber and Mike Stoller's "Stand By Me," Sandy Linzer and Donny Randall's "Workin' My Way Back To You" and Barbara Mason's "Yes, I'm Ready."

David Foster was the runner-up writer of the year, with three awards. Double award winners were George M. Brown, Kye Fleming, Larry Gatlin, Maurice Gibb, David Malloy, Bob McDill, Dennis Morgan, Giorgio Moroder, David Pack, Eddie Rabbitt, Graham Russell, Paul Simon, Even Stevens, Alan Tarney, Cynthia Weil and Michael Zager.

There were 13 BMI awards to writers whose songs are represented in the U.S. through reciprocal agreements with PRS, the performing rights society in England.

Reciprocal agreements with APRA, the performing rights society in Australia, yielded three awards; SUIA, the society in Switzerland, two awards (Giorgio Moroder's "Call Me" and "On The Radio"); and PRO-Canada, one award (Bruce Cockburn's "Wondering Where The Lions Are").

Here are the winning songs, writers and publishers:

ALL OUT OF LOVE—Clive Davis, Graham Russell (APRA), Bestall Reynolds Music, Careers Music, Riva Music (PRS).

ALL THE GOLD IN CALIFORNIA—Larry Gatlin, Larry Gatlin Music.

AN AMERICAN DREAM—Rodney Crowell, Jolly Cheeks Music.

ANOTHER BRICK IN THE WALL—Roger Waters (PRS), Unichappell Music.

ANOTHER ONE BITES THE DUST—John Deacon (PRS), Queen Music.

BIGGEST PART OF ME—David Pack, Rubicon Music.

BLUE SIDE—Allee Willis, Irving Music.

THE BOXER—(Second award) Paul Simon, Paul Simon Music.

BRASS IN POCKET—Chrissie Hynde (PRS), James Scott (PRS), Al Gallico Music Corporation.

BREAKDOWN DEAD AHEAD—David Foster, Foster Frees Music.

CALL ME—Giorgio Moroder (SUISA), Ensign Music Corp.

COOL CHANGE—Glen Shorrock (APRA), Screen Gems-EMI Music.

COULD I HAVE THIS DANCE—Bob House, On-hisown Music.

COWARD OF THE COUNTY—Roger Bowling, Roger Bowling Music.

CRACKERS—Kye Fleming, Dennis Morgan, Pi-Gem Music Publishing.

CRAZY LITTLE THING CALLED LOVE—Freddrick Mercury (PRS), Queen Music.

CUPID—(Second award) Sam Cooke, ABKCO Music.

DAYDREAM BELIEVER—(Second award) John C. Stewart, Screen Gems-EMI Music.

DEJA VU—Adrienne Anderson, Isaac Hayes, Afro Music, Angela Music Co.

DESIRE—Barry Gibb, Maurice Gibb, Robin Gibb, Stigwood Music.

DO THAT TO ME ONE MORE TIME—Toni Tennille, Moonlight and Magnolias Music.

DON'T DO ME LIKE THAT—Tom Petty, Skyhill Publishing.

DREAMIN'—Alan Tarney (PRS), ATV Music Corp.

DRIVIN' MY LIFE AWAY—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, Deb-dave Music.

FIRE IN THE MORNING—Stephen Dorff, Larry Herbstritt, Hobby Horse Music.

FORGIVE ME GIRL—Michael Zager, Sumac Music.

FUNKYTOWN—Steve Greenberg, Rick's Music, Steve Greenberg Music.

GIVE IT ALL YOU GOT—Chuck Mangione, Gates Music.

GONE TOO FAR—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, Deb-dave Music.

GOOD OLE BOYS LIKE ME—Bob McDill, Hall-Clement Publications.

GUILTY—Barry Gibb, Maurice Gibb, Robin Gibb, Stigwood Music.

HEART OF MINE—Mike Foster, Silverline Music.

HELP ME MAKE IT THROUGH THE NIGHT—(Fourth award) Kris Kristofferson, Combine Music Corp.

HE'S SO SHY—Tom Snow, Cynthia Weil, ATV Music Corp., Braintree Music, Mann And Weil Songs, Snow Music.

HOLD ON TO MY LOVE—Robin Gibb, Derek Weaver (PRS), Stigwood Music.

HOT ROD HEARTS—Stephen Geyer, Bill La Bounty, Blackwood Music, Captain Crystal Music, Darjen Music.

HURT SO BAD—(Second award) Bobby Hart, Teddy Randazzo, Bobby Weinstein, Vogue Music.

I BELIEVE IN YOU—Roger Cook, Samuel Hogen, Cookhouse Music, Roger Cook Music.

I CAN'T HELP IT—Barry Gibb, Stigwood Music.

I WANNA BE YOUR LOVER—Prince Nelson, Ecnirp Music.

I'D RATHER LEAVE WHILE I'M IN LOVE—Peter Allen, Carole Bayer Sager, Begonia Melodies, Irving Music, Unichappell Music.

IF YOU EVER CHANGE YOUR MIND—Parker McGee, Dawnbreaker Music.

I'M HAPPY JUST TO DANCE WITH YOU—John Lennon (PRS), Paul McCartney (PRS), Maclen Music, Unart Music Corp.

IN AMERICA—Tom Crain, Charlie Daniels, Taz Di Gregorio, Fred Edwards, Charlie Hayward, Jim Marshall, Hat Band Music.

I'VE LOVED YOU FOR A LONG TIME—Michael Zager, Sumac Music.

JANE—Craig Chaquico, David Feiberg, Paul Kantner, James McPherson, Koshier Dill Music, Little Dragon Music, Lunatunes Music, Pods Publishing.

JO JO—David Foster, Foster Frees Music.

LADIES NIGHT—Robert Earl Bell, Ronald Nathan Bell, George M. Brown, Claydes Eugene Smith, James Warren Taylor, Dennis Ronald Thomas, Earl Eugene Toon, Jr., Delightful Music, Second Decade Music.

LATE IN THE EVENING—Paul Simon, Paul Simon Music.

LET ME LOVE YOU TONIGHT—George Greer, Jeffrey Wilson, Kentucky Wonder Music.

LET MY LOVE OPEN THE DOOR—Peter Townshend (PRS), Towser Tunes.

LOOK WHAT YOU'VE DONE TO ME—David Foster, Foster Frees Music.

LOST IN LOVE—Graham Russell (APRA), Bestall Reynolds Music, Careers Music, Riva Music Ltd. (PRS).

MAGIC—John Farrar, John Farrar Music.

MORE THAN I CAN SAY—Jerry Allison, Sonny Curtis, Warner-Tamerlane Pub. Corp.

NEVER KNEW LOVE LIKE THIS BEFORE—Reggie Lucas, James Mtume, Frozen Butterfly Music.

NO MORE TEARS (ENOUGH IS ENOUGH)—Paul Jabara, Bruce Roberts, Fedora Music & others.

NO NIGHT SO LONG—Will Jennings, Richard Kerr, Irving Music.

ON THE RADIO—Giorgio Moroder (SUISA), Rick's Music.

ON THE ROAD AGAIN—Willie Nelson, Willie Nelson Music.

ONE FINE DAY—(Second award) Gerry Goffin, Carole King, Screen Gems-EMI Music.

ONE IN A MILLION YOU—Sam Dees, Irving Music.

THE ROSE—Amanda McBroom.

SARA—Stevie Nicks, Fleetwood Mac Music.

SEXY EYES—Robert Mather, Keith Stegall, Blackwood Music.

SHE'S OUT OF MY LIFE—Tom Bahler, Fiddle-back Music Publishing Co., Kidada Music, Peso Music.

SHINING STAR—Leo Graham Jr., Paul Richmond, Content Music.

(Continued on page 78)

Songwriters! Publishers!

Do you know when your contract is up?

**You do, if you're an ASCAP member.
It's always December 31st.
Whatever the year, it's always December 31st.**

We can think of another U.S. performing right organization where you, your co-writers and co-publishers often sign contracts with different termination dates. That's not in your best interest. Write us and we'll tell you why.

You always know where you stand at ASCAP.

Be the latest to join the greatest!

Tell me the advantages of knowing when my contract is up.

Mail to:
Membership Department
ASCAP
One Lincoln Plaza
New York, N.Y. 10023

Signature _____

Name _____
(Please Print)

Address _____

City _____ State _____ Zip _____

Telephone No. _____

ASCAP

WE'VE ALWAYS HAD THE GREATS

MARKETPLACE

Check Type of Ad You Want

REGULAR CLASSIFIED \$1.30 word minimum \$26. First line set all caps. Name, address and phone number included in word count. DISPLAY CLASSIFIED \$55 one inch 4 times, \$49. 26 times, \$45. 52 times, \$36 ea. REVERSE ADVERTISEMENTS \$5.00 per insertion. FOREIGN ADVERTISEMENTS (other than U.S.) Regular 68¢ a word, min \$20.00. Display \$43.00 inch, \$37.00 ea. inch 4 or more times. DOMESTIC BOX NUMBER c/o Billboard, figure 10 words and include \$5.00 service charge

ADDRESS ALL ADS: Billboard Classified.
1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7388

Check Heading You Want

REAL ESTATE
 COMEDY MATERIAL
 DISTRIBUTORS WANTED
 DISTRIBUTING SERVICES
 FOR SALE
 GOLDEN OLDIES

BUSINESS OPPORTUNITIES
 HELP WANTED
 LINES WANTED
 AUCTIONS
 BOOKINGS
 MISCELLANEOUS

NOTE: You must supply the complete name and street address for our records, when your ad carries a postal box number.

PAYMENT MUST ACCOMPANY ORDER

Amer. Express
 Diners Club
 Visa
 Master Chg. Bank #

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____

Credit Card Number _____

Expires _____

Signature _____

CALL TOLL-FREE (except in N.Y.) 800-223-7524

DEADLINE: Closes 4:30 p.m. Monday
12 days prior to issue date

FOR SALE

EXPORT RECORDS AND TAPES
ALL LABELS, ALL NUMBERS.
LOWEST PRICES. FREE CATALOGUES ON REQUEST.
DAVID ESKIN Inc.
400 Riverside Drive
New York, NY 10025 U.S.A.
TEL 212-749-4257 Telex 237460 ESKINUR

WHY PAY MORE?
8 TRACK & CASSETTE BLANKS
1-45 min. any quantity.....84¢
46-65 min. any quantity.....92¢
66-80 min. any quantity.....\$1.01
81-90 min. any quantity.....\$1.10

Shrink wrap & labeled add 23¢
First line recording tape, top of line cartridge & cassette Professional 8 track & cassette duplicators Custom duplication

Call or write:
TRACKMASTER, INC.
1310 S. Dixie Hiway W.
Pompano Beach, FL 33060
Phone (305) 943-2334

CONWAY TWITTY
Albums, 8 Tracks and Cassettes
—now in stock. Call or write for our free giant catalog budget product.
Record Wide Distributors
1755 Chase Drive, Fenton (St. Louis), MO 63026 (314) 343-7100

TELEX CASSETTE DUPLICATOR
36 slaves, hardly used—reel or cassette, stereo master, 6 slaves stereo 30 MONO.
CALL
(216) 572-2081

ATTENTION VIDEO DUPLICATORS
VIDEO T-120's \$11.25
ANDOL AUDIO PRODUCTS, INC.
Toll free: (800) 221-6578
NY Res: (212) 435-7322

DELETIONS RECORDS & TAPES
All Merchandise in Stock
Major Labels—Top Artists. Contact Bill or Charlie Knapp for free catalog.
RAC-A-RECORDS
1801 S. Lumber, Chicago, IL 60616
Telex: 724389—Telexpan (ATTPAR)
(312) 666-4120

T-SHIRTS

T-Shirts LOWEST PRICES
Blanks—most colors
Quick Ship C.O.D.
Dozens only
Order 800-323-5127
IL 312-541-5730 Col

ROCK & SOUL RECORDS
Stereo TV
Cameras
RECORDS
Wholesales, Retail, Export.
Lowest Prices
Hot, New & Imports
All \$8.98 List \$5.44
\$7.98 " \$4.77
12 inch \$2.99
ROCK & SOUL
470 7th Ave. Bet: 35 & 36 New York
Tel: (212) 695-3953

GENE TRACY "MR. TRUCK STOP" SERIES
19 Numbers in 8-Track and Cassettes
also
CUT-OUTS—8-TRACK, CASSETTES & LP'S
CUSTOM CASE MFG. SPECIAL
ON 8 TRACK & CASSETTE CARRYING CASES.
PRINTED T-SHIRTS
PACKAGED LIKE LP'S
COLORED
In 50%/50% blend
Silk screen & Transfer Designs
SILK SCREEN BASEBALL STYLE CAPS
Call or write for catalogue
TEMPO, INC.
1500 ameron Drive
Charlotte, N.C. 28206
(704) 376-0197

BUTTONS

NAUGHTY BITS
BUTTONS BADGES
Best Supply
Best Service
Best Prices
Contact: Doug & Dinsdale Piranha
for New Wave BUTTONS. Heavy Metal Squares, Enamel Style, Crystals & Plastics imported from Britain All full color No Xerox
Send for color catalog to

NAUGHTY BITS
Music Promotions & Merchandising
P.O. Box 157, Station B
Toronto, Ontario, Canada M5T 2T3
(F.O.B. Buffalo or Toronto)
Tele: (416) 862-0554
Dept. 13

BUTTONS
Large line of high quality, high profit and fast selling Buttons, Badges, Crystals, Enamels, and Plastics from England Also T-Shirts RnR Greeting Cards, Postcards and Posters. Great merchandise for your Store. Write or call for catalog.
Motor City Merchandising
104 W. 4th Suite 309
Royal Oak, MI 48067
313-398-1637

PROFIT PROFIT PROFIT
BUTTON MACHINES
For making 1 1/4" or 2 1/4" buttons. MAKE your own custom buttons in seconds. Total cost of machine \$498.00. 500 FREE parts (retail value \$500.00) Write or call for further information.
ONE STOP
1001 Monterey Pass Road
Monterey Park, CA 91754
(213) 263-7361 (800) 421-6341

CUT-OUTS
8 Track and Cassettes
Our Specialty
If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog.
J S J DISTRIBUTORS
6627 W. Belmont, Chicago, IL 60634
(312) 286-4444

CUT CORNERS
Premium Cut-Out LP's and Tapes—Rock, New Wave, Jazz, Reggae and MOR. Plus picture discs, Rock Clocks & Posters
430 Falmouth Road
North Babylon, N.Y. 11704
For Free Catalog Call (516) 587-7722

CUT-OUTS MIDLINES
RECORD DIST.
11467 PINWOOD ST.
RAHWAY, N.J. 07065
PHONE (201) 574-0900
GREAT SELECTION—ALL LABELS—R-F—BT—CASSETTE
JAZZ—BLUES—GOSPEL—ROCK—C&W
DEALERS ONLY—FREE UPDATE CATALOG UPON REQUEST

CUSTOM CASSETTE BLANKS
CBS PROFESSIONAL DUPLICATION TAPE
LENGTHS IN 3 SEC. INCREMENTS—ANY QUANTITY.
1 to 45 min. 65¢ | 66 to 80 min. 85¢
46 to 65 min. 72¢ | 81 to 90 min. 90¢
91 to 120 min. \$1.45
Cassette Boxes—soft box 15¢/hard box 20¢
MINIMUM ORDER—\$40.00
P&P STUDIOS, INC. PO Box 4185
(203) 327-9204 Stamford, CT 06907
HIGH SPEED CUSTOM DUPLICATION AVAILABLE

OLDIES-BUT-GOLDIES ON 45'S/CASSETTE
tapes & albums. Hits & artists like: The Assassination of Pres. Kennedy by: Stoney Carlisle/Cryin' In The Streets by: George Perkins/Son of Sam (The 44 Killer) by: Tabby Thomas/and Other Great "Soul" Records. Send: \$1.00 for our catalog or call: A.C. 504-924-6865 or write: C.I.T.S. Distributors, P.O. Box 2544, Baton Rouge, LA 70821 (U.S.A.) Dist. welcome.

FOR SALE OR TRADE, 8 TRACK CARTRIDGE
pancake quality control monitor. Otari DP 5600A, excellent condition \$1,950.00. Also Crown PRO-CX 800 tape recorder with extra heads \$950.00. Dean, Covenant Recording, Inc. 1-800-453-4541.

WHILE OTHER PEOPLE ARE RAISING
their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

VOCALISTS—RELIEVE HOARSENESS.
cure swollen vocal chords and remove vocal nodules—The Bettye Gardner Vocal Technique—\$14 prepaid for 90 minute cassette and instructive brochure. Specify voice range. American Record Corporation, 6600 Harwin, Suite 111, Houston, Texas 77036.

FANTASTIC SELECTION OF 45's. SOUL
pop, rock for domestic—export. Write or visit. BB Records, 7317 No. West 79th Terrace, Miami, FL 33166. (305) 887-4359.

CUT-OUTS. THOUSANDS TO CHOOSE
from as low as 50¢. Free listings. Record Warehouse, Box 4617, Rochester, NY 14613. Dealers only.

DANCE NEWSLETTER

DANCE WEEK. FOUR-PAGE WEEKLY
newsletter of ballroom dancing. Includes record reviews. \$20 yearly. Box 55A, McLean, VA 22101. Free sample.

CHART RECORD SERVICES

INTERNATIONAL RADIO STATIONS
MUSIC PUBLISHERS AND DISCOTHEQUES
Subscribe to our AUTOMATIC AIRMAIL SERVICE for all singles and ip's from the charts

The Fastest, Most Dependable Service in the World

AIRDISC SPECIAL SERVICES
Box 835, Amityville, NY 11701

TOP 10 YEAR BY YEAR 1950-1975 TOP 50 & top 100 also available. Jim Rich & Associates, Atlanta, Ga., (404) 971-2856.

AIR CARGO

WE LOVE YOU

To Overseas buyers and American Exporters. Since 1965 you have made us the most important transportation specialist for the music industry. Daily from N.Y. and L.A. confidential.
Best Rates—Personal Attention
BERKLEY AIR SERVICES
Contact: Bernard Kleinberg, Pres.
Bldg. 30 POB 865, JFK Airport, N.Y. 11430
Phone: (212) 656-6065 TLX 425628

TAPES

PREMIUM

8-TRACK & CASSETTE BLANKS

Learn Jet style cartridge with rubber roller. CBS Professional duplicating tape 90 lengths in 1 min. increments Private labeling available
8-Tr Cas
1 min to 45 min any quantity 89¢ 70¢
46 min to 65 min any quantity 98¢ 77¢
66 min to 80 min any quantity \$1 05 90¢
81 min to 90 min any quantity \$1 14 95¢
Shrink Wrapped & Labeled add 14¢ 13¢
Head Cleaners 60¢ 60¢
Reel-to-reel 3M tape 1800 \$5 00
Blank VHS 2/4 hr video tapes.....\$12.00

Low Cost Shrink-Wrap Equipment Available.

\$35.00 minimum order

BAZZY ELECTRONICS CORPORATION

39 N. Rose, Mt. Clemens, Mich. 48043
Phone: (313) 463-2592

Master Charge and Visa Welcome

PROTECT YOUR MERCHANDISE CASSETTE SECURITY DEVICE

Display cassettes in your 8-track hand hole store display safely.

SIMPLE • ECONOMICAL • REUSABLE

For free sample & pricing contact

C & D Special Products

309 Sequoia Dr., Hopkinsville, KY 42240
(502) 885-8088

BUDGET SPANISH 8 TRACK TAPES

ROYSALES COMPANY

BX 1503, BROWNWOOD, TX 76801

Large Selection • Popular Artists

Very Competitive Prices.

Call or write for free catalog.

(915) 846-8267

Mention this Ad.

8 Track & Cassette Blanks

1 min. to 45 min.90¢

46-65 min.\$1.00

66 min. to 90 min.\$1.10

VHS-2-4-6 hr. video tapes\$11.25

Cassettes—Wide Price Range

Professional quality demos our specialty.

Cassette duplication available.

ANDOL AUDIO PRODUCTS, INC.

4212 14th Ave., Brooklyn, N.Y. 11219

Call Toll Free 800-221-6578

N.Y. RES. (212) 435-7322

REAL ESTATE

NIGHT CLUB—DISCO FOR RENT.

14 St. & 2nd Ave.
New York City

5200+ SQ FT

Call N. Schragger
HERBERT CHARLES & CO., INC.
212-980-4758

EXTRAORDINARY 12 ROOM

CUSTOM BUILT COLONIAL

with 5 bedroom suites. Unusual luxury floor plan. Finest detail throughout. Perfect for gracious entertaining. Scarsdale, Westchester County location. 30 minutes to New York City. First mortgage owner financing available \$475,000. Serious inquiries only.

Call 212-832-2080

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

HOTLINE FOR PLACING YOUR CLASSIFIED AD

Just Dial
800-223-7524

Ask for **JEFF SERRETTE**

(IN N.Y. STATE (212) 764-7388)

Hot-line is for fast personal service placing Classified Ads only. For all other business call the regional office nearest you.

BOXES FOR AUDIO & VIDEO

BOXES FOR STEREO 8 & CASSETTES

12" Pillar Proof Heights & form fit. Beautiful Stock designs & custom printing.

IN STOCK—INSTANT SHIPMENT

Low Prices—Free Samples

PAK-WIK CORPORATION

128 Tivoli St., Albany, NY 12207

(518) 465-4556 Collect

VHS & BETA BOXES

VIDEO CASSETTES & TAPES

35MM FULL LENGTH FEATURES ON VIDEO CASSETTES

Adult and all other ratings on Betamax and VHS formats. **FACTORY DIRECT.**

Call Toll Free 1-800-421-4133

Call. residents (213) 462-6018

TVI DISTRIBUTORS

1643 No. Cherokee Ave.

Hollywood, Calif. 90028

Credit Cards Accepted

DON'T PAY MORE!!

Billboard's Video Cassette Top 40 In Stock—Immediate Delivery—Lowest Prices. VHS & Beta Formats Available. Call Southeast's Largest Video Distributor TOLL-FREE.

1-800-327-7026 Telex: 51-4736HALA

(In Fla. Call Collect 305-832-4199)

VWI Distributors, Inc.

ANNOUNCEMENTS

ATTENTION MOBILE ENTERTAINMENT

INCREASE YOUR BUSINESS—

SEND \$100.00 FOR A KIT TO:

MUSIC BY JOHN HENRY

1812 North Anthony

Ft. Wayne, Ind. 46805 (219) 422-2093

(BONDED)

ATTENTION: SINGERS/SONGWRITERS/
recording artists/producers/record company executives... this is the book you need: "How To Make A "Million" in the record & music Business, without getting "Ripped" off and going down that road of hard-knocks. Ebb-tide new book "Tells-it-like-it-is" which is in the 2nd printing... it's a music on your list... if you want to succeed in the record business. A fantastic book to have... if you are in the music business and want to become "successful." Order yours "today"... send: \$10.95-plus .65¢ (postage & handling) to: H.T.M.A. "Million", P.O. Box #2544, Baton Rouge, LA 70821 U.S.A. Guaranteed to make you money!!!

YES, IT'S TRUE... "EBB-TIDE"—(THE
Living Legend) and 27 Years—as the top producers) of such great "national hits" as The assassination of President Kennedy/More Love In One Little Finger/These Four Walls/Cryin' In The Streets/Gypsy Woman/No More Ghettos In America, and Others is now searching for: top "new" singers/songwriters/singers/recording artists & groups for sessions and a nationwide & foreign record releases. Just submit a demo-tape/picture/and bio to: Mr. Ebb-Tide (Producer), Ebb-Tide Productions, Inc., P.O. Box #2544, Baton Rouge, LA 70821 (U.S.A.) or call: A.C. 504-924-6865.

DUVALL (SUSAN JANE) FROM WASHINGTON. please write Andres Sangerman, AV. Doctor Esquerdo 52-3, Madrid, Spain.

COMING SOON

Beginning in late June 1981 we are introducing a new section in Billboard magazine directed to the "REAL ESTATE" market. Be a part of this exciting NEW section and reach in excess of 250,000 prospects each week. For more information and details

call

Local
(212) 764-7388

Out of State
(800) 223-7524

Ask for Jeff Serrette

POSTERS

POSTERS

Rock and Roll posters. Display units available

DEALERS ONLY

write or call for free catalog.

ONE STOP POSTERS

1001 Monterey Pass Road
Monterey Park, Calif. 91754
(213) 263-7361 (800) 421-6341
areas available for Representatives

POSTERS

Largest Selection of
Rock Posters

ZAP ENTERPRISES

2833 W. Pico Blvd.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

GOLDEN OLDIES

GOLDEN MEMORIES

Turn back the hands of time with the new 3 hour weekly oldies show **GOLDEN MEMORIES**. Relive the music, news events and facts of the 50's & 60's. Target audience **POP ADULT 25-54**. Call and let us show you the affordable way to double your ratings and double your weekend profits as you bring back your good old days.

JIM RICH & ASSOCIATES
(404) 971-2856
Atlanta, GA.

GOLDEN OLDIES. THOUSANDS OF 45 RECORDS available. Send \$2.00 for catalog. Stewart Estep Records, P.O. Box 10243, Alexandria, VA 22310.

NEW GIANT OLDIES CATALOG PACKAGED with thousand of Oldies 45's and Greatest Hits LPs. Send \$2.00 (deductible). The Gold Vault, Box 202, Oshtemo, MI 49077.

OLDIES 50S, 60S, 100 DIFFERENT \$15.00. 200 different (\$33.00). 500 different \$100. Also wants lists filled. Becky Overton, 6464 West Quaker, Orchard PK., NY 14127.

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL

(The Service of the Stars Since 1940)

"THE COMEDIAN"

The Original Monthly Service

12 available issues...\$75 3 Sample issues...\$25

"How To Master the Ceremonies"...\$20

Anniversary issue...\$50

35 "FUN-MASTER" Gag Files—all different...\$150

BILLY GLASON

200 W. 54th St. N.Y.C. 10019

DEEJAY SPECIALS! MONTHLY GAGLETTER! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

FREE SAMPLE! RADIO COMEDY MATERIAL at its best. Write on station letterhead to Contemporary Comedy, 5804-A Twineing, Dallas, TX 75227.

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! Write on station letterhead to: O'Liners, 1448-H W. San Bruno, Fresno, California 93711. (209) 431-1502.

NOT COMEDY: CURRENT ARTIST BIOS, daily calendar, much more for working pros! Free issue: Galaxy, Box 20093-A, Long Beach, CA 90801. (213) 436-0602.

DISTRIBUTING SERVICES

MAKE MORE PROFIT

with our low dealer prices, liberal returns and same day shipment on all major label tapes and LPs. Top 1,000 list updated weekly. Write:

TOBISCO

8144 Highway 290 West

Austin, TX 78735

RECORDING TAPE & ACCESSORIES

24 HR. FREIGHT-PAID SERVICE

Largest Selection at Lowest Cost Anywhere

MAXELL • MEMOREX • SCOTCH • TDK

• SONY • DURACELL • WATTS • DISC-

WASHER • SOUND GUARD • SHURE

• PICKERING • AUDIO TECHNICA • REC-

OTON • EVEREADY • VID. TAPE • SAVOY

• AMPEX • SHAPE • TRACS • FUJI

SEND FOR FREE CATALOG

A.I. ROSENTHAL ASSOCIATES

Dept. B, 1035 Louis Dr., Warminster, Pa. 18974

DEALERS ONLY (215) 441-8900

EXPORT ONLY

All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers. 33 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only.

ALBERT SCHULTZ, INC.

116 W. 14th St., N.Y., NY 10011

(212) 924-1122

Cable: ALBYREP Telex: 236569

AUCTION

AUCTION SALE
OF TAPE AND RECORD
DISTRIBUTION EQUIPMENT
AND FIXTURES

TUES., JUNE 30, 10 AM (EDT)
KNOXVILLE, TENNESSEE

SHANKLIN SHRINK WRAPPER LESS THAN
2 YEARS OLD.

100 METAL STORAGE BINS (4x8½)

80 WOODEN BINS—8x8½ and 6x8½

OVER 200 RECORD AND TAPE DISPLAY

CASES (SOME OPEN FACE AND SOME

SECURITY TYPE)

35 (3x8) WAREHOUSE TRUCKS (new)

MONARCH DIAL-A-PRICES

PRINTING ROOM EQUIPMENT

OFFICE EQUIPMENT

7 ROUTE VANS ('78, '79 and '81 MODELS)

(CHEV. ½ & ¾ TON)

FOR INFORMATION CONTACT:

THOMPSON AUCTION SERVICE

2011 E. MAGNOLIA AVENUE (615) 524-8449

KNOXVILLE, TENNESSEE 37917

BUSINESS
OPPORTUNITIES

FOR SALE

LARGE DISCO AND SHOWBAR

Two floors—seats 500—lighted dance floor and stage—Many disco lights—two excellent sound systems. On edge of University of Tenn. in Knoxville, Tenn.—3 blocks from 1982 Worlds Fair. Room for expansion. Write to: Charles Allred, 4403 Crosby Rd., Serious inquiries only. Best offer over \$350,000.00. Grossing nearly \$500,000 yearly.

BOOKING BANDS
IS BIG BUSINESS

START YOUR OWN ENTERTAINMENT AGENCY. JOIN NATIONWIDE INDEPENDENT OFFICES. \$10,000 TO \$15,000 MINIMUM INVESTMENT FINANCING AVAILABLE. SEND FOR FREE BROCHURE.

HORIZON MANAGEMENT

NATIONAL HEADQUARTERS

106 MAIN STREET, #1

BINGHAMTON, NEW YORK 13905

AVAILABLE

A complete listing of loans by mail. Send \$2.00 for a complete directory of addresses.

**C.M.W., 3824 Linderman Ave.
Racine, Wisconsin 53405**

WANT YOUR OWN RADIO STATION? Investment/experience unnecessary. You or others operate. Complete details FREE! "Broadcasting," Box 130-BP06, Paradise, CA 95969.

START YOUR OWN RECORD STORE, PINBALL/Video Arcade, T-Shirt Shop, Waterbed Store and more. Details \$1.00. Merchant Aids, Box 990BL, Athens, Ohio 45701.

MUSIC

WANTED...FINISHED "MASTER" TAPES... ready to press. Professional singers & recording artists, for nationwide & foreign record release/distribution/publicity/and promotion by: Top Label. Send us a cassette-tape/photo & bio on yourself, for our review. Submit to: Mr. Ebb-Tide, Cryin In The Streets Record Corp., P.O. Box 2544, Baton Rouge, LA 70821.

WANT TO LEASE

MAXIMIZE YOUR PROFIT

Lease all or part of your Mus. Catalog for 3.5 years. U.S., Canada or World Wide. Top royalty rates paid. Send repertoire and proposal.

P.O. Box 496

Bronxville, NY 10708

TALENT

Emerging Artists:

Wishing to increase their talent scout exposure. Contact us. (213) 234-0048. Ghostwriting California Ltd. Specialists in Creative Writing, Advertising, and Image Concepts.

CLASSIFIED
ADVERTISING
DOESN'T
COST,
IT PAYS.NARAS Adds 2
Vote Categories

NEW YORK—Trustees of the National Academy of Recording Arts and Sciences (NARAS) have added two new categories, for best jazz vocal group performance and best video recording of the year, to the annual Grammy Awards competition.

In other NARAS developments, Bill Ivey, director of the Country Music Foundation, has been elected president. The election was held May 16 at a national meeting in Phoenix. The Academy's other new officers are Mike Melvoin, elected first vice president, and Al Schlesinger, named secretary-treasurer.

The trustees noted that entries for the best video recording of the year category will be limited to videos created specifically for the medium. Nominations will be made by a special seven-member committee.

At the meeting, trustees voted to expand entries into the best historical album category to those consisting of both unreleased and previously released material, providing that the majority of the work was recorded at least 25 years ago. They imposed stricter standards for eligibility in the composing and arranging fields, approved the presentation of additional Grammy certificates for contributions to classical music and voted to change the name of the first round pre-nominations list to the eligibility list.

HELP WANTED

RETAIL MANAGEMENT

We need experienced Record Management Personnel who are ambitious and hard working. Individuals can use their experience to grow with us. Reply in confidence to:

Tim Sexton—(301) 459-8000

or write:

HARMONY HUT,

4901 Forbes Blvd.

Lanham, MD 20801

EXEC/MGR WANTED FOR NEW ROCK music act w/record, unique promo concepts. Have \$—Call (212) 431-7879. Ask for George.

RARE OPPORTUNITY. MORNINGS AT Denver's KIMN. Morning man leaving after 4½ years. Creative, mature, articulate, stable personality sought. Involvement a must. Ability to handle phones and anchor strong news, sports and traffic personalities a must. Join one of America's legendary radio stations and most respected broadcast companies. Tapes, resumes, etc., to Steve Keeney, Managing Director, KIMN, 5350 West 20th Ave., Denver, CO 80214. Jefferson-Pilot Broadcasting Co., an Equal Opportunity Employer.

MISCELLANEOUS

THE UNDERGROUND EXPRESS HAS NEWS for you. Free copy. Write: SULC, 712 Ann Drive, Las Vegas, NV 89107.

TALENT FOR SALE

PROFESSIONAL SERVICES

HELP WANTED TAPES

the Marketplace is open and your best buy is BILLBOARD.

CLASSIFIED

PROFITABLE
ADS

Something to sell or something to tell, your message gets to over 200,000 readers weekly. Don't Miss Another Week!!

CALL Jeff Serrette (TOLL FREE)

800/223-7524

NOW to place your ad

General News

BOOK REVIEW

Some Music Facts Are Feats

MUSIC, FACTS & FEATS—A Guinness Superlatives Book. By Robert and Celia Dearing with Brian Rust. Distributed by Sterling Publishing Co., 2 Park Ave., New York, N.Y. 10016. \$19.95.

NEW YORK—This "new, revised edition" according to the press release that accompanies it "analyzes music even more deeply" than early versions.

It is an interesting 288 pages complete with index and bibliography. Many of the facts here are good grist for DJs to spice up any radio format, although the book does have a strongly British bias and gives the bulk of its coverage to classical music.

In the pop section, one can learn that Irving Kaufman was probably one of the most prolific singers ever to record. He made 6,000 records between 1931 and 1974. Not to be outdone by longevity, Fred Van Eps Sr. began his banjo playing on wax on cylinders in 1897 and capped it with an LP in 1950.

Frankie Avalon is credited as

being "versatile" for his work as a "brilliant trumpeter during his earliest years." Guy Lombardo is credited as having the longest lasting band—54 years—but British band leader Joe Loss, who founded his band in 1930 and is still working, is aiming for the title. The first country music record is credited to Fiddlin' John Carson in 1923. Elvis Presley is credited with having the most gold records.

Billboard is mentioned for starting its charts in 1940, and the book notes the first number one record when the chart began was Tommy Dorsey's "I'll Never Smile Again."

On it goes and one can learn about a man who put together a violin totally made of leather, a Japanese string quartet that plays under water and a composer who had no nose; Josef Myslivecek, who at the hands of a quack in the 1700s had his nose removed as an alleged cure for venereal disease.

Just think what WNBC-AM New York jock Don Imus could do with that last one. **DOUGLAS E. HALL**

SHOW REVIEW

'Running In Place' Trips, Falls

NEW YORK—"I Can't Keep Running In Place," now at the off-Broadway Westside Arts Theatre, is an ambitious and well-intentioned little musical comedy that never quite realizes its full potential.

With book, music, lyrics, orchestrations and vocal arrangements by Barbara Schottenfeld, "I Can't Keep Running, etc." seeks to spoof the women's liberation movement through a situation comedy set in a women's assertiveness training class.

Unfortunately, good intentions alone do not a great show make. The end result is an uneven show: music that is primarily bland, acting that is often mediocre, and direction that is, at best, clumsy.

Not that the production is a total disaster. It occasionally shines with wit and humor. A standout performance is turned in by Evalyn Baron, who has left her mark on such suc-

cessful off-Broadway productions as the long-running "Scrambled Feet," and the promising "Hijinks," which was forced into a premature closing when its producers ran out of money.

Baron is a truly talented comedienne whose winsome style helps carry this often sluggish and poorly structured show.

Schottenfeld, who has an impressive academic background, has written some lyrics for the show that are often quite witty. However, her music, directed by Robert Hirschhorn, is only occasionally pretty. It lacks the substance of which memorable musicals are made and hit records created.

Compounding the problems of this all-female show is Susan Einhorn's direction. It is cumbersome. Instead of lending a quality of gracefulness to the production, Einhorn's direction succeeds in making the performers appear as though they are continually about to trip over themselves.

With work, "I Can't Keep Running In Place," could possibly be shaped into a stylish, even sparkling show. The potential is there. However, in its present state, even in an off-Broadway house, it doesn't quite cut the ice. **RADCLIFFE JOE**

Old Yardbirds
Masters To PPX

NEW YORK—PPX Enterprises here has acquired rights to license vintage Yardbirds recordings worldwide, although it won't be able to exercise that right in the U.S. until Jan. 31, 1983, when a current deal with Epic Records expires.

The licensing deal, covering four albums worth of material, was made with Giorgio Gomelsky, says Ron Skolar of PPX. Eric Clapton and Jeff Beck appear on the sides and titles include such as "For Your Love," "Shapes Of Things" and "Heart Full Of Soul."

The records were originally issued in Europe by EMI and in recent years were distributed abroad by Charley Records. PPX's deal for the material extends for five years, says Skolar. "We are actively seeking licensees at this time," he adds.

Billboard
RADIO-TV JOB
MARTPAYMENT MUST
ACCOMPANY THE ORDER

Rates:

POSITIONS WANTED 40¢ per word

per insertion—\$10.00 minimum

\$20.00 per column inch per insertion

POSITIONS OPEN 70¢ per word per

insertion—\$14.00 minimum

\$40.00 per column inch per insertion

BOX NUMBERS: \$2.00 per issue for

handling & postage. Audio or video

tapes, transcriptions, films or VTR's

cannot be forwarded. Suggestion: ar-

range for follow-up directly when

replying.

Send money and advertising copy to:

Radio-TV Job Mart, Billboard

1515 Broadway, N.Y. 10036

POSITIONS WANTED

WEATHER-FORECASTER
METEOROLOGIST

I am a bright and well appearing young man with a good college background in meteorology and now enrolled at Emerson College. I have some radio and forecasting experience, with excellent recommendations. Desire to gain more experience on a full or part time basis and will consider replies from any part of the country. Contact:

Steven Bernson

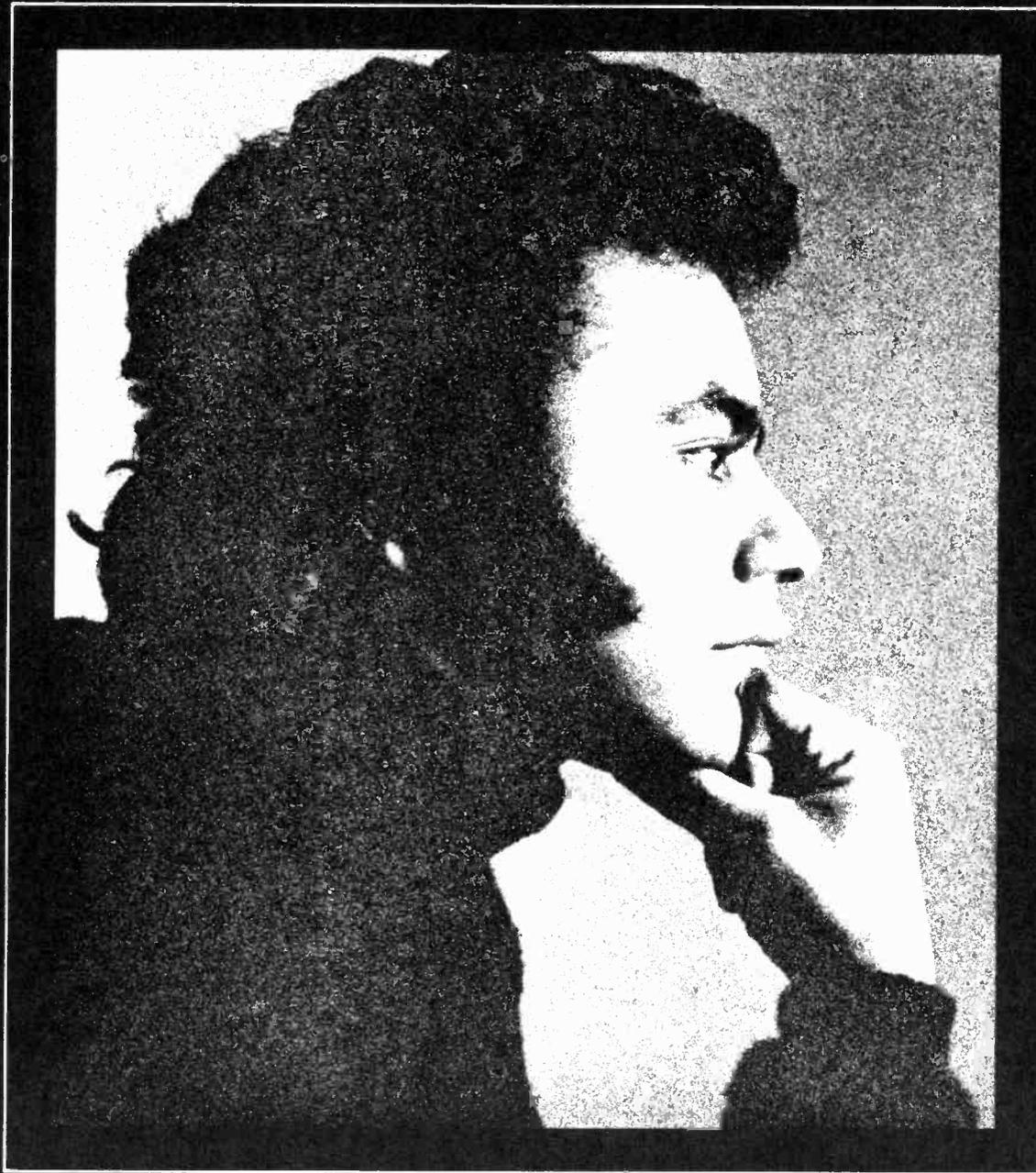
P.O. Box 68

Boston, MA 02167

or call days at 617-389-5209

Silver Testimonial Honoring Johnny Mathis' 25th Anniversary in the Music Business

Sponsored by the Music Industry in association with the City of Hope
Thursday evening, July 9, 1981 • Century Plaza Hotel, Los Angeles, California



How You Can Contribute to the Dinner

PROCEEDS TO BE USED FOR CAPITAL PROJECTS AT THE CITY OF HOPE NATIONAL PILOT MEDICAL CENTER

GENTLEMEN:

Please reserve _____ table(s). (10 persons to a table)
or _____ places for the dinner honoring JOHNNY MATHIS.

Contribution: \$400 per Couple – \$2000 per Table

I cannot attend the Dinner but please list me as a contributor.

(Check one) Founder (\$1,000) Patron (\$500)
 Sponsor (\$300)

ENCLOSED PLEASE FIND A CHECK FOR: \$ _____
(Please print or type)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE
208 W. 8th ST., SUITE 1100, LOS ANGELES, CALIF. 90014
PLEASE LIST THE NAMES OF GUESTS ON REVERSE SIDE

How You Can Contribute to the Journal

TESTIMONIAL JOURNAL RATES

(PLEASE CHECK APPROPRIATE SELECTION)

- | | |
|--|--|
| <input type="checkbox"/> DIAMOND PAGE \$5,000.00 | <input type="checkbox"/> WHITE PAGE \$800.00 |
| <input type="checkbox"/> GOLD PAGE \$2,500.00 | <input type="checkbox"/> ONE-HALF PAGE \$500.00 |
| <input type="checkbox"/> SILVER PAGE \$1,000.00 | <input type="checkbox"/> ONE-QUARTER PAGE \$300.00 |

IMPORTANT: Page size is 8-1/2" wide (horizontal) by 11" high (vertical)

Establishing the MUSIC INDUSTRY RESEARCH FELLOWSHIP
honoring JOHNNY MATHIS

Please Print or Type

PERSON/FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

AUTHORIZED BY _____

TITLE _____ TELEPHONE # _____

SOLICITED BY _____

CHECK ENCLOSED PLEASE SEND BILL

MY AD COPY SHOULD READ:

Printer's deadline for AD COPY – June 18, 1981
Make checks payable to City of Hope Contributions are tax deductible
MAIL TO JOHNNY MATHIS TESTIMONIAL JOURNAL – c/o CITY OF HOPE
208 West 8th Street, Los Angeles, California 90014

LOCAL ROLLING STONE AFFILIATE

Efforts To Reduce VAT Stepped Up

PARIS—FNAC, the French record discount retail chain, is mounting a new campaign aimed at substantially reducing the existing 33 1/3% Value Added Tax on records and prerecorded cassettes here.

It is part of a longstanding fight, inevitably tied up with politics. The retail trade knows that Francois Mitterrand, the new Socialist president of France, personally favors a reduction of what is seen as a trade-crippling levy.

That was his personal view during his presidential election campaign. But he also has said that actually imposing taxes is essentially a matter for the full government.

Before any clause can be included in a finance bill cutting the VAT rate, the new National Assembly has to make up its mind. Nobody knows which political party will hold sway, however, until the parliamentary elections are over.

So, as FNAC mounts its new anti-tax initiative, it must consider possible viewpoints of several hundred deputies in the National Assembly, even assuming that VAT debates will be agreed to by the prime minister, budget minister and finance minister.

At the political level, it is virtually certain that a left radical, socialist/communist majority would support a tax cut, but a right wing majority would not support change.

FNAC is making its points in what the chain executives see as a positive way. It is paying 26% of the total Value Added Tax itself on all recordings released in the past two months, a continuation of a move started some time ago.

FNAC says: "We're making a financial sacrifice in an effort to persuade our new government that music is a cultural attribute and should be treated as such, as are books."

Also available for U.K. release is a deep catalog of rock standards, including material by the Drifters, the Platters and Ike and Tina Turner. U.K. distribution, says Taylor, is through Spartan.

Audio Fidelity Label Sets Up U.K. Shop

LONDON—The Audio Fidelity Enterprises label from the U.S. has set up an operation here, with Robin Taylor as managing director, and plans to release 60 albums in the U.K. over the next 12 months.

Taylor, formerly head of Bellaphon Records here, says first releases are by the Mantovani Orchestra, and the MOR emphasis will continue with product from Henry Mancini, Frank Chacksfield, Ronnie Aldrich and the Harry Simeone Chorale, out with a new version of "Little Drummer Boy" set for the Christmas market.

'Finnhits' Hits 1 Million Sales

HELSINKI—Finnlevy here has sold its millionth copy of "Finnhits," a series of 14 television compilation albums inaugurated in the mid '70s.

"Finnhits" was the first record release marketed exclusively through advertising on local tv in Finland. The first volume sold 85,000 copies and the follow-up hit an all-time peak of 140,000.

Aussie Publisher Fills 'Gap' Via New Wave Label Releases

By GLENN A. BAKER

SYDNEY — After just eight months, Australian magazine publisher Paul Gardiner has drawn the admiration of many major record companies in this market, with the highly successful operation of his independent Gap Records imprint.

Gap reaping significant commercial success with some non-commercial rock music has shattered a few industry rules along the way.

"For a year, I listened to much of the more progressive new music coming out of England and wondered why it hadn't been released here," explains the 36-year-old Gardiner, publisher of the Australian edition of Rolling Stone. "So I approached companies in the U.K. such as Factory, Rough Trade, Mute and Oval offering representation and they accepted. It needed to be done and I felt that no existing company could do it. They had been approached by the major companies here but just didn't want to know about them."

Gap took on more than 20 highly progressive British acts, such as Cabaret Voltaire, Swell Maps, The Normal, Pere Ubu, The Fall, Joy Division, Essential Logic, The Pop Group, Spizz Energy and The Raincoats. It then proceeded to promote their product (mostly singles) in a

manner reserved for platinum superstars.

Six full size billboards were secured across the country to promote the Joy Division album "Closer"—a promotional tool not previously employed for recorded product in this country. Half and full page ads have been taken out in all specialty rock publications (particularly Rolling Stone) for new singles, another rarely pursued activity.

Although up to 10 prominent display ads have appeared in a single issue of Rolling Stone Australia, which Gardner has also edited for six years, he insists he is not abusing his position: "The two activities are entirely separate and, in fact, I am paying more for my ads than CBS, who has a contract rate," he says.

"I hear the snide remarks but they are coming from an industry which doesn't know its business anymore. I am releasing material which is totally outside the orbit of the mostly novelty songs played on radio, and therefore it is necessary for me to communicate directly with the people most likely to buy what I am releasing.

"The question is not why am I promoting singles with half page trade ads but why aren't they doing it? In this country, only CBS and

Festival understand the power of consistent print advertising. The Jam are the number one singles band in England, but who knows about it in Australia, where they hardly sell a record?"

Gap's aggressive promotional thrust has borne sweet fruit with Joy Division. The single "Love Will Tear Us Apart" crashed onto the pop charts. Within six weeks, the "Closer" album sold around 10,000 copies. It is now expected to reach gold status (20,000).

Gap enjoys the distribution might of EMI, who admit to being taken very much by surprise with the Joy Division success. Says Gardiner: "I went with EMI because they offer service without strings. Other companies want to become big daddies and I have no time at all for anyone who wants to horn in on what I'm doing and try to tell me how to operate. I realize that things like billboards are a dramatic departure from the norm, and I don't need any marketing manager telling me how inadvisable it is.

"Joy Division got us off to a solid start and helped generate an atmosphere of interest for the other acts we have. The Fall album, "Grotesque," moved 1,000 in a month and sales on all the releases are a lot stronger than we might have expected."

EDISON AWARDS CBS Scores As Judges Pick 32 Winners From 500

By WILLEM HOOS

AMSTERDAM—Artistic standards were uniformly high this year, according to Dutch judges involved in selecting Edison Award winners from around 500 classical and pop recordings submitted by a dozen leading Netherlands record companies.

This year, the maximum 32 Edisons were handed out whereas in 1980 there were only 27 because the judges were dissatisfied with the quality standards in five sections. Judges include radio personnel and music critics.

CBS scored six out of the 20 awards in the pop sections. Winners included Stevie Wonder, the Clash, Bruce Springsteen and Paul Simon.

Edisons are little bronze statues awarded for musical and performance quality as opposed to sales

achievements. Taken into account were records released in Holland between April, 1980, and March, 1981. Entries came from Agram, Ariola, EMI, CBS, CNR, Inelco, Phonogram, Polydor, RCA, Soundproducts, VIP and WEA.

Pop winners were: Dutch language: Bram Vermeulen, for the RCA album "Doe Het Nit Alleen;" Frans Boelen, compiler of the album "Ik Heb U Lief Mijn Nederlands," by Taalstraat (Ariola); Non-Dutch songs: Ann Burton, for "New York State Of Mind" (CBS); Lori Spee, of the U.S., for "Behind Those Eyes" (Philips/Phonogram); Instrumental: Dutch pianist Dick Schallies for the album "Dialogue" (EMI); Cabaret/theater: Freek de Jonge for the stage show "De Komiek" (Ariola); Children's recording:

Flory Anstadt, for "Kinderen Voor Kinderen" (Varagram); Dutch pop: Danny Lademacher for the solo album "Lademacher's Innersleeve" (Ariola); Pop single: "The Eyes Of Jenny," by singer-keyboard player Hans Vermuelen (A&R, through CBS); Pop extra: Harry Koster and Herman Openner, compilers of "50 Jaar Decca," featuring former Dutch Decca artists (Decca, distributed by Phonogram).

Other winners include: MOR vocal: Steve Winwood for "Arc Of A Diver" (Island/Ariola); MOR instrumental: Bob James, "All Around The Town" (CBS); Pop international: the Clash for "Sandinista" (CBS) and Stevie Wonder for "Hotter Than July" (Motown/VIP); Jazz: U.S. duo J. and D. Raney, for "Duets," Steeplechase/Agram; Country: Lacy J. Dalton, for U.S.-produced album "Hard Times" (CBS); Singer-songwriter: Bruce Springsteen for "The River" (CBS); Film music: Paul Simon for "One Trick Pony" (WEA); International single: "One Day I'll Fly Away," by Randy Crawford (WEA);

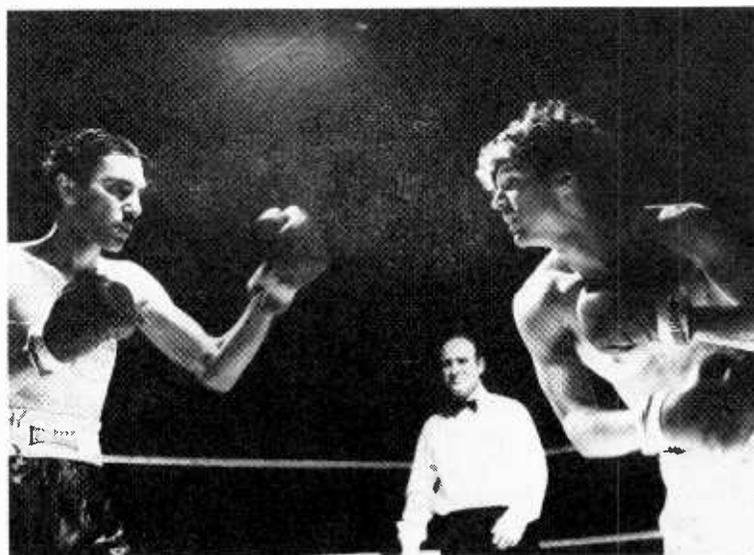
A special award went to: West German singer Konstantin Wecker for the album "Wer Nicht Geniesst Ist Ungeniessbar" (Philips/Phonogram).

Classical winners were: Symphonic: Claudio Abado, conducting the Chicago Symphony for Mahler's "Sixth Symphony" (DGG/Polydor); Contemporary: Luciano Berio, conducting his composition "Caro," (D.G.G./Polydor);

Concert: pianist Murray Perahia, "Piano Concertos 8 and 22" with the English Chamber Orchestra (CBS);

Instrumental recital: Alfred Brendel, pianist, "Liszt's Late Piano Works" (Philips/Phonogram);

Middle Ages/Renaissance: the
(Continued on page 72)



BROTHERLY GLOVES—Brothers Ron, left, and Russell Mael celebrate the signing of their band, Sparks, to the new Why-Fi label in Britain, by going three rounds in London's Hilton Hotel. Ron managed to knock his brother out, but suffered a broken rib in the process. Why-Fi was set up by former Sire staffer Paul McNally and is licensed to RCA for international distribution.

Music Quotas Become Law In Portugal

LISBON—Under new legislation, just approved in parliament here, Portuguese music is to be guaranteed more exposure on local radio and television.

All networks are now required to include a minimum of 15% of music written by Portuguese composers, with 25% of the music to be performed by domestic singers, musicians and groups.

In the "pure" pop field, compositions by Portuguese songwriters will get 50% of the total radio or tv output time. A key aspect of the new law is that songs by Portuguese composers must feature Portuguese-language lyrics.

The transmission of vocal numbers in Portuguese, when it relates to local versions of foreign compositions, or originals from Portuguese-speaking territories, must add up to a minimum of 10% of all usage.

It turned out to be a peaceful kind of parliamentary debate. All parties accepted the urgent need to protect local music and musicians and several star artists were present in the public gallery. Special emphasis was given in the debate to the need to "protect" the use of the Portuguese language in contemporary music.

Jose Niza, of the Portuguese Socialist Party, observed: "This isn't a matter of national chauvinism but a natural reaction to the way it had become the done thing to play foreign product on Portugal's radio and television networks at the expense of national items. This was blatantly unfair to Portuguese musicians and singers." A songwriter himself, Niza was a key figure in the drafting of the new quota system in support of local music.

This new legislation links with an explosion here of Portuguese rock groups, some already riding high on the charts, notably PolyGram band Taxi, from Oporto, and Lisbon-based Salada de Frutas.

IFPI Unit Launched By Czechs

PRAGUE—For the first time in any socialist country, a national section of the International Federation of Producers of Phonograms and Videograms (IFPI) has been set up here in Czechoslovakia. It is seen as a major breakthrough for IFPI representation in other socialist territories.

The decision of the state authorities to let the record industry watchdog organization go ahead was revealed here by Jan Kovidore, president of the Supraphon state record company.

What has mitigated against IFPI divisions in socialist territories in the past has been the IFPI rule that there should be several members companies in each branch. In most socialist countries, record production is inevitably concentrated in just one state-controlled company.

In Czechoslovakia, Supraphon has long been a "solo" member of worldwide IFPI. Now the other two national record companies, Pantan and Opus, have become members and a national IFPI section can formally be established.

Snag In U.K. Vid, Publisher Talks MPA Accused of 'Bullying' Over C'right Tariff Use

By PETER JONES

LONDON—Industry hopes of a fast settlement of disputes between music publishers and videogram producers on a video use copyright tariff suffered a severe setback here when the Music Publishers' Assn. was accused of "adopting deliberate bullying tactics."

The charge came at the first annual meeting of the new British Videogram Assn., and was made by Roy Simpson, of Century Film Holdings, and a member of the rights and industrial relations committee of BVA, which has been working with the publishers to come to some kind of binding agreement over payments.

"I'm laying the blame for failure to agree squarely on the publishers. There's been a distinct attempt, a deliberate attempt, to bully us," says Simpson.

But he also reports that a revised rate card proposal for music in video has been presented by the MPA to the videogram organization. "Concessions made by the publishers at least show they are starting to appreciate their original demands were unreasonable," he adds.

The BVA has yet to respond to the MPA initiative. The prevailing mood suggests there won't be early agreement.

Donald MacLean of Thorn EMI, the BVA chairman, told members they have achieved "a notable unity and a very strong sense of purpose. But if we've passed this first and formidable test, there are more and worse things to come. The most urgent challenges for us are in the areas of rights and industrial relations and unauthorized use, including piracy. I gratefully acknowledge

the help we get from the music and film industries and salute the wisdom of those holders of copyrights who are helping us to bake a cake before they claim a share of it."

Michael Kuhn, of PolyGram Leisure, head of the rights and industrial relations section, notes that though a conciliation agreement had been signed with publishers, there really was no prospect as yet on an agreed rate card. He expects a procedural agreement with the two talent unions, Actors' Equity and the Musicians Union, to be signed in the next few weeks.

Already agreed is that an awards scheme is to be devised by the BVA to "reward and encourage creative excellence." Chairman of the awards committee is Des Brown, Chrysalis Records' executive, who suggested a judging committee, including "famous names," to decide awards to be presented at an annual BVA awards dinner.

Additionally, the BVA is to produce a pamphlet explaining just what constitutes infringements of various rights, for distribution to members, dealers and members of the public. However, counsel's advice is currently being taken on the problem of defining illicit rental of members' product.

Austro Royalties Sag, Overseas' Tabs Rise

By MANFRED SCHREIBER

VIENNA—Royalties collected by Austrian mechanical right society Austro-Mechana were down by 2.4% last year, but the society is hoping to profit from the new copyright tax on blank cassettes.

Total income for the second half of 1979 and first half of 1980 was \$5.8 million, with \$3.4 million coming from the record companies, a 9% fall over the previous year's take from labels.

Austro-Mechana managing director Helmut Steinmetz blames the drop on poor turnover for some record companies, and the slump in tv-merchandise albums. Arcade, one of the main names in the tv field, has pulled out completely, and the future gives small cause for optimism.

Payments by the Austrian Broadcasting Corporation ORF were \$2.18 million, 7% up, and income from other sources (imports, background music, etc.) showed a 25% improvement at \$220,000.

Overseas royalties were 13.8% up, with \$2.06 million coming from foreign rights societies—\$1.5 million from GEMA in West Germany alone. Payments to foreign copyright societies were \$1.96 million, 4.8% more than the year before, with \$1.513 million going to GEMA.

Final contracts for the new tax on blank cassettes were exchanged with legal representatives of the tape importers concerned recently. They will be effective retroactively, running from January 1, 1981, until the end of June next year.

During 1981 importers will have to pay 8 cents per hour of playing time on each cassette, rising to 9 cents next year. Importers who opt to pay through a specially chosen cashier will have the sum reduced by one-third. The cashier is a Viennese notary, chosen by the importers.

This system allows firms to retain confidentiality by declaring monthly turnover only to the cashier, who passes on to Austro-Mechana the sums received. The copyright society in turn is saved the costs of collection, while quarterly checks by an accountant ensure revenues received correspond to turnover.

Helmut Steinmetz says: "Austro-Mechana is allowed to collect up to \$666,600 a year. It has not yet been decided how the money will be distributed, but our current negotiations suggest that probably copyright owners, lyricists or composers say, will receive 60%, and the remainder will go to neighboring rights owners."

BAT Pledges \$2 Million In Sponsorship

LONDON—The giant British American Tobacco operation is pledged to pump more than \$2 million into sponsorship of music over the next two years.

A sizable portion of that sum is through the Du Maurier cigarette brand's links to the Philharmonia Orchestra which performs 35 concerts a year at the Royal Festival Hall in London and 15 annually in other centers.

BAT has hired Charisma Records here as its "exclusive consultant" in the contemporary music field and the first project outside the classical area involves the Desperados, a Trinidad-based leading exponent of the steel-drum music style.

Says Robin Russell, BAT sponsorship director: "We go for the best available in all areas of sponsorship. In the music field, we started in classics, then decided to spread our wings and go for more informal kinds of performance. The steel orchestra just happened to be the first step for us."

The Desperados band has recorded an album for Charisma release in mid-July, and is set for a summer U.K. tour, taking in festival appearances and television spots.

Cost of recording the group and transporting its 32 members to Britain will be in the region of \$150,000. BAT figures to spend a similar amount on promoting the tour.

Publisher To U.K. Vid Wholesaler

LONDON—The Paul Raymond Organization, headed by West End of London impresario and girlie magazine publisher Raymond, has bought a "substantial" but undisclosed shareholding in Carnaby Video, the U.K.'s biggest video-cassette wholesaler and distributor.

The deal was finalized here after months of "secret negotiations" between Raymond and Carnaby chiefs

FUTURE SHOCK?

Dutch Nab Cable Pirates

AMSTERDAM—The dangers of electronic piracy have been highlighted here by the crackdown against entrepreneurs who have tapped into cable television systems to screen movies illegally.

Dutch police officers have raided two locations where movies were being illegally transmitted via cable tv networks and confiscated the transmission equipment.

One raid was in Haarlem, some 15 miles west of Amsterdam, where five "youngsters," said to have been operating the illegal cable tv station Simplex, were arrested. Their equipment was valued at around \$4,000. Four FM radio transmitters were also impounded.

The second raid was in Linschoten, a central Holland village, when an Englishman, aged 31, was arrested. His operation was tagged Moonlight TV. Police say he used "highly professional equipment," worth around \$8,000, with a transmitting range of more than 100 kilometers.

According to the Dutch Cinema League, a total 27.9 million people went to motion picture theatres here last year, down 1.6% from 1979. The report stresses: "Cable piracy is a growing commercial threat for the movie and cinema industries here and our hope is that the authorities will act fast to counter the pirate action."

The pirates are predictably very active in Amsterdam, the Dutch capital, with pirate operations called "Randstad VTA," "Mokum TV," "Sinclair TV," and "Einstein TV." Programs go out on the cable mainly at weekends, after normal transmission has finished. Police here admit it is hard to track down the offenders, mainly because of a lack of effective equipment.

Edison Awards

• Continued from page 71

Clemenc Consort of France, "Works of Johannes Ciconia, 1335-1411," (Harmonia Mundi/Soundproducts); Chamber music: Russian violinist Gidon Kremer, with piano accompanist Andrej Gavrolov, Weber's "Grand Duo Concertant Opus 48" (and works by Hindemith, Schnittke and Rossini (HMV/EMI); Chamber orchestra: Trevor Pinnock, and the English Concert Orchestra for "Sinfonia," by C.P.E. Bach, (Archiv/Polydor); Choir music: Ricardo Muti, conducting Carl Orff's "Carmina Burana" (HMV-Electrola/EMI); Opera: Sir Charles Mackerras, conducting Leos Janacek's "The House Of The Dead" (Decca/Phonogram); Vocal recitals: Dutch counter tenor Rene Jacobs for Claudio Monteverdi's "Un Concert Spirituel" (Harmonia Mundi/Soundproducts); Special documentary: Dutch pianist Reinbert de Leeuw, for Ezra Pound's "Testament de Villon," (Dutch Harlekijn/Philips/Phonogram); special award for young Dutch artists: pianist Ronald Brautigam, for Schumann's "Piano Sonata No. 2" and Ravel's "Tombeau de Couperin" (CBS).

In Amsterdam, some of the pirate operators have put out a weekly magazine "De Piraat," and it's a sell-out success. Among the movies recently put out illegally via cable: "Sheba Baby," "S.O.S. Concorde," "Papillon," "The Man With The Golden Arm," "Shoot First, Die Later," "From Noon Till Three" and "Smokey And The Bandits."

All this comes on top of the cinema industry's other problems like video expansion and upcoming satellite tv.

Pirate Radio Breaks 'African Baby' Single

AMSTERDAM—Heavy promotion via pirate radio stations in the southern regions of Holland is the key reason for the Dutch chart success of the single "African Baby," by West German singer G.G. Anderson, a record virtually ignored by legitimate radio disk jockeys.

The regional breakout was reported to the Dutch Top 40 Foundation and, after the single figured on its "tip parade" chart sub-section, it made the chart proper. Meanwhile, national disk jockeys still profess a dislike for the single and refuse to program it.

Fleet Benelux, the record company involved, seems convinced that despite bucking the normal odds the "African Baby" release will become a national smash.

Peter van Dooren, spokesman for the Dutch Top 40 Foundation, says it is "unique" that the single has made it so big already with a virtual lack of legit airplay.

French Radio Monopoly On Its Last Legs

PARIS—The state monopoly of French radio is dying. There are few tears, but the hilarity accompanying its demise could be impressive, if a recent court case in Lille is anything to go by.

The state had brought a case against three defendants, Pascal Defrance, Marc Wolf and Jacqueline Osselin, for infringing the radio monopoly. During the hearing a letter was read out attacking the monopoly from the mayor of Lille, Pierre Mauroy.

Mauroy, of course, has since been named prime minister of France. If the accused were found guilty—which they admitted they were—then by law not only Mauroy but also the president himself, Francois Mitterrand, could be in the dock as well.

To make things more absurd, the prosecuting counsel, Olivier Guerin, opened his case by saying that although he had been instructed by the previous government of Giscard d'Estaing to prosecute, in fact his sympathies were entirely with the accused.

The court decided, wisely, to postpone judgement till June 25, after the elections for a new National Assembly are over. It's clear, though, that the monopoly dear to Giscard's heart was voted out when the new president was voted in. HENRY KAHN



GOLDEN HOOP—Teresa Rabal, right, Spanish singer and actress, receives the Golden Hoop of 1981 award by Spain's national television network. The Movieplay artist picked up the trophy during a special program from Madrid for her own work with the children's show "Vevo, Vevo" and also for her appearances on "Aplauso." She's pictured here with one of her many fans.

• Continued from page 40

Zurich Hallenstadion. Good News, the promotion company, pegged ticket prices from \$10 to \$13.50 a seat, not that Swiss fans remained seated for long.

From the start, fans were up for standing ovations. It was a two hour and ten minute show here, substantially less than in some venues. CBS worked hard to get the Springsteen bandwagon rolling at the right time and tempo for, previously, his albums were known mainly to pop fan "insiders," selling in the 4,000 to 5,000 range.

The album "The River" was out some weeks before the concert, and CBS launched a commercial campaign on Radio 24 and placed advertisements in all Swiss rock papers. Retail stores were fed displays and "The River" reaped the sales rewards. It is unusual for a double album to outsell single LPs in Switzerland. CBS invited 100 retailers to attend the concert, counting on them to further spread the word about the "new" Swiss-adopted superstar.

On to France, with manager Landau convinced that European audiences were happily going along with the reaction of U.S. fans. Vital to that operation was the smooth-running, almost freakishly hitch-free organization that allowed the performer to give his best night after night.

"Our tour director, George Travers, and sound man, Bruce Jackson, flew over to Europe in January this year," says Landau. "They went to every promoter, met with all the local production people, checked out every hall to make sure it was adequate to handle our production.

"To get the best out of Springsteen, everything has to be very relaxed, very controlled. But this time around there were no problems. Reviews have praised the production, lighting and sound standards. We were quizzed by production experts in Stockholm and Barcelona asking how we hit such high quality.

"The attitude of Bruce Jackson and George Travers was, and is, how are we going to play this hall? Not whether it should be played—although we did play the Plais des Sports in Paris, not used all that often in recent years. Now everyone seems to want to play there."

The shows attracted 10,300 fans in Paris in two performances and, after a one-show trip to Spain, pulled another 10,000 into the Palais des Sports in Lyons, a blue collar town dubbed the Detroit of France. Springsteen support has been comparatively slow in building in France, but now he's an established name there.

His total album output is four single albums and one double. "Greetings From Asbury Park" was released in France three years ago and has sold around 8,000 units. Nothing much happened to top that figure with the next one, but "Born To Run" sold around 30,000 prior to the concert visit.

Says CBS France executive Patrick Decam: "Many French people started visiting the U.S. learned to like Springsteen and looked for his records when they returned. When 'Darkness On The Edge Of Town' sold around 50,000 units, while not exactly boiling over in French sales terms, the Springsteen bubble was clearly developing."

"The River" went to nearly 140,000 prior to the concerts in France and Decam says that was mainly due to much radio exposure on the single "Hungry Heart," from the double album.

On stage in France, Springsteen was performing three hours each show. While the "Chanson Francais" is getting much official support, Springsteen did much to



Full Flight: Bruce Springsteen and members of the E Street Band pull out all the stops during the group's concert in Brighton, England, part of an extensive European tour.

Springsteen Tour Of Europe A Triumph Covering 10 Nations

further promote "La musique Anglo-Saxon."

In Barcelona, Spain, Springsteen pulled in 7,800 fans and, after Lyons, moved on to Brussels' Forest National in Belgium, attracting 6,000. Then came Scandinavia, taking in Sweden, Denmark and Norway.

The total five sell-out concerts climaxed what had been hefty Scandinavian Springsteen "fever" which started when tickets first went on sale. In Stockholm, some fans queued for four days outside the main ticket office, huddled in sleeping bags and blankets to help them through icy winter nights. All the tickets went in a few hours and Jan Gille, of the ICO promoter company, won permission to stage an extra show.

"We were concerned . . . Springsteen's music is so idiosyncratic, so essentially American . . . (but) . . . when it came to 'Hungry Heart' the crowd was singing right along, half in English and half in German."

The Broendby Hall in Copenhagen attracted a capacity 4,900 fans; there were 13,500 at the Scandinavian, Gothenburg; 5,600 at the Oslo, Norway, Drammenshall; and two shows at the Johanneshov in Stockholm pulled in 19,100.

Highest ticket prices worked out in Scandinavia at around \$18. But Springsteen has always been popular in these territories, with Stockholm, Sweden, one of the four shows he undertook in Europe in 1975. This time round he received all-out media coverage, front-paged in many big-circulation newspapers and magazines.

CBS made April "Springsteen Month" in Sweden with a big marketing plan for his back catalog. When "The River" was released in Sweden at the end of October, it went straight to number three, staying around the top of the charts and returning to third place as a result of the concerts.

In Sweden, he picked up a gold disk for 50,000 sales of "The River" and CBS expects it to go platinum (100,000 units) before the fall. His

previous albums "Born To Run" and "Darkness" re-entered the charts, along with the single "Hungry Heart," one of three singles released here from "The River." As of now, his total sales are in excess of 250,000 in Sweden alone, and he's also an established big-seller in Denmark and Norway.

The U.K. tour finale started with 2,000 fans at the City Hall in Newcastle; 5,200 at the Apollo in Manchester; 5,900 at the Playhouse, Edinburgh; 7,400 for the Bingley Hall, Stafford; and 8,700 for the Brighton Center on the South Coast.

But the high point was the Wembley Arena. The first planned batch of four evenings attracted a total of 32,600 customers, and two additional shows, promoted by Harvey Goldsmith, pulled 16,300. Two final evenings at the Birmingham International Arena attracted a capacity 22,800.

Tickets at the Empire Pool were a top \$14.30, an approximate average for the whole European trek.

At the tour conclusion, Jon Landau was saying: "It was our early decision to play in depth, to bring over a full crew and the entire elaborate production as seen in the U.S. To take that into not just the major venues artists of Springsteen's stature commonly play, but into the smaller halls and provincial cities. The Newcastle hall, 2,000 seats, was the smallest venue he's played in five years."

Special care was taken not to repeat the errors of 1975. "There was a great deal of promotion around then," says Landau, who was not, however, then Springsteen's manager. "The situation wasn't properly controlled. This time we wanted people to know we were here, to see the records, but beyond that we didn't want to do anything especially elaborate."

That was the key: to present Springsteen as he is, with a minimum of fanfare and let the fans make up their own minds.

The role of CBS has been to republicize Springsteen product, and Landau says the company has done this effectively throughout. "CBS acted as hosts in each territory and did so with tremendous finesse, putting everyone at ease.

"CBS also helped with the planning. We provided a tentative itinerary. The company suggested we should do Spain, so we fitted it in. Barcelona was fantastic."

Landau emphasizes the sheer cost of touring. Some sources have put the costs over and above ticket revenue at \$1 million, but Landau won't be specific. "It hasn't been quite in that area, but there has been a very substantial loss, certainly. That's why many artists cut back their productions when they come here.

"The only way for a U.S. artist to play Europe profitably would be to only play big places, to have very high ticket prices and to do a bunch of things we didn't want to do.

"We wouldn't have wanted to miss playing the smaller sites, for they were the greatest shows."

"That first trip (1975) we went out to dinner afterwards and he just couldn't understand it. He was used to playing clubs where audiences went up the walls for him, but here they were sitting, saying 'O.K. Bruce, show me. . .'"

So where has the money come from? Says Landau: "Well, CBS endeavors to help out, but inevitably the losses involved on such a tour are so great that there is a tremendous amount of direct loss which Bruce himself absorbs. But that was an immaterial consideration. That was okay. We wanted to come, and come in a particular way.

"Bruce Springsteen doesn't usually make decisions on a profit and loss basis."

Considering Springsteen had never had a European hit single, and that few of his audiences had ever seen him live before, ticket demand was extraordinary.

Harvey Goldsmith, with Springsteen "under his wing" longer than the continental European promoters, told Landau he could have sold out at least 15 shows. Applications outnumbered seats by at least two to one.

Word of mouth played a big part. CBS executives say the "Rosalita" video shown around Europe a couple of years back was invaluable. "That's the only video Bruce has

ever approved, and the only one that really captured the live atmosphere," says Landau.

Goldsmith, who promoted Springsteen in London in 1975, accepts that in the aftermath of that visit the artist sold few records, but adds: "I was convinced even then he was essentially a legend and would do well next time.

"When he first came over, I had to explain to him the difference between the crowds in the U.S. and those in the U.K. British audiences don't go nuts right through a show, because they try to listen to what's going on. They're attentive. But they do show their appreciation at the end and want their pound of flesh, which is the encore.

"On that first trip, we went out to dinner afterwards and he just couldn't understand it all. He was used to playing clubs in the U.S. where audiences knew his songs, and went up the walls for him, but here was an audience just sitting there, saying 'Okay, Bruce baby, show me.'"

Though signs were so obviously good for Springsteen this time, Goldsmith remained determined to peg his prices to a \$12.50 area. He charges more for Pink Floyd, but says: "Go above a certain figure, and you get an artificial audience and not the act's regular fans who buy records and support them. And anyway if an artist is responsible for the overpricing of seats, then that artist is likely to pass out of favor."

A natural outcome of the remarkable Springsteen concert success in Europe recently is that he is very much in demand for a return trip. Says Landau: "I don't think we'd ever do a major tour again and not come to Europe. The promoters have been generally excellent, really extending themselves. But it's likely to be 14 months at least before a second trip can be fixed.

"First there's the Far East, Japan and so on, where he may tour this fall, and almost certainly there will be another album first."

Landau observes that the artist's live performances are getting so much acclaim that the concert aspect tends to run a little ahead of album sales.

"But the balance may not be restored," he says. "Sales of 'The River' and all the back catalog have taken off again through Europe.

"The effect of the concerts in accelerating album sales has been tremendous. In the U.K., for instance, CBS managing director David Betteridge had the idea of doing a souvenir 12-incher, just as a commemorative thing, and they've done a super job on that."

The release links "The River," "Born To Run" and "Rosalita," from three different albums and is put out in a striking black and white sleeve, with Springsteen's name picked out in blue, and the bag containing the artist's U.K. tour dates.

Meanwhile, as the album sales continue to grow as a direct result of the tour, it remains a matter of fact that "The River" is Springsteen's most successful album thus far in every European territory. It has gone gold minimum, sometimes platinum, in each of the 10 territories he visited on his tour.

According to CBS Records International, "The River" LP went double gold in the U.K., and gold in France, Sweden and Holland. CBS officials in Paris say the tour has served as a focal point for catalog sales success, and will probably extend the shelf-life of "The River" by six months. The album is now on virtually every European pop chart, within the top 40, "stabilized" in the mid 30s in most cases, says one CBS source. In Spain, it entered the top 10 and is climbing.

Billboard® Hits Of The World™

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music Week)
As of 6/13/81

This Week	Last Week	SINGLES
1	3	BEING WITH YOU, Smokey Robinson, Motown
2	13	MORE THAN IN LOVE, Kate Robbins, RCA
3	12	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
4	4	FUNERAL PYRE, Jam, Polydor
5	1	STAND AND DELIVER, Adam & Ants, CBS
6	6	HOW 'BOUT US, Champaign, CBS
7	2	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
8	23	GOING BACK TO OUR ROOTS, Odyssey, RCA
9	10	WILL YOU, Hazel O'Connor, A&M
10	8	I WANT TO BE FREE, Toyah, Safari
11	16	AIN'T NO STOPPING, Enigma, Creole
12	19	CHARIOTS OF FIRE, Vangelis, Polydor
13	7	STARS ON 45, Star Sound, CBS
14	11	BETTE DAVIS EYES, Kim Carnes, EMI America
15	15	ALL THOSE YEARS AGO, George Harrison, Dark Horse
16	9	SWORDS OF A THOUSAND MEN, Tenpole Tudor, Stiff
17	NEW	ALL STOOD STILL, Ultravox, Chrysalis
18	5	CHEQUERED LOVE, Kim Wilde, Rak
19	21	DON'T LET IT PASS YOU BY, UB40, Dep Intl.
20	14	KEEP ON LOVING YOU, REO Speedwagon, Epic
21	18	THE SOUND OF THE CROWD, Human League, Virgin
22	NEW	TEDDY BEAR, Red Sovine, Starday
23	29	SPELLBOUND, Siouxsie & Banshees, Polydor
24	33	TAKE IT TO THE TOP, Kool & The Gang, DeLite
25	NEW	PIECE OF THE ACTION, Bucks Fizz, RCA
26	17	OSSIE'S DREAM (WAY TO WEMBLEY), Spurs FA Cup Final Squad, Shelf
27	20	STRAY CAT STRUT, Stray Cats, Arista
28	30	LET'S JUMP THE BROOMSTICK, Coast To Coast, Polydor
29	NEW	IF LEAVING ME IS EASY, Phil Collins, Virgin
30	25	TREASON, Teardrop Explodes, Mercury
31	NEW	BODY TALK, Imagination, R&B
32	22	IT'S GOING TO HAPPEN, Undertones, Ardeck
33	24	WHEN HE SHINES, Sheena Easton, EMI
34	NEW	MEMORY, Elaine Paige, Polydor
35	40	IS THAT LOVE, Squeeze, A&M
36	NEW	TOO DRUNK TO, Dead Kennedys, Cherry Red
37	NEW	WOULD I LIE TO YOU, Whitesnake, Liberty
38	NEW	DANCING ON THE FLOOR, Third World, CBS
39	28	CHI MAI, Ennio Morricone, BBC
40	34	JUST THE TWO OF US, Grover Washington Jr., Elektra

ALBUMS

1	1	STARS ON 45, Star Sound, CBS
2	11	PRESENT ARMS, UB40, Dep Intl.
3	4	DISCO DAZE & DISCO NUTS, Various, Ronco
4	2	ANTHEM, Toyah, Safari
5	7	CHARIOTS OF FIRE, Vangelis, Polydor
6	6	THEMES, Various, K-tel
7	15	MAGNETIC FIELDS, Jean Michael Jarra, Polydor
8	3	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
9	5	THIS OLD HOUSE, Shakin' Stevens, Epic
10	22	FACE VALUE, Phil Collins, Virgin
11	9	LONG DISTANCE VOYAGER, Moody Blues, Threshold
12	13	HI INFIDELITY, REO Speedwagon, Epic
13	NEW	SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
14	10	HEAVEN UP HERE, Echo & The Bunnymen, Koroya
15	8	WHA' HAPPEN, Beat, Go Feet
16	24	SECRET COMBINATION, Randy Crawford, Warner Bros.
17	14	BAD FOR GOOD, Jim Steinman, CBS
18	12	THE FOX, Elton John, Rocket
19	16	HOTTER THAN JULY, Stevie Wonder, Motown
20	19	MAKING MOVIES, Dire Straits, Vertigo
21	23	EAST SIDE STORY, Squeeze, A&M
22	NEW	THE RIVER, Bruce Springsteen, CBS
23	33	VIENNA, Ultravox, Chrysalis
24	31	COME AND GET IT, Whitesnake, Liberty
25	17	THE JAZZ SINGER, Neil Diamond, Capitol
26	32	BARRY, Barry Manilow, Arista
27	28	THE DUDE, Quincy Jones, A&M
28	34	KILIMANJARO, Teardrop Explodes, Mercury
29	21	ROLL ON, Various, Polystar
30	18	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo

31	30	I AM A PHOENIX, Judie Tzuke, Rocket
32	25	MANILOW MAGIC, Barry Manilow, Arista
33	39	PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
34	NEW	SKY 3, Sky, Ariola
35	20	QUIT DREAMING AND GET ON THE BEAM, Bill Nelson, Mercury
36	26	CHRISTOPHER CROSS, Warner Bros.
37	36	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
38	38	STRAY CATS, Stray Cats, Arista
39	NEW	FUTURE SHOCK, Gillan, Virgin
40	NEW	NIGHTCLUBBING, Grace Jones, Island

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 6/13/81

This Week	Last Week	SINGLES
1	1	BETTE DAVIS EYES, Kim Carnes, EMI America
2	4	STARS ON 45, Quality
3	2	BEING WITH YOU, Smokey Robinson, Motown
4	3	TAKE IT ON THE RUN, REO Speedwagon, Epic
5	6	LIVING INSIDE MYSELF, Gino Vannelli, Arista
6	14	ALL THOSE YEARS AGO, George Harrison, Dark Horse
7	15	THIS LITTLE GIRL, Gary U.S. Bonds, EMI America
8	8	TOO MUCH TIME ON MY HANDS, Styx, A&M
9	5	WATCHING THE WHEELS, John Lennon, Geffen
10	13	A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
11	17	SUKIYAKI, A Taste Of Honey, Capitol
12	9	JUST THE TWO OF US, Grover Washington Jr., Elektra
13	19	THE WAITING, Tom Petty & Heartbreakers, Backstreet
14	12	I MISSED AGAIN, Phil Collins, Atlantic
15	11	YOU BETTER YOU BET, Who, Warner Bros.
16	16	I LOVE YOU, Climax Blues Band, WEA
17	7	ANGEL IN THE MORNING, Juice Newton, Capitol
18	10	MORNING TRAIN, Sheena Easton, EMI America
19	NEW	JESSIE'S GIRL, Rick Springfield, RCA
20	18	WHILE YOU SEE A CHANCE, Steve Winwood, Island

ALBUMS

1	1	FACE VALUE, Phil Collins, Atlantic
2	5	MISTAKEN IDENTITY, Kim Carnes, EMI America
3	2	ARC OF A DIVER, Steve Winwood, Island
4	3	HI INFIDELITY, REO Speedwagon, CBS
5	6	DIRTY DEEDS DONE DIRT CHEAP, AC/DC, Atlantic
6	4	FACE DANCERS, Who, Warner Bros.
7	7	HARD PROMISES, Tom Petty & Heartbreakers, Backstreet
8	9	WINEWIND, Grover Washington Jr., Elektra
9	8	MOVING PICTURES, Rush, Anthem
10	NEW	DEDICATION, Gary U.S. Bonds, EMI America

JAPAN

(Courtesy Music Labo)
As of 6/15/81

This Week	Last Week	SINGLES
1	4	HURRICANE, Shannels, Epic/Sony (PMP/JVK)
2	1	RUBY NO YUBIWA, Akia Terao, Toshiba-EMI (Ishihara)
3	2	NATSU NO TOBIRA, Seiko Matsuda, CBS/Sony (Sun/JCM)
4	3	NAGAI YORU, Chiharu Matsuyama, News Record (STV Pack/Panta)
5	5	OYOME SAMBA, Hiromi Go, CBS/Sony (April)
6	6	DAKARETAI MOU ICHIDO, Eikichi Yazawa, Warner Pioneer
7	20	SMILE FOR ME, Naoko Kawai, Nippon Columbia (Geiei/TV Asahi)
8	7	NAGISA NO LOVE LETTER, Kenji Sawada, Polydor (Watanabe)
9	10	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
10	8	SUNSET MEMORY, Naomi Sugimura, Polystar (NTV)
11	9	SHADOW CITY, Akira Terao, Toshiba EMI (Ishihara)
12	NEW	HANJUKU KI, Hiroyuki Okita, CBS/Sony (Stardust)
13	17	AI NO CORRIDA, Quincy Jones, Alfa (Taiyo/Intersong)
14	NEW	IN FOR A PENNY IN FOR A POUND, Arabesque, Victor (Shinko)
15	11	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)
16	15	BOOGIE WOOGIE I LOVE YOU, Toshihiko Tahara, Canyon (Janny's)

17	16	CINDERELLA SUMMER, Yoko Ishikawa, Radio City (Yamaha)
18	12	DON'T STOP THE MUSIC, Yarbrough & Peoples, Phonogram
19	19	MINATO-HITORI UTA, Hiroshi Itsuki, New Creek (TV Asahi)
20	NEW	ESPIONAGE, Alice, Polystar (JCM/Noel)

ALBUMS

1	1	REFLECTIONS, Akira Terao, Toshiba-EMI
2	2	TOKI O KOETE, Chiharu Matsuyama, News Record
3	3	SILHOUETTE, Seiko Matsuda, CBS/Sony
4	6	GREATEST HITS, Arabesque, Victor
5	5	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
6	4	MODERN GIRL, Sheena Easton, Toshiba-EMI
7	7	YUKO HARA GA KATARU HITOTOKI, Yoko Harassu, Victor
8	10	MIZU NO NAKA NO ASIA E, Yumi Mattoya, Toshiba/EMI
9	8	SEXY MUSIC, Nolans, Epic/Sony
10	11	THE DUDE, Quincy Jones, Alfa
11	NEW	ORANGE EXPRESS, Sadao Watanabe, CBS/Sony
12	9	TWILIGHT DREAM, Naoko Kawai, Columbia
13	NEW	HORIXON DREAM, Masayoshi Takanaka & Jun Fukamachi, Polydor
14	12	RINGETSU, Miyuki Nakajima, Canyon
15	16	JIGGLE, Keiko Mizukoshi, Polydor
16	15	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
17	17	HEART & SOUL, Shannels, Epic/Sony
18	13	UMI O WATARU CHOU, Shinji Tanimura, Polystar
19	14	ONLY YOU, Takuro Yoshida, Four Life
20	NEW	RUMIN NO UTA, Kai Band, Toshiba-EMI

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/15/81

This Week	Last Week	SINGLES
1	1	STARS ON 45, Stars on 45, CNR
2	3	IN THE AIR TONIGHT, Phil Collins, Atlantic
3	2	HANDS UP, Ottawan, Polydor
4	4	SHADDAP YOU FACE, Joe Dolce, Ariola
5	7	THIS OLD HOUSE, Shakin' Stevens, CBS
6	5	MAKING YOUR MIND UP, Bucks Fizz, RCA
7	8	FADE TO GREY, Visage, Polydor
8	9	KIDS IN AMERICA, Kim Wilde, Rak
9	6	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa
10	11	MIND OF A TOY, Visage, Polydor
11	10	LOOKING FOR CLUES, Robert Palmer, Island
12	17	DO YOU FEEL MY LOVE, Eddy Grant, Ice
13	NEW	LORELEY, Deschings Khan, Jupiter
14	21	OH NO NO, Bernie Paul, Ariola
15	24	KEEP ON LOVING YOU, REO Speedwagon, Epic
16	15	STOP 'N' GO, Peter Kent, Electrola
17	27	BETTE DAVIS EYES, Kim Carnes, EMI
18	18	VIENNA, Ultravox, Ariola
19	23	MISTER SANDMAN, Emmylou Harris, Warner Bros.
20	14	AGADOU, Saragossa Band, Ariola
21	28	SEVEN TEARS, Goombay Dance Band, CBS
22	NEW	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice
23	16	TE-SE-CA, Secret Service, Strand
24	NEW	LA PROVENCE, Nana Mouskouri, Philips
25	13	STOP THE CAVALRY, Jona Lewie, Stiff
26	12	WOMAN, John Lennon, Geffen
27	19	MARIE, MARIE, Shakin' Stevens, Epic
28	25	I MISSED AGAIN, Phil Collins, Atlantic
29	20	AMOUREUX SOLITAIRES, Lio, Ariola
30	26	SAMSTAG ABEND, Hanne Heller, Ariola

ALBUMS

1	1	A WIE ABBA, Abba, Polydor
2	3	FACE VALUE, Phil Collins, Atlantic
3	2	DIE SCHOENSTEN MELODIEN DER WELT 2, Anthony Ventura Orchestra, Arcade
4	4	TURN OF THE TIDE, Barclay James Harvest, Polydor
5	5	LONG PLAY ALBUM, Stars on 45, CNR
6	8	WIR KINDER VOM BAHNOF ZOO, Soundtrack, RCA
7	10	VISAGE, Visage, Polydor
8	7	UDOPIA, Udo Lindenberg, Telefunken
9	9	STINKER, Marius Mueller-Westernhagen, Warner Bros.
10	12	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
11	11	COMPUTERWERK, Kraftwerk, EMI
12	16	CLUES, Robert Palmer, Island

13	6	UPRISING, Bob Marley & Wailers, Island
14	13	QE2, Mike Oldfield, Ariola
15	20	RED SKIES OVER PARADISE, Fischer Z, United Artists
16	15	KILLERS, Iron Maiden, EMI
17	14	FLASH GORDON, Queen, EMI
18	19	SCHNEIDER WITH THE KICK, Helen Schneider, WEA
19	NEW	HI INFIDELITY, REO Speedwagon, Epic
20	NEW	BACK IN BLACK, AC/DC, Atlantic

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/15/81

This Week	Last Week	SINGLES
1	4	THIS OLE HOUSE, Shakin' Stevens, Epic
2	1	JEALOUS GUY, Roxy Music, Polydor
3	8	BETTE DAVIS EYES, Kim Carnes, EMI America
4	5	TURN ME LOOSE, Loverboy, CBS
5	3	KEEP ON LOVING YOU, REO Speedwagon, Epic
6	2	ANGEL OF THE MORNING, Juice Newton, Capitol
7	6	IN THE AIR TONIGHT, Phil Collins, Atlantic
8	11	KIDS IN AMERICA, Kim Wilde, Rak
9	9	FADE TO GREY, Visage, Polydor
10	7	9 TO 5, Sheena Easton, EMI
11	13	THEY WON'T LET MY GIRLFRIEND TALK TO ME, Jimmy & Boys, Avenue
12	10	COOL WORLD, Mondo Rock, Avenue
13	19	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
14	18	VIENNA, Ultravox, Chrysalis
15	20	TO CUT A LONG STORY SHORT, Spandau Ballet, Chrysalis
16	NEW	ALL THOSE YEARS AGO, George Harrison, Dark Horse
17	12	HISTORY NEVER REPEATS, Split Enz, Mushroom
18	NEW	LATELY, Stevie Wonder, Motown
19	16	FLASH'S THEME, Queen, Elektra
20	15	ANTMUSIC, Adam & Ants, CBS

ALBUMS

1	1	THE BEATLE BALLADS, Beatles, Parlophone
2	3	FACE VALUE, Phil Collins, Atlantic
3	2	CORROBOREE, Split Enz, Mushroom
4	5	1981: THE SOUND, Various, EMI
5	4	SWING SHIFT, Cold Chisel, WEA
6	8	VIENNA, Ultravox, Chrysalis
7	6	CHRISTOPHER CROSS, Warner Bros.
8	9	HI INFIDELITY, REO Speedwagon, Epic
9	7	ARC OF A DIVER, Steve Winwood, Island
10	11	GREATEST HITS, Dr. Hook, Capitol
11	15	HOTTER THAN JULY, Stevie Wonder, Motown
12	NEW	LOVERBOY, Loverboy, CBS
13	10	NO. 50: THE GOLDEN ANNIVERSARY ALBUM, Slim Dusty, Columbia
14	12	MAKING MOVIES, Dire Straits, Vertigo
15	14	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
16	17	FACE DANCERS, Who, Polydor
17	18	BACK IN BLACK, AC/DC, Albert
18	NEW	ZEBOP, Santana, CBS
19	13	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
20	NEW	VISAGE, Visage, Polydor

FRANCE

(Courtesy Videomusic Acutalite)
As of 6/10/81

This Week	Last Week	SINGLES
1	2	VERTIGE DE L'AMOUR, Alain Bashung, Philips
2	NEW	POUR LE PLAISIR, Herbert Leonard, Polydor
3	NEW	IN THE AIR TONIGHT, Phil Collins, Atlantic
4	NEW	ETRE FEMME, Michel Sardou, RCA
5	4	DALLAS, TV Soundtrack, CBS
6	1	STOP THE CAVALRY, Jona Lewie, Stiff
7	13	ENOLA GAY, Orchestral Manoeuvres, Virgin
8	20	ELLE EST D'AILLEURS, Pierre Bachelet, Polydor
9	NEW	FADE TO GREY, Visage, Polydor
10	3	REALITY, Richard Sanderson, Barclay
11	NEW	RUNAWAY BOYS, Stray Cats, Arista
12	19	LADY, Kenny Rogers, Capitol
13	NEW	ET NE LA RAMENE PAS, Sheila, Carrere
14	12	JEALOUS GUY, Roxy Music, EG/Polydor
15	NEW	WOMAN, John Lennon, Geffen
16	NEW	OH CHIQUITTA, Jean-Patrick Capdevielle, CBS
17	11	DO YOU FEEL MY LOVE, Eddy Grant, Ice
18	15	MAGNIFICENT SEVEN, Clash, CBS
19	NEW	LE COUCOU, Chantal Goya, RCA

20	8	COULEUR MENTHE A L'EAU, Eddy Mitchell, EMI/Barclay
----	---	--

ALBUMS

1	8	FACE VALUES, Phil Collins, Atlantic
2	NEW	LAISSE LA VIVRE, Veronique Sanson, WEA
3	3	STRAY CATS, Stray Cats, Arista
4	2	"2", Roland Magdane, Flarenash
5	4	VERTIGE DE L'AMOUR, Alain Bashung, Philips
6	1	RONDEAU POUR UN TOUT PETIT ENFANT, Richard Clayderman, Delphine
7	NEW	THE RIVER, Bruce Springsteen, CBS
8	19	SANDISTA, Clash, CBS
9	5	LIVE, Johnny Hallyday, Philips
10	NEW	TURN OF THE TIDE, Barclay James Harvest, Polydor
11	NEW	POUR LE PLAISIR, Herbert Leonard, Polydor
12	4	BACK IN BLACK, AC/DC, Atlantic
13	NEW	FAIR WARNING, Van Halen, Warner Bros.
14	13	"2", Jean-Patrick Capdevielle, CBS
15	NEW	ENREGISTREMENT PUBLIC, Grand Orches Tre Du Splendid, RCA
16	15	VISAGE, Visage, Polydor
17	NEW	ORGANISATION, Orchestral Manoeuvres, Virgin
18	16	FERRAT 80, Jean Ferrat, Temej
19	NEW	KILLERS, Iron Maiden, EMI
20	7	BOF, La Boum, Barclay

ITALY

(Courtesy Germano Ruscitto)
As of 6/9/81

This Week	Last Week	ALBUMS
1	1	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM
2	3	ICARO, Renato Zero, Zerolandia, RCA
3	2	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
4	4	GUILTY, Barbra Streisand, CBS
5	5	SAN REMO '81, Various, PolyGram
6	6	PLEASURE, Steven Schiacks, Baby/CGD-MM
7	7	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA
8	11	LIO, Lio, Ariola/CGD-MM
9	9	LE MIE STRADE, Gianni Togni, Paradiso, CGD-MM
10	12	AM

Tax Relief, Blank Tape Levy Sought

TORONTO—The Federal Cultural Policy Review Committee set up shop in this city earlier this month to listen to suggestions and pick up information for the planned revision of federal policy for the arts.

For the record industry, the chance to converse with policy makers was not treated lightly. Brian Robertson, president of the Canadian Recording Industry Assn., emphasized the industry's need for a 100% capital cost allowance for money invested in Canadian recordings, plus relief from a 15% surcharge on studio audio equipment imported into Canada, and the need for a levy on the sales of blank tape imported into the country.

P.R.O. Group Seeks Foreign Royalty \$\$

TORONTO—The Performing Rights Organization of Canada Ltd. has just completed two educational workshops in Vancouver and Montreal to answer queries relating to its decision to collect mechanical royalties for its membership abroad.

Fulvia Shiava, manager of the mechanical rights division for P.R.O., reports that initial response from Canadian members has been positive.

Agreements have been signed with foreign societies in Israel, Uruguay, Australasia, West Germany, the Philippines, Roumania, South Korea, Bulgaria, Turkey, the U.K., Belgium, South Africa, Zimbabwe-Rhodesia, France, Spain, Brazil, Portugal and the U.S.

The first payment for Canadian members with outstanding foreign mechanicals falls in January of next year and from there the payments are made biannually.

The Canadian P.R.O. takes 4% of the collection as a commission and is considering whether or not to take a slightly lower percent in its collection from the U.S. where the process of retrieving money is less costly. She notes that it is tough to collect royalties from some of the Caribbean countries, and describes the African societies as "erratic."

Robertson also drew attention to the need for stiffer penalties for piracy and counterfeiting. The current law holds a maximum fine of \$15 per count for those convicted of counterfeiting in Canada.

Representing the Canadian Independent Record Producers Assn. was Earl Rosen, who noted that 74% of small independent Canadian producers and 44% of the medium-sized producers lost money last year. He laid most of the blame to a lack of financing for recordings. Rosen suggested that the committee consider implementing a special postal rate for recordings, similar to the "book rate;" that federal and provincial programs recognize the recording industry on an equal basis with the other "arts;" that a loan guarantee program be made available to Canadian producers; that tour support be considered for all styles of music, not just "serious" music, and that government promotion of the arts abroad include the promotion of Canadian recordings.

Most all of the points forwarded by Rosen and Robertson have been filed in document form to the government departments in charge of policy, but the federal government has delayed making changes that favor the record industry until the review committee hearings are completed.

CJCL In Tough Toronto Goes Progressive A/C

• Continued from page 25

considered quite distinct and separate from those used by other major stations in the market. CFRB, for example, stresses on-air personalities, whereas the two hot 100-formatted stations—CHUM-AM and CFTR-AM—use images that are hot, electric and emphasize urban sophistication.

Sole is cautious about giving away too much of his philosophy and game-plan, but he says that he likes the concept of the streetcar and that it is very much the antithesis of the CN Tower which local media has focused on when identifying itself with Toronto.

In terms of positioning, Sole suggests that CJCL is the alternative for those tired of top 40 and looking for a station that bridges the line between the FM rockers and the "over 40" AC formats.

With more than \$250,000 reportedly spent in upgrading the hardware for the station and major financial commitments made to get exclusive radio broadcasts for the Blue Jays baseball and Maple Leafs hockey games, Sole has also offered top dollars to recruit a strong on-air team that includes Andy Barry, from the number one AM station, CFRB; music director Connie Sinclair, a CFTR recruit; and strongly rumored to be crossing over, again from CFTR, morning man Jim Brady. No one is confirming or denying this one, but if Brady shows up at CJCL in the next while, the bet is that he goes in as program director.

Sole's duties as vice president, programming, include management of a network of six stations in the Telemedia chain.

LET US SUPPLY YOUR EVERY NEED
WE ARE
M&M EXPORTS

7146 St. Lawrence Blvd., Montreal, Quebec

Canada's
Fastest Growing
One Stop

Exporting to all Countries
All Major Labels
Many Minor Labels
Telex: (055) 62040
(Downstairs Mt) or phone
514-271-6229



M&M
EXPORTS

PUBLISHER PARLEY C'right, Video Major Topics At 3-Day Meet

By WOLFGANG SPAHR

BAMBERG — The three-day meeting of the West German music publishers' association held here recently found delegates in an aggressive mood, determined to protect their interests and improve their image.

"For far too long, we have hidden our lights under a bushel," said leading publisher Ralph Siegel. Melodie Der Welt pioneer Johann Michel added: "We don't have to knuckle under. What we have to show is self-confidence."

Resolutions were made to adopt a much higher profile, to inform the public and the media more fully of what music publishing involves, and to combat the resentment of record companies who act as though they

were the real copyright owners, as one publisher expressed it.

It is the increasingly tough fight for survival that has pushed the publishers into their militant mood. There were complaints about the general degeneration of business manners and customs, and the threat of erosion where publishers' rights are concerned. Only solidarity on the part of all copyright owners, it is felt, can overcome this problem.

Maria Maja Reis, president of the publishers' association, spelled out additional problems: high interest rates and increasing costs making production more expensive; stagnating record turnover, lower consumer spending, and an expensive new artist social security scheme—all reducing publishers' markups.

A number of specific subjects were tackled. Sheet music sales earn around \$50 million annually from nearly 10,000 titles, and turnover is increasing by 7 to 10% annually, but illegal photocopying by choirs and other musical organizations is a major headache. The association, as Horst Schubert explained, is looking to the so-called "anti-Xerox point" as a solution. Such a dot, printed on the sheet, does not affect its legibility until a copy is made, when the dot

will show up as black. The association also wants to make the public aware of the damaging consequences of photo-copying.

A second area of concern is video, and the association is asking rights society GEMA for additional personnel in its video section, so that video copyright can be effectively controlled. Videotape earnings last year were already \$700 million, four times as much as in 1979.

Problems with GEMA took up a good deal of the meeting's attention. Mistakes with accounting still cause a lot of complaints, though Karl Heinz Klemppow, head of the GEMA panel, reported that the society had introduced a new registration system. Nevertheless, last year GEMA could not account for royalties on 10,000 works, and publishers of classical music complained that they did not receive payment for works performed.

GEMA turnover rose from \$215 million in 1979 to \$230 million last year, expenses running around 12.8%. This year the society hopes to reach the landmark of half a billion Deutschmarks earnings. (Current exchange puts the mark slightly under 20 to the dollar.)

DEALERS, CATALOG SHRINK

Quarterly Sales Down 7% —Phonoverband Members

By JIM SAMPSON

MUNICH—The German recording industry association, Phonoverband, says its members reported a 7% drop in domestic wholesale turnover in the first quarter of 1981. Much of the decline is attributed to smaller retail inventories.

The statistics show first quarter singles sales at 10.9 million units (down 11%), 23.2 million LPs (down 9%) and 9.4 million prerecorded cassette (up 1%).

With unit sales in West Germany relatively stagnant since 1978, many dealers are seen reducing the size of their inventories, and back catalog in particular. This was again apparent in the post-holiday first quarter, despite special deals offered by several record companies to retailers carrying a wide product range.

The smaller, full-range retailers, meanwhile, charge record companies with instituting complex pricing

ing policies which favor the largest chains, department stores and record clubs. As a result, they claim many dealers can hardly cover their expenses, while other firms have closed their record departments completely.

Although there appear to be fewer and fewer smaller dealers in West Germany. The survivors did fairly well in the first quarter. According to the German music dealers' association, retail sales for the quarter were up. The dealers noted a sharp decline in April, however.

The Phonoverband did not issue a detailed industry report for the first quarter of 1981, as it is restructuring its reporting methodology, in particular the separation of full-price and budget product according to retail price. The next Phonoverband report, due out in August, will summarize first half performance.

Limited VHS Is Hitting Dealers Hard

HAMBURG—Shortage of VHS format videocassettes is hitting dealers here, with some saying cassette sales have fallen 70%.

In some areas limited stocks have pushed prices up. Pre-recorded material is simply not available and retailers say they are losing much of the profits on their rental business.

Nor are they happy about the proliferation of new video magazines, whose publishers naturally want them to be sold in the outlets, beside the software and hardware. Say the dealers: "We are not news stands."

Meanwhile Warner-owned video game company Atari goes from strength to strength. Wall street predicts \$300 million turnover this year, up 50% from 1980, but the West German subsidiary, according to managing director Klaus Ollmann, is looking for even more spectacular growth. March turnover alone equalled the whole of last year's trading, and Ollmann says: "We expect for 1981 an increase of 700%. Activity in the home computer area is incredible."

WOLFGANG SPAHR

Trade Fair Operators Eye Expansion To Vid Events

NUREMBERG — West Germany's trade fair organizers are turning to video as a new area of exploitation. Apart from the existing fair operators, major cities like Munich and Nuremberg are starting to attract associations in the entertainment electronics area with a view to setting up their own video and related events.

The first victim of this new policy is the German CES (Consumer Electronics Show) in Nuremberg, planned for months and suddenly cancelled.

British firm Industrial and Trade Fairs Limited, which already handles similar shows in Las Vegas and Chicago, wanted to break into West Germany, but hardware and software producers here got together to boycott the idea, with the locals hoping to take it over.

Nevertheless, there are still some important fair dates in this year's calendar, including the International Radio and Television Fair set for Sept. 4-13 in Berlin with around 500 participating companies expected, and demonstrations of satellite tv, videodisk and Teletext. The electronics hardware business here is worth around \$4.3 billion annually.

Since the decision of the HiFi Fair in Dusseldorf to take in video, the chance that the organizers of the Munich show will be able to start another fair in Bavaria has decreased somewhat, but Munich chief Werner Marzin remains optimistic and wants to enlarge his Visiodata 1982 in Munich to include video. The fair regards itself as the smaller version of the International Radio and Television event, for Southern Germany.

SLEZAK
SENDS MUSIC
ROUND THE
WORLD
THAT MEANS
A BIG
TURNOVER

SLEZAK



2000 HAMBURG 13



POINTER SISTERS—Black And White, Planet P18 (Elektra/Asylum). Produced by Richard Perry. The title of the Pointers' fourth Planet album is an apt comment on the way group has hopped from r&b to pop and rock in recent years. After hitting with Bruce Springsteen's "Fire" in 1979, it turned last year to r&b and hit with the infectious "He's So Shy." On this album it eases back to rock'n'roll, singing songs by Jerry Ragovoy, Russ Ballard and other rock-oriented writers. One song, "Should I Do It," even has a Springsteen-esque sax break. Acts like Sister Sledge and Donna Summer have experienced some difficulty straddling the fence between rock and r&b, but no act does it with more class—or success—than the Pointers.

Best cuts: "What A Surprise," "Should I Do It," "Sweet Lover Man," "Take My Heart, Take My Soul," "Slow Hand."

CARPENTERS—Made In America, A&M SP3723. Produced by Richard Carpenter. The duo returns here to the mellow MOR-pop which has brought it 18 gold singles and albums since 1970. The LP is an about-face from the duo's last studio collection, 1977's "Passage," which flirted with rock rhythms and failed to be certified gold. Included are pretty ballads by Burt Bacharach and Roger Nichols, who composed the pair's first two hits, "Close To You" and "We've Only Just Begun." The duo also returns to the Marvelettes' songbag, which brought its most recent gold single, "Please Mr. Postman," for "Beechwood 4-5789." Daryl Dragon of the Captain & Tennille, once the Carpenters' chief rival for the MOR crown, contributes the synthesizer programming to "(Want You) Back In My Life Again," a punchy, midtempo Doobie-esque rocker which would be a strong second single.

Best cuts: "Touch Me When We're Dancing," "I Believe You," "Those Good Old Dreams," "Because We Are In Love."

JANIS IAN—Restless Eyes, Columbia FC37360. Produced by Gary Klein. While Ian still possesses her solemn, somber side there's more personality and spark here than evidenced in some of her past albums. "Under The Covers" with its frank lyrics gets things off to a good start. Side one is generally upbeat while on side two Ian changes pace again with such tracks as "Passion Play" and "Down And Away." Such hot musicians as Jeff Porcaro, Lee Sklar, Fred Tackett and Lenny Castro contribute to the solid sound of the set. Ian has a solid core of pop and adult contemporary fans.

Best cuts: "I Remember Yesterday," "Under The Covers," "I Believe In Myself Again," "Passion Play," "Down And Away."

JOHN DENVER—Some Days Are Diamonds, RCA AFL14055. Produced by Larry Butler. Given the sharp persona he has crafted for himself, the John Denver here is just a trifle out of focus—understandable since he's trying out a new producer, new backup crew and a repertoire which has but two of his own creations. Despite its Nashville connections, though, this album is not much more country-flavored than any number of Denver's earlier outings. The appeal and strength of the project arises from a nucleus of imagistic narratives (several of them covers) that push their way through categories.

Best cuts: "Some Days Are Diamonds (Some Days Are Stone)," "Gravel On The Ground," "Wild Flowers In A Mason Jar (The Farm)," "The Cowboy And The Lady."

YOKO ONO—Season Of Glass, Geffen GHS2004 (W.B.). Produced by Yoko Ono, Phil Spector. From the eerie stark cover graphics depicting blood stained eyeglasses against a New York City skyline backdrop to the eerie chill of the music, this LP represents Ono's coming to grips with tragedy and reality in the wake of John Lennon's death. But it's also her reaffirmation in life, containing passages where you get to sense she will brave the crisis. Surprisingly, the music is more commercial than anything Yoko has previously recorded containing a minimum of quirky tones. Top notch New York session players supply a jazz flavor through much of the LP.

Best cuts: "I Don't Know Why," "Goodbye Sadness," "Turn Of The Wheel," "She Gets Down On Her Knees."



CONWAY TWITTY—Mr. T, MCA 5204. Produced by Conway Twitty, Ron Chancey. Few artists in country music know how to shake it loose like Twitty. On this latest, he's in high gear, rockin' and rollin' and gettin' down. Energy is a key component in Twitty's arrangements: lots of guitars, preferably electric, and strong percussion, interspersed with horns, steel, strings and fiddle. The material included here is, for the most part, a good showcase for Twitty's resonant voice, and two songs—"We Had It All" and "Hearts"—are unforgettable.

Best cuts: Those cited, plus "Cheatin' Fire" and "Love Salvation."

B.J. THOMAS—Some Love Songs Never Die, MCA 5195. Produced by Larry Butler. It's been awhile since Thomas has released a pure secular album and he demonstrates that he's lost none of his old magic in this first pairing with Butler. His rich vocals do a fine job with a number of country covers, most notably "I Recall A Gypsy Woman" and "Statue Of A Fool." There's no "Raindrops" here, but nonetheless it's a

worthwhile effort with some MOR and pop potential.

Best cuts: Those cited, plus "Some Love Songs Never Die," "Lay A Little Lovin' On Me" and "There Ain't No Love."



First Time Around

JOHN SCHNEIDER—Now Or Never, Scotti Bros. ARZ37400 (Atlantic). Produced by Tony Scotti, John D'Andrea. Young women will become weak in the knees hearing the handsome star of "The Dukes Of Hazzard" sing songs by Eric Carmen, Fred Knoblock, Jim Weatherly and Lionel Richie. Schneider has a deep, manly voice, which lends itself to a wide range of songs. A couple of tracks here have a homey country twinge; one, "(Am I) Fallin' In Love With Love," has the sleek dynamics of a Barry Manilow cut. There are also several lush romantic ballads that are MOR at its prettiest. The first single from the set, a remake of Elvis' classic "It's Now Or Never," is a longshot bet for the top 10.

Best cuts: Those cited plus "Stay With Me," "No. 34 In Atlanta," "Stay," "Still."

ICEHOUSE—Chrysalis CHR1350. Produced by Cameron Allan, Iva Davies. From the striking cover art to the sheer sheen of the sound, this quartet lets you know they aim for quality. However, it is the compositions which should turn heads. This is intelligent, moody yet accessible rock which ranges from the cool touch of the title track to the summer exuberance of "We Can Get Together." Iva Davies lyrics are thoughtful without being pretentious and his strong vocals are commanding. Though the styles vary, there are similarities to Bowie, Television, Dire Straits, Pink Floyd and U2. For nearly a year, this album has been in the top 20 in Icehouse's native Australia.

Best cuts: "We Can Get Together," "Boulevard," "Icehouse," "Can't Help Myself," "Walls."

DANNY JOE BROWN AND THE DANNY JOE BROWN BAND, Epic ARE37385. Produced by Glyn Johns. This solo debut by the former Molly Hatchet vocalist represents a meeting of the minds between Brown's Southern style of boogie rock and producer Johns' flair for progressive English accented production values. Fronted by the now familiar three guitar wallop,

Brown lets loose with some husky vocal workouts not that dissimilar from the likes of Molly Hatchet, .38 Special and a few other Lynrd Skynyrd followers. Aficionados of this kind of tough beer drinking music, count on the Danny Joe Brown Band as another strong member of the ranks.

Best cuts: "Sundance," "Beggars Man," "The Alamo," "Two Days Home."

UNION—On Strike, Portrait ARR37368 (CBS). Produced by Randy Bachman. Randy Bachman and Fred Turner, the foundations of Bachman-Turner Overdrive, return in another hard rocking quartet. Like BTO, this outfit plays heavy yet melodic rock. There is a blues/country feel on such tracks as "Mainstreet U.S.A.," "Texas Cannonball," and "Pacific Northwest Blues" though the bulk of the tracks are rock. Also included is a rocking version of "Keep The Summer Alive" which is written by Bachman and Carl Wilson. It was originally done by the Beach Boys.

Best cuts: "Keep The Summer Alive," "Next Stop London," "Mainstreet U.S.A.," "Pacific Northwest Blues."

JOE DOLCE MUSIC THEATRE FEATURING LYN VAN HECKE—Shaddap You Face, MCA5211. Produced by Ian MacKenzie, Joe Dolce. Don't let Dolce's international novelty hit, "Shaddap You Face," fool you. While there's plenty of humorous material here, Dolce also shows off his serious side and that of his female vocalist, Lyn Van Hecke. "Boat People" is a touching ballad about refugees and "Return" is another heartfelt ballad. Van Hecke turns in a credible version of "Walking The Dog" and a Dolce ballad, "How Can Our Love Be Gone." There are some laughs as Dolce tackles "If You Want To Be Happy" and a country trucking song, "Ain't No UFO Gonna Catch My Diesel."

Best cuts: Those mentioned.

HOLLY AND THE ITALIANS—The Right To Be Italian, Virgin/Epic NFE37359. Produced by Richard Gottehrer. Signed to Virgin on the strength of a witty U. K. single, "Tell That Girl To Shut Up," Holly Vincent is the latest entry in the girl rockers sweepstakes, and the most promising since Pretenders' Chrissie Hynde. Although she shares the same bad girl image, Vincent opts for a wittier, sometimes nostalgic mix that serves up rock on wry, liberally dosed with '60s girl group touches that also invite comparison with another Gottehrer debut from the mid-'70s, Blondie.

Best cuts: "I Wanna Go Home," "Rock Against Romance," "Tell That Girl To Shut Up," "Just For Tonight" (with Ellie Greenwich), "Means To A Den."

Billboard's Recommended LPs

pop

ORIGINAL MOTION PICTURE SOUNDTRACK—Bustin' Loose, MCA MCAS141. Produced by Roberta Flack. Atlantic loaned Flack out for this soundtrack to the new Richard Pryor-Cicely Tyson film. The album mixes three instrumentals with a series of numbers spotlighting Flack's piercing, velvety vocals. The tunes range from funky r&b to pretty ballads. One of the best cuts is "Ballad For D.," written by Flack and Peabo Bryson in memory of Donny Hathaway. Bryson delivers an intense vocal performance on the cut. **Best cuts:** "Ballad For D.," "Just When I Needed You," "Lovin' You (Is Such An Easy Thing To Do)."

HILLY MICHAELS—Lumia, Warner Bros. BSK3566. Produced by Jeffrey Lesser, Hilly Michaels. Michaels' second LP is a more consistently structured collection of pop/rock songs that sound like a mix of contemporary English rock and American pop sensibilities. Michaels has a gutsy vocal that demands attention and gets exceptional support from Dan Hartman, Elliot Randall, Rick Derringer and others. **Best cuts:** "Look At That Face," "I Still Think About You," "In The City."

GERALD MASTERS, Handshake JW37059. Produced by Tony Atkins. Masters alternates between a semi-falsetto and a husky confident sounding timber. The material is full of melodic pop and rock songs with lyrical hooks, performed against a big building symphonic backdrop. Masters' songs range from the sprightly good time rock of "Rock'n'Roll" to the progressive "Diamonds." **Best cuts:** those mentioned, "Too Many Dreams Were Broken."

STEELEYE SPAN—Sails Of Silver, Takoma TAK7097 (Chrysalis). Produced by Gus Dudgeon. This reunion effort from the winning British folk-rock sextet captures their bracing ensemble sound but stumbles in its commercial strategies. Dudgeon's lush production sometimes blunts the delicacy of their playing, and the band itself foregoes its past reliance on traditional material to focus primarily on its own, less distinguished rock, pop and folk-tinged writing. Still, half a Span is better than none, and fans will cheer their return. **Best cuts:** "Sails Of Silver," "Where Are They Now," "Longbone."

MIKE OLDFIELD—QE2, Epic/Virgin FE37358. Produced by David Hentschel, Mike Oldfield. Oldfield continues to make perfect mood music. Ever since he struck gold with "Tubular Bells" in 1974, Oldfield has stuck with his brand of understated yet epic music sweeps. This set is more rhythmic than other Oldfield sets with Phil Collins providing percussion on the opening two tracks. Though mostly instrumental, there are vocals here which is in contrast to some of his past work. **Best cuts:** "Taurus 1," "Sheba," "Arrival," "Celt."

soul

HEAT—Still Waiting, MCA5182. Produced by Tom Saviano. This title is extremely apt as this trio is still waiting for the

recognition that it's due. The eight cuts here are satin soul polished to a high gloss while rhythm section keeps things down to earth. Those who appreciate Earth, Wind & Fire or AWB should delight in listening to Heat. "Solaris" is a lengthy jazz workout which closes the album though the real joys come earlier as in the title track, "Follow You Home" and "Regina." **Best cuts:** Those mentioned.

country

VARIOUS ARTISTS—Sesame Country, Sesame Street, CTW89003. Produced by Dennis Scott. The Muppets have a way of making musical magic all by themselves. When they team up with real artists, it's hard to resist the finished product. Here, the Muppet gang explores the world of country music at the "Sesame Jamboree," sharing the spotlight with Crystal Gayle, Tanya Tucker, Loretta Lynn and Glen Campbell. The songs are all Muppet originals, and the album is a delight. **Best cuts:** "You'll Never Take The Texas Out Of Me," "The Last Cookie Roundup," "Songs," "Count On Me."

jazz

BUD POWELL—In Paris, Discovery DS830. Produced by Duke Ellington. Pianist Powell was in one of his good periods when he cut nine tracks in Paris in 1963, three years before his death. With Kansas Fields on drums and Gilbert Rovere, bass, Powell cavorts—as only he could—through a truly enjoyable program, mostly standards, demonstrating his unique talents spectacularly. Album originally was released in the U.S. on the Reprise label. **Best cuts:** "Parisian Thoroughfare," "Dear Old Stockholm," "Body And Soul."

ELLA FITZGERALD SINGS THE ANTONIO JOBIM SONGBOOK—Pablo Today 2630201. Produced by Norman Granz. It's remarkable enough that Fitzgerald has been making records 45 years, and even more astonishing that she still sings as superbly as she does in 1981. This program of 18 Brazilian tunes by Jobim comes off as one of the year's finest vocal albums, two LPs displaying Ella's enviable musicianship at its best. Her backup is impeccable, with Paulinho da Costa, Clark Terry, Zoot Sims and Oscar Castro-Neves, in particular, making laudable instrumental contributions. **Best cuts:** "Wave," "Favela," "Dindi," "How Insensitive."

DON MENZA & HIS '80S BIG BAND—Realtime RT301. Produced by Ralph Jungheim. Beautifully recorded collection of six charts by Menza, a Los Angeles tenor saxist-arranger, shows a hard-driving big band sporting solos by Bobby Shew, Frank Strazzeri, Don Rader, Chuck Findley and other L.A. blowers. Album is a success, and might be more so had another standard or two been included. **Best cuts:** "Don't You Know I Care," "Relaxin'," "Tonawanda Fats."

BOB MAGNUSON QUARTET—Road Work Ahead, Discovery DS824. Produced by Albert L. Marx. Magnuson ranks among

musicians as one of the two or three most gifted bass players on the West Coast. Here he presents six cuts, three his own compositions, with assists from Peter Sprague, Bill Mays and Jim Plank. It's not all bass; Magnuson's colleagues also are allotted generous solo spots and there are many moments of exceptional beauty. **Best cuts:** "As Our Children Sleep," "Two Bits," "Midnight Song For Thalia."

WILLIE "THE LION" SMITH—Inner City IC7015. Produced by Vogue Productions. Smith taped these 16 piano tracks in 1949-50 while in Europe, and they stand as a testament to his wizardry. Four cuts spot Buck Clayton's soulful trumpet, as well. Virtually all of Willie's original tunes are included, along with enduring evergreens like "Stormy Weather" and "Ain't Misbehavin'." One of the unforgettable pioneers of jazz piano, Smith's art is excellently captured throughout two fine sides. **Best cuts:** "Echo Of Spring," "Contrary Motion," "Late Hours."

JAMES MOODY—In The Beginning, Inner City IC7020. Produced by Vogue Productions. Twelve strong tracks, all taped in 1949 in France and Switzerland, comprise this entertaining LP featuring Moody's tenor pipe and Max Roach's drumastics. It's a tasty collection of standards and originals with Kenny Dorham, Tommy Potter, Al Haig and other bopsters lending felicitous backup. Album stirs memories of another place, another sound. And there are no flaws in Moody's playing. **Best cuts:** "Just Moody," "Prince Albert."

JIMMY WITHERSPOON—Inner City IC7014. Produced by Vogue Productions. The big Arkansas shouter impresses on these 1961 cuts made in Paris, at the Olympia Theatre, with a capable band of Count Basie sidemen chipping in ideal accompaniment. Spoons offers eight titles, not all true blues but each performed with macho, virile pizzazz. It's good to have a new Spoons LP after so long a dryspell. **Best cuts:** "Roll 'Em, Pete," "Gee, Baby," "I Make A Lot Of Money."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtenman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

Grand Funk, Capitol Settle

NEW YORK—Grand Funk Railroad has settled its royalty suit against Capitol Records, attorneys for both sides reported last week. The suit was scheduled for trial in Federal District Court in Manhattan on June 3. Particulars of the settlement were not announced.

Plaintiffs Donald Brewer, Mark Fainer and Melvin Schacher had charged Capitol with using a "fictitious" royalty base to compute its payments. The group claimed that Capitol owed \$511,500 in artist royalties and \$170,000 in mechanical royalties. Capitol failed to account for all of Grand Funk's record sales and made unauthorized deductions of royalties based on claims of promotional giveaways, according to the suit.

Chain Hosting Ky. Convention

OWENSBORO, Ky. — Wax Works, a local one-stop, and its 17 Disc Jockey retail stores will jointly host the first trade show/convention here Oct. 15-17.

Terry Woodward, one-stop and chain entrepreneur, is attempting to get suppliers in both the record and video software industry to participate in a special exhibits area which would be open daily during the convention at the Executive Inn in Owensboro.

Woodward intends to bring in approximately 30 of his management and district people from Disc Jockey, in addition to which he will invite his more than 300 retail accounts in a nine-state area who buy from Wax Works for the occasion. He intends, too, to provide entertainment from among top industry acts.

PETER TOSH

WANTED



DREAD & ALIVE

The new album features the hit single
“NOTHING BUT LOVE”

Produced & Arranged by Peter Tosh



© 1981 Musidor, B.V.

Billboard's[®]
Survey For Week Ending 6/20/81

Number of singles reviewed
this week **82** Last week **88**

Top Single Picks[™]

Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



CARPENTERS—Touch Me When We're Dancing (3:19); producer: Richard Carpenter; writers: Terry Skinner, J.L. Wallace, Ken Bell; publisher: Welk, BMI; A&M, 02344. The duo's first single in 2½ years is a midtempo ballad punctuated by a lazy, loping rhythm and a seductive lead vocal by Karen. Already on the charts at a solid 76.

COMMODORES—Lady (You Bring Me Up) (3:54); producer: James Anthony Carmichael, Commodores; writers: W. King, H. Hudson, S. King; publisher: Jobete, Commodores Entertainment, ASCAP; Motown, M1514F. This is a perfect summertime song that should go well with long days at the beach. Uptempo, yet silky, "Lady" has a memorable hook and a solid rhythm.

TUBES—Don't Want To Wait Anymore (3:50); producer: David Foster; writer: Tubes, Foster; publisher: Pseudo, Irving, Foster Frees, Boone's Tunes, BMI; Capitol, PA5007. If you're expecting this to be another Tubes record, forget it. The group does a complete about face with this classy midtempo song highlighted by Fee Waybill's vocals, percussive effects and layered harmonies. Look for pop and adult contemporary airplay.

REX SMITH/RACHEL SWEET—Everlasting Love (3:29); producer: Rick Chertoff; writers: B. Cason, M. Gayden; publisher: Rising Sons, BMI; Columbia, 1802169. A hot rhythm track and teasing vocal interplay by this unlikely pair combine to make this a long-shot pick for duet of the year. The dense instrumental backing is reminiscent of Phil Spector, and will sound great on summertime car radios.

recommended

JANIS IAN—Under The Covers (4:25); producer: Gary Klein; writer: J. Ian; publisher: Mine, ASCAP; Columbia, 1802176.

JOHN O'BANION—Love Is Blind (3:34); producer: Joey Carbone; writer: Joey Carbone; publisher: Sixty-Ninth Street, BMI; Elektra, 47163.

SPINNERS—The Winter Of Our Love (3:49); producer: Michael Zager; writers: Michael Zager, Linda Creed; publisher: Sumac, Decreed, BMI; Atlantic, 3827.

SPLIT ENZ—One Step Ahead (2:52); producer: David Tickle; writer: N. Finn; publisher: Enz, BMI; A&M, 2339.

SQUEEZE—Tempted (3:53); producers: Roger Bechirian, Elvis Costello; writers: Glenn Tilbrook, Chris Difford; publisher: Illegal, BMI; A&M, 2345.

POINT BLANK—Nicole (3:45); producer: Bill Eam; writers: B. Keith, M. Hamilton, B. Gruen, B. Randolph, R. Burns, K. Davis; publisher: Hamstein, BMI; MCA 51132.

HOLLY STANTON—Just A Little (2:40); producer: John Reind; writer: Elliott, Durand; publisher: Clears, BMI; War Bride, 451A.



LARRY GRAHAM—Just Be My Lady (3:45); producer: Larry Graham; writer: Larry Graham; publisher: Nineteen Eighty Four, BMI; Warner Bros. 49744. Graham turns in a beautiful

love ballad along the lines of "One In A Million You." Graham's deep set vocal delivery, phrasing and uncluttered arrangement makes this tune ring with emotion, not to mention crossover appeal.

DYNASTY—Here I Am (4:35); producer: Leon Sylvers III; writers: W. Shelby, N. Beard, M. Gentry, B. Lipscomb; publisher: Silver Sound, ASCAP; Solar 47932 (E/A). The group's first Elektra-distributed single is a perky, punchy tune with a bit more r&b sass than the usual Solar release. It's sprightly pop-soul at its best.

EDDIE KENDRICKS—(Oh I) Need Your Lovin' (4:06); producer: Randy Richards, Johnny Sandlin; writers: Eddie Holland, Brian Holland; publisher: Stone Diamond, Forever Platinum, BMI; Atlantic 3796. The former lead singer of the Temptations debuts on Atlantic with a superb premier effort that showcases his identifiable tenor. A classy arrangement and some memorable hooks make this an outstanding track.

recommended

BELL & JAMES—Love, Call My Name (3:33); producer: Bell James; writers: Leroy Bell, Casey James; publisher: Bellboy, BMI; A&M, 2347.

ULLANDA McCULLOUGH—Rock Me (3:37); producer: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nick-O-Vol, ASCAP; Atlantic, 3828.

KURTIS BLOW—Starlife (2:57); producer: J.B. Moore, Robert Ford Jr.; writers: William Waring, J.B. Moore, Jimmy Bralower, Dean Swenson; publisher: Neutral Gray, Original J.B., Fancy Footwork, SNG, ASCAP; Mercury, 76112.

KLEEER—Running Back To You (3:30); producer: Dennis King, Kleer; writer: Woody Cunningham; publisher: Alex, Soufous, ASCAP; Atlantic, 3823.

JOHNNY BRISTOL—Love No Longer Has A Hold On Me (3:36); producer: Johnny Bristol; writer: Johnny Bristol, Rusty Garner; publisher: Bushka, ASCAP; Handshake, WS85304.

ROSE ROYCE—I Wanna Make It With You (3:25); producer: Norman Whitfield; writers: M. Nash, N. Whitfield; publisher: May Twelfth, Warner-Tamerlane, BMI; Whitfield, WHI49735.

THE BLACKBYRDS—Dancin' Dancin' (3:29); producer: George Duke; writers: M. Gordon, L. Farmer, D. Gordon; publisher: First Down, BMI; Fantasy, 914.

THIRD WORLD—Dancing On The Floor (Hooked On Love) (3:55); producer: Third World; writer: B. Clarke; publisher: Cat-Ibo, BMI; Columbia, 1802170.

ZINGARA—For All Of My Life (I'm Serious); (3:46); producer: Lamont Dozier; writer: Lamont Dozier; publisher: Platinum Ear, BMI; Wheel, 5002.

MIGHTY FIRE—One Good Love Is Worth Two In The Bush (3:45); producer: Mel Bolton; writer: M. Bolton, P. Peyton, M. McLeod; publisher: Arcturus 111, ASCAP; Elektra, 47165.

LONNIE YOUNGBLOOD—The Best Way To Break A Heart (4:35); producer: George Kerr, Vincent Castellano; writer: George Kerr; publisher: Dark Cloud, BMI; Radio RR3820 (Atlantic).

MARLON McCLAIN—Close To You (3:56); producers: Marlon McClain, Phil Kaffet; writer: McClain; publisher: Mac Man, ASCAP; Fantasy, 913.

WOODS EMPIRE—Sweet Delight (3:41); producer: David N. Crawford; writers: F. Dixon, M. Charlot; publisher: Interior, Maxi, BMI; Tabu ZS602130.

THE PLAYERS ASSOCIATION—Let Your Body Go! (3:52); producer: Donny Weiss, Chris Hills; writer: Chris Hills; publisher: Silk, Chris Hills, BMI; Vanguard, VSD 35224.

CENTRAL CITY BAND—Jor-Dance (3:50); producer: Ken Hollis, Terrance Edmonson; writer: Terrance Edmonson; publisher: Lit'l Norbert's, BMI; Hook City, S009.



RONNIE MILSAP—(There's) No Gettin' Over Me (3:15); producers: Ronnie Milsap/Tom Collins; writers: Tom Brasfield/Walt Aldridge; publisher: Rick Hall, ASCAP. RCA JH12264. The versatile Milsap serves up a vibrant number with a clever hook. A touch of sax adds finesse to the production, which carries strong pop potential.

TANYA TUCKER—Should I Do It (3:00); producer: Gary Klein; writer: Layng Martine Jr.; publishers: Unichappell/Watch Hill, BMI, MCA 51131. Tucker goes all out on this razzmatazz number. The upbeat, jazzy treatment given to the production is in the early '60s pop vein.

BOBBY GOLDSBORO—Love Ain't Never Hurt Nobody (3:16); producer: Larry Butler; writer: B. Goldsboro; publisher: House Of Gold, BMI, Curb ZS602117. This positive accolade to love is a strong followup to "Alice Doesn't Love Here Anymore." Nice keyboard riffs accent this bright number.

JOHN WESLEY RYLES—Mathilda (3:08); producer: Ron Chancey; writers: G. Khoury-H. Thierry; publisher: Combine, BMI, MCA. There's a great early '60s rock/stroll feel to this record perfect for summer programming. Ryles' fans should find this brass-punctuated slowed-down rocker a winner.

GUY CLARK—The Partner Nobody Chose (3:08); producer: Rodney Crowell; writers: Guy Clark, Rodney Crowell; publishers: World Song, Coolwell, Granite, ASCAP, Warner Bros. WBS49740. The string-band backing on this tribute to a lonely lady sounds straight from the Carter Family—right down to the autoharp. Clark's voice has the edge and sincerity to make the production a fine country package.

FAMILY BROWN—It's Really Love This Time (2:34); producer: Jack Feeney; writers: R.J. Jones-M. Kasser; publisher: Sunbury/Dunbar, CAPAC/PROC. RCA PB50593. With a "Two Doors Down" style intro and an energetic vocal harmony arrangement, this Canadian-based act surges onto the U.S. market. The Browns alternate lead focus, against a bright instrumental track, for a totally appealing American debut.

recommended

CLIFFORD RUSSELL—Only Fools Play With Love (2:56); producers: Bud Reneau, Kevin McManus; writers: Bud Reneau, D. Goodman; publishers: High Ball/BMI, Low Ball/ASCAP. Sugartree SU77701.

STEPHANIE WINSLOW—Sometime When We Touch (2:49); producer: Ray Ruff; writers: Dan Hill, Barry Mann; publishers: Welbeck, ASCAP/ATV, Mann and Weil, BMI. Warner/Curb WBS49753.

LORETTA LYNN AND THE COUNT—Count On Me (not timed); producer: none listed; writer: Scott-Parnes; publishers: Act IV, Ran-Doo, Sesame Street, ASCAP. Sesame Street SC1A.

BILL MONROE—My Last Days On Earth (4:34); producer: Walter Haynes; writer: Bill Monroe; publisher: Bill Monroe, BMI. MCA MCA51129.

PEGGY FORMAN—You're More To Me (Than He's Ever Been) (3:19); producer: Ray Pennington; writer: Peggy Forman; publisher: Julina, SESAC. Dimension DS1020.

JAMES ROGERS—Twenty-Five Miles Away From Home (3:09); producers: David Wingo, Gregg Russell, James Rogers; writer: James Rogers; publisher: Rail Fenc, BMI. CRG CRG11.

MAURY FINNEY—Doodle De Doo Song (2:25); producer: Joe Gibson; writer: Maury Finney; publisher: Hitkit, BMI. Soundwaves NSD/SW4637.

STEVE SYNDER—Beautiful Lady (3:15); producer: Allen Cash; writer: Noel Haughey; publishers: Foxtail/Sir Dale, ASCAP. Super Productions Records SP647.



recommended

LIFE—Let Me Down Easy (3:53); producer: George Terry; writers: George Terry, Kitty Woodson; publisher: Terrytunes, Myjah, BMI; Elektra, 47158.

NINA KAHLE—Deep Down And Real (Magic) (3:30); producer: Terry Cashman, Tommy West; writer: Nina Kahle; publisher: Blendingwell, ASCAP; Lifesong, 45088.



DURAN DURAN—Planet Earth (3:59); producer: Colin Thurston; writer: Taylor, Taylor, Taylor, Le Bon, Rhodes; publisher: Tritac, Harvest, PA5017. Armed with an irresistible rhythm and a chokehold of a hook, this dance rock song could do well with top 40 and AOR audiences. This was a hit in the U.K.

THE GO-GO'S—Our Lips Are Sealed (2:45); producer: Richard Gottenger; writer: J. Giedlin, T. Hill; publisher: Go Town, Plangent Visions Ltd., IRS9901 (A&M). First major single release from this popular L.A. female band is a sudsy, 1960s-inspired girl group anthem. Group has toured here and overseas to good response.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

BMI Award Winning Songs

• Continued from page 66

SHOULD'VE NEVER LET YOU GO—Neil Sedaka, Kiddio Music Co.

SPECIAL LADY—Willie Goodman, Harry Ray, Lee Walter.

STAND BY ME—(Second award) Ben E. King, Jerry Leiber, Mike Stoller, ADT Enterprises, Rightsong Music, Trio Music Co.

STEAL AWAY—Robbie Dupree, Chrome Willie Music, Grandma Annie Music, Oozle Music.

STOMP—Val Johnson, Rodney Temperton (PRS), Kidada Music.

TAKE YOUR TIME (DO IT RIGHT)—Sigidi, Interior Music, Sigidi's Song.

TAKING SOMEBODY WITH ME WHEN I FALL—Larry Gatlin, Larry Gatlin Music.

THAT LOVIN' YOU FEELIN' AGAIN—Roy Orbison, Roma Price, Acuff-Rose Publications.

THEME FROM DUKES OF HAZZARD (GOOD OL' BOYS)—Waylon Jennings, Rich Way Music, Warner-Tamerlane Pub. Corp.

THINK ABOUT ME—Christine McVie, Fleetwood Mac Music.

THREE TIMES IN LOVE—Tommy James, Ronald Serota, Big Teeth Music Publishing Corp., Tommy James Music.

TIRED OF TOEIN' THE LINE—Rocky Burnette, Ronald Coleman, Cheshire Music.

TOO HOT—George M. Brown, Delightful Music Ltd., Second Decade Music Co.

TRUE LOVE WAYS—Norman Petty, Wren Music Co.

UPSIDE DOWN—Bernard Edwards, Nile Rodgers, Chic Music

WAIT FOR ME—Daryl Hall, Hot Cha Music Company, Six Continents Music Publishing.

WE DON'T TALK ANYMORE—Alan Tarney (PRS), ATV Music Corp.

WE WERE MEANT TO BE LOVERS—James Photoglo, Fox Fanfare Music, Nearysong Publishing.

WHEN I WANTED YOU—Gino Cunico, Home Groin Music.

WHY DON'T YOU SPEND THE NIGHT—Bob McDiil, Hall-Clement Publications.

WHY NOT ME—Carson Whitsett, Holy Moley Music, Whitsett Churchill Music Corp.

WITH YOU I'M BORN AGAIN—Carol Connors, David Shire, Check Out Music.

WOMAN IN LOVE—Barry Gibb, Robin Gibb, Stigwood Music.

WONDERING WHERE THE LIONS ARE—Bruce Cockburn (PRO-Canada), Golden Mountain Music (PRO-Canada)

WORKIN' MY WAY BACK TO YOU—(Second award) Sandy Linzer, Denny Randell, Seasons

Four Music Corp., Screen Gems-EMI Music.

XANADU—Jeff Lynne (PRS).

YEARS—Kye Fleming, Dennis Morgan, Pigem Music Publishing.

YES, I'M READY—(Second award) Barbara Mason, Dandelion Music Company & others.

YOU'RE THE ONLY WOMAN—David Pack, Rubicon Music.

YOU'VE LOST THAT LOVIN' FEELIN'—(Third award) Barry Mann, Phil Spector, Cynthia Weil, Screen Gems-EMI Music.

Management Suit

LOS ANGELES—Personal manager Nick Sevano wants Superior Court here to investigate his charge that Frankie Valli, Robert Gaudio and the Four Seasons owe him money over an oral agreement, wherein the defendants were to pay him 15% of gross earnings as exclusive manager. Sevano contends they paid him \$1,125 and then halted payments.

AT TONY AWARDS

'42nd St.' Wins Best Musical

NEW YORK—Although considered the Best Musical produced on Broadway between May 12, 1980 and May 10, 1981, "42nd Street" lost out to "Woman Of The Year" in the number of musical Tonys awarded. The latter earned four Tonys during presentations Sunday (7) shown on network television. Another musical, "Pirates Of Penzance," a "musical" adaptation of the Gilbert & Sullivan classic, also bested "42nd Street" in the number of Tonys it received, three to two. "Sophisticated Ladies" received one award for Outstanding Costume Design (Willa Kim).

"42nd Street's" other Tony went to the late Gower Champion for Outstanding Choreography.

"Woman Of The Year" Tonys were for Best Musical Book (Peter Stone), Best Musical Score (John Kander & Fred Ebb), Outstanding Actress In A Musical (Lauren Bacall) and Outstanding Featured Actress In A Musical (Marilyn Cooper).

As for "Pirates Of Penzance," it received Tonys for "Outstanding Actor In A Musical" (Kevin Kline), "Outstanding Direction Of A Musical" (Wilford Leach) and "Outstanding Reproduction Of A Play Or Musical (producer Joseph Papp).

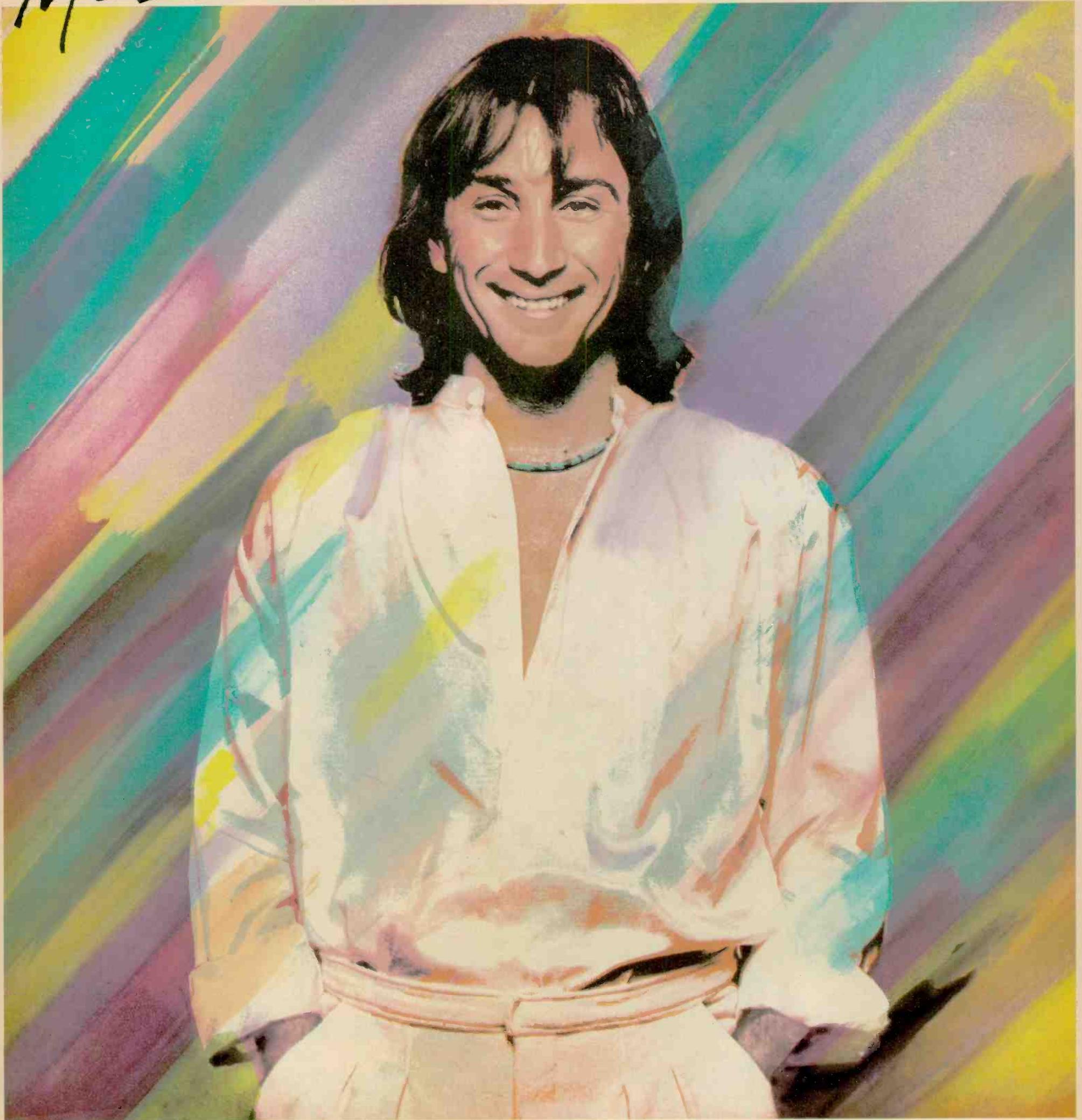
A special Tony was awarded to Lena Horne for her one-woman show now playing in New York.

All the Tony musicals are represented with cast albums. "42nd Street" and "Sophisticated Ladies" are available on RCA, while Arista has "Woman Of The Year" and Elektra has marketed "Pirates Of Penzance."

Bourne Moves

LOS ANGELES—The Bourne Co. music publishers are moving to 1800 N. Highland Ave., Los Angeles, Calif. 90028, Suite 606. The phone number remains (213) 469-5101.

Messina



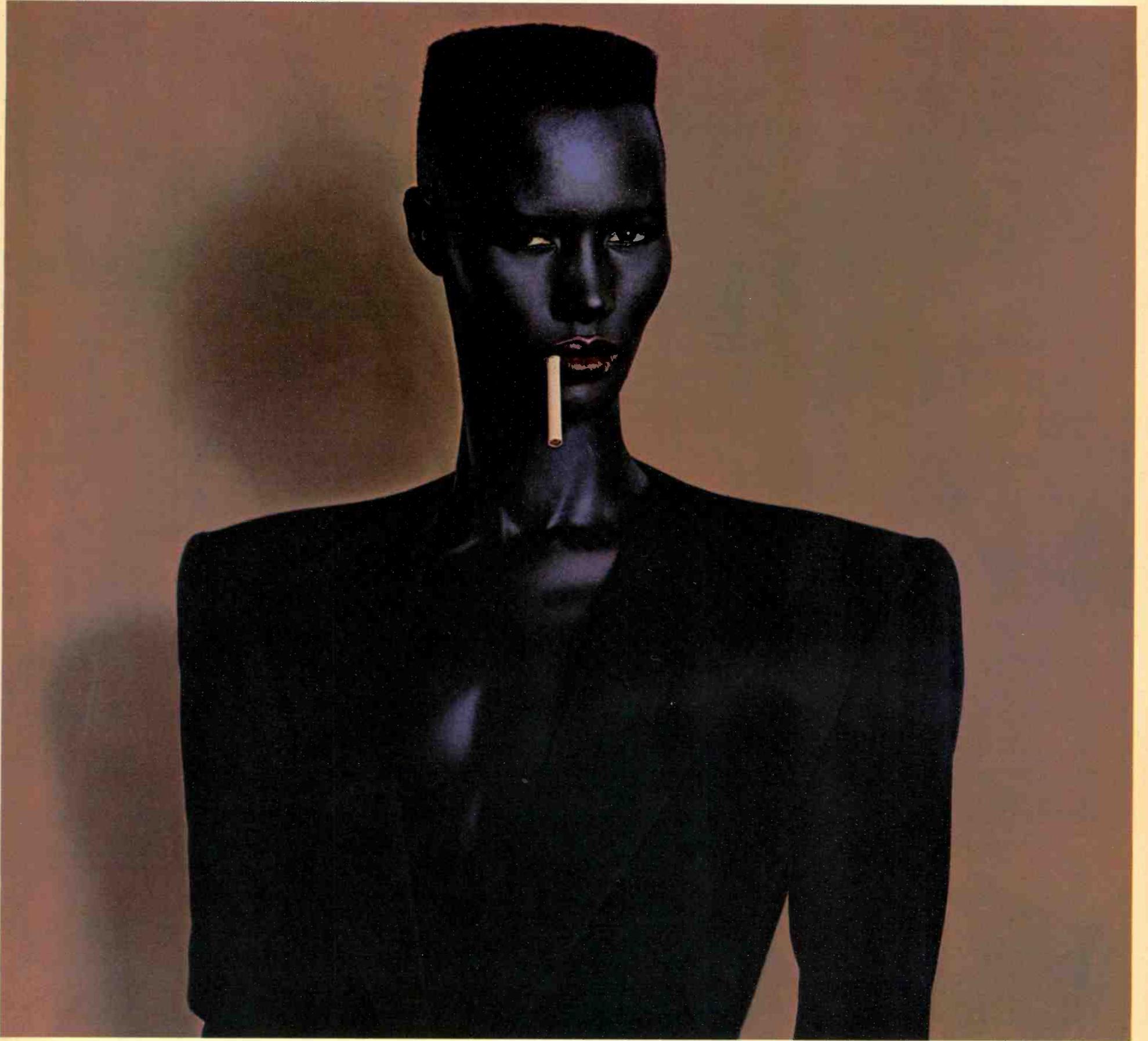
From Buffalo Springfield to Poco to Loggins & Messina, Jim Messina has had a hand in producing some of the best music of our time. Now he's producing an artist named Jim Messina. *Messina* is an album that's everything you'd hope for from Jim Messina.



On Warner Bros. Records & Cassettes. (BSK 3559) Direction: The Fitzgerald Hartley Co.



AMAZING GRACE.



*You think you've heard it all. Seen it all.
You haven't. Till you've heard Grace Jones.
She does things to a song that can arouse a nation.
Evidence: her current hit "Pull Up To The Bumper." IS 49697
Hear it all.*

GRACE JONES. NIGHTCLUBBING. ILPS 9624

PRODUCED BY CHRIS BLACKWELL AND ALEX SADKIN.

On Island Records & Cassettes. Manufactured & distributed by Warner Bros. Records Inc.



Billboard TOP LPs & TAPE

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	1	28	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		☆	39	7	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918		8.98	SLP 9	71	52	37	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98	
☆	2	8	KIM CARNES Mistaken Identity EMI-America SO 17052		8.98		☆	45	8	BILLY SQUIER Don't Say No Capitol ST-12146		8.98		72	73	28	ABBA Super Trouper Atlantic SD 16023	●	8.98	
☆	3	10	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		☆	38	17	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		73	60	35	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
☆	4	21	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆	39	23	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 10	☆	99	6	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98	
★	5	4	VAN HALEN Fair Warning Warner Bros. HS 3540		8.98		☆	40	24	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98		75	77	32	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98	
☆	6	5	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)		8.98		☆	41	28	AC/DC Back In Black Atlantic SD 16018	▲	8.98		76	53	5	THE MARSHALL TUCKER BAND Dedicated Warner Bros. HS 3525		8.98	
	7	23	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98		☆	42	43	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		☆	87	9	CLIMAX BLUES BAND Flying The Flag Warner Bros. BSK 3493		8.98	
	8	15	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		☆	43	29	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 9	78	55	6	CHUCK MANGIONE Tarantella A&M SP 6513		11.98	
	9	10	SANTANA Zebop Columbia FC 37158		8.98	SLP 55	☆	44	44	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98		☆	90	4	FRANK ZAPPA Tinsel Town Rebellion Barking Pumpkin PW-2-37336 (CBS)		15.98	
	10	16	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		☆	50	5	SPLIT ENZ Waiaata A&M SP 4848		7.98		80	80	7	SOUTHSIDE JOHNNY & THE ASBURY JUKES Reach Up And Touch The Sky Mercury SRM-2-8602 (Polygram)		11.98	
	11	15	SMOKEY ROBINSON Being With You Tamla TB-375M1 (Motown)		8.98	SLP 7	☆	56	15	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697		7.98		81	82	8	PURE PRAIRIE LEAGUE Something In The Night Casablanca NBLP 7255 (Polygram)		7.98	
	12	32	GROVER WASHINGTON JR. Winelight Elektra 6E-305	▲	7.98	SLP 16	☆	47	47	APRIL WINE The Nature Of The Beast Capitol S00-12125	●	8.98		82	62	10	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99	
★	14	10	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 2	☆	54	6	DAVE EDMUNDS Twangin' Swan Song SS-16034 (Atlantic)		7.98		83	63	44	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	14	12	THE WHO Face Dances Warner Bros. HS 3516	●	8.98		☆	49	49	DAVID SANBORN Voyeur Warner Bros. BSK 3546		8.98	SLP 28	84	65	10	GRATEFUL DEAD Reckoning Arista A2L-8604		13.98	
	15	11	GINO VANNELLI Nightwalker Arista AL 9539		8.98	SLP 30	☆	50	40	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 19	85	69	14	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98	
☆	42	2	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)		8.98		☆	51	48	JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98		☆	106	4	SQUEEZE East Side Story A&M SP 4854		7.98	
☆	18	7	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 3	☆	74	2	AIR SUPPLY The One That You Love Arista AL 9551		8.98		87	72	14	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●	8.98	CLP 12
☆	19	71	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		☆	53	34	ERIC CLAPTON Another Ticket RSO RX-1-3095 (Polygram)	●	8.98		88	83	28	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	
	19	12	QUINCY JONES The Dude A&M SP 3721		8.98	SLP 6	☆	64	5	GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)		8.98	SLP 10	89	78	12	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048		8.98	
★	21	18	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835		7.98		☆	55	59	ANNE MURRAY Where Do You Go When You Dream Capitol S00-12144		8.98	CLP 4	☆	120	2	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98	
	21	21	LOVERBOY Loverboy Columbia JC 36762	●	7.98		☆	56	57	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	●	8.98		91	91	10	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL1-3932		8.98	CLP 6
	22	30	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		☆	67	4	THE TUBES The Completion Backward Principle Capitol S00-12151		8.98		92	84	19	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98	
★	25	3	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98		☆	58	58	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 17	☆	103	3	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	
☆	30	8	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)		8.98	SLP 1	☆	75	2	OAK RIDGE BOYS Fancy Free MCA MCA-5029		8.98	CLP 11	☆	104	5	RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		8.98	SLP 18
☆	41	7	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		8.98		☆	61	61	NEW ENTRY → CAMEO Knights Of The Sound Table Chocolate City CCLP 2019 (Polygram)		8.98	SLP 13	95	86	23	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 31
	26	10	JEFFERSON STARSHIP Modern Times Grant BZL1-3848 (RCA)		8.98		☆	61	24	SHALAMAR Three For Love Solar BZL1-3577 (RCA)	●	8.98	SLP 8	96	92	7	AC/DC Highway To Hell Atlantic SD 19244		8.98	
	27	8	GARY U.S. BONDS Dedication EMI-America SO-17051		8.98	SLP 38	☆	70	11	GREG KINN Rockinroll Beserkey BZ 10069 (Elektra)		7.98		97	95	29	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	
★	31	10	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98		☆	63	51	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		8.98		98	94	29	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 16
★	36	5	JOE WALSH There Goes The Neighborhood Asylum 5E-523 (Elektra)		8.98		☆	64	46	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 12	☆	109	3	MARTY BALIN Balin EMI-America SO-17054		8.98	
★	33	7	LEE RITENOUR Rit Elektra 6E 331		7.98	SLP 22	☆	65	66	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	8.98	SLP 59	100	89	10	THE DREGS Unsung Heroes Arista AL 9548		7.98	
	31	13	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98		☆	76	6	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531		8.98		101	102	34	THE DOORS Greatest Hits Elektra 5E-515	●	8.98	
☆	35	6	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	SLP 4	☆	79	14	CAROL HENSEL Dancersize Vintage VNJ 7701 (Mirus)		8.98		102	88	15	U-2 Boy Island ILPS 9646 (Warner Bros.)		8.98	
☆	32	6	GEORGE HARRISON Somewhere In England Dark Horse DHK 3492 (Warner Bros.)		8.98		☆	68	68	ATLANTIC STARR Radiant A&M SP 4833		7.98	SLP 5	☆	110	2	DIONNE WARWICK Hot Live And Otherwise Arista A2L-8605		11.98	SLP 55
★	38	13	ALABAMA Feels So Right RCA AHL1-3930	●	7.98	CLP 1	☆	140	2	PETER FRAMPTON Breaking All The Rules A&M SP 3722		8.98		104	107	55	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	
★	37	13	ROSANNE CASH Seven Year Ache Columbia JC 36965		7.98	CLP 2	☆	70	71	CHAMPAIGN How 'bout Us Columbia JC 37008		7.98	SLP 14							

★ 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.)

JUNE 20, 1981 BILLBOARD

Singles 'Sneak Preview' To Air In Coke Ad Campaign

• Continued from page 1

If the Khan single hits, Davis in recent visits to major European cities like Amsterdam, London, Paris and Berlin, where McCann-Erickson has offices, has already arranged for

possible use of the same spots when the Warner Bros. single would be released in those countries. The "Sneak Preview" could well be used anywhere globally, Davis feels.

The performing act, in this case

Khan, was flown to New York City, where she recorded the Coca-Cola jingle, for which she was paid a fee. In addition, McCann-Erickson makes payment to the participating label for use of the master.

Other acts to be featured in the two-hour weekend concert series on ABC include Jethro Tull, which runs July 4, the Blue Oyster Cult, Aug. 8, and Rossington Collins, Sept. 5. Benatar's concert is set for Saturday

(13) in this series that was kicked off April 25 with Kansas. Already run on ABC are concerts by the Allman Bros. and Ted Nugent.

In addition to these there are Mello Yello (in some markets, Sprite) concerts, sponsored by Coke for its other soft drink products. The first of these was a May 1-3 triple header which employed three of ABC's networks. These featured Christopher Cross and Leo Sayer on ABC's Contemporary Network, Rod Stewart on the FM and Anne Murray on the Entertainment network. There will be another extravaganza Oct. 9-11 but artists have yet to be signed.

ABC did some research on the May 1-3 series and found that one in four teens listened to at least part of one of these three concerts.

The 13 ABC concerts have been heavily merchandised by the network, which gave affiliates sample T-shirts and jackets as suggested promotional material for tie ins with local bottlers. ABC also took out an ad in People Magazine to promote the event. McCann-Erickson orchestrated the Coke concerts and all of those running on ABC are produced by GK Productions in Nashua, N.H.

RICHARD PRYOR



LP # A202



LP # A196

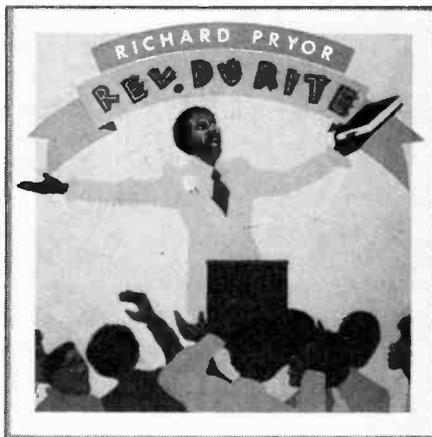


LP # A212

Are You Serious???



LP # A209



LP # A216

--material never before released--



LP # A206



LP # A200

Who Me I'm Not Him!!!

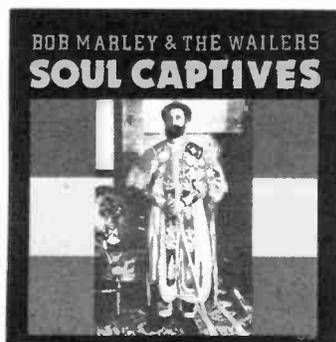


LP # A198



LP # A146

Available from these
LAFF AND ALA DIST'S.

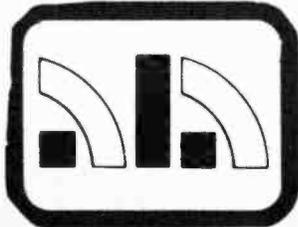
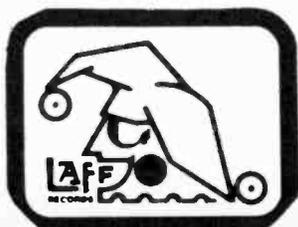


LP # A1986

- ALL-SOUTH DIST.
- ALTA DIST.
- AMI DIST.
- BIG STATE
- HOT-LINE DIST.
- H.W. DAILY
- MALVERNE DIST.
- M-S DIST.
- MUSIC CRAFT DIST.
- PICKWICK INTL.
- PICKWICK INTL.
- PICKWICK INTL.
- PACIFIC RECORDS & TAPES
- PIKS CORP.
- SCHWARTZ BROS.
- STAN'S DIST.
- TONE DIST.
- UNIVERSAL DIST.

- NEW ORLEANS, LA.
- PHOENIX, ARIZ.
- DETROIT, MICH.
- DALLAS, TEXAS
- MEMPHIS, TENN.
- HOUSTON, TEXAS
- NEW ENGLAND-NEW YORK
- CHICAGO, ILL.
- HONOLULU, HAWAII
- SO. CALIF.
- NASHVILLE-ATLANTA
- MINN.
- NO. CALIF.-SEATTLE
- PITTSBURGH-OHIO-TENNESSEE
- WASHINGTON-BALTIMORE-NO. CAROLINA
- SHREVEPORT, LA.
- FLORIDA
- PHILADELPHIA

Manufactured & distributed worldwide by
LAFF/ALA RECORDS
4218 W. JEFFERSON BLVD.
LOS ANGELES, CA. 90016



available on
LP
8tr
Cass

Rock'n' Rolling

• Continued from page 79

cause of Bond's problems. For one thing, the incident brings the other clubs into the attention of the fire and building authorities, and virtually every club in town oversells when it has a hot act.

"It is either very silly or very naive of Bond's to shift the blame on the competition," says Ian Copeland, whose FBI provides much of the new music. "The other clubs are suffering because of this. Deals have been lowered because they fear a crackdown. After the MGM fire, people are very conscious of this. You can oversell sometimes, but you can't do it every night for a week. You can wave the red flag only so many times before the bull will charge."

Copeland says he was not surprised that the Fire Department visited the club, after seeing a report on local news showing a reporter standing in front of Bond's asking where is the Fire Department if the club is booked to twice its legal capacity.

Copeland books the Stranglers, who were scheduled to follow the Clash into Bond's. When the extra Clash dates were added, that meant that the Stranglers had to be re-scheduled. Copeland says he has an agreement in principle from the nearby Diplomat Hotel to stage the shows at the hotel's ballroom.

"We would have moved the shows, and it would have been okay," says Copeland. "But then we got a call from the Diplomat: 'My boss has heard that the Stranglers are like the Clash. We don't want the Fire Department to come here.' And they pulled out of the date."

The delays and cancellations forced the Stranglers to delay their return to Britain for two weeks. With the resources of Bond's already stretched by the extra costs incurred by the extra Clash shows, there was some question as to whether the Stranglers would want to return to the club. But a last minute solution was reached, and the Stranglers will play three shows at Bond's this weekend including a no-booze matinee Saturday (19).

NO END IN SIGHT

Capitol Plant Strike Enters Eighth Week

By PAUL GREIN

LOS ANGELES—A strike by 230 employees at Capitol's record manufacturing and tape duplication facility at 3061 Fletcher Drive here enters its eighth week with no resolution in sight.

The walkout leaves Capitol and EMI-America/Liberty without a permanent pressing/duping center

RCA Boosting SelectaVision

• Continued from page 3

planned to support a 10-million capacity level in 1982. A new power plant at the Rockville Road facility is under construction, with a planned capability of handling emergency requirements for 60 presses.

Under the restructuring of videodisk operations, Dr. Jay J. Brandinger, who has headed videodisk operations since January, 1979, has been appointed division vice president and general manager. Dr. Brandinger and the division will now report to James M. Alic, RCA vice president for electronic services and videodisk operations.

At the same time, responsibility for videodisk player manufacturing has been formally placed with the RCA consumer electronics division, headed by Jack Sauter, RCA group vice president. The videodisk players are manufactured in RCA's color television plant in nearby Bloomington, Ind.

Since the videodisk introduction March 22, RCA estimates that a total of more than 28,000 players and 250,000 disks have been sold to consumers.

in Southern California at a time when its chart posture is extremely healthy and hence its production demands are intensified.

"When they talk to me, they say they can last until December," says Donna Brady, business representative for Local 1710 of the International Brotherhood of Electrical Workers. "It's hard to know what the impact (of the strike) is, because they're sub-contracting work out to other plants in L.A."

The strike centers on the issue of wages. The workers went on strike after rejecting a two-year offer from Capitol calling for an 8% wage increase each year. Capitol then offered a three-year agreement calling for, in turn, increases of 8, 7 and 5% per year. It then offered a three-year eight-eight-eight deal.

According to Brady, the workers favor a two-year package. "I don't think they're going to settle for a long-term contract without a very substantial wage increase," she says.

"We're not going to get a cost-of-living clause," she acknowledges. "None of the unions that deal with Capitol have a cost of living clause."

Another area of discussion has been Capitol's desire to reduce the shift differential for new employees—the extra money paid per hour to people who work non-standard shifts.

"We have a 10% shift differential and they want to freeze it," Brady says, "and maintain the frozen rate for employees hired prior to April, 1981. For new employees, they want to institute a cents-per-hour differential, which as it stands now is 20 cents for the swing shift and 30 cents for graveyard."

Bogart Joins 'Foxes' Producer

LOS ANGELES—Neil Bogart, president of the Boardwalk Entertainment Co., and Zev Bufman, producer of the Broadway hit "The Little Foxes," have joined forces to produce a series of theatre, television, film and recording projects.

The initial outing will be "The First," a stage play based on the early career days of baseball great Jackie Robinson. The \$2 million dollar show is slated to open this fall at the Martin Beck Theatre.

The alliance between Bufman and Bogart, who first teamed for 1969's

musical "Buck White," starring Muhammed Ali, is said to reflect Bogart's expanded interest in the area of live entertainment.

"I've always been drawn to highly visual performing artists," Bogart says. "In this age of cable tv and video disks, that kind of spontaneous entertainment is becoming more precious than ever."

"The First" will launch Bufman's 1981-82 Broadway season, which will also bring in "Oh, Brother!" "Lunching" and "Joseph And The Amazing Technicolor Dreamcoat."

Parallel Imports To U.K. Fall

• Continued from page 3

level—are suffering from the weak-pound.

Nigel Howick, managing director of Stage One Records, believes that his company has lost about \$80,000 in the last two weeks. Stage One, which claims an annual turnover of \$20 million, derives 75% of its income from imports and specialist repertoire, and 40% of this material comes from North America. "The loss looks dramatic on paper," says Howick, "but in fact we are in process of setting up a deal in the U.S. which will leave us unaffected by exchange rate fluctuations. We certainly will not be increasing our prices to dealers."

Graham Griffiths of Mole Jazz, London's biggest jazz importer which carries a stock of 20,000 new, cutout and secondhand albums, says

that the pound's decline hasn't had an impact on his business yet because he orders product from the U.S. on a month-to-month basis. "But unless the pound recovers ground in relation to the dollar," he says, "we shall have to raise album prices by 20 to 30 pence (40 to 60 cents)."

John Deacon, whose Conifer Records Company deals in European imports says, "In terms of European currency, we don't see any cause for concern. Any loss will be swallowed by us. There is no question of our prices being raised. But the first to go to the wall will be the parallel importers."

WEA managing director Charles Levison echoes this view. "If the level of the pound stays down, it will stop parallel importing from the U.S. altogether," he says.

Inside Track

You can make book that there will be a first retail conference announced by NARM for September at an as yet undesignated hotel, following a most productive advisory committee two-day confab at the Fairmont, Dallas, last week. The steering committee started with a 31-point agenda, which was pared down greatly. Bar coding was a major priority. You can expect some participating committee members' stores will be sampling an under-\$10,000 computerized cash register installation at the Roundup Music and Music Mart operation, Seattle.

Correlating closely will be a pitch to manufacturers of all type product carried in industry retail outlets, seeking standardization of business forms, enabling more facile telecommunication. This conforms to the goal of John Marmaduke, new NARM president, whose goal is to free industry executives for time spent in more productive areas. For example, all return forms would be the same. The committee compared forms already in use, citing certain ones as being preferable for industry standard.

The retailer group also mulled a universal sized packaging concept, which would embrace not only present cassettes, but imminent prerecorded mini-cassettes and Philips/Sony Compact Discs. There was disagreement over looser shrinkwrap, abolition of list prices, defectives and other subjects. In an effort to get a better fix on business conditions, the retail sector seeks a CPA-type source, which would be provided with confidential monthly sales by cooperating NARM dealers. Volume information would be released regularly to provide an insight on business conditions.

It's business as usual in the 35 Peaches stores during the early period of the voluntary petition for reorganization under Chapter XI of the Bankruptcy Act. Tom Heiman reports he and his legal advisors (Billboard, June 13, 1981) are exploring all possible avenues, inside and outside the industry, prior to providing a formal plan of reorganization. As yet, no formal creditors' committee has been formed. Heiman has dropped his Superior Court, L.A., suit against MCA Records and that supplier has started to ship him as of last week.

Bad Break: "Black Stars," a key consumer monthly published by Johnson Publishing, the leading black-owned publication firm, has ceased publishing as of last week. It was a major print medium exposure for r&b music. . . . Who will replace industry wise Wayne Franklin as chief of the important AAF and Army record/tape procurement sector, now that the longtime military PX expert has gone to Tara Distributing, Atlanta, as Gwen Kessler's vice president and general manager? Franklin was 10 years with the multi-million dollar military installation product purchase point and boss for the past three years. . . . WEA vice president Mike Spence and sales manager Freddy Katz are moving into 70,000 square foot warehousing in Cleveland end of the month, doubling their former quarters' space. New phone number is (216) 883-3250.

Island Records on the brink of establishing Island Visual Arts, Chris Blackwell's venture into home video and feature films. Latter to include "Country Man," a documentary on the same-name Jamaican figure who bills himself as a "Tarzan"/mystical man. . . . Don't expect your Disneyland Records' calls to get straight through the week of July 20. Gary Krisel and Bob Pavlacka will be hosting a conclave at the Sheraton Universal, L.A., introducing the new Disneyland pop line (Billboard, June 13, 1981). . . . Epic's Hershel Orr won his third champion-

ship in the four years of the H.W. Daily invitational links competition held in Houston recently. About 60 industry duffers took the day off. WEA's Todd Galli took high score honors (?) with a 156.

Drug Paraphernalia Front: Supreme Court likely to take a second look at this sensitive area. Following writ of certiorari for look at the Hoffman Estates, Ill. legal tiff with the Rosenbaum brothers' Flipside store (Billboard, June 13, 1981), it appears the approximately 14 state anti-paraphernalia laws will get a dissection. The St. Louis Eighth U.S. Circuit Court upheld the constitutionality of laws banning manufacture, sale and possession of drug-related items, contradicting a prior Cincinnati Sixth Court ruling which held that pipes, clips et al could not be adequately defined and thus could not be outlawed. The three-judge Missouri panel singled out drug paraphernalia advertising saying it "was analogous to advertisements promoting the sale of narcotics or soliciting prostitution and may be constitutionally prohibited."

For the producers' viewpoint, attend the California Copyright Conference monthly dinner meeting Tuesday (23) at the Sportsmen's Lodge in the Valley, when Chris Bond, Michael Lloyd and Michael Omartian tell it like it is. For reservations, dial (213) 784-3284. . . . And Bud Kahaner of Prager & Fenton discusses "Mechanical Royalty Statements: Audits & Pre-Audits" at the Assn. of Independent Music Publishers' luncheon the same day at Gino's Hollywood. Call Melinda at (213) 463-1151 to nail down a plate.

RCA SelectaVision original art videodisk jackets, 50 of the first 100 marketed, on display at the Society of Illustrators, Gotham, starting Thursday (18). . . . The first Luciano Pavarotti flick, "Yes, Giorgio," starts shooting June 22 in Boston, with Kathryn Harrold as co-star. . . . Atlantic Records chairman Ahmet Ertegun recovering from recent hip surgery.

Rondor Music International, A&M's international publishing wing, is expected to gradually begin opening wholly owned offices in Europe, rather than rely exclusively on subpublishers. The first autonomous operation may open in France by next January. Reason for the move is that the company's foreign income is up so dramatically, to the point of approximate parity with income from the U.S. and Canada. . . . Latin America is turning into one of the few profitable territories for touring artists, now that prohibitive cost factors have nearly wiped out the outdoor arena/large auditorium gig in the U.S. Queen, Cheap Trick and Frank Sinatra have all opted for South of the Border visits, and now Kiss will bring its shock rock to Chile, Brazil, Argentina and Mexico in a deal engineered by ATI's Jeff Franklin, Bill Aucoin and Latin impresarios Jose Rota and Carlos Pedro Spadone. Other U.S. acts heading south are Lou Rawls, Ray Conniff and K.C. and the Sunshine band. Reports from Brazil indicate the population is starved for Anglo entertainment, and more tour deals are in the works.

Speculation about the future of the U.K.-based Pyc/PRT label, pressing and distribution organization ends with the report Friday (12) that the company's manufacturing plant will shut down, with 180 jobs lost. The label itself is expected to fold soon also, but the company will retain its distribution links to handle catalog sales. One source says the label would eventually be reactivated when the economic climate improves.

JOHN SIPPEL

Not All Glad Tidings At NAIRD

• Continued from page 4

gathering that they thought the abolition of list pricing by CBS Records would have a positive effect on the industry in the long run. Hocutt said that NAIRD labels which take a similar tack enable their wholesale costs to float so that retailers can price according to what they pay. "That would certainly help your business," he commented.

"The hippie days of NAIRD are over," opined Bruce Iglauer, president of Alligator Records. "You're either a real company or you die, which wasn't the case six and seven years ago. Of the new labels I talked to at the convention, the majority were committed to releasing at least one record a month because they know distributors want to see a steady stream of product."

"The squeeze is on," said Bruce Kaplan, president of Flying Fish Records, "and our most pressing concern is how to survive a substantial economic downturn. When I

started in the business seven years ago, it was easy to turn a profit on a record. Now it's much tougher, especially since specialty product consumers—recent college graduates and young professionals—are feeling the economic pinch."

At a sales seminar, Frank Pellicone, a buyer for Sound Odyssey, a Philadelphia-based retailer, gave many independent label executives an idea of what salesmen are up against in presenting new product to a store manager.

"Making a record is only 50% of the job," he told the gathering. "The other half is getting me to buy it and there is no reason for me to buy it if there's no airplay behind it. The fact that your product is 100% returnable doesn't mean I want it. I only want it if I can sell it."

A panel on radio promotion touched on alternative means of exposure for product whose commercial potential is dubious. Moderator Kal Rudman of the Friday Morning Quarterback tip sheet urged the la-

bels to produce video clips for broadcast on cable television. Tom Kennedy, an independent promotion specialist, said that servicing television stations with product was a smart idea and suggested that labels might want to trade merchandise for promotion. He also reminded the group that supplying radio stations with product for promotional giveaways is always a valuable investment.

"Independent distributors are both active and passive, so don't assume anything is being done for you," he cautioned. "Cover your own bases until you've established a credible relationship with your distributor."

A major criticism of the convention was that the needs of some of the smaller NAIRD labels were not adequately addressed in the workshops. But organizers promise that next year's confab in Philadelphia will give smaller specialty labels a chance to discuss mutual problems in a more intimate setting.

KENNY ROGERS' GREATEST HITS

DIAMOND
AWARD



Over one **million** units sold in **Canada**
Distributed by Capitol Records EMI of Canada Ltd.



SEASON OF GLASS

GHS 2004

YOKO ONO



spring passes
and one remembers one's innocence
summer passes
and one remembers one's exuberance
autumn passes
and one remembers one's reverence
winter passes
and one remembers one's perseverance

there is a season that never passes
and that is the season of glass
—Y.O. '81

Produced by Yoko Ono and Phil Spector
On Geffen Records & Tapes
Manufactured exclusively by Warner Bros. Records Inc.



Photography: Yoko Ono