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Billboard

86th
YEAR

A Billboard Publication

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June 27, 1981 • \$3 (U.S.)

NATIONAL AD SURVEY

Many Video Rent Ploys; Want A Lifetime Deal?

By JOHN SIPPEL

LOS ANGELES—Video software rental advertising varies from totally ambiguous to extremely specific and comprehensive, a survey of metropolitan markets indicates. Proffering the most service, the two Omni Video Club locations in Las Vegas

Expanded video coverage begins page 31; editorial page 16.

advertise \$25 lifetime memberships, with two free rentals as a premium. Up to seven-day rentals are \$5 per title, with an overnight special, where you get the next title for \$3. Home delivery, advance title reservation and renting up to five titles simultaneously are also suggested.

The sweetest deal is offered by Two Seasons Video Center, a single Cleveland location, which ballyhoos "the only place in town where you can rent video for \$1 per week plus deposit."

Miami's Super Gus four outlets claim "world's largest movie exchange club. \$10 exchanges, no contract, club fees, deposits or time limits."

The Milwaukee Curtis Mathes' five stores dangle a "free movie club lifetime membership with no rental charge" with the purchase of a CM VTR.

In Portland, Ore., National Video's three retailers have an introductory offer, which provides that from Monday through

(Continued on page 32)

Global Antipiracy Growing IFPI Hears Of Korea, Mid East Gov'ts Aid

COPENHAGEN—Governments in Korea and the Middle East are joining the international fight against piracy and other violations of copyright, a council meeting here of the International Federation of Producers of Phonograms And Videograms was told.

It would be considered a significant advance if official crackdowns on copyright thievery were authorized in those territories, which

have long been associated with the pirate trade.

In a related move, the Greek Musicians' Union has threatened to boycott the upcoming Athens Festival if the government doesn't take action on an antipiracy measure stalled in parliament. (See separate story, International pages.)

(Continued on page 63)

CBS Fields CX Knocks

By ALAN PENCHANSKY & JIM McCULLAUGH

CHICAGO—CBS Records, jolted by a flurry of negative reaction to its CX encoded disk program, is not wavering from its commitment, and plans intensified technical training efforts.

"Resistance at the studio level is a result of a lack of familiarity with the use of the system," insists CBS Records Group vice president Al Teller.

"We're moving toward maximum coding as rapidly as possible," says Teller, who adds CX critics may lack the technique necessary to properly operate the devices.

"There is an art and a technique to be developed in the use of the system. There's simply not enough education in its usage."

CBS claims the new noise reduction tech-

(Continued on page 8)

Promo Codes Net 1st Sellers

By SAM SUTHERLAND

LOS ANGELES—The new promotional album tracking code being used by Elektra/Asylum and Atlantic is already pinpointing retail leaks for the free disks whose penetration of U.S. retail bins has long been of serious concern.

When first unveiled less than three months ago by the two Warner Communications (WCI) labels (Billboard, March 28, 1981), the gold-embossed promotional code—a six-digit, single letter number unique to each LP—was said to be some months away from a true test.

Although the labels hoped the code's presence would signal their tougher stance on resale of promo product by recipients of the free service, sources admitted matching up a specific code with its original destination would be the last step in gauging the process' effectiveness.

Now Elektra/Asylum has used

the code to identify sellers of the goods—and deleted those first culprits from its computerized service rolls.

"We did discover that records were going out from a particular

(Continued on page 14)

King Karol Kills Disk Rental Plan

By IRV LIGHTMAN

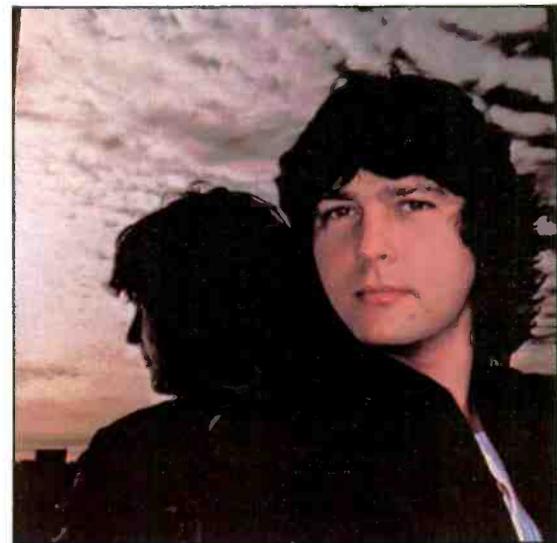
NEW YORK—The King Karol retail chain's "experiment" with a recording rental scheme prematurely ended last week with abandonment of the concept.

"We gave it a shot," says Ben Karol, co-owner of the four store Manhattan operation, "but there wasn't enough consumer interest in

(Continued on page 9)



RAZZY BAILEY. Razy introduces his new album, "MAKIN' FRIENDS" with his third #1 country single in a row, the double-sided hit, "FRIENDS" and "ANYWHERE THERE'S A JUKEBOX." This unique concept album showcases the "two sides of Razy": the smooth ballads and his driving, uptempo, country side. Also includes the new hit single, "MIDNIGHT HAULER" b/w "SCRATCH MY BACK (AND WHISPER IN MY EAR)." RAZZY BAILEY. MAKIN' FRIENDS. RCA AHL1 4026. (Advertisement)



It takes a determined man to sing "NOTHIN'S GONNA CHANGE MY MIND" and BILL WRAY determined a long time ago that between the "FIRE AND ICE" lies the heart of rock 'n' roll. "FIRE AND ICE", BILL WRAY's EMI America debut album features the hit single, "NOTHIN'S GONNA CHANGE MY MIND". (Advertisement)

(Advertisement)



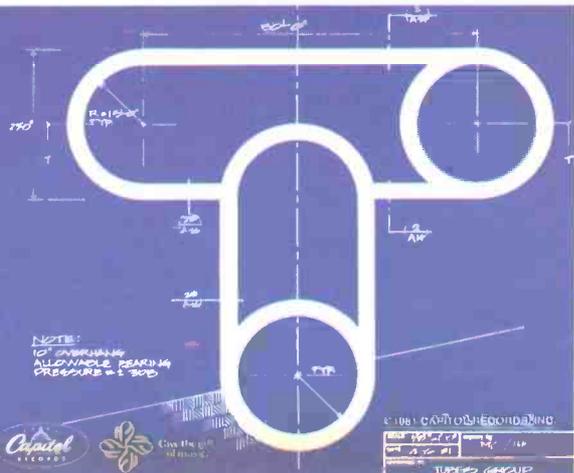
DESIGNED WITH MASS APPEAL IN MIND!

"DON'T WANT TO WAIT ANYMORE" 5007

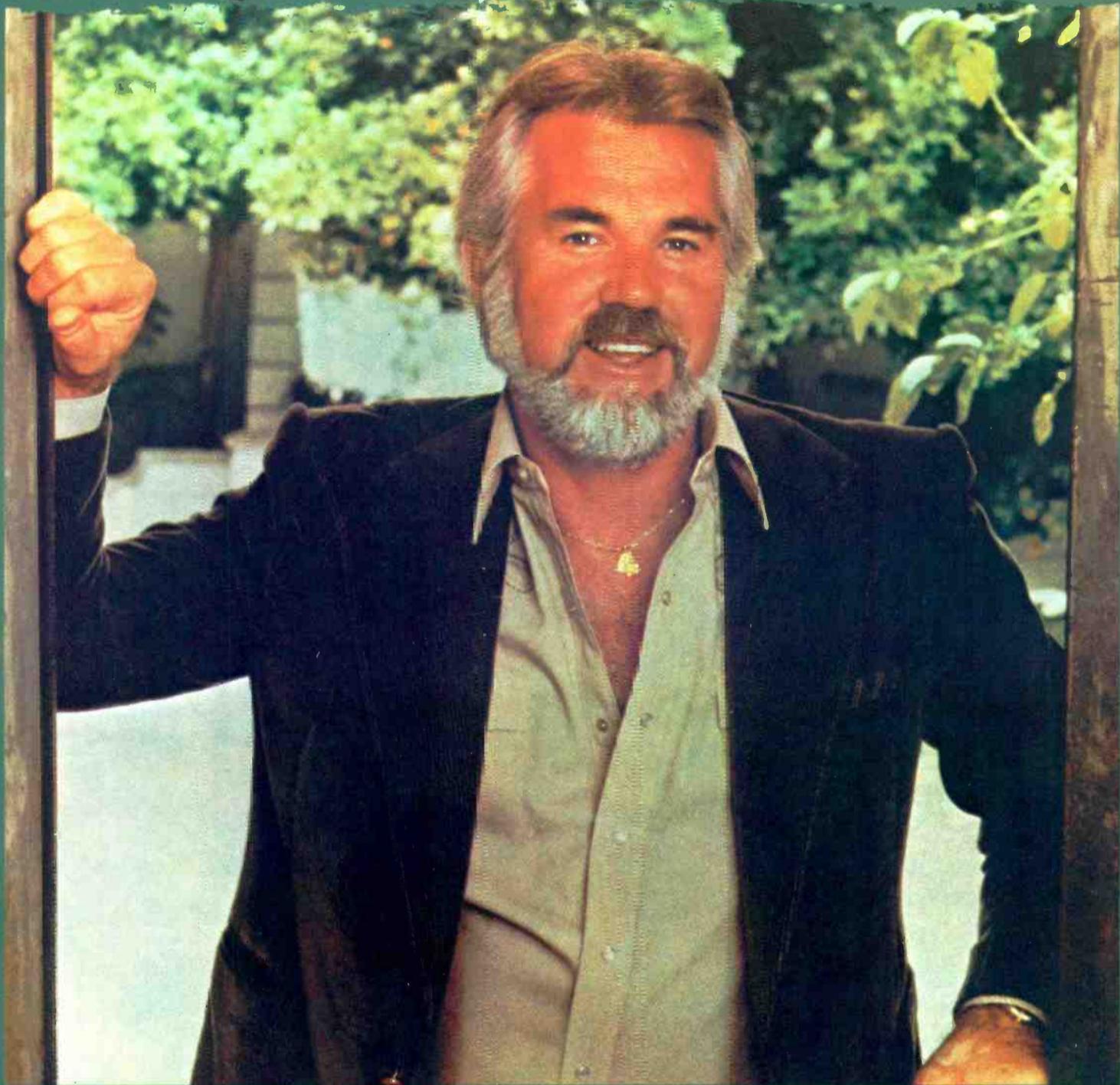
THE FIRST HIT SINGLE FROM THE COMPLETION BACKWARD PRINCIPLE

THE SMASH NEW ALBUM BY THE

TUBES



KENNY ROGERS



THE NEW ALBUM
SHARE YOUR LOVE

FEATURES THE SINGLE
"I DON'T NEED YOU"
ON LIBERTY RECORDS

PRODUCED BY LIONEL B. RICHIE, JR.
MANAGEMENT-KRAGEN & COMPANY



Lionel B. Richie Jr.-Appears courtesy of Commodores Entertainment Corp. & Motown Records

© 1981 LIBERTY RECORDS, A DIVISION OF CAPITOL RECORDS, INC.

Inner City Plans Cable Network Hopes To Have Black Music Vid Shows In 40 Cities

By LEO SACKS

NEW YORK—Inner City Broadcasting here will launch a music-oriented cable channel in 40 cities beginning June 30 of next year.

Percy Sutton, chairman of Inner City, says the company will invest \$4 million in the project, which will utilize a basic library of promotional video clips averaging about six minutes in length.

The Black Music Cable Television Network will begin its seven-day programming schedule at noon and will feature 13 hours of music, news reports, commentaries and commercials, according to Sutton. Key Inner City broadcast personalities from such company-owned stations as WBLS in New York, WLBS in Detroit, and KBLX in San Francisco

have already signed contracts to appear on the network, although Sutton declines to identify them at this time.

"We're convinced that a radio-oriented presentation will work on tv," says the broadcasting executive, who notes that the focus of the network's programming will be geared to the black community. But he adds that he is confident the network will attract a non-black audience "the same way our radio stations have, with an artful mix of good black music—notably jazz, r&b and ballad material."

Unlike MTV Music Television—the all-music, 24-hour cable channel formed by the Warner Amex Satellite Entertainment Co. and scheduled to go on the air Aug. 1—the new network will not require franchisers to offer the channel to subscribers in stereo. Wamex recently announced that it had developed a new "stereo transmission processor" which franchisers will be obliged to offer subscribers.

Sutton says the network will distribute its television services via AT&T land lines until the company is able to lease transponder space on a satellite. He hopes to accomplish this by 1984. "The shortage up there for satellite space is really unbelievable," he notes.

The former Manhattan borough president will not specify which markets will receive the service. However, he says that franchises in

(Continued on page 75)



STREET MUSIC—Earth, Wind & Fire's Maurice White, left, shakes hands with some fans in Harlem during a tour of facilities in the area to support the group's recent alliance with the Black United Fund.

ENDORSEMENTS AUTHORIZED?

3M Blank Tape Ads Stir Fray In Britain

By PETER JONES

LONDON—There's a big industry row brewing here over a blank tape advertising campaign in which names of leading pop groups are used, allegedly without permission having been granted.

The company involved is 3M and the promotion offers two Scotch Ferric C-90 cassettes, with "two attractive free pop badges," said normally to retail for around \$4.

The dispute is over the group names listed: Boomtown Rats, Clash, Darts, Jam, Queen, Sham 69, Showaddywaddy, the Stranglers, AC/DC and Blondie. Most say they had no idea their names were being used in this campaign, planned to run through to December and

linked with nationwide poster and sticker displays.

The group Darts issued an immediate and irate statement: "Home-taping is killing the record industry. We knew nothing of this promotion and we're extremely angry that our name is being used to encourage the sale of blank cassettes."

"And we're particularly concerned with the effect that falling investment in the record industry, largely brought about by the home-taping problem, is having on the development of new talent in this country."

A member of Queen's management team said the badges and the group's name were being used without permission or prior warning. The group members have asked for copies of the badges involved to see if there is any copyright infringement.

The scheme is roundly condemned here by Polydor, which has both Sham 69 and Jam on its roster.

Says a Polydor executive: "What this means is that in future all Polydor U.K. recording contracts will contain a clause to the effect that artists signed will not be associated with the promotion of blank tape or, indeed, have anything to do with blank tape advertising."

"What's more, these clauses will be totally non-negotiable."

It was at Billboard's International Music Industry Conference in West Berlin earlier this year that Chris

(Continued on page 66)

Record World Adding 6 Stores

NEW YORK—Record World, the Northeast retail chain, has signed leases for six additional units and is presently negotiating a lease for its first location in Manhattan.

The new leases will bring the total TSS/Record World stores operated by Roy Imber's Elroy Enterprises, Freeport, Long Island to 40, with a new unit in Virginia to be the most Southern point yet for the chain.

The new stores, footage and scheduled opening dates are Fair Oaks Shopping Mall, Fairfax, Va.,

(Continued on page 9)

Goody, Stolon: Dismiss Verdicts

NEW YORK—A memorandum filed with a Federal judge here seeks to dismiss the recent convictions of Sam Goody Inc. and company vice president Samuel Stolon on counterfeit tape trafficking charges.

Attorneys for the defendants submitted the brief Friday (12) in Federal District Court in Brooklyn, where a jury of eight men and four women convicted the retailer and the executive April 9 for their role in a scheme to buy and sell over 106,000 bogus 8-track and cassette tapes.

The brief argues that the evidence presented by the Government in the case is insufficient to sustain a conviction on the charges, which included racketeering, interstate transportation of illicit merchandise and criminal copyright infringement. The memo specifically states that prosecutor John H. Jacobs of the Justice Department's Organized Crime Strike Force failed to prove key elements of the offenses charged: that counterfeit tapes were transported in interstate commerce;

that the defendants knew the tapes were counterfeit; and that the tapes were protected by valid copyrights.

While neither defendant was convicted of racketeering, the memo contends that the nature of the charge had a "prejudicial" effect on the jury. According to the brief, "the talk of racketeering" in a case prosecuted by the Organized Crime Strike Force "may be the best explanation" for the jury's conviction of the Goody vice president.

The defense has asked Federal Judge Thomas C. Platt to either set aside the convictions or grant a new trial for any count on which a judgment for acquittal is not granted. A key defense claim is that there is no evidence to prove that the product which Goody shipped to Pickwick International was "the very same product" which the retailer purchased from Canadian middleman Norton Verner. The memo adds that the Government failed to elicit solid testimony from Goody warehouse manager Michael Portzeba, Goody vice president Robert Menashe, or Pickwick vice president Donald

Cable TV Taping Service Wants Retailers Involved

By IRV LICHTMAN

NEW YORK—There'll be a retailer angle to the Home Music Store, a projected satellite-cable tv system whereby digitally encoded recordings will be offered for home play and/or taping (Billboard, May 2, 1981).

"At this point, we're getting Home Music Store in place, but the retailer involvement has top priority," maintains Stu Segal, former chief of corporate p.r. at PolyGram Corp. here, who has joined the company as vice

president of business development. Home Music Store is a division of the Washington, D.C.-based Digital Music Co. operated by William Von Meister, founder of Source, the data base information service recently acquired by Reader's Digest.

Segal envisions retail involvement to be particularly effective in offering compilations of current hit singles or albums of favorite cuts, with the added advantage that the retailer would also be the seller of the blank cassettes. Retailers would most likely, Segal adds, have a bank of cassette recorders with proper encoders so they can offer a broad taping service.

According to Segal, retail taping costs to the consumer, sans the price of the blank cassette, would not be much more than the price to the home tapper, which would average about \$5.39. The service that would allow just playback of digitally encoded music (including the decoder) would run about \$7.75 a month.

As for the Home Music Store, Segal says the encoder is "out of engineering for the manufacture of a prototype unit" and the entire system may be ready for test launch about the middle of 1982.

For the \$7.75 monthly fee, the subscriber would have access to five channels of digital quality stereo recordings, each offering a specific area of music. In addition, a "preview" channel, in mono, is being offered as a method of "browsing" through material, with artist interviews also included.

According to Segal, the \$5.39 price for home taping would be divided in the following manner for Home Music Service and owners of the masters: \$2.50 to Home Music

(Continued on page 6)

Peaches, Nehi List Debts In Bankruptcy

By JOHN SIPPEL

LOS ANGELES—In two separate schedules filed last week, Peaches Records And Tapes declared debts of \$20,502,107.90 against property of \$9,821,173, while Nehi Record Distributing showed assets of \$6,193,284 and liabilities of \$2,448,883.

The two schedules, extremely comprehensive and thorough, were filed by bankruptcy counsel Joseph Eisenberg in Federal Bankruptcy Court several weeks after the 35-store retail chain and its distribution wing voluntarily filed for reorgan-

ization under the Chapman Act (Billboard, June 6, 1981).

The Peaches' debts broke down thusly: Wages and contributions, \$34,920; U.S. taxes, \$29,767; state taxes, \$14,102; other taxes, \$141,106; secured creditors, \$17,884,718 and unsecured creditors, \$2,397,498.

The stores' assets included: cash, \$523,375.31; office equipment, \$228,000; machinery, \$193,000; and inventory, \$8,876,798.

Secured creditors were: Capitol, \$1.1 million; CBS, \$5.6 million; WEA, \$4 million; Citibank, \$2.5 million; Jem, \$3,226; PolyGram, \$1,818,300.78; RCA, \$2 million; Transcontinent, \$129,530.30 and Progress, \$345,000. M.S. Distributing, City National Bank here were listed as secured with nothing due.

Unsecured creditors above \$5,000 were: AA Records, New York City, \$23,498.24; Cardinal Export, New

(Continued on page 75)

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CTI Returns With Indie Distribution

By IRV LICHMAN

NEW YORK—CTI Records, formed by producer Creed Taylor 11 years ago, has returned as an independently distributed label and set an initial flow of jazz product.

In returning once more to a network of distributors—10 have been appointed—the label has gotten out of what is described as a “catalog and production” deal with CBS Records, which, along with CTI foreign licensees King Records of Japan and Metronome Records of Germany, had financed its return to solvency after it declared bankruptcy in December of 1978. The label has retrieved its independent status through a payback agreement with CBS, which had marketed one album through CTI in 1980 by Patti Austin.

Though initially marketed by independent distributors, CTI soon setup its own branch setup, then made a distribution deal through Motown, and returned to independent distribution in the middle '70s before the CBS involvement.

According to Vic Chirumbolo, recently named vice president and general manager, who is marking a return to the label he was associated with during its first three years, CTI is planning to re-release its catalog in segments, “working off” about 140 titles at \$8.98 list, including CTI's first release, Freddie Hubbard's “Red Clay.” Chirumbolo promises six or seven releases a month plus one new release.

The catalog material is being repackaged, with each title bearing the legend of “Mastered by (Rudy) Van Gelder.” One of the “new” sets, “Fuse One,” was released last year by King in Japan, where it has reportedly sold in excess of 80,000 copies. The album features Stanley Clarke, Larry Coryell, Paulinho Da Costa, Joe Farrell, John McLaughlin, Ronnie Foster, Ndurgu, Lenny White and Tony Williams.

Chirumbolo says he's working on what can loosely be termed a “franchise” arrangement with dealers involving merchandising and promotional and “sampler” albums.

Under the proposed system, dealers would pay an annual fee—up to perhaps \$100 for each store for the first year, \$50 afterwards—and in return receive direct from CTI point-of-sale material, demonstration and “sampler” albums, ad tags and pre-

(Continued on page 80)



PIZZA FACE—Pat Pipolo, MCA vice president of promotion, left, chats with Joe Dolce of “Shaddap You Face” fame at a pizza and beer given in Dolce's honor at MCA's Universal City headquarters.

FBI Nabs Equipment, 185,000 LPs In Raids

NEW YORK—After a six-month investigation involving six FBI field offices in five states, the federal law enforcement unit has seized about 185,000 alleged bootleg LPs and manufacturing equipment said to value in excess of \$3.5 million.

The investigation, which is continuing, has resulted in three arrests, with the raids coming over a four-month period.

Seized in the raids were allegedly bootleg performances by such artists as the Beatles, Bruce Springsteen, Led Zeppelin, the Who, Elvis Presley, the Clash and the Grateful Dead.

According to the FBI, the series of confiscations, starting in March, involved:

- March 13: The FBI in New

Haven, Conn., confiscated about 53,000 recordings valued at \$500,000 and an additional \$800,000 worth of manufacturing equipment. Keith Taruski, d/b/a Venture Inc., Old Saybrook, Conn., was arrested and charged with Interstate Transportation of Stolen Property (ITSP).

- April 7: The Brooklyn-Queens FBI office intercepted a shipment of 5,000 two-record sets, and seized the masters and stamper used to produce them, valued at \$120,000. At the time the warrant was executed, Stuart Clurman, d/b/a Jim Caldwell Productions, 147 W. 42nd St., New York, was arrested and charged with violation of the Federal Copyright Law.

- April 18: Agents of the Kala-

(Continued on page 14)

Industry In U.K. Seeking Funds For New PR Push

By NICK ROBERTSHAW & PETER JONES

LONDON—With the next set of quarterly sales figures expected to show a further substantial slump in the U.K. record market, the British Phonographic Industry is now facing the problem of raising funds for an ambitious public relations program aimed at boosting music sales and improving the industry's image.

Some six months ago, a special public relations subcommittee of the BPI, the industry's watchdog organization, convened under the chairmanship of new WEA U.K. managing director Charles Levison.

Advertising agency Saatchi and Saatchi, which “masterminded” Conservative Party promotion in the last general election here, has since been working on a survey of consumer attitudes.

Levison says: “I'd expect the survey to show that there is a large body of people who would like to buy more records and who are not presently being given the right incentive to do so.

“I believe they're not given enough information about what's available, that they have the wrong impression as to the price of records

and that many are discouraged at retail level.”

Levison also believes audiences want more information on album product, and more exposure of what's available, instead of what he sees as concentration on singles and the singles charts.

One scheme known to have been put to the BPI special committee involves “stamp redemption.” Behind it is Dennis Knowles, of Tellydisc, a company deeply involved in tele-

(Continued on page 66)

B'casters Get Promo Advice

By DOUGLAS E. HALL

NEW YORK—It's up to promotion directors to get the cumulative audience (listeners who tune in for at least five minutes a week) and up to program directors to translate that came into average quarter hours (longer periods of listening as measured by Arbitron).

That was the advice dispensed by Al Law, general manager of WYNY-FM and former program director and DJ, as he spoke at one

of the 55 sessions that made up the three-day Broadcast Promotion Assn. convention that concluded June 13 at the Waldorf Astoria here.

Law, who was known as “Plain Al Brady” in his DJ days on WNBC-AM New York and other stations, had succinct advice for the promotion directors: “Build identity, image and cume.”

Law, who successfully programmed WHDH-AM Boston to the top of the ratings for several years, warned promotion directors, “Quit trying to win awards. Your job is to win ratings. Don't be creative at the expense of selling your message.”

He described the promotion director as one who wears several hats.

(Continued on page 24)

Executive Turntable

Ron Willman is upped to director of sales, Video/Sound Business at Billboard magazine. Willman is a 17-year veteran of Billboard and previously national sales manager. The magazine's Video/Sound Business editor, Jim McCullaugh, assumes broadened editorial responsibilities in this area (editorial, page 16).

Record Companies



Willman

Eileen M. Garrish is upped to legal and business affairs vice president at PolyGram Records in New York. She was legal and business affairs director. . . . Reggie Barnes moves into the post of promotion vice president for CBS-distributed WMOT Records in Philadelphia. He was national director of promotion for WMOT. . . . Jack Royner is appointed East Coast artist development manager for Columbia Records. Previously,



McCullaugh

he has acted as an assistant to Cedric Kushner in concert production on a national basis and worked as a college booking agent for College Entertainment Associates. . . . David Kuprianiak is named national field marketing coordinator for Capitol Records in Los Angeles. He has worked for Capitol since 1973 and was most recently office manager in the Detroit distribution center. . . . Due to a reorganization of the product development department at Chrysalis Records in Los Angeles, Steven Shmerler now oversees the creative services department in addition to being director of product development. Janet Levinson, creative services manager, and Beth Lax, creative services coordinator, continue to create all company oriented graphics in coordination with Shmerler. . . . Sophie Beauvy is appointed director of advertising for Warner Bros. Records in Burbank, Calif. She was media planner. Suzanne Mahr is named national advertising manager. She was media buyer. . . . Kirk Melloy is named manager of Capitol Records' Atlanta distribution center. Most recently, he was national marketing coordinator. . . . Joy Stevens joins CBS Records in New York as copy director in the advertising creative services department. She was copy director at Lipman Advertising. . . . Freddie Salzberg, East Coast head of publicity for Chrysalis Records in New York, is no longer with the company. . . . Charlene Chappelle takes the post of Central and Eastern regional sales representative for Spirit Records in North Hollywood, Calif. She was with Project 180, a nationwide Christian entertainment organization specializing in programs for gradeschools. . . . Tom Mazzetta is appointed national promotion director for First American Records. He was national promotion director for International Artists Records. He will be based in Los Angeles.



Garrish

Freddie Salzberg, East Coast head of publicity for Chrysalis Records in New York, is no longer with the company. . . . Charlene Chappelle takes the post of Central and Eastern regional sales representative for Spirit Records in North Hollywood, Calif. She was with Project 180, a nationwide Christian entertainment organization specializing in programs for gradeschools. . . . Tom Mazzetta is appointed national promotion director for First American Records. He was national promotion director for International Artists Records. He will be based in Los Angeles.



Barnes

Marketing



Kuprianiak

Paul Burnett moves into the slot of director of media production and communication, Stark Record & Tape Service Inc.'s newly created inhouse advertising wing. Burnett has spearheaded the development of the company's inhouse radio production capabilities among other ad department responsibilities. Also joining the department is Geoff Mayfield who had been managing editor of Focus, a Columbus, Ohio rock newspaper and publicity consultant for several Columbus music concerns and music director for WBBY-FM Columbus. Both are based in N. Canton, Ohio.



Shmerler

Publishing

Judith M. Saffer is named senior counsel for ASCAP and attorneys I. Fred Koenigsberg and Richard Reimer become senior attorneys. Saffer was a senior attorney. All are New York based. . . . Scott James advances at MCA Music in New York to associate manager of creative services. He was assistant to the professional department. . . . Roy Tempest is now managing director of Southern Music Publishing Co. Ltd., in London and its affiliated British companies. The firm is related to Peer-Southern in U.S. Since 1977 he had been director and general manager of EMI Music Publishing LTD.

Related Fields

Bud O'Shea has left MCA DiscoVision as vp marketing to join Magnetic Video. . . . Mitsuru Nishina is named vice president and general manager of Sony Corp. of America's Hawaii Division. He was general manager of the division. . . . Also at Sony, Yvette Rosenberg is named advertising manager for Sony Consumer Video Products in New York. She was an account executive with McCann-Erickson. . . . At Pioneer Video, Alan Ostroff takes over as West Coast regional sales manager based in Hawthorne, Calif. He was merchandising director at Infinity Records and more recently product manager at Epic Records. . . . Philip J. Cajka joins Audio-Technica G.S. in Stow, Ohio as controller. He was a senior accountant for Coopers & Lybrand, an accounting firm in Akron, Ohio. . . . Louise Greif moves to Aucoin Management Inc. in New York as publicity assistant. She was at the Howard Bloom Organization and has been an American representative for such British acts as Fad Gadget, Colin Newman and had managed the Speedies. . . . J. Douglass Chatburn becomes national sales manager at TDK Electronics Corp. in Garden City, N.Y. He has been in sales and marketing management positions at Sony and Aiwa. . . . Sam Borgerson is appointed advertising and public relations manager at Studer/Revox America in Nashville, Tenn. His writings have appeared in professional trade magazines and from 1977 to 1978, he was a sales coordinator for Revox. . . . Diana Kaylan joins Wayne Rosso Associates Public Relations in Los Angeles as senior publicist. She was director of advertising for Warner Bros. Records.

Peter Mikelbank to head marketing and promotion for Greilworks, a management, entertainment marketing and promotion firm in Nashville. Previously, he was regional marketing director for Ringling Bros. Barnum & Bailey Circus.

East Side, West Side, All Around The Globe.

THIRD WORLD is going to "ROCK THE WORLD."

Jamaica's foremost musical innovators, Third World, the group who scored with their gold single, "Now That We've Found Love," are taking their sophisticated fusion of reggae, R&B, rhythm and blues to the people on their first album for Columbia Records, "Rock The World." Side one (East Side) is filled with roots-style reggae, "Rock The World." Side one more universally danceable material. But no matter how you spin it, Third World makes music go round and round.

Third World, "Rock The World." FC 37402 Featuring the single, "Dancing On The Floor (Hooked On Love)." On Columbia Records and Tapes.

18-02170



18¢ MECHANICAL? Tie Royalty Hikes To Inflation, Court Asked

By JEAN CALLAHAN

WASHINGTON, D.C. — Reminded that the mechanical royalty rate was set at 2 cents in 1909, U.S. Appeals court Judge Malcolm Wilkey asked American Guild of Authors and Composers attorney Fred Greenman, "Wasn't the postage rate 1 cent or 2 cents in 1909? Shouldn't the rate go up with the rate of postage?"

Greenman quickly agreed that such a rate of increase would satisfy his clients. However, it is hardly likely that the appeals court will in-

crease the Copyright Royalty Tribunal's 4 cent mechanical decision up to the current 18 cent postage rate.

The exchange between Greenman and Judge Wilkey took place Thursday (18) during oral arguments on the appeal of the Tribunal's mechanical royalty decision. The appeal was heard before a panel of three judges, including Wilkey, Judge J. Skelly Wright and Judge Abner J. Mikva.

Recording Industry Assn. of America attorney Jim Fitzpatrick

called the 4-cent rate "a rate in search of a raison d'être." He criticized the Tribunal's use of the Consumer Price Index as a criterion for measuring interim rate increases to take effect between now and 1987 when the Tribunal will again consider the mechanical royalty rate.

CBS attorney Timothy Black argued that interim adjustments between now and 1987 are "impermissible" under the Tribunal's Congressional mandate.

Greenman, arguing for AGAC and the Nashville Songwriters' Assn., said that the central question concerning the rate increase is "Why should a composer not be entitled to earn what his composition is worth?" Greenman also stated that \$1 million a week in increased royalties stands at stake if a judgment on the Tribunal decision does not come before July 1, the date the Tribunal set for the rate hike to take effect.

In an effort to reach a decision before the July 1 deadline, the appeals court has expedited the case. According to Tribunal commissioners, the appeals court has the authority to decide whether the rate will take effect in the interim, should the court be unable to reach a decision before July 1.

Speaking for the National Music Publishers' Assn., attorney Morris Abram called the record industry a "highly profitable" business. Abram urged the court to uphold the Tribunal's decision.

Signings

Bob Welch to RCA Records. His first album for the label will be released in September. . . . **Danny Joe Brown and the Danny Joe Brown Band** to Epic Records. Brown was formerly lead singer with Molly Hatchet. . . . **The Keith Diamond Band** to Millennium Records. The group's first single "The Dip (Show Me What You Got)" will be released on a 12-inch disk in July.

Touchtones to Press Office for publicity. . . . **The Taxi Boys** to Bomp Records with six-song, 12-inch EP coming in July. . . . **The Oldmaids** to Tin Drum Records with 10-inch EP. "Product Of The Western World," due out in November. . . . **The Adolescents** to Frontier Records. . . . **The Stimulators and The Bad Brains** to Paradise Artists for bookings.

Danny Flowers and the Bus Riders, to MCA for recording. The group is **Don Williams'** backup band. . . . the **Statler Brothers** resign to PolyGram/Mercury. . . . singer/songwriter **Jonathan Edwards** to Toronto-based Grand Records. Larry Butler is slated to produce his first release. . . . Canadian singer/television host **Blake Emmerson** to Mike Appel for promotion, management, publishing and production.

Taping Service Lures Retailers

• Continued from page 3

Service, \$2.50 to the label (from which the label would pay artist royalties and mechanical fees) and 39 cents to the cable tv operator.

Home Music Service is also working on a carrier wave that would enable the consumer or retailer to retrieve product without actually attending to the recorder. It would turn on the recorder and turn it off.

Chartbeat

Singing Nun, Step Aside; Air Supply Blitzes Kenny

By PAUL GREIN

LOS ANGELES—With her "Mistaken Identity" LP moving up to No. 1 after a couple of weeks in the runner-up spot and "Bette Davis Eyes" returning to the singles summit after being nudged out for a week by **Stars On 45**, **Kim Carnes** becomes the 10th female solo artist to simultaneously top Billboard's key pop charts.

It's the second time in just over six months that an artist on EMI-America/Liberty and managed by Kragen & Co. has accomplished this ultimate chart coup. **Kenny Rogers** had the No. 1 single and album simultaneously for two weeks last December with "Lady" and "Greatest Hits."

It's the sixth week at No. 1 for "Bette Davis," which ties the mark set by "Lady" and means the EMI/Kragen team has been No. 1 for 12 of the past 33 weeks.

Only three female solo hits in the past 25 years have logged as many weeks at No. 1: **Debbie Boone's** "You Light Up My Life" (1977) had 10 weeks, **Gogi Grant's** "The Wayward Wind" (1956) had eight and **Roberta Flack's** "The First Time Ever I Saw Your Face" (1972) had six.

The first female artist to top both charts simultaneously was **the Singing Nun**, who did the trick in December, 1963 with "Dominique" and "The Singing Nun." This dramatizes how far female singers have come in the past two decades. With all due respect to the Singing Nun, it's a hell of a long way from "Dominique" to "Bette Davis Eyes."

The late **Janis Joplin** led both lists concurrently in March, 1971 with "Me And Bobby McGee" and "Pearl;" **Carole King** followed suit

three months later with "It's Too Late" and "Tapestry."

A female singer topped both surveys simultaneously once a year for the next four years. **Roberta Flack** scored in April, 1972 with "The First Time Ever I Saw Your Face" and "First Take;" **Carly Simon** triumphed in January, 1973 with "You're So Vain" and "No Secrets;" **Olivia Newton-John** made it in October 1974 with "I Honestly Love You" and "If You Love Me, Let Me Know" and **Linda Ronstadt** got hers in February 1975 with "You're No Good" and "Heart Like A Wheel."

Donna Summer has held simultaneous charge of both charts three times, with "MacArthur Park" and "Live And More" in November, 1978; "Hot Stuff" and "Bad Girls" in June, 1979 and the "Bad Girls" single and album in July, 1979.

Barbra Streisand has topped both charts simultaneously twice, with "Woman In Love" and "Guilty" last October and with "Evergreen" and the "A Star Is Born" soundtrack in March, 1977.

Another big soundtrack was No. 1 at the same time as a female artist's single from the set. **Yvonne Elliman** hit the Hot 100 summit in May 1978, as "Saturday Night Fever" remained cemented at No. 1 for the 17th week.

Bobbie Gentry's "Ode To Billie Joe" was No. 1 on both the album and singles charts in 1967, but not at the same time.

Two groups featuring lead singers have also managed to top both lists simultaneously. **The Mamas and the Papas**, featuring **Cass Elliot**, scored in May, 1966 with "Monday, Mon-

(Continued on page 10)

Doubleday Will Buy WAVA-FM D.C.

WASHINGTON, D.C.—Doubleday Broadcasting has agreed to buy WAVA-FM here for \$8 million, said to be the highest price tag ever for a single station sold in this area.

Alexander Sheftell, who bought WAVA-FM in 1977 for \$2 million, transformed the all-news station owned by Arthur Arundel into a top-rated album rocker over the past

four years. The sale was expected to go through Thursday (18), pending approval from the Federal Communications Commission.

A subsidiary of Doubleday & Co. Inc., Doubleday Broadcasting owns seven radio stations, including outlets in Detroit, St. Louis, Minneapolis-St. Paul and Denver.



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The GREAT MUPPET CAPER

EXTRA

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JIM HENSON'S "MUPPETS" IN GEM HEIST EPIC

High Drama, Sprightly Songs, Mark Quest For Stolen Jewels

DATELINE LONDON—It was reported today that the world was totally shocked as the Muppets have somehow caught up in the recent heist in the loss of a valuable gem—and is likely to remain simply don't care." was a typical while other comments ranged from "So what?" to "I never heard of Authorities, however, were not biased. "We've done everything in our power to prevent this," responded Inspector M. Fish of Scotland Yard. "There is no doubt in my professional mind that who here is an impostor!" "WHOOPEE!" observed Great Gonzo (a.k.a. "Great") when informed. "We've got 'em nervous, now! Those flutters are afraid for their reputations!" Rumors abound, however, that the Yard is simply afraid for its own

Finger of Suspicion

Further rumors that a Mr. R. Brunberg was being questioned by police were confirmed. "He has a guilty look about him," observed stable Jimmy "James" Saxx, who cornered in a pub on Lesser Than Street. Meanwhile, semi-reliable sources report that the finger of Suspicion is pointing firmly in the direction of Miss Miss Piggy. "Sure," replied Mr. Fozzie Bear gallantly, "but so are the fingers of Aggravation, Confusion and Thelomious O'Sulf (her ally cleaner). Who does that prove?" Completely unrelated events have to do with a



ORIGINAL SOUNDTRACK ALBUM IS RELEASED!

RECORD INDUSTRY IN STATE OF SHOCK But Public Refuses to Panic

Special in The Great Muppet Caper Paper

The record industry announced simultaneously on all three coasts (East, West and Midwest) that a "Long Playing" recording of songs and tunes from "The Great Muppet Caper" had actually been unleashed into a largely unsuspecting world. The album, which features a self-proclaimed superstar Piggy, is featured in the film. The album was announced with no comment on this score, however, it was widely expected that most artists would be baffled as most of the tunes were actually performed by the Electric Mayhem, a band of headbangers who figures heavily on the film. "We've been puzzling experts for some time as to the theft of the famous Hollywood diamonds and their songs," a Miss Piggy representative replied that it was a "Lulu, Kharmic," and as far as she knew, Lulu was on her way to the time Mr. Zoot, a saxophonist, refused any comment—in fact there were strong indications that he never actually heard the question. And the band's drummer, Mr. Animal, when asked a quote replied, "QUOTE:"

London... Queen Unruffled

CBS Undaunted By Criticism Of CX Disk Program

• Continued from page 1

nique is a major recorded sound quality improvement step, but opposition from record cutting engineers

and studio owners has grown loud.

The CX-encoded disk approach utilizes a compression process to reduce surface noise below audibility (Billboard, June 13, 1981). To gain

the claimed benefits, CX records must be played back on a hi fi system which uses an add-on decoder. But CBS also contends that CX records are "compatible" without using

the decoder. The recording engineering community is disputing the compatibility claim. They say the compression action is audible without the decoder, while the high end/

low end ratio is also out of sonic balance.

Teller said educational efforts, aimed at studios and mastering facilities, would be "intensified."

"I'm sure we'll sit down with them and deal with their problems specifically once they've told them to us," he explains.

Said Teller, "We want the cooperation and the support of the people at the mastering studio level and we will take steps to achieve it."

"We're going to hold meetings with them. It's to everyone's benefit to have maximum education."

According to Teller, there has not been sufficient experience yet at the studio level, to justify criticism. Teller, Records Group vice president of operations on the deputy president's staff, heads the CX program.

Charges that the CX introduction is an "anti-digital" move were labeled as "patently absurd" by Teller.

"It is in no way anti-digital," he argued. "We are a software company, we are a music company, our product is the music produced by our artists."

The CX system, which takes the "companding" approach to noise reduction, requires the installation of a \$99 decoder in the home. The encoding of the album, taking place in the cutting room, is claimed not to affect undecoded sound quality but critics dispute this compatibility claim.

Teller goes on to say that he is "amazed at the vehemence of reaction" to CX lately "generally based on extraordinarily limited experience."

A recent CBS/WEA joint statement indicated that all future WEA releases would be CX-encoded.

Al McPherson, chief engineer at Warner Bros. Amigo Studios in Burbank, clarifies the WCI position on CX, however. No WEA artist will be "forced" to use it.

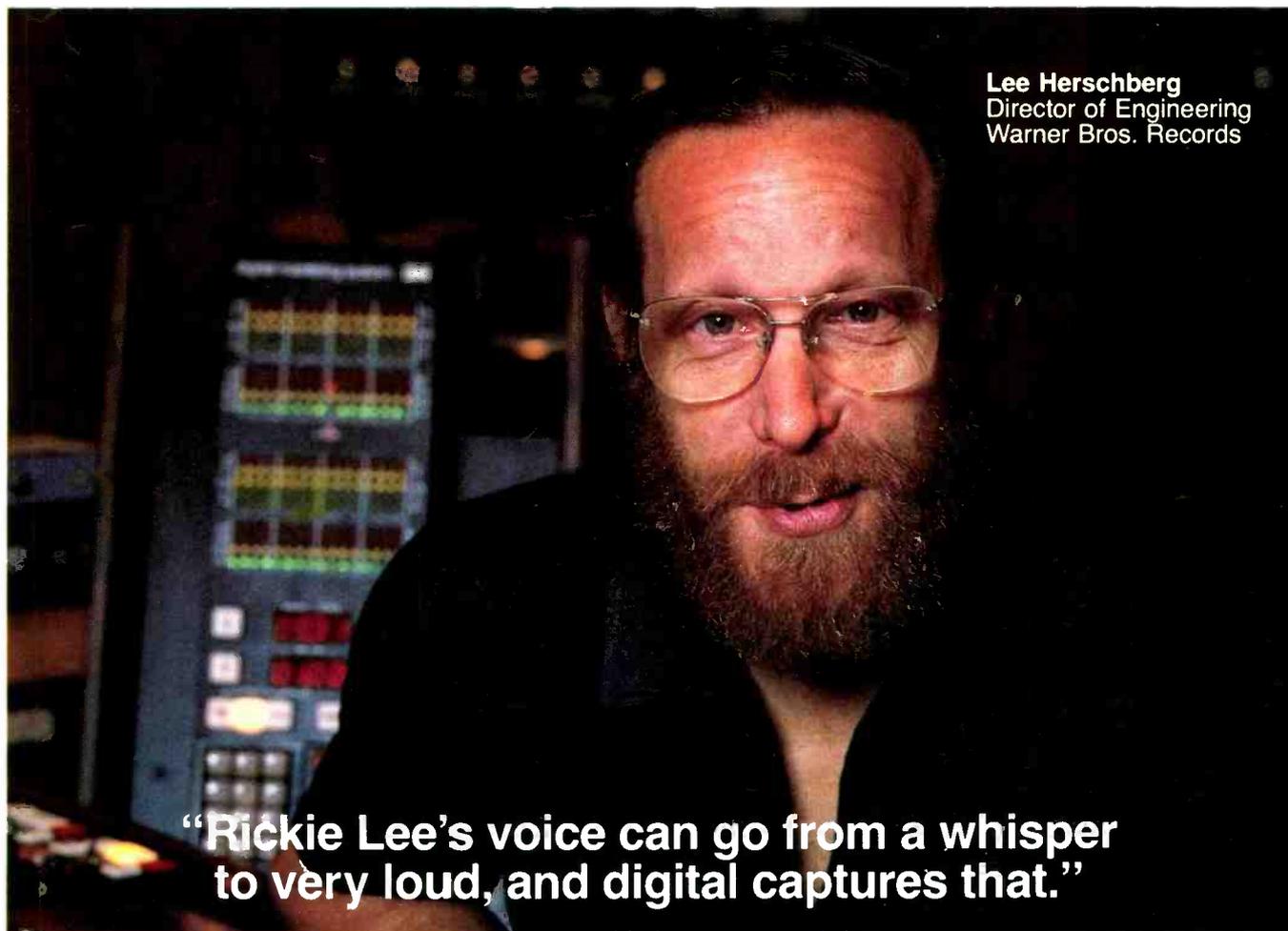
"It's at the discretion of the producer and artist," he explains. "We don't feel the system is bad. We are making it available on a discretionary basis to our artists."

"Potentially it produces a better product and eventually the CX consumer hardware will be out there in sufficient numbers. I think we have a moral obligation to the public to give people the best product we can. I know people are screaming right now about CX but I don't think people can take a position of being closed to trying new technologies and approaches for a better analog disk. We're endorsing CX. We feel it to be technically okay."

Among a few of the noted disk cutting engineers strongly opposed to CX are Doug Sax of the L.A. Mastering Lab; Ken Perry of the Capitol Studios; Lee Hulko of New York's Sterling Sound; and Bob Ludwig of New York's Masterdisk.

Sax, a renowned audiophile pioneer with Sheffield Records, became a quality control consultant to WEA

(Continued on page 33)



Lee Herschberg
Director of Engineering
Warner Bros. Records

"Rickie Lee's voice can go from a whisper to very loud, and digital captures that."

Lee began his engineering career with Decca in 1956, moved to Warner Bros. in 1966, and became Warner's Director of Engineering in 1969. His experience spans the recording of such artists as Frank Sinatra, James Taylor, and most recently, Rickie Lee Jones. Herschberg is a true believer in digital recording, and agreed to tell us why.

Q. You've probably had as much experience with the 3M Digital System as anyone.

A. Yes, probably. I've been working with it for two years and had one of the first systems. We've been through the ups and downs and it's been well worth it. At this point, the 3M digital machine works as well as most analog machines.

Q. How do you justify the extra expense of digital recording?

A. Well, I think from any studio point of view, you've got to have the equipment that will bring in the artists. And if digital recording is truly the state-of-the-art, you've got to consider the clients you'll attract, and their needs.

Q. You've obviously done a lot of projects digitally. Why?

A. To me, digital recording is almost like the tape machine is nonexistent. You don't have any of the inherent problems you have with analog. I think everybody is aware of the major benefits of digital recording. No wow or flutter, lack of tape noise and no need for noise reduction. And digital allows you to do things you couldn't do with analog. Like compiling 3 or 4 tracks onto one. There's no degradation of quality.

Having 32 tracks has helped, and so has the addition of a digital editor.

Q. What do you say to an artist who's considering a digital project?

A. I'd say, yes, if it's up to me, go ahead and do it with digital.

Sometimes, on an analog session when the digital is available, I'll record the first couple of tracks on both machines. Then, on the first couple of playbacks, we'll listen to them side by side. That usually does it right there. There's no comparison.

There's nothing wrong with analog recording. And never has been. It's just that, with digital, you're hearing on playback what you just did in the studio. And you begin to hear all the shortcomings of analog machines — the things you've come to accept. And suddenly, those things are no longer acceptable.

Q. What musical formats are suited to digital?

A. Any format, really. It's particularly good for music with a lot of dynamic range. Like Rickie Lee.

Q. What would you say to other engineers and producers considering digital?

A. Well, digital isn't for everybody. And I'm not trying to say it is. There will always be people who prefer analog, and a lot of great records are made that way. It's just that, to my ears, digital is far superior, and it's the next logical step.



Lee Herschberg recently recorded Rickie Lee Jones on the 3M Digital System. The album, *Pirates*, is available from Warner Bros. Records.

3M Hears You . . .

3M

April Wine Out

LOS ANGELES—Capitol has released April Wine's LP "Summer Tour '81 Tracks Pack Plus Bonus Live Cuts" for radio promotional usage. The release is timed to coincide with the Canadian band's first U.S. headlining tour, now underway.

The "Tracks Pack," which follows up Capitol's similar April Wine "Review And Preview" sampler issue earlier this year, stresses the group's rock'n'roll side, in contrast to its recent ballad hit "Just Between You And Me."

General News

Capitol's A&R Has N.Y. Presence But Ultimately Signings Are In Conjunction With L.A.

By ROMAN KOZAK

NEW YORK—Though Capitol Records is a West Coast company, that doesn't mean it has no a&r presence east of the Mississippi. But New York doesn't run its own show either.

"We are active here. There is no favoritism, east or west," says Mitchell Schoenbaum, director of East Coast talent acquisition, who is the company's one-man a&r department in New York. Some recent signings from there have included Eve Moon, the Electrics, singer/songwriter Eric Mercury, and Billy Squier, whose LP is at 35 on Billboard's Top LP chart.

"Billy Squier is the right type of

artist," says Schoenbaum. "He is super talented and a pleasure to work with. The way the music industry is right now, is that it's not 1968 any more. You don't want to deal with craziness. It is so hard to break any new artist that everything has to fit perfectly, including the artist. He has to be intelligent, and he has to know the business."

Schoenbaum says there is "no man who says yes or no" on a signing at Capitol. Rather a consensus is reached within the a&r department, and with the rest of the company. With about seven people in a&r at Capitol altogether, Schoenbaum notes that the staff is not that large,

and the system does not become unwieldy.

"If I really love an act, I do not want to be the only person who feels that way, especially because I am here and the company is there," Schoenbaum acknowledges.

"You need someone, or two or three people out there with the same feeling. You need someone to walk down to promotion or to walk down to marketing, and do the job you have to do with those people, and get them excited. Even if I love an act, but they don't agree, then it's excuses, and the artist will not get a fair shake. I would rather see another label have it."

And since Capitol is a Los Angeles-based company an artist from New York will eventually have to go there, if only to meet the people, Schoenbaum says. "Every act that I have in New York has a corresponding a&r man in Los Angeles. That way we have everything tied in."

Schoenbaum says that the function of a&r at Capitol does not stop when the record gets delivered. "We also act as product managers," he adds. "It is also our jobs, not to step on anybody's toes, but to make the rest of the departments aware of the artists, of the facts... to make the field aware. We let them have the story about the artist, so they wouldn't just have the record, but would have something to talk about."

Strong communications between departments can cut both ways, and Schoenbaum is asked how much say the promotion department has in

(Continued on page 82)

Royalty Fray

LOS ANGELES—Ella Fitzgerald wants out of her agreement with MCA Records and asks \$1 million in punitive and exemplary damages in a Superior Court filing here.

The complaint charges that over the past two years, Fitzgerald has been shorted \$49,729.92 in royalties. She alleges the label has not properly accounted to her and has refused her request to perform an audit.

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Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4		Altec Corporation	—	101	1 1/4	1	1 1/4	+ 1/8
36	26 1/2	ABC	6	198	30 1/2	30 1/2	30 1/2	+ 1/8
45 1/4	28 1/2	American Can	10	252	42 1/2	41 1/2	41 1/2	— 1/8
3	2 3/4	Automatic Radio	3	151	4 1/2	3 1/2	4 1/2	+ 1
61 1/4	46 1/2	CBS	8	384	58 1/2	57 1/2	57 1/2	— 1/2
45 1/2	35	Columbia Pictures	8	555	39	37 1/2	38	+ 1/2
6 1/4	4 1/2	Craig Corporation	—	20	6 1/4	5 1/2	5 1/2	— 1/8
67 1/2	49 1/2	Disney, Walt	16	276	65 1/2	64 1/2	64 1/2	— 1 1/2
8 1/4	6 1/4	Electrosound Group	24	1	6 1/4	6 1/4	6 1/4	Unch.
9	5 1/2	Filmways, Inc.	1	209	8 1/2	8	8	— 1/8
21 1/2	14 1/2	Gulf + Western	5	1971	21 1/2	21 1/2	21 1/2	— 1/8
19 1/4	11 1/2	Handleman	11	48	17 1/2	17 1/2	17 1/2	+ 1/8
15 1/2	10 1/2	K-tel	7	50	12	11	12	+ 3/4
81 1/2	39	Matsushita Electronics	17	31	76	75 1/2	75 1/2	— 1 1/2
59	42 1/2	MCA	10	288	50	48 1/2	48 1/2	— 1 1/2
14 1/2	10 1/2	Memorex	2	339	11 1/2	11 1/2	11 1/2	+ 1/2
65	55 1/2	3M	11	1079	58 1/2	57 1/2	57 1/2	— 1 1/4
90 1/2	56 1/2	Motorola	12	1510	71 1/2	69	69 1/2	— 2 1/2
59 1/2	36 1/2	North American Phillips	10	94	58 1/2	58 1/2	58 1/2	Unch.
20	6 1/2	Orrox Corporation	57	27	16 1/2	15 1/2	15 1/2	— 3/8
39 1/4	23 1/2	Pioneer Electronics	21	21	33 1/2	32 1/2	32 1/2	— 1 1/2
32 1/2	22 1/2	RCA	8	965	23	22 1/2	23	Unch.
26 1/2	14 1/2	Sony	16	4156	22 1/2	22 1/2	22 1/2	— 1/8
43	28 1/2	Storer Broadcasting	25	329	40 1/2	38 1/2	38 1/2	— 1
6 1/2	3 1/2	Superscope	—	83	5 1/2	5 1/2	5 1/2	Unch.
31 1/2	24 1/2	Taft Broadcasting	13	67	31 1/2	30 1/2	31	Unch.
26 1/2	17 1/2	Transamerica	7	756	25 1/2	24 1/2	24 1/2	— 1/8
68 1/2	46 1/2	Twentieth Century-Fox	19	—	—	—	59 1/2	Unch.
58 1/2	33 1/2	Warner Communications	20	1527	52 1/2	50 1/2	52 1/2	+ 1 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/2	2 1/2	Koss Corp.	19	395	15 1/2	15 1/2
Certron Corp.	19	168	1 1/2	1 15/16	Kustom Elec.	—	3	2 1/2	2 1/2
Data Packaging	—	—	6 1/2	6 1/2	M. Josephon	9	4	13 1/2	13 1/2
First Artists	—	—	—	—	Recoton	13	—	3 1/2	3 1/2
Prod.	13	36	4 1/2	4 1/2	Schwartz Bros.	—	40	3 1/2	4 1/2
Integrity Ent.	10	816	9 1/2	9 1/2					

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 Volmer, associate vice president, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Torrance, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

Boardwalk Partners Split

LOS ANGELES—Neil Bogart becomes sole owner of the Boardwalk Entertainment Co. following last week's revelation that the veteran label executive and partners Peter Guber and Jon Peters have dissolved their multi-media triumvirate.

When unveiled during the first half of 1980, Boardwalk was conceived as a joint venture that would see former Casablanca Record and FilmWorks duo Bogart and Guber bringing in Peters for a new partnership aimed at developing music, film, video and publishing properties.

All three principals are declining comment beyond their formal announcement that they will sell off their respective shares in each other's interlocking companies, said to have been evenly divided.

Peters and Guber continue in their executive roles within PolyGram Pictures, which inherited the FilmWorks catalog of theatrical features and some of its personnel following the folding of Casablanca/FilmWorks into the PolyGram combine.

Boardwalk, which went into business as one of CBS' first outside pressing and distribution ("p&d") clients, recently renegotiated its deal to bring U.S. distribution through independent channels.

Record World Chain Slates 6 New Stores

Continued from page 3

3,000 square feet, Oct. 1; Landover Mall in Landover, Md., 3,800 square feet, Sept. 1; White Flint Shopping Center, North Bethesda, Md., 3,600 square feet, Nov. 1; Alexander's Shopping Center, Yonkers, N.Y., 3,000, mid-November; Stamford Shopping Center, Stamford, Conn., 3,800 square feet, by year's end; and Pyramid Mall, Kingston, New York, March of 1982.

In addition to these moves, the chain has expanded its location at the South Shore Shopping Mall in Bayshore, L.I., to a larger location in the mall, from 2,400 square feet to 3,300 square feet.

SelectaVision Plans Set More Movies, Less Music

By JIM McCULLAUGH

Editor's Note: This begins a frequent series with key video software programming executives, which will not only examine individual company philosophies, but larger issues affecting the video industry as well.

LOS ANGELES — RCA SelectaVision sees its software interests "being driven" primarily by movies for the next couple of years and beyond with original programming more likely to begin in earnest two-three years from now, according to Tom Kuhn, staff vice president, West Coast, SelectaVision Video-Disks.

Additionally, in Kuhn's opinion, video music in all its potential forms, could stack up as the second largest programming block for Select-

aVision and all video software—once the quicksand of music publishing problems is overcome.

"But music publishers," says Kuhn, "just have to get it together. They have to learn what this business is. Their demands are totally unrealistic. This is not a business yet; we are just getting the players out here now."

"If we were to make the kinds of deal music publishers are looking for, we would either have to price the disks so high, they would never get off the ground, or lose money on music disks, which is silly. They just have to get in line with the performers, the directors and the writers. The only big problem remaining right now with respect to music videodisks is the music publishers. It's going to be a sticky issue until the publishers learn what this business is about."

"We are willing to educate them but they just can't sit back and say 'we want this percentage of retail and we won't come down from it and that's all there is to it.' And they are hurting their writers. If I were a songwriter, I would not be too thrilled with my publisher who is holding back material from that

(Continued on page 31)

Karol Ceases Disk Rentals

Continued from page 1

it. It's just not practical at this time." Karol originally envisioned a 90-day test when the plan was instituted six weeks ago at the chain's unit on 48th St. between Fifth & Sixth Avenues (Billboard, May 16, 1981).

The Karol move, which stirred industry controversy and, from RIAA president Stan Gortikov, condemnation in no uncertain terms, was structured so that the consumer was offered any album on a \$2-a-day basis. The customer was obliged to use a credit card for the shelf-price of the album, to be put through if the album were not returned within three days.

Karol, who says he's given no thought to any other kind of rental idea, adds, "It was an experiment. We're happy we tried it. We try a lot of things, some work, some don't."

The King Karol rental try was regarded as the first by a strong retailer in a key market. But, by mid-week signs heralding the rental service on both windows of the 48th St. unit were no longer there.

Only by passing by the store would a customer know of the rental plan, since King Karol did not do any advertising beyond the window signs.

Within several weeks of launch, Karol claimed that about 25 customers took advantage of rentals, 14 of whom had apparently decided to keep the albums when they failed to return them after two days. Their credit cards were put through for payment.

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Rock'n'Rolling

Breakup For Steely Dan; Stones Say They Roll On

By ROMAN KOZAK

NEW YORK—Steely Dan has broken up, but Front Line Management, which manages Steely Dan and its two principals, Donald Fagen and Walter Becker, expects the split to be temporary.

According to a Front Line spokesman, Becker is presently writing new material and preparing for outside production projects. Fagen, meanwhile, is about ready to start on his own solo LP, which will probably be released on Warner Bros., Steely Dan's record company, to whom Steely Dan has not so far delivered a piece of product.

Steely Dan's last release was the platinum-plus "Gaucho," released last year on MCA, following a protracted dispute. However, says the management company, there is no new dispute with Warners to cause the two to embark on solo projects.

"The Warners deal was signed six years ago, long before this," says Larry Solters, spokesman for Front Line. "They have worked together a lot, and they wanted to do a couple of things on their own. You know you always get these (split-up) stories whenever somebody in a group does a solo project. And in Steely Dan there are only two of them. But, no, it is not a permanent divorce. Not yet."

Fagen's solo work will first be heard on the "Heavy Metal" soundtrack LP, expected next month on the Full Moon/Asylum label. Fagen has contributed a song, "True Companion," to the movie. The soundtrack boasts of two other notable solo debuts. Also contributing songs to the animated film, expected to be seen in August, are Stevie Nicks of



Fleetwood Mac and Don Felder of the Eagles, adds Solters.

★ ★ ★

One group that is not busting up, at least as far as its bass player is concerned, is the Rolling Stones. Bill Wyman is suing the London Daily Star over a story May 16, that said Wyman was quitting the Rolling Stones.

There have been previous published reports that Wyman would be retiring from the Stones within a couple of years. However, this one was one too many. Specifically, Wyman objected to quotes that he was 46 years old, that he was "fed-up with rocking," that there is "plenty of unreleased (Stones) material on record," and that Wyman was ready "to close the door and walk away."

"Our client is extremely jealous of his reputation, and will do everything to protect it," say Wyman's attorneys. "He has instructed us to issue a writ in respect to this article which has brought him to ridicule and contempt with his co-members in the Rolling Stones and with his fans."

"The story was a shock," says Wyman in a statement. "I thought the writer was a pleasant enough fellow, and didn't see the harm of him sitting in on an interview with two other journalists. But in his story, he not only took things out of context, but his most important quotes were fabrications about things that weren't talked about at all."

"He seemed to have rewritten a lot of quotes from a totally twisted piece that came out in the London Daily Express a year and a half ago claiming I'd leave the Stones."

"I've just done a film soundtrack (for "Green Ice") and I'm working

(Continued on page 80)



TOGETHER AGAIN—Michael Henderson, left, and Phyllis Hyman blend vocals for the first time in years to record their duet, "Can't We Fall In Love Again," just released on Arista. Both singers got their start doing back-up vocals on Norman Connors' albums. Hyman's new album is titled after the song, and the cut will also be included on Henderson's forthcoming Buddah LP, "Slingshot."

'Indies' For '80 Are Announced

PHILADELPHIA—1980 Indie Award winners were announced at the recent NAIRD convention here.

An eight-judge panel selected by NAIRD members cited "Living Chicago Blues, Vol. 4" (Alligator) for best packaging; "Live At The Apollo" by James Brown (Solid Smoke) for best reissue; "Disconnected" by Stiv Bators (Bomp) for best rock LP; "An Audience With Betty Carter" (Bet-Car) for best jazz LP; "Crawfish Fiesta" by Professor Longhair (Alligator) for best blues LP; "Mar West" by Tony Rice Unit (Rounder) for best instrumental LP; "Longtime Gone" by John Starling (Sugar Hill) for best folk LP; and the self-titled LP by Kilimanjaro (Philo) for most innovative LP.

SONGWRITERS EXPO Workshop Draws 1,000 In 5th Year

By ROSE CLAYTON

LOS ANGELES—The annual Songwriters Expo in its fifth year here attracted more than 1,000 participants June 6-7 at Beverly Hills High School.

John Braheny, who with partner Len Chandler co-founded and directs the BMI-sponsored Los Angeles Songwriters Showcase, producers of the event, said that the scope of the Expo audience was more national this year. 80% of the participants were from outside the L.A. area, traveling from as far as Pennsylvania, Florida, Canada and Alaska.

Evaluations submitted by the participants praised the Expo as "important" because of "the attitude of encouragement," "a chance to meet top publishers and talk face-to-face," "feedback from professionals," and "practical information that can actually be used to improve the writing and marketing of songs."

Braheny and Chandler use the evaluations as aids to planning the Expo each year as well as incorporating current topics and securing industry specialists to stimulate attendance.

"We want to continue to appeal not only to new songwriters, but develop more events that would be of interest to professional writers like 'Print Music,' 'Music for Commercials,' and 'Scoring Music for Film,'" Braheny said. "We are discovering that one of the most popular aspects of the Expo that is continuing to grow is the 'Continuous Song Evaluation by Publishers' and 'Continuous Lyric Evaluation.' We added a session this year and plan to

• Continued from page 6

day" and "If You Can Believe Your Eyes And Ears;" Fleetwood Mac, with Stevie Nicks, triumphed in June 1977 with "Dreams" and "Rumours."

Two other female-led groups topped both charts, but not simultaneously. Diana Ross & the Supremes' "Supremes A Go-Go" hit No. 1 in 1966 and produced two No. 1 singles, "You Can't Hurry Love" and "You Keep Me Hangin' On;" the Carpenters' "The Singles: 1969-73" made No. 1 in January, 1974, a month after its hit single, "Top Of The World."

Carnes has only hit Billboard's Top 200 album chart with one other LP, last year's "Romance Dance," which peaked at number 57. This makes "Mistaken Identity" the second No. 1 album in succession by an act that had never previously cracked the top 20. Before "Hi Infidelity," REO Speedwagon had never climbed above number 29 on the LP chart.

Carnes' flying leap to No. 1 from number 57 last time out is the most dramatic breakthrough for a female artist since Janis Ian went from number 182 with "Stars" to No. 1 with its 1975 followup, "Between The Lines." Carole King didn't even hit the chart with "Writer" in 1970, until "Tapestry" sailed to No. 1 the following year.

Arista's Aussie Hit Supply: Air Supply's "The One That You Love" jumps to number six this week, making the seven-man group the first act of the '80s to collect four top 10 singles. It made number three with "Lost In Love," number two with "All Out Of Love" and number five

Chartbeat

with "Every Woman In The World."

But Air Supply won't be the only act with four top 10 hits in the '80s for long. Kenny Rogers' "I Don't Need You" leaps to number 13 in its third chart week, and will almost certainly follow in the top 10 footsteps of "Coward Of The County," "Don't Fall In Love With A Dreamer" and "Lady."

Kool & the Gang could be headed for its fourth top 10 hit of the '80s as "Jones Vs. Jones" jumps to number 38. But Barbra Streisand has been soundly turned back in her bid for a fourth top 10 hit from "Guilty." "Promises" stalls this week at a tepid number 48.

Seven other acts have collected three top 10 hits so far in the '80s: Michael Jackson, Styx, Blondie, Kim Carnes, Diana Ross, John Lennon and Neil Diamond.

Air Supply is the first act to make the top 10 with its first four U.S. chart hits since Andy Gibb, who made the mark with his first six singles. Four down, two to go.

★ ★ ★

Yesterday Once More: The Carpenters' "Touch Me When We're Dancing" (A&M), vaults 15 notches to number 61, becoming the duo's 25th consecutive release to hit the top 70. That's its entire singles output since "Ticket To Ride" was issued in late 1969.

"Touch Me" is the Carpenters' first single since "I Believe You" 2½ years ago, which was also its lowest-charting U.S. hit to date. The song peaked at number 68 in December, 1978.

★ ★ ★

Over And Over: Abba's "On And On And On" (Atlantic) bows at

(Continued on page 72)

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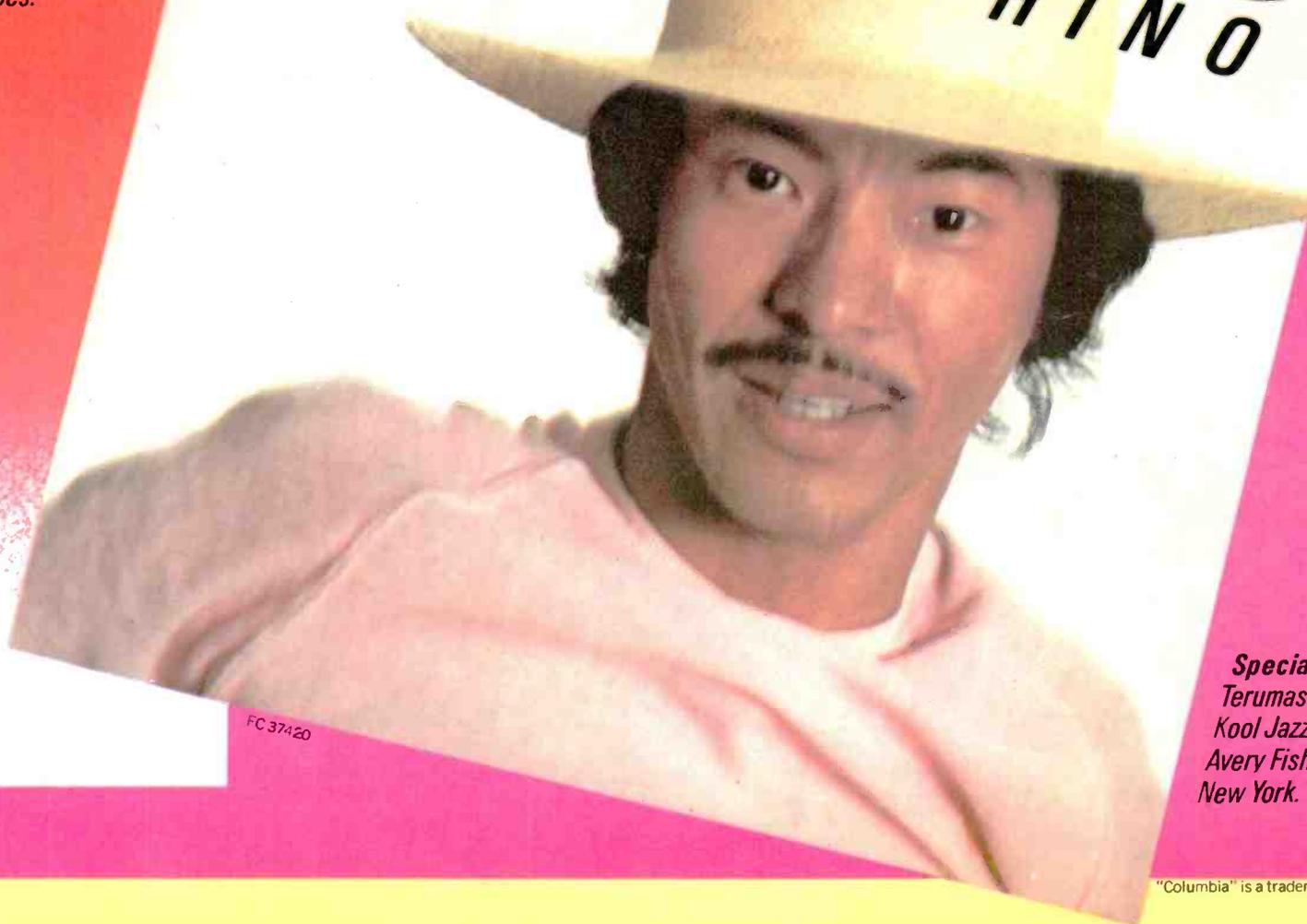
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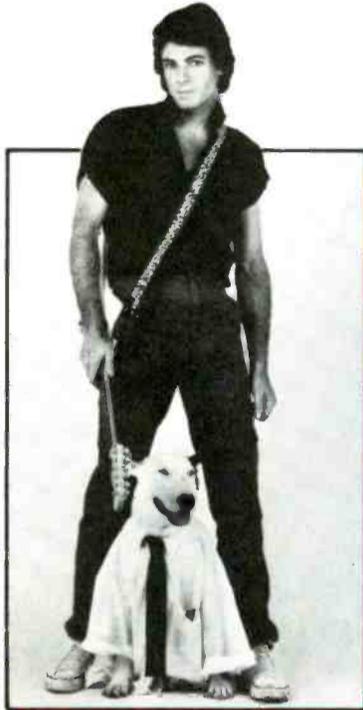
Special event.
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RICK SPRINGFIELD

One of the hottest new multi-talented artists just jumped into the top 10 with the hottest record in the country: "Jessie's Girl"! It's just the first from the hard-hitting new album, "Working Class Dog"!



STEPHANIE MILLS

She's kicking off a national summer tour with an incredible show starting June 28th. Her current smash album "Stephanie," which includes the single "Two Hearts," are pop and soul monsters!

(20th Century-Fox Records)



JEFFERSON STARSHIP

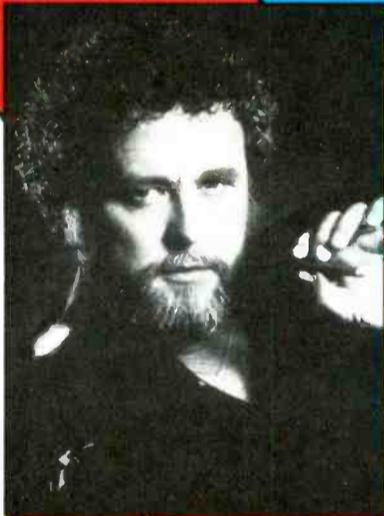
The premiere American Rock and Roll band introduces Grace Slick to their latest blockbuster, "Modern Times." With singles like "Find Your Way Back," and their newest, called "Stranger," leading the way, the band is in perfect form as they take to the road. *(Grunt Records)*



BUST OU

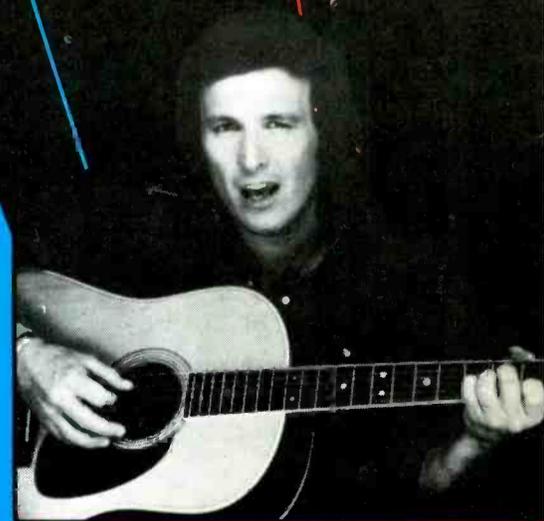
RAZZY DAILEY

One of country's favorite sons is keepin' himself number one on everybody's list with his latest album, "Makin' Friends." The single, "Friends," is #1 and settin' it up for the new crossover single, "Midnight Hauler" b/w "Scratch My Back."



THE DILLMAN BAND

Their live performances are spreading the magic from Minneapolis to all the points on the compass. Their hit single and charted album, "Lovin' the Night Away," continue to climb!



DON McLEAN

He's back on the music scene in a big way with a phenomenal new album called "Chain Lightning." And, like the title says, the album has been exploding with singles! The newest is "It's Just the Sun." *(Millennium Records)*



ALABAMA

They've got a number one gold album with "Feels So Right" but the success doesn't stop there by a long shot! The title-track single is also super-hot and climbing the charts. Their first album, "My Home's in Alabama" is also going gold!



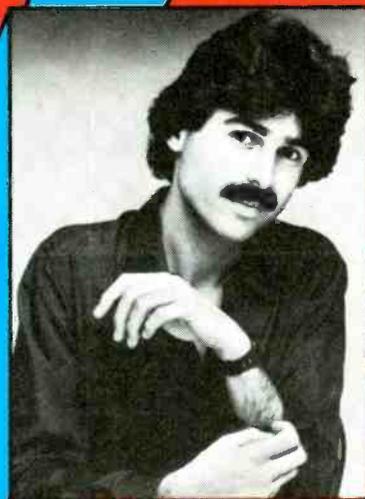
DARYL HALL and JOHN OATES

They've got an RIAA certified gold album on their hands and the reason is as simple as one, two, three and four! Four big singles, from the album with the hits: "Voices"! Watch the new one, "You Make My Dreams"; it's already top ten!



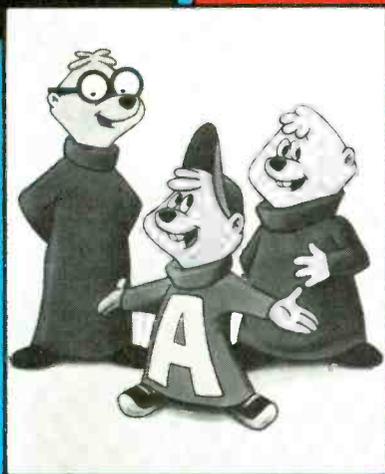
FRANKE And The KNOCKOUTS

One of the most exciting new bands of 1981 is now on its first major tour in support of its hit single, "Sweetheart," and its follow-up hit, "You're My Girl"! (Millennium Records)



JIM PHOTOGLO

His hit single, "Fool in Love with You," is a back-page breaker in "R&R" and headed for the top 10! All this, right on the heels of his triumphant tour of Japan and the Philippines. (20th Century-Fox Records)



THE CHIPMUNKS

With twenty years of success under their little belts and a hot platinum album, Alvin, Simon and Theodore have recaptured the hearts of millions, and their debut for RCA, "Urban Chipmunk," is headed in the same direction.



ROBERT GORDON

He's just completed his most successful U.S. tour with SRO crowds from the Roxy in L.A. to the Ritz in N.Y.C. Both the single "Someday, Someway" and selections from his hit LP "Are You Gonna Be The One" are bringing the house down!



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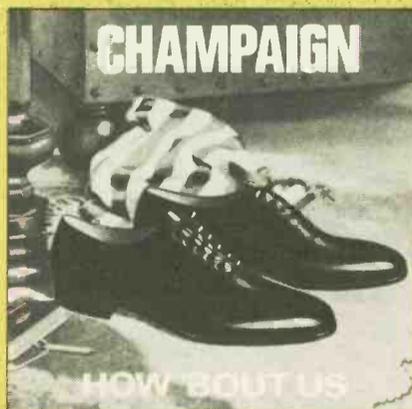


"HOW 'BOUT US" went right to the TOP-5
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and all the way to #1 on the A/C charts.

And thanks to radio's continuing support, this
debut single is closing in on gold.

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are already warming up to it.

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Vol. 93 No. 25

EDITORIAL

Tracking The Video Era

Reflecting, and anticipating, the growing sales impact of the home video field, Billboard this week expands its Video section, which has chronicled the early years of this business.

Besides devoting more editorial space to Video, Billboard is refining what goes in that space. With Video/Sound Business editor Jim McCullough spearheading the video thrust, several new columns, concepts and plans are being launched to insure that Billboard remains in the forefront of the video entertainment business.

The fast-evolving video sector requires that change should be the only constant while covering this topic. So, the changes now reflected on our pages are only a preview of things to come.

Some of the changes have already come on line in recent issues, including the Fast Forward column, focusing on advanced developments in both consumer and pro electronics/video technology, and Music Monitor, documenting the video action of musicians. Some features will run weekly, and others when the news flow dictates. Similar refinements will be taking place in our Sound Business section.

Charged with leading Billboard's sales efforts in this field, Ron Willman, a 17 year veteran of Billboard, is being promoted to director of sales—Video/Sound Business.

Billboard will keep abreast of the fast pace set by this bullish segment of the business. For example, a new East coast video/audio reporter will be announced within two weeks, allowing for even more concentrated editorial coverage. Our offices in Los Angeles, New York, Chicago, Washington, Nashville and London will be on the prowl for stories chronicling trends in the video marketplace. Our network of domestic and international correspondents will be plugged into the Billboard video charge.

Billboard's Videocassette Top 40 chart, which has been running every other week, will now become a weekly chart, effective this issue. Also debuting this week is the first Billboard Videocassette Superchart. These can easily be removed for posting at retail outlets. Most importantly, we will track the release of new software product.

By providing timely, informative news, charts and advertisements, Billboard strives to enable music business retailers to

take advantage of the tremendous sales potential of this entertainment industry segment that could easily slip out of their grasp. What the recession did to the music business financially last year in a negative sense, the explosion of video could do in a positive sense in the years to come. It's not an understatement to claim that the future of the music business could largely be ruled by its success in becoming partners in progress and profits with the video revolution. Hardware and software alike offer creative challenges in production, manufacturing, promotion, marketing and display—and that bottom line of all bottom lines: sales.

Billboard's commitment to video extends through all divisions—editorial, charts, sales, special issues, conferences, and circulation. And that commitment is not an overnight infatuation and a glamour industry. More than a decade ago (Sept. 26, 1970, to be exact) Billboard carried a special 14-page section reporting on "Cartridge TV." In that issue, an editorial titled "A New Life-Style" voiced some views that are relevant today in an industry that's expanding beyond cartridge tv into state of the art electronics ranging from lasers to satellites.

"The music/record/tape industry has come upon a new era," proclaimed the editorial. "This development will have the most profound influence upon entertainment and communications—in fact, upon the very life-style of our society. In entertainment particularly, cartridge tv represents a new generation, a new plateau. The ramifications . . . are total, that is, the entertainment form will spawn new creative processes, and new marketing and distribution concepts. No segment of our business, from the songwriter to the performer to the dealer, will be untouched. Lawyers, talent managers, distributors and rackjobbers must attempt to gauge what this means for them. Fresh and clear thinking is necessary. . . . Nothing, at this point in time, could be more relevant to the future health of our industry."

These words of wisdom from the past are apropos for the present and prophetic for the future.

As the video picture evolves, Billboard will be center screen.

GERRY WOOD, Editor-in-Chief

Disk = Dinosaur; Let's Go To Tape

By TIM HURST

Multimillion-dollar record labels and their executives have little insight, if any at all, into today's decline of consumer interest. Considering the recent abolishment of list prices by CBS on records and tapes, this must be a safe and proper assumption.

But just for the record (no pun intended) here is one retail manager who will adjust his employe staff in anticipation of a new turnaround in business that this move should create. C'mon guys. Let's get down to reality for just a moment and forget about that bottom line known only as the dollar bill. Here's the deal.

Volkswagen abolished the Bug, a tradition if you will, because of low sales most likely due to the high price tag. Their executives met reality face to face. Underestimating the purchasing power and the intellect of the American public was over. They weren't going to take it any more (and they didn't).

American automobile manufacturers across the board have changed their lines to a smaller, more efficient mode of transportation. The reason is obvious. The people needed a change because they couldn't afford the luxury of the larger, less efficient automobile. In comparison though, it seems that record label executives and manufacturers are working in reverse; a direction that most common folk (such as we retailers) realize as backwards or, in other words, a direction that will only get us back to where we started.

From their great intuition we now have such superior types of disks as the CD4, SQ, the DBX, Digital, Direct Disk, half speed masters and just recently a new brainstorm, CX. If a consumer buys the CX system he/she will also have to purchase a special piece of equipment for his/her stereo to fully utilize its potential. Its cost is about \$50. But these disks all have one thing in common: from the low-rent, low-budget \$5.98 disk to the luxurious \$18.98 digital they are ALL frail. The digital is just as vulnerable to a scratch or a warp as the \$5.98 and so on.

The quality of the disk pressed in American has never been

as good as those made in Japan, U.K., Germany and Australia. Due to import taxes and shipping costs, these records are priced out of reach of many who enjoy excellence in sound quality.

I say this to you now Mr. Executive and Mr. Manufacturer: get rid of those frail, high cost creatures known as records and put your money and ingenuity into full quality controlled cassette or tape forms. Think of the savings (and profits) that would be recognized on all levels if the disk were abolished. We could forget about expensive art graphics for albums. Retailers would need less room to merchandise the product, thus lowering overhead, not to mention the most rewarding facts that packaging, shipping and especially manufacturing costs would all plunge downward. Home taping would likely decline, too, since recording music onto tape from another tape source creates poor sound quality due to double tape hiss.

Marketing audiophile tape has already begun though the consumer knows very little about it. Let's give the people what they want; good sound quality at a lower price!

It is true that some innovators have tried to save what is left of the record and tape retail outlets with the introduction of the mid price line. I can say with at least five years of record retail experience that this is not enough. Record and tape retailers continue to suffer from the high cost factor that we must continue to pass along to the customer who will sooner or later become as obsolete as the 78 r.p.m. disk.

The directive is simple. Place the hand on the shifter, slip out of reverse, jam it into overdrive, step on the accelerator and say goodbye to those spiraling costs. Pete Townshend stated almost 10 years ago that we're "going mobile," but the executives and manufacturers are keeping the retailer lagging behind.

Tim Hurst is retail manager of Disc Records, Vernon Hills, Ill.

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

Letters To The Editor

Dear Sir:

This letter is in regard to two reviews that appeared in your June 13 issue. The two reviews dealt with the new Randy Vanwarmer LP "The Beat Of Love." One review appeared in your Closeup section, and the other was in the Recommended LP listing.

First of all, I think it was unfair to treat his first hit, "Just When I Needed You Most," as you did. It is a beautiful song and the reviews sounded as if he should apologize for writing an Adult Contemporary love song.

Secondly, his second LP, "Terraform," was completely overlooked in both reviews. As I recall, it was a Top Album Pick when it was released, as well it should be. The review noted that it was a more mature sound than observed in his first LP. That point was never noted in the two aforementioned reviews. They made it appear that one album he was a Barry Manilow and the next time out he became a Devo. "Terraform" was a transition LP that, with the exception of "Whatever You Decide," leaned toward the new wave side. If the music lacked the new wave beat, the lyrics certainly

didn't lack the new wave message (refer back to "I Discovered Love" and "Doesn't Matter Anymore.") In addition, the song "21st Century Man," part of the Terraform set, can now wave with the best of them.

At least give him credit for an excellent song and don't make it appear as though he suddenly changed musical direction. He did send up a flare and let us know ahead of time.

Robert Welch
Fort Wayne, Indiana



*From the man
with a golden
past, a silver
present.
Johnny Mathis-
"The Silver
Anniversary
Album."* C2X 37440

In celebration of Johnny Mathis' twenty-five years as a Columbia recording artist, we are proud to announce the release of a special two-record "Silver Anniversary" album.

On it, you'll find all the Mathis songs that have become standards, from "Chances Are" through "Too Much, Too Little, Too Late."

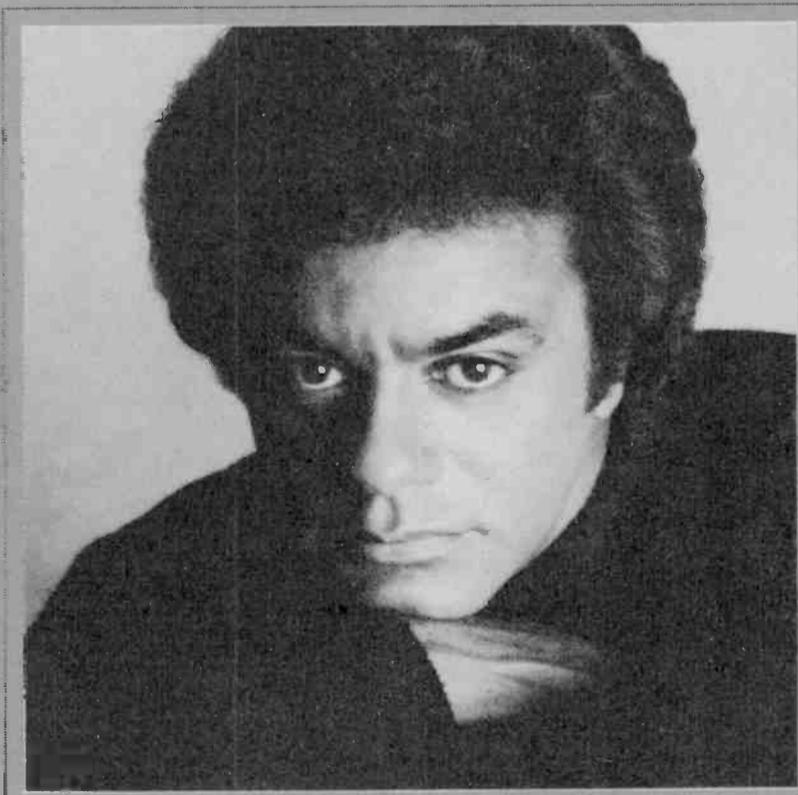
And the record doesn't stop there; you're in for a few surprises. Also included are four previously unreleased but equally unsurpassed tunes.

All in all, it's a package you should take a good look at. If you do, you'll see that it's subtitled "The First 25 Years." This is only the beginning.

*Featuring the
brand-new single,
"Nothing Between
Us But Love."* 18-02194

*From the beginning.
On Columbia
Records and Tapes.*

Johnny Mathis

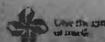


THE FIRST 25 YEARS

The Silver Anniversary Album

ADDENDUM TO THE HONORARIUM:

We're also proud to announce that Johnny Mathis is this year's recipient of The City Of Hope's "Spirit Of Life" award.



Produced by Jack Gold, Mitch Miller and Thom Bell. Management: Ray Haughn/Rojon Productions.

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (6/16/81)

PRIME MOVERS-NATIONAL

AIR SUPPLY—The One That You Love (Arista)
JOEY SCARBURY—Theme From The "Greatest American Hero" (Elektra)
GEORGE HARRISON—All Those Years Ago (Dark Horse)

TOP ADD ONS-NATIONAL

CLARKE & DUKE—Sweet Baby (Epic)
REO SPEEDWAGON—Don't Let Him Go (Epic)
CARPENTERS—Touch Me When We're Dancing (A&M)

BREAKOUTS-NATIONAL

RONNIE MILSAP—No Gettin' Over Me (RCA)
COMMODORES—Lady (Motown)
POINTER SISTERS—Slow Hand (Planet)

★ **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.

- **ALAN PARSONS PROJECT**—Time—X
- **RONNIE MILSAP**—No Gettin' Over Me
- **JOEY SCARBURY**—Theme From Greatest American Hero—30

KFMB-FM (B100)—San Diego (G. McCartney—MD)

- ★★ **ROSANNE CASH**—7 Year Ache 27-22
- ★★ **KENNY ROGERS**—I Don't Need You 28-23
- ★ **GEORGE HARRISON**—All Those Years Ago 6-4
- ★ **STARS ON 45**—Medley 2-1
- ★ **AIR SUPPLY**—The One That You Love 9-6
- **JUICE NEWTON**—Queen Of Hearts—30
- **MOODY BLUES**—The Voice—X
- **MOODY BLUES**—Meanwhile—X

KGB (13K)—San Diego (J. Lucifer—MD)

- ★★ **GEORGE HARRISON**—All Those Years Ago 3
- ★★ **CHAKA KHAN**—What Cha Gonna Do For Me 15
- ★ **GARY U.S. BONDS**—This Little Girl—20
- ★ **ROSANNE CASH**—7 Year Ache 19
- ★ **CHRISTOPHER CROSS**—Say You'll Be Mine 10

- **FRANKIE SMITH**—Double Dutch Bus
- **KENNY ROGERS**—I Don't Need You
- **MANHATTAN TRANSFER**—Boy From New York City—X
- **MOODY BLUES**—Gemini Dream—X
- **SHEENA EASTON**—Modern Girl—X
- **POINTER SISTERS**—Slow Hand—X

KERN—Bakersfield (B. Reyes—MD)

- ★★ **AIR SUPPLY**—The One That You Love 13-3
- ★★ **OTTIE WEST**—What Are We Doin' In Love 14-8
- ★ **RICK SPRINGFIELD**—Jessie's Girl 9-6
- ★ **MARTY BALIN**—Hearts 23-18
- ★ **GEORGE HARRISON**—All Those Years Ago 5-1
- **RUSH**—Tom Sawyer
- **SMOKEY ROBINSON**—You Are Forever
- **RONNIE MILSAP**—No Gettin' Over Me
- **TUBES**—Don't Want To Wait Anymore
- **THE PRODUCERS**—What She Does To Me—X
- **BILLY SQUIER**—The Stroke—X
- **LOVERBOY**—The Kid Is Hot Tonight
- **THE GREG KINN BAND**—The Breakup Song
- **RANDY VANWARMER**—Suzi
- **APRIL WINE**—Sign Of The Gypsy Queen—X
- **JOE DOLCE**—Shaddap You Face—X
- **JUICE NEWTON**—Queen Of Hearts—33
- **KOOL & THE GANG**—Jones Vs Jones—X
- **JOHN SCHNEIDER**—It's Now Or Never—X
- **FRANKIE SMITH**—Double Dutch Bus—X
- **REO SPEEDWAGON**—Don't Let Him Go—X
- **JOE WALSH**—A Life Of Illusion—34

KERN—Bakersfield (B. Reyes—MD)

- ★★ **AIR SUPPLY**—The One That You Love 13-3
- ★★ **OTTIE WEST**—What Are We Doin' In Love 14-8
- ★ **RICK SPRINGFIELD**—Jessie's Girl 9-6
- ★ **MARTY BALIN**—Hearts 23-18
- ★ **GEORGE HARRISON**—All Those Years Ago 5-1
- **RUSH**—Tom Sawyer
- **SMOKEY ROBINSON**—You Are Forever
- **RONNIE MILSAP**—No Gettin' Over Me
- **TUBES**—Don't Want To Wait Anymore
- **THE PRODUCERS**—What She Does To Me—X
- **BILLY SQUIER**—The Stroke—X
- **LOVERBOY**—The Kid Is Hot Tonight
- **THE GREG KINN BAND**—The Breakup Song
- **RANDY VANWARMER**—Suzi
- **APRIL WINE**—Sign Of The Gypsy Queen—X
- **JOE DOLCE**—Shaddap You Face—X
- **JUICE NEWTON**—Queen Of Hearts—33
- **KOOL & THE GANG**—Jones Vs Jones—X
- **JOHN SCHNEIDER**—It's Now Or Never—X
- **FRANKIE SMITH**—Double Dutch Bus—X
- **REO SPEEDWAGON**—Don't Let Him Go—X
- **JOE WALSH**—A Life Of Illusion—34

KOPA—Phoenix (J. McKay—MD)

- ★ **MANHATTAN TRANSFER**—Boy From New York City 26-16
- ★ **JIM PHOTOGLO**—Fool In Love With You 27-23
- ★ **EMMYLOU HARRIS**—I Don't Have To Crawl 20-15
- ★ **JUICE NEWTON**—Queen Of Hearts 30-26
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 12-6
- **RONNIE MILSAP**—No Gettin' Over Me
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby
- **SHEENA EASTON**—Modern Girl—29
- **JOEY SCARBURY**—Theme From Greatest American Hero
- **COMMODORES**—Lady

KRQQ (KRQ94)—Tucson (K. Lacy—MD)

- ★★ **GEORGE HARRISON**—All Those Years Ago 11-6
- ★ **POINTER SISTERS**—Slow Hand 22-14
- ★ **MOODY BLUES**—Gemini Dream 19-11
- ★ **AIR SUPPLY**—The One That You Love 14-7
- ★ **REO SPEEDWAGON**—Don't Let Him Go—30
- **PHIL COLLINS**—In The Air Tonight
- **SHEENA EASTON**—Modern Girl—29
- **JUICE NEWTON**—Queen Of Hearts—28
- **JIM STEINMAN**—Rock 'n' roll Dreams Come Through

KTKT—Tucson (B. Rivers—MD)

- ★★ **MARTY BALIN**—Hearts 22-16
- ★★ **KENNY ROGERS**—I Don't Need You
- ★ **POINTER SISTERS**—Slow Hand 27-20
- ★ **AIR SUPPLY**—The One That You Love 10-5
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 13-8
- **THE GREG KINN BAND**—The Breakup Song
- **REO SPEEDWAGON**—Don't Let Him Go
- **JOE WALSH**—A Life Of Illusion—D-28
- **MANHATTAN TRANSFER**—Boy From New York City—X
- **OAK RIDGE BOYS**—Elvira—X
- **PHIL COLLINS**—In The Air Tonight—X

- **KOOL & THE GANG**—Jones Vs Jones
- **SHEENA EASTON**—Modern Girl—X
- **JIM STEINMAN**—Rock 'n' roll Dreams Come Through—X
- **APRIL WINE**—Sign Of The Gypsy Queen—X
- **CAROLE BAYER SAGER**—Stronger Than Before
- **BILLY SQUIER**—The Stroke—D-30
- **JOEY SCARBURY**—Theme From Greatest American Hero—D-29
- **STEPHANIE MILLS**—Two Hearts—X
- **CHAKA KHAN**—What Cha' Gonna Do For Me—X
- **BROTHERS JOHNSON**—The Real Thing

KENO—Las Vegas (B. Alexander—MD)

- ★★ **NEIL DIAMOND**—America 1-1
- ★★ **DARYL HALL/JOHN OATES**—You Make My Dreams 5-3
- ★ **AIR SUPPLY**—The One That You Love 7-5
- ★ **POINTER SISTERS**—Slow Hand 24-18
- ★ **A TASTE OF HONEY**—Sukiyaki 2-2
- **SANTANA**—Winning—30
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—29
- **OAK RIDGE BOYS**—Elvira
- **KOOL & THE GANG**—Jones Vs Jones
- **JESSE WINCHESTER**—Say What—28
- **CARPENTERS**—Touch Me When We're Dancing
- **VIC ASHER**—What Am I Gonna Do—X

KLUC—Las Vegas (R. Lundquist—MD)

- ★★ **GEORGE HARRISON**—All Those Years Ago 1
- ★★ **AIR SUPPLY**—The One That You Love 3
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 7
- ★ **MARTY BALIN**—Hearts 11
- ★ **THE GREG KINN BAND**—The Breakup Song 10
- **THE PRODUCERS**—What She Does To Me
- **STYX**—Nothing Ever Goes As Planned
- **RUSH**—Tom Sawyer

KLUC—Las Vegas (R. Lundquist—MD)

- ★★ **GEORGE HARRISON**—All Those Years Ago 1
- ★★ **AIR SUPPLY**—The One That You Love 3
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 7
- ★ **MARTY BALIN**—Hearts 11
- ★ **THE GREG KINN BAND**—The Breakup Song 10
- **THE PRODUCERS**—What She Does To Me
- **STYX**—Nothing Ever Goes As Planned
- **RUSH**—Tom Sawyer

Pacific Northwest Region

★ **PRIME MOVERS**

GEORGE HARRISON—All Those Years Ago (Dark Horse)
HALL & OATES—You Make My Dreams (RCA)
MANHATTAN TRANSFER—Boy From New York City (Atlantic)

● **TOP ADD ONS**

KENNY ROGERS—I Don't Need You (Liberty)
REO SPEEDWAGON—Don't Let Him Go (Epic)
JOE WALSH—A Life Of Illusion (Elektra)

● **BREAKOUTS**

POINTER SISTERS—Slow Hand (Planet)
COMMODORES—Lady (Motown)
JOEY SCARBURY—Theme From The "Greatest American Hero" (Elektra)

KFRC—San Francisco (J. Peterson—PD)

- ★★ **DARYL HALL/JOHN OATES**—You Make My Dreams 40-30
- ★★ **RICK JAMES**—Give It To Me Baby 32-24
- ★ **GEORGE HARRISON**—All Those Years Ago 15-11
- ★ **RICK SPRINGFIELD**—Jessie's Girl 26-17
- ★ **GREG KINN BAND**—The Breakup Song 20-16
- **POINTER SISTERS**—Slow Hand
- **KENNY ROGERS**—I Don't Need You
- **JUICE NEWTON**—Queen Of Hearts

KIOY (K104)—Fresno (T. Saville—MD)

- ★★ **RANDY VANWARMER**—Suzi 28-23
- ★★ **KENNY ROGERS**—I Don't Need You 26-19
- ★ **THE GREG KINN BAND**—The Breakup Song 16-9
- ★ **GEORGE HARRISON**—All Those Years Ago 2-1
- **MOODY BLUES**—Gemini Dream—X
- **JAMES TAYLOR**—Hard Times—X
- **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart—30
- **JOEY SCARBURY**—Theme From Greatest American Hero—29
- **THE ALAN PARSONS PROJECT**—Time—X
- **CARPENTERS**—Touch Me When We're Dancing—27
- **GROVER WASHINGTON JR.**—Wineflight—X
- **MAUREEN MCGOVERN**—Halfway Home—X

KGW—Portland (J. Wojniak—MD)

- ★★ **LEE RITENOUR**—Is It You 22-17
- ★★ **OTTIE WEST**—What Are We Doin' In Love 16-11
- ★ **JIM PHOTOGLO**—Fool In Love With You 19-15
- ★ **GINO VANELLI**—Living Inside Myself 12-9
- **MARTY BALIN**—Hearts
- **JOEY SCARBURY**—Theme From Greatest American Hero
- **AIR SUPPLY**—The One That You Love—20

- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—24

KMKJ—Portland (C. Kelly—MD)

- ★★ **THE ALAN PARSONS PROJECT**—Time 18-15
- ★★ **JOEY SCARBURY**—Theme From Greatest American Hero 19-10
- ★ **AIR SUPPLY**—The One That You Love 14-11
- ★ **KIM CARNES**—Bette Davis Eyes 1-1
- ★ **RICK SPRINGFIELD**—Jessie's Girl 16-12
- **LOVERBOY**—The Kid Is Hot Tonight
- **KENNY ROGERS**—I Don't Need You
- **JOE WALSH**—A Life Of Illusion—28
- **MANHATTAN TRANSFER**—Boy From New York City
- **REO SPEEDWAGON**—Don't Let Him Go—32
- **JIM PHOTOGLO**—Fool In Love With You—31
- **PHIL COLLINS**—In The Air Tonight—30
- **JIM STEINMAN**—Rock 'n' roll Dreams Come Through

KJR—Seattle (T. Mitchell—MD)

- ★★ **GEORGE HARRISON**—All Those Years Ago 5-1
- ★★ **MANHATTAN TRANSFER**—Boy From New York City 15-8
- ★ **MOODY BLUES**—Gemini Dream 18-11
- ★ **MARTY BALIN**—Hearts 14-10
- ★ **LEE RITENOUR**—Is It You 25-20
- **JOE WALSH**—A Life Of Illusion
- **REO SPEEDWAGON**—Don't Let Him Go
- **OAK RIDGE BOYS**—Elvira—X
- **JIM PHOTOGLO**—Fool In Love With You—23
- **KOOL & THE GANG**—Jones Vs Jones—X
- **STARS ON 45**—Medley—X
- **JUICE NEWTON**—Queen Of Hearts—22
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—24
- **LOVERBOY**—The Kid Is Hot Tonight—25
- **BILLY SQUIER**—The Stroke—X
- **ALAN PARSONS PROJECT**—Time
- **COMMODORES**—Lady
- **RONNIE MILSAP**—No Gettin' Over Me

KYXX—Seattle (E. Ichijima—MD)

- ★★ **AIR SUPPLY**—The One That You Love 3-2
- ★★ **JOEY SCARBURY**—Theme From Greatest American Hero 24-13
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 5-3
- ★ **GEORGE HARRISON**—All Those Years Ago 1-1
- ★ **MARTY BALIN**—Hearts 14-7
- **COMMODORES**—Lady
- **CARPENTERS**—Touch Me When We're Dancing
- **RONNIE MILSAP**—No Gettin' Over Me
- **REX SMITH/RACHEL SWEET**—Everlasting Love—X
- **BILLY SQUIER**—The Stroke
- **JOE WALSH**—A Life Of Illusion—30
- **STACY LATTISAW**—Love On A Two Way Street—X
- **JUICE NEWTON**—Queen Of Hearts—29
- **GREG KINN BAND**—The Breakup Song

KJRB—Spokane (J. Larrabee—MD)

- ★★ **ELTON JOHN**—Nobody Wins 11-7
- ★★ **AIR SUPPLY**—The One That You Love 12-3
- ★ **DARYL HALL & JOHN OATES**—You Make My Dreams 13-6
- ★ **POINTER SISTERS**—Slow Hand 17-11
- **COMMODORES**—Lady
- **CARPENTERS**—Touch Me When We're Dancing
- **RUSH**—Tom Sawyer
- **ALAN PARSONS PROJECT**—Time—26
- **BILLY SQUIER**—The Stroke—X
- **LOVERBOY**—The Kid Is Hot Tonight—X
- **AC/DC**—Dirty Deeds Done Dirt Cheap—X
- **RAY PARKER JR. & RAYDIO**—That Old Song—29
- **REO SPEEDWAGON**—Don't Let Him Go—X
- **OAK RIDGE BOYS**—Elvira—23
- **38 SPECIAL**—Fantasy Girl—X
- **RICK JAMES**—Give It To Me Baby
- **PHIL COLLINS**—In The Air Tonight—X
- **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart—X
- **ROSNANNE CASH**—7 Year Ache—28
- **KOOL & THE GANG**—Jones Vs Jones—27

KTAC—Tacoma (S. Carter—MD)

- ★★ **GEORGE HARRISON**—All Those Years Ago 5-1
- ★★ **NEIL DIAMOND**—America 4-2
- ★ **JESSE WINCHESTER**—Say What 20-15
- ★ **RICK SPRINGFIELD**—Jessie's Girl 14-10
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 12-5
- **COMMODORES**—Lady
- **DARYL HALL/JOHN OATES**—You Make My Dreams
- **MANHATTAN TRANSFER**—Boy From New

- York City—29
- **REO SPEEDWAGON**—Don't Let Him Go—X
- **JIM PHOTOGLO**—Fool In Love With You—X
- **MARTY BALIN**—Hearts—X
- **KENNY ROGERS**—I Don't Need You—30
- **PHIL COLLINS**—In The Air Tonight
- **SPIDER**—It Didn't Take Long
- **KOOL & THE GANG**—Jones Vs Jones—X
- **JIM STEINMAN**—Rock 'n' roll Dreams Come Through—X
- **POINTER SISTERS**—Slow Hand—X
- **CAROLE BAYER SAGER**—Stronger Than Before—X

KCBN—Reno (L. Irons—MD)

- ★★ **POINTER SISTERS**—Slow Hand 32-22
- ★★ **GEORGE HARRISON**—All Those Years Ago 4-2
- ★ **KENNY ROGERS**—I Don't Need You 36-30
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 12-6
- ★ **AIR SUPPLY**—The One That You Love 2-1
- **DAN HARTMAN**—It Hurts To Be In Love
- **RANDY VANWARMER**—Suzi
- **JOE WALSH**—A Life Of Illusion—X
- **REO SPEEDWAGON**—Don't Let Him Go—37
- **SPIDER**—It Didn't Take Long—38
- **CAROLE BAYER SAGER**—Stronger Than Before—X
- **BILLY SQUIER**—The Stroke—X
- **SILVERADO**—Ready For Love—X

KCPX—Salt Lake (C. Waldron—MD)

- ★★ **JOE WALSH**—A Life Of Illusion D-33
- ★★ **CARPENTERS**—Touch Me When We're Dancing D-33
- ★ **OAK RIDGE BOYS**—Elvira 23-18
- ★ **JOHN SCHNEIDER**—It's Now Or Never 31-25
- ★ **SANTANA**—Winning 18-13
- **COMMODORES**—Lady
- **POINTER SISTERS**—Slow Hand
- **FRANKIE SMITH**—Double Dutch Bus—39
- **RANDY VANWARMER**—Suzi—37
- **MICHAEL DAMIAN**—She Did It—40
- **THE JOE CEMAY BAND**—Love Is A Crazy Feeling—X
- **DAN HARTMAN**—It Hurts To Be In Love—X
- **THE PRODUCERS**—What She Does To Me—X
- **TUBES**—Don't Want To Wait Anymore—38
- **RONNIE MILSAP**—No Gettin' Over Me
- **JANIS IAN**—Under The Covers

KRSP—Salt Lake (L. Windgar—MD)

- ★★ **MARTY BALIN**—Hearts 24-14
- ★★ **MOODY BLUES**—Gemini Dream 19-13
- ★ **REO SPEEDWAGON**—Don't Let Him Go 25-19
- ★ **JOE WALSH**—A Life Of Illusion 4-3
- ★ **THE ALAN PARSONS PROJECT**—Time 13-10
- **BLACKFOOT**—Fly Away
- **THE WHO**—Don't Let Go The Coat—X
- **PHIL COLLINS**—In The Air Tonight—25
- **SPIDER**—It Didn't Take Long—X
- **POINT BLANK**—Nicole—X
- **TUBES**—Don't Want To Wait Anymore
- **ROGER TAYLOR**—Let's Get Crazy—X

KIMN—Denver (D. Erickson—MD)

- **OAK RIDGE BOYS**—Elvira
- **JIM PHOTOGLO**—Fool In Love With You—X
- **JUICE NEWTON**—Queen Of Hearts—X
- **POINTER SISTERS**—Slow Hand—30
- **RONNIE MILSAP**—No Gettin' Over Me
- **CARPENTERS**—Touch Me When We're Dancing

North Central Region

★ **PRIME MOVERS**

PHIL COLLINS—In The Air Tonight (Atlantic)
REO SPEEDWAGON—Don't Let Him Go (Epic)
MOODY BLUES—Gemini Dream (Threshold)

● **TOP ADD ONS**

CLARKE & DUKE—Sweet Baby (Epic)
JUICE NEWTON—Queen Of Hearts (Capitol)
POINTER SISTERS—Slow Hand (Planet)

● **BREAKOUTS**

RICK JAMES—Give It To Me Baby (Motown)
CARPENTERS—Touch Me When We're Dancing (A&M)
COMMODORES—Lady (Motown)

CKLW—Detroit (R. Trombley—MD)

- ★★ **KENNY ROGERS**—I Don't Need You 30-9
- ★★ **JOEY SCARBURY**—Theme From Greatest American Hero 20-13
- ★ **RUSH**—Tom Sawyer 21-14
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 22-17
- ★ **GREG KINN BAND**—The Breakup Song 27-21
- **JUICE NEWTON**—Queen Of Hearts
- **COMMODORES**—Lady
- **REO SPEEDWAGON**—Don't Let Him Go—X
- **MARTY BALIN**—Hearts—30

- **SHEENA EASTON**—Modern Girl—X
- **POINTER SISTERS**—Slow Hand—X
- **REX SMITH/RACHEL SWEET**—Everlasting Love
- **POINT BLANK**—Nicole—22
- **CHERYL LYNNE**—Shake It Up Tonight
- **GINO VANELLI**—Night Walker

WRDQ—Detroit (S. Summers—MD)

- ★★ **PHIL COLLINS**—In The Air Tonight 12-7
- ★★ **DARYL HALL/JOHN OATES**—You Make My Dreams 19-11
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 14-9
- ★ **AIR SUPPLY**—The One That You Love 6-4
- ★ **KENNY ROGERS**—I Don't Need You 17-12
- **POINTER SISTERS**—Slow Hand
- **CARPENTERS**—Touch Me When We're Dancing
- **MANHATTAN TRANSFER**—Boy From New York City—17
- **MARTY BALIN**—Hearts—22

WKY—Louisville (B. Modie—MD)

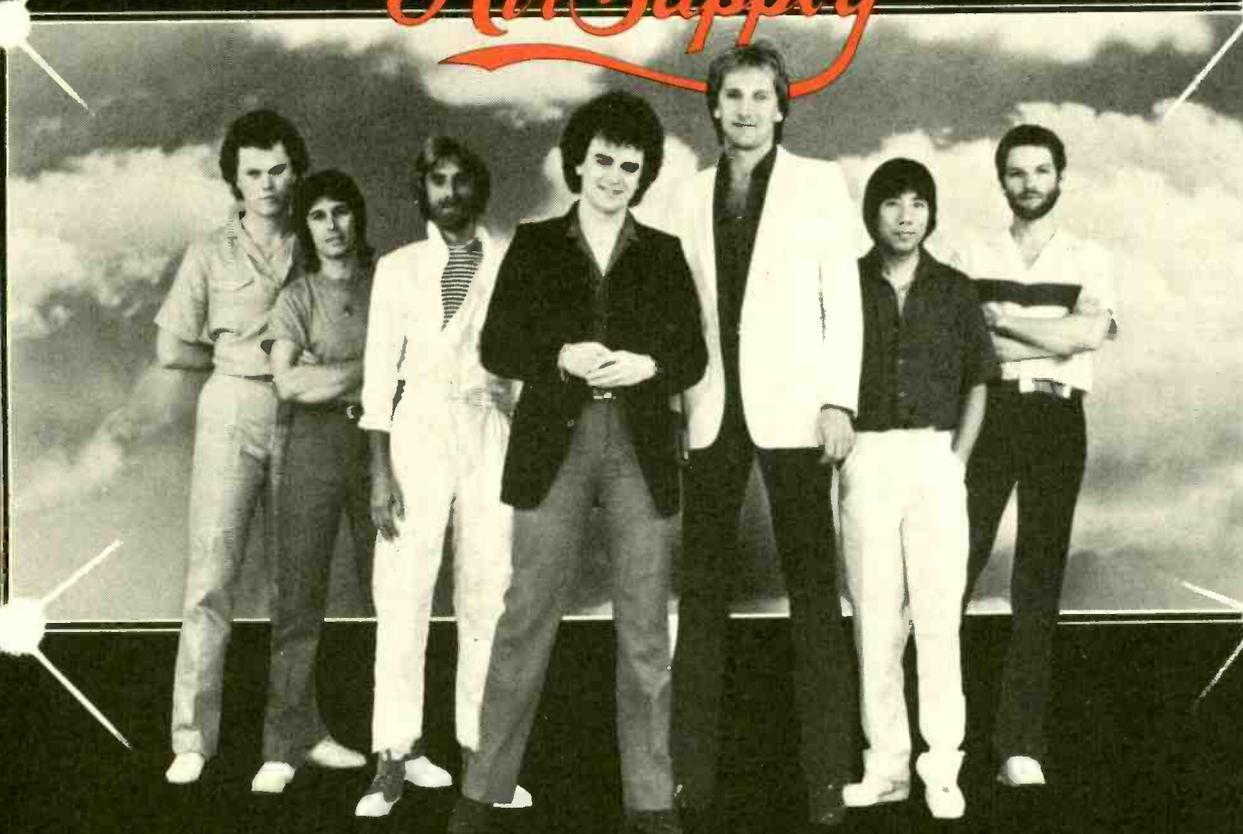
No List

WKJJ—Louisville (B. Hatfield—MD)



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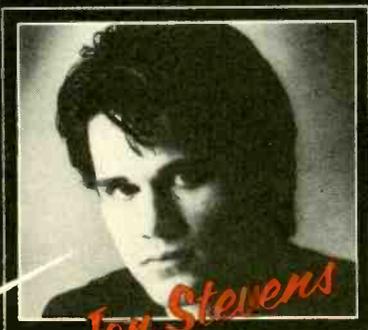
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Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/16/81)

Continued from page 18

- ★ **SANTANA**—Winning 18-14
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 14-11
- **JOE WALSH**—A Life Of Illusion—X
- **JEFFERSON STARSHIP**—Find Your Way Back—X
- **MOODY BLUES**—Gemini Dream—X
- **.38 SPECIAL**—Hold On Loosely—X
- **BLACKFOOT**—Fly Away—X
- **JOEY SCARBURY**—Theme From Greatest American Hero—25
- **AC/DC**—Dirty Deeds Done Dirt Cheap—X

WZZP—Cleveland (B. McKay—MD)

No List

WKWK(14WK)—Wheeling (R. Collins—MD)

No List

Southwest Region

★ PRIME MOVERS

- **KENNY ROGERS**—I Don't Need You (Liberty)
- **GEORGE HARRISON**—All Those Years Ago (Dark Horse)
- **HALL & OATES**—You Make My Dreams (RCA)

● TOP ADD ONS

- **POINTER SISTERS**—Slow Hand (Planet)
- **AIR SUPPLY**—The One That You Love (Arista)
- **JOE WALSH**—A Life Of Illusion (Elektra)

● BREAKOUTS

- **COMMODORES**—Lady (Motown)
- **RONNIE MILSAP**—No Gettin' Over Me (RCA)
- **TUBES**—Don't Want To Wait Anymore (Capitol)

KSRK(STAR 97)—Houston (R. Lambert—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 9-2
- ★ **ROSANNE CASH**—7 Year Ache 4-3
- ★ **ALAN PARSONS PROJECT**—Time 8-6
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 14-10
- **MANHATTAN TRANSFER**—Boy From New York City—29
- **RONNIE MILSAP**—No Gettin' Over Me—30
- **CHRISTOPHER CROSS**—I Really Don't Know Anymore—22

KFMK—Houston (J. Steele—MD)

- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 17
- ★ **KENNY ROGERS**—I Don't Need You 22
- ★ **GEORGE HARRISON**—All Those Years Ago 8
- ★ **ROSANNE CASH**—7 Year Ache 11
- ★ **AIR SUPPLY**—The One That You Love 14
- **COMMODORES**—Lady
- **JOHN SCHNEIDER**—It's Now Or Never
- **MANHATTAN TRANSFER**—Boy From New York City
- **OAK RIDGE BOYS**—Elvira—X
- **JIM PHOTOGLO**—Fool In Love With You—X
- **ELTON JOHN**—Nobody Wins—X
- **CAROLE BAYER SAGER**—Stronger Than Before—30
- **ALAN PARSONS PROJECT**—Time—29
- **CHAKA KHAN**—What Cha Gonna Do For Me—x
- **SHALAMAR**—Make That Move—X

KRLY—Houston (M. Jones/B. Lawrence—MDs)

- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 3-2
- ★ **SHALAMAR**—Make That Move 9-7
- ★ **STARS ON 45**—Medley 13-9
- ★ **STEPHANIE MILLS**—Two Hearts 14-12
- **AIR SUPPLY**—The One That You Love—23
- **GEORGE HARRISON**—All Those Years Ago—15
- **NEIL DIAMOND**—America—X
- **FRANKIE SMITH**—Double Dutch Bus—X
- **KENNY ROGERS**—I Don't Need You—21
- **CLIMAX BLUES BAND**—I Love You—X
- **DIONNE WARWICK**—Some Changes Are For Good
- **SMOKEY ROBINSON**—You Are Forever
- **ROBERTA FLACK**—You Stopped Loving Me
- **COMMODORES**—Lady—22
- **BROTHERS JOHNSON**—The Real Thing
- **THE JACKSONS**—Walk Right Now

KNUS—Dallas (L. Ridener—MD)

- ★ **SANTANA**—Winning 18-11
- ★ **.38 SPECIAL**—Hold On Loosely 25-17
- ★ **STARS ON 45**—Medley 1-1
- ★ **AIR SUPPLY**—The One That You Love 34-25
- **PHIL COLLINS**—In The Air Tonight—36
- **DARYL HALL/JOHN OATES**—You Make My Dreams—34
- **RONNIE MILSAP**—No Gettin' Over Me—X
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—37

KVIL—Dallas (C. Rhodes—MD)

- ★ **KENNY ROGERS**—I Don't Need You 18-15
- ★ **CAROLE BAYER SAGER**—Stronger Than Before 21-18
- ★ **ROSANNE CASH**—7 Year Ache 24-21
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 23-20
- **POINTER SISTERS**—Slow Hand
- **MANHATTAN TRANSFER**—Boy From New York City—23
- **ALABAMA**—Feels So Right—X
- **KOOL & THE GANG**—Jones Vs Jones—X

- **JUICE NEWTON**—Queen Of Hearts—X
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—25
- **RONNIE MILSAP**—No Gettin' Over Me—X
- **CARPENTERS**—Touch Me When We're Dancing—X

KEGL-FM—Ft. Worth (B. Stevens—MD)

- ★ **RICK SPRINGFIELD**—Jessie's Girl 17-11
- ★ **BILLY SQUIER**—The Stroke 27-21
- ★ **LOVERBOY**—The Kid Is Hot Tonight 22-17
- ★ **STARS ON 45**—Medley 2-1
- ★ **.38 SPECIAL**—Hold On Loosely 6-4
- **JUICE NEWTON**—Queen Of Hearts
- **ERIC CLAPTON**—Another Ticket
- **PHIL COLLINS**—In The Air Tonight—28
- **JOE DOLCE**—Shaddap You Face—X
- **POINTER SISTERS**—Slow Hand—29
- **THE ALAN PARSONS PROJECT**—Time—30
- **POINT BLANK**—Nicole

KINT—El Paso (J. Zippo—MD)

- ★ **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby 2-1
- ★ **AIR SUPPLY**—The One That You Love 5-2
- ★ **KENNY ROGERS**—I Don't Need You 18-13
- ★ **MANHATTAN TRANSFER**—Boy From New York City 21-16
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 15-9
- **ALABAMA**—Feels So Right—40
- **RONNIE MILSAP**—No Gettin' Over Me—39
- **RUSH**—Tom Sawyer—35
- **STEPHANIE MILLS**—Two Hearts
- **TUBES**—Don't Want To Wait Anymore—36
- **JAMIS IAN**—Under The Covers
- **YUTAKA**—Lovelight
- **ROBERT GORDON**—Some Day, Some Way
- **SILVERADO**—Ready For Love—X
- **ERIC CLAPTON**—Another Ticket
- **RICK JAMES**—Give It To Me Baby—X
- **SPIDER**—It Didn't Take Long—37
- **DAN HARTMAN**—It Hurts To Be In Love
- **JOE CHEMAW BAND**—Love Is A Crazy Feeling
- **DIONNE WARWICK**—Some Changes Are For Good—X

KTSA—San Antonio (J.J. Rodriguez—MD)

- ★ **AIR SUPPLY**—The One That You Love 13-10
- ★ **STARS ON 45**—Medley 2-1
- ★ **OAK RIDGE BOYS**—Elvira 19-15
- ★ **KENNY ROGERS**—I Don't Need You 23-20
- ★ **DOTTIE WEST**—What Are We Doin' In Love 21-18
- **ROSANNE CASH**—7 Year Ache
- **RICK SPRINGFIELD**—Jessie's Girl
- **REO SPEEDWAGON**—Don't Let Him Go—X
- **MOODY BLUES**—Gemini Dream—X
- **ELTON JOHN**—Nobody Wins—X
- **JUICE NEWTON**—Queen Of Hearts—X
- **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart—X
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting—X
- **GARY U.S. BONDS**—This Little Girl
- **ALAN PARSONS PROJECT**—Time
- **SANTAN**—Winning—X
- **DARYL HALL/JOHN OATES**—You Make My Dreams—26

KHFI(K-98)—Austin (E. Volkman—MD)

- ★ **ABBA**—On And On And On 15
- ★ **THE ALAN PARSONS PROJECT**—Time 7
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 9
- ★ **AIR SUPPLY**—The One That You Love 1
- ★ **RUSH**—Tom Sawyer 3
- **COMMODORES**—Lady
- **CARPENTERS**—Touch Me When We're Dancing
- **TUBES**—Don't Want To Wait Anymore
- **REO SPEEDWAGON**—Don't Let Him Go
- **MOODY BLUES**—Gemini Dream 30
- **PHIL COLLINS**—In The Air Tonight—X
- **JOHN SCHNEIDER**—It's Now Or Never—X
- **JIM STEINMAN**—Rock 'n'roll Dreams Come Through—X
- **JOE DOLCE**—Shaddap You Face
- **DIONNE WARWICK**—Some Changes Are For Good—X
- **CAROLE BAYER SAGER**—Stronger Than Before—X
- **THE GREG KIHN BAND**—The Breakup Song—25

KILE—Galveston (S. Taylor—MD)

- ★ **KIM CARNES**—Bette Davis Eyes 1-1
- ★ **SANTANA**—Winning 4-2
- ★ **STARS ON 45**—Medley 8-6
- ★ **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart 13-10
- ★ **AIR SUPPLY**—The One That You Love 6-4
- **REO SPEEDWAGON**—Don't Let Him Go—34
- **CARPENTERS**—Touch Me When We're Dancing—38
- **.38 SPECIAL**—Fantasy Girl—35
- **APRIL WINE**—Sign Of The Gypsy Queen—40
- **DIONNE WARWICK**—Some Changes Are For Good
- **RANDY VANWARMER**—Suzi
- **POINT BLANK**—Nicole—39

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

- ★ **MANHATTAN TRANSFER**—Boy From New York City 29-20
- ★ **FRANKIE SMITH**—Double Dutch Bus 23-7

- ★ **MARTY BALIN**—Hearts 25-18
- ★ **JUICE NEWTON**—Queen Of Hearts 30-23
- ★ **JIM STEINMAN**—Rock 'n'roll Dreams Come Through—20
- **LOVERBOY**—The Kid Is Hot Tonight
- **COMMODORES**—Lady
- **CARPENTERS**—Touch Me When We're Dancing
- **RONNIE MILSAP**—No Gettin' Over Me
- **TUBES**—Don't Want To Wait Anymore
- **SMOKEY ROBINSON**—29
- **CHAKA KHAN**—What Cha' Gonna Do For Me—28
- **RUSH**—Tom Sawyer
- **ROBERT GORDON**—Some Day, Some Way—X
- **RANDY VANWARMER**—Suzi—X
- **POINTER SISTERS**—Slow Hand—26
- **JIM STEINMAN**—Rock 'n'roll Dreams Come Through—27
- **STACY LATTISAW**—Love On A Two Way Street—X
- **JOHN SCHNEIDER**—It's Now Or Never—30
- **KENNY ROGERS**—I Don't Need You—25
- **ERIC CLAPTON**—Another Ticket—X

KOFM—Oklahoma City (C. Morgan—MD)

- ★ **KIM CARNES**—Bette Davis Eyes 1-1
- ★ **NEIL DIAMOND**—America 9-7
- ★ **GEORGE HARRISON**—All Those Years Ago 11-8
- ★ **GARY U.S. BONDS**—This Little Girl 12-6
- ★ **GINO VANELLI**—Living Inside Myself 3-2
- **MOODY BLUES**—Gemini Dream—N-29
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting—N-27
- **MARTY BALIN**—Hearts—X
- **LEE RITENOUR**—Is It You—X
- **POINTER SISTERS**—Slow Hand—30
- **CAROLE BAYER SAGER**—Stronger Than Before—X

WEZB(B97)—New Orleans (J. Lousteau—MD)

- ★ **AIR SUPPLY**—The One That You Love 4-1
- ★ **KENNY ROGERS**—I Don't Need You 25-17
- ★ **RICK SPRINGFIELD**—Jessie's Girl 9-8
- ★ **SHEENA EASTON**—Modern Girl 8-7
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 17-11
- **COMMODORES**—Lady
- **POINTER SISTERS**—Theme From Greatest American Hero
- **BROTHERS JOHNSON**—The Real Thing—X
- **IRMA THOMAS**—Dance Me Down Easy
- **POINTER SISTERS**—Slow Hand—29
- **LEE RITENOUR**—Is It You
- **MOODY BLUES**—Gemini Dream—28
- **REO SPEEDWAGON**—Don't Let Him Go
- **MANHATTAN TRANSFER**—Boy From New York City—X

WTIX—New Orleans (G. Franklin—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 5-2
- ★ **STARS ON 45**—Medley 3-1
- ★ **GARY U.S. BONDS**—This Little Girl 9-5
- ★ **OAK RIDGE BOYS**—Elvira 20-16
- ★ **MANHATTAN TRANSFER**—Boy From New York City 33-24
- **JOE WALSH**—A Life Of Illusion
- **RONNIE MILSAP**—No Gettin' Over Me
- **ALABAMA**—Feels So Right
- **SPIDER**—It Didn't Take Long—40
- **KOOL & THE GANG**—Jones Vs Jones—38
- **BARBRA STREISAND**—Promises
- **POINTER SISTERS**—Slow Hand—30
- **JOHN DENVER**—Some Days Are Diamonds
- **TUBES**—Don't Want To Wait Anymore
- **COMMODORES**—Lady—39
- **CARPENTERS**—Touch Me When We're Dancing—33

KEEL—Shreveport (M. Johnson—MD)

- ★ **FRANKIE SMITH**—Double Dutch Bus 20-11
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 24-18
- ★ **JUICE NEWTON**—Queen Of Hearts 26-20
- ★ **MARTY BALIN**—Hearts 28-22
- ★ **KENNY ROGERS**—I Don't Need You 32-25
- **TUBES**—Don't Want To Wait Anymore—X
- **POINTER SISTERS**—Slow Hand
- **JOE WALSH**—A Life Of Illusion—X
- **MANHATTAN TRANSFER**—Boy From New York City—X
- **ROBBIE DUPREE**—Brooklyn Girls—X
- **ALABAMA**—Feels So Right—X
- **MOODY BLUES**—Gemini Dream—X
- **RICK JAMES**—Give It To Me Baby
- **KOOL & THE GANG**—Jones Vs Jones—X
- **ROSANNE CASH**—7 Year Ache—X-35
- **MICHAEL DAMIAN**—She Did It—X
- **DIONNE WARWICK**—Some Changes Are For Good—X
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—X
- **SANTAN**—Winning—X-34
- **COMMODORES**—Lady—X
- **RONNIE MILSAP**—No Gettin' Over Me—X
- **STUTZ**—Bombs Away—X

WFMF—Baton Rouge (W. Watkins—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 1-1
- ★ **AIR SUPPLY**—The One That You Love 3-2
- ★ **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby 28-26
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 5-3
- ★ **JOEY SCARBURY**—Theme From Greatest

- American Hero 7-4
- **CARPENTERS**—Touch Me When We're Dancing
- **BILL WRAY**—Nothing's Gonna Change My Mind
- **REO SPEEDWAGON**—Don't Let Him Go—29
- **JUICE NEWTON**—Queen Of Hearts—27
- **COMMODORES**—Lady
- **BROTHERS JOHNSON**—The Real Thing—X

Midwest Region

★ PRIME MOVERS

- **AIR SUPPLY**—The One That You Love (Arista)
- **PHIL COLLINS**—In The Air Tonight (Atlantic)
- **GEORGE HARRISON**—All Those Years Ago (Dark Horse)

● TOP ADD ONS

- **JIM STEINMAN**—Rock 'n'roll Dreams Come Through (Epic)
- **CAROLE BAYER SAGER**—Stronger Than Before (Boardwalk)
- **SHEENA EASTON**—Modern Girl (EMI)
- **POINTER SISTERS**—Slow Hand (Planet)
- **RONNIE MILSAP**—No Gettin' Over Me (RCA)
- **THE WHO**—Don't Let Go The Coat (WB)

● BREAKOUTS

- **WLS—Chicago (T. Kelly—MD)**
- ★ **SANTANA**—Winning 28-14
- ★ **PHIL COLLINS**—In The Air Tonight 13-6
- ★ **JOE WALSH**—A Life Of Illusion 30-25
- ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 26-22
- ★ **AIR SUPPLY**—The One That You Love 44-28
- **JIM STEINMAN**—Rock 'n'roll Dreams Come Through
- **REO SPEEDWAGON**—Don't Let Him Go—44

WNAP—Indianapolis (C. Hunt—MD)

- ★ **PHIL COLLINS**—In The Air Tonight 29-21
- ★ **REO SPEEDWAGON**—Don't Let Him Go 26-23
- ★ **MARTY BALIN**—Hearts 22-18
- ★ **GARY U.S. BONDS**—This Little Girl 15-10
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 20-12
- **.38 SPECIAL**—Fantasy Girl
- **OAK RIDGE BOYS**—Elvira—X
- **ROSANNE CASH**—7 Year Ache—29
- **STANLEY CLARKE & GEORGE DUKE**—Sweet Baby—28

WOKY—Milwaukee (G. Mason—MD)

- ★ **NEIL DIAMOND**—American 9-4
- ★ **AIR SUPPLY**—The One That You Love 14-10
- ★ **GEORGE HARRISON**—All Those Years Ago 13-8
- ★ **KIM CARNES**—Bette Davis Eyes 3-1
- ★ **CLIMAX BLUES BAND**—I Love You 6-2
- **JUICE NEWTON**—Queen Of Hearts
- **SHEENA EASTON**—Modern Girl
- **MARTY BALIN**—Hearts—18
- **CARPENTERS**—Touch Me When We're Dancing—19

WISM—Madison (B. Starr—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 9-1
- ★ **KENNY ROGERS**—I Don't Need You 28-22
- ★ **MOODY BLUES**—Gemini Dream 29-24
- ★ **JUICE NEWTON**—Queen Of Hearts 13-8
- ★ **AIR SUPPLY**—The One That You Love 11-5
- **RONNIE MILSAP**—No Gettin' Over Me—30
- **ALAN PARSONS PROJECT**—Time—26
- **CARPENTERS**—Touch Me When We're Dancing

WSPT—Stevens Point (B. Fuhr—MD)

- ★ **PHIL COLLINS**—In The Air Tonight 29-18
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 24-15
- ★ **.38 SPECIAL**—Fantasy Girl 27-19
- ★ **MARTY BALIN**—Hearts 28-22
- ★ **MANHATTAN TRANSFER**—Boy From New York City 12-4
- **POINTER SISTERS**—Slow Hand
- **RONNIE MILSAP**—No Gettin' Over Me
- **REO SPEEDWAGON**—Don't Let Him Go—28
- **MOODY BLUES**—Gemini Dream—26
- **JUICE NEWTON**—Queen Of Hearts
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—27
- **BILLY SQUIER**—The Stroke—D
- **BLACKFOOT**—Fly Away

KSLQ—St. Louis (T. Stone—MD)

No List

KXOK—St. Louis (L. Douglas—MD)

No List

KIOA—Des Moines (G. Stevens—MD)

- ★ **ALAN PARSONS PROJECT**—Time 13-6
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 10-4
- ★ **SANTANA**—Winning 16-13
- ★ **AIR SUPPLY**—The One That You Love 15-8
- **POINTER SISTERS**—Slow Hand
- **CAROLE BAYER SAGER**—Stronger Than Before
- **ERIC CLAPTON**—Another Ticket

- **OAK RIDGE BOYS**—Elvira—23
- **.38 SPECIAL**—Fantasy Girl—29
- **MOODY BLUES**—Gemini Dream—X
- **KENNY ROGERS**—I Don't Need You—30
- **PHIL COLLINS**—In The Air Tonight—X
- **JUICE NEWTON**—Queen Of Hearts—X
- **ROSANNE CASH**—7 Year Ache—X
- **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart—X
- **BLACKFOOT**—Fly Away—X

KDWB—Minneapolis (P. Abresch—MD)

- ★ **KIM CARNES**—Bette Davis Eyes 10-4
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 22-13
- ★ **JEFFERSON STARSHIP**—Find Your Way Back 20-18
- ★ **MARTY BALIN**—Hearts 16-14
- ★ **LEE RITENOUR**—Is It You 14-11
- **RICK SPRINGFIELD**—Jessie's Girl—25
- **THE WHO**—Don't Let Go The Coat—24
- **MOODY BLUES**—Gemini Dream—X
- **KENNY ROGERS**—I Don't Need You—26
- **JUICE NEWTON**—Queen Of Hearts—X
- **DIONNE WARWICK**—Some Changes Are For Good
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—27
- **SANTANA**—Winning—X
- **JOEY SCARBURY**—Theme From Greatest American Hero—X

KS95-FM(KSTP)—St. Paul (C. Knapp—MD)

- ★ **KENNY ROGERS**—I Don't Need You 20-12
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 13-7
- ★ **AIR SUPPLY**—The One That You Love 10-6
- ★ **GEORGE HARRISON**—All Those Years Ago 6-3
- ★ **LEE RITENOUR**—Is It You 17-13
- **OAK RIDGE BOYS**—Elvira
- **POINTER SISTERS**—Slow Hand
- **THE DILLMAN BAND**—Lovin' The Night Away—X
- **SHEENA EASTON**—Modern Girl—X
- **BARBRA STREISAND**—Promises—X
- **ROBINSON**—Queen Of Hearts—X

SOME
GOT
THE
FEVER.

SOME
GOT
THE
BLUES.

**"I'VE
GOT
THE
ROCK
'N'
ROLLS
AGAIN."**

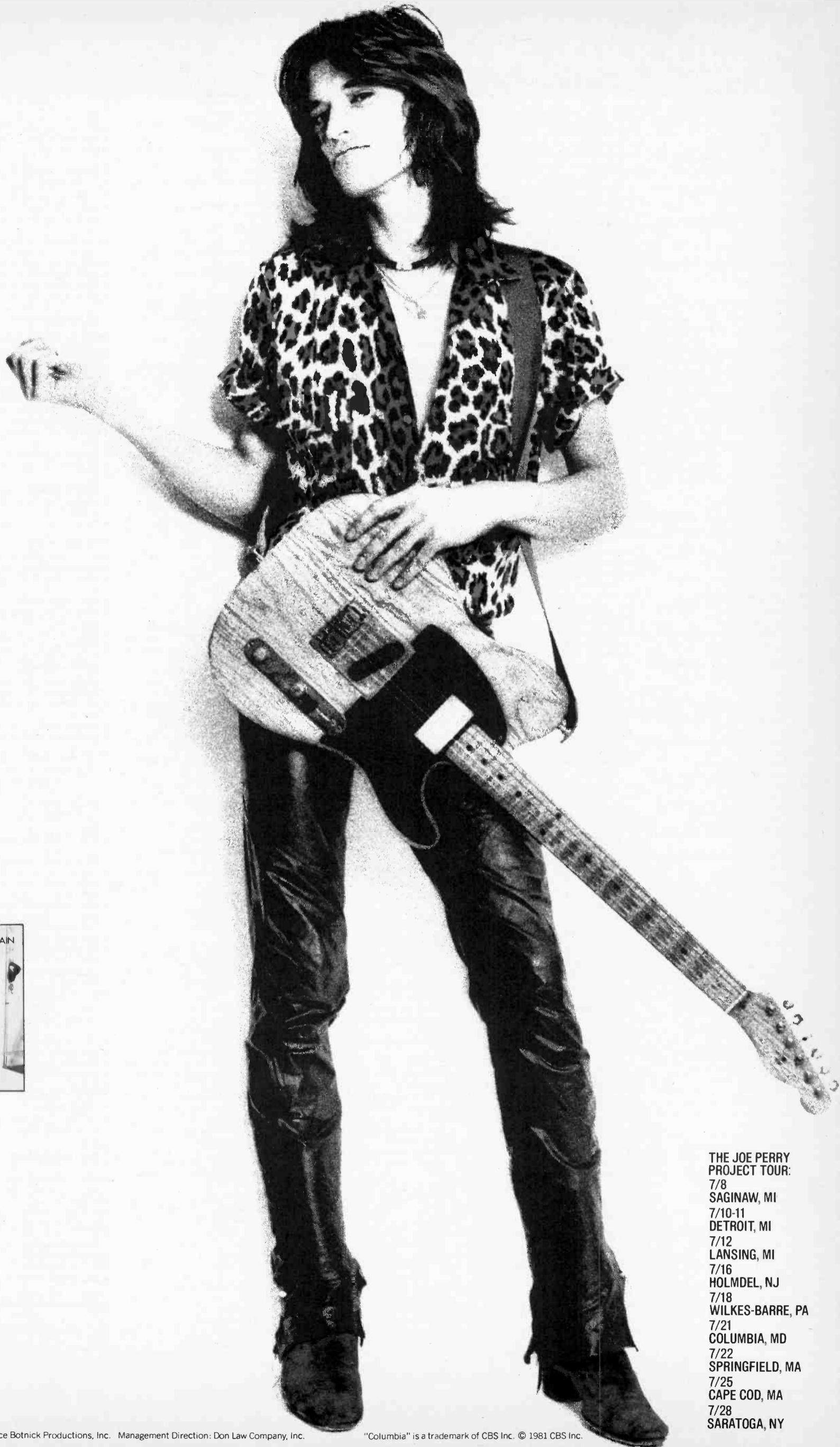
FC 37364

THE
SECOND
SOLO
ALBUM
FROM
THE
ORIGINAL
AEROSMITH
GUITARIST.



**THE
JOE
PERRY
PROJECT.**

ON
COLUMBIA
RECORDS
AND
TAPES.



**THE JOE PERRY
PROJECT TOUR:**
7/8
SAGINAW, MI
7/10-11
DETROIT, MI
7/12
LANSING, MI
7/16
HOLMDEL, NJ
7/18
WILKES-BARRE, PA
7/21
COLUMBIA, MD
7/22
SPRINGFIELD, MA
7/25
CAPE COD, MA
7/28
SARATOGA, NY

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/16/81)

Continued from page 20

- ★ JIM STEINMAN—Rock 'n'roll Dreams Come Through 23-19
- OAK RIDGE BOYS—Elvira
- REO SPEEDWAGON—Don't Let Him Go
- CARPENTERS—Touch Me When We're Dancing
- PHIL COLLINS—In The Air Tonight—D-21
- POINTER SISTERS—Slow Hand—24

WBBF—Rochester (D. Mason—MD)

No List

WOLF—Syracuse (B. Mitchell—MD)

No List

WFLY—Albany (Buzz—MD)

- ★ GARY U.S. BONDS—This Little Girl 5-3
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-7
- ★ GEORGE HARRISON—All Those Years Ago 3-1
- ★ JIM STEINMAN—Rock 'n'roll Dreams Come Through 16-14
- SHEENA EASTON—Modern Girl—29
- POINTER SISTERS—Slow Hand—28
- .38 SPECIAL—Fantasy Girl—X
- RANDY VANWARMER—Suzi—30
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—27
- GREG KIHN BAND—The Breakup Song—X
- LOVERBOY—The Kid Is Hot Tonight—X
- RUSH—Tom Sawyer—X
- SQUEEZE—Tempted

WVBF(F105)—Framingham (D. Shafer—MD)

- ★ GEORGE HARRISON—All Those Years Ago 9-5
- ★ AIR SUPPLY—The One That You Love 11-8
- ★ NEIL DIAMOND—America 6-3
- ★ JIM PHOTOGLO—Fool In Love With You 17-12
- ★ LEE RITENOUR—Is It You 12-9
- COMMODORES—Lady
- RONNIE MILSAP—No Gettin' Over Me—30
- BROTHERS JOHNSON—The Real Thing
- MARTY BALIN—Hearts—28

WHYN—Springfield (A. Carey—MD)

No List

WFTQ(14Q)—Worcester (G. Nolan—MD)

- ★ AIR SUPPLY—The One That You Love 19-11
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 10-4
- ★ MARTY BALIN—Hearts 18-13
- ★ KENNY ROGERS—I Don't Need You 24-20
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 17-14
- KOOL & THE GANG—Jones Vs Jones—28
- POINTER SISTERS—Slow Hand—29
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—27
- CARPENTERS—Touch Me When We're Dancing—30

WPRO-AM—Providence (G. Berkowitz—MD)

- ★ MARTY BALIN—Hearts 19-16
- ★ STARS ON 45—Medley 11-8
- ★ GEORGE HARRISON—All Those Years Ago 16-11
- ★ MANHATTAN TRANSFER—Boy From New York City 13-10
- ★ T.G. SHEPPARD—I Loved 'Em Every One 9-6
- LEE RITENOUR—Is It You
- CARPENTERS—Touch Me When We're Dancing
- OAK RIDGE BOYS—Elvira

WPRO-FM(PRO-FM)—Providence (G. Berkowitz—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 14-9
- ★ MARTY BALIN—Hearts 17-12
- ★ KENNY ROGERS—I Don't Need You 25-16
- ★ MOODY BLUES—Gemini Dream 22-18
- ★ SANTANA—Winning 23-15
- LEE RITENOUR—Is It You
- OAK RIDGE BOYS—Elvira
- REO SPEEDWAGON—Don't Let Him Go—24
- DIONNE WARWICK—Some Changes Are For Good—B-22
- CAROLE BAYER SAGER—Stronger Than Before—X
- BROTHERS JOHNSON—The Real Thing—B-25

WPJB(JB105)—Providence (M. Waite—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 20-13
- ★ KENNY ROGERS—I Don't Need You 31-19
- ★ MOODY BLUES—Gemini Dream 23-16
- ★ KOOL & THE GANG—Jones Vs Jones 25-17
- ★ AIR SUPPLY—The One That You Love 15-10
- POINTER SISTERS—Slow Hand—31
- CAROLE BAYER SAGER—Stronger Than Before—X
- GREG KIHN BAND—The Breakup Song—35
- LOVERBOY—The Kid Is Hot Tonight—X
- RUSH—Tom Sawyer
- TUBES—Don't Want To Wait Any More—X
- COMMODORES—Lady—32
- RONNIE MILSAP—No Gettin' Over Me—34

WICC—Bridgeport (B. Mitchell—MD)

- ★ GEORGE HARRISON—All Those Years Ago 4-2
- ★ AIR SUPPLY—The One That You Love 8-4
- ★ JOEY SCARBURY—Theme From Greatest American Hero 19-15
- ★ MOODY BLUES—Gemini Dream 16-13
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 11-7
- THE ALAN PARSONS PROJECT—Time
- JOE WALSH—A Life Of Illusion—28
- THE WHO—Don't Let Go The Coat—X
- LEE RITENOUR—Is It You—30
- SPIDER—It Didn't Take Long—X
- KOOL & THE GANG—Jones Vs Jones—X
- TUBES—Don't Want To Wait Anymore—X
- COMMODORES—Lady—X
- CARPENTERS—Touch Me When We're Dancing—X

WKIC(KC101)—New Haven (D. Lyons—MD)

No List

WTC-FM—Hartford (R. Donahue—MD)

No List

WFEM(13FEA)—Manchester (K. Lemire—MD)

- ★ GEORGE HARRISON—All Those Years Ago 9-4
- ★ ALAN PARSONS PROJECT—Time 29-22
- ★ NEIL DIAMOND—America 7-2
- ★ OAK RIDGE BOYS—Elvira 27-18
- ★ JOEY SCARBURY—Theme From Greatest American Hero 25-16
- RONNIE MILSAP—No Gettin' Over Me
- CARPENTERS—Touch Me When We're Dancing
- SMOKEY ROBINSON—You Are Forever—X
- MOODY BLUES—Gemini Dream—30
- KENNY ROGERS—I Don't Need You—26
- PHIL COLLINS—In The Air Tonight
- SPIDER—It Didn't Take Long
- RICK SPRINGFIELD—Jessie's Girl—X
- KOOL & THE GANG—Jones Vs Jones—X
- POINTER SISTERS—Slow Hand—25
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—27

WTSN—Dover (J. Sebastian—MD)

No List

WGUY—Bangor (J. RandaH—MD)

- ★ AIR SUPPLY—The One That You Love 8
- ★ GEORGE HARRISON—All Those Years Ago 1
- ★ LEE RITENOUR—Is It You 16
- ★ JIM STEINMAN—Rock 'n'roll Dreams Come Through 19
- TUBES—Don't Want To Wait Any More
- REX SMITH/RACHEL SWEET—Everlasting Love
- BLACKFOOT—Fly Away—X
- THE PRODUCERS—What She Does To Me
- ALAN PARSONS PROJECT—Time—25
- REO SPEEDWAGON—Don't Let Him Go—35
- OAK RIDGE BOYS—Elvira—X
- KOOL & THE GANG—Jones Vs Jones
- APRIL WINE—Sign Of The Gypsy Queen—X
- POINTER SISTERS—Slow Hand—33
- ROBIN LANE & THE CHARTBUSTERS—Solid Rock
- NEW ENGLAND—D.D.T.

WIGY—Bath (W. Mitchell—MD)

- ★ JUICE NEWTON—Queen Of Hearts 23-13
- ★ JOEY SCARBURY—Theme From Greatest American Hero 19-9
- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ GEORGE HARRISON—All Those Years Ago 9-2
- ★ AIR SUPPLY—The One That You Love 16-7
- RUSH—Tom Sawyer
- JIM STEINMAN—Rock 'n'roll Dreams Come Through
- JOE WALSH—A Life Of Illusion—29
- MANHATTAN TRANSFER—Boy From New York City—X
- REO SPEEDWAGON—Don't Let Him Go—X
- OAK RIDGE BOYS—Elvira—X
- .38 SPECIAL—Fantasy Girl—X
- PHIL COLLINS—In The Air Tonight—X
- SPIDER—It Didn't Take Long—X
- DAN HARTMAN—It Hurts To Be In Love—X
- ROSANNE CASH—Seven Year Ache—27
- APRIL WINE—Sign Of The Gypsy Queen—X
- THE GREG KIHN BAND—The Breakup Song—X
- GARY U.S. BONDS—This Little Girl—X
- SMOKEY ROBINSON—You Are Forever
- TUBES—Don't Want To Wait Anymore—X
- BLACKFOOT—Fly Away
- ROBIN LANE & THE CHARTBUSTERS—Solid Rock

WACZ—Bangor (M. O'Hara—MD)

- ★ OAK RIDGE BOYS—Elvira 6
- ★ JOEY SCARBURY—Theme From Greatest American Hero 10
- ★ NEIL DIAMOND—America 9
- ★ GARY U.S. BONDS—This Little Girl 5
- ★ AIR SUPPLY—The One That You Love 8
- SPLIT ENZ—One Step Ahead
- COMMODORES—Lady
- CARPENTERS—Touch Me When We're Dancing
- MARTY BALIN—Hearts
- ALAN PARSONS PROJECT—Time—31

- RUSH—Tom Sawyer—33
- BLACKFOOT—Fly Away
- ROBERT GORDON—Some Day, Some Way
- BROTHERS JOHNSON—The Real Thing
- NEW ENGLAND—D.D.T.
- REX SMITH/RACHEL SWEET—Everlasting Love—32

Mid-Atlantic Region

★ PRIME MOVERS

- MANHATTAN TRANSFER—Boy From New York City (Atlantic)
- RICK SPRINGFIELD—Jessie's Girl (RCA)
- JOEY SCARBURY—Theme From The "Greatest American Here" (Elektra)

● TOP ADD ONS

- CARPENTERS—Touch Me When We're Dancing (A&M)
- OAK RIDGE BOYS—Elvira (MCA)
- KENNY ROGERS—I Don't Need You (Liberty)

● BREAKOUTS

- RONNIE MILSAP—No Gettin' Over Me (RCA)
- LARRY GRAHAM—Just Be My Lady (WB)
- STACY LATTISAW—Love On A Two Way Street (Atlantic)

WXXK(96KX)—Pittsburgh (C. Ingram—MD)

- ★ PHIL COLLINS—In The Air Tonight 16
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 2
- ★ JOE WALSH—A Life Of Illusion 6
- ★ GEORGE HARRISON—All Those Years Ago 4
- ★ MOODY BLUES—Gemini Dream 10
- ★ DAN HARTMAN—It Hurts To Be In Love—X
- ★ RICK SPRINGFIELD—Jessie's Girl—X
- ★ FRANK & THE KNOCKOUTS—Sweetheart—29
- TOM PETTY & THE HEARTBREAKERS—The Waiting—X
- GARY U.S. BONDS—This Little Girl—X
- SMOKEY ROBINSON—You Are Forever—X
- STYX—She Cares

WFIL—Philadelphia (D. Fennessey—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 22-16
- ★ RICK SPRINGFIELD—Jessie's Girl 26-17
- ★ OAK RIDGE BOYS—Elvira 17-14
- ★ GARY U.S. BONDS—This Little Girl 12-7
- ★ KENNY ROGERS—I Don't Need You 24-20
- CARPENTERS—Touch Me When We're Dancing
- RONNIE MILSAP—No Gettin' Over Me
- SMOKEY ROBINSON—You Are Forever—X
- STEPHANIE MILLS—Two Hearts
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- DIONNE WARWICK—Some Changes Are For Good—X
- JIM STEINMAN—Rock 'n'roll Dreams Come Through—X
- BARBRA STREISAND—Promises—X
- JOHN SCHNEIDER—It's Now Or Never—X
- MOODY BLUES—Gemini Dream—X
- SHEENA EASTON—For Your Eyes Only

WCCK(K104)—Erie (B. Shannon—MD)

- ★ MOODY BLUES—Gemini Dream 32-23
- ★ REO SPEEDWAGON—Don't Let Him Go 21-11
- .38 SPECIAL—Fantasy Girl 39-20
- ★ MARTY BALIN—Hearts 27-22
- ★ KENNY ROGERS—I Don't Need You 28-19
- STEVE WINWOOD—Arc Of A Diver—36
- ★ STACY LATTISAW—Love On A Two Way Street—X
- ★ RANDY VANWARMER—Suzi
- BLACKFOOT—Fly Away—40
- POINT BLANK—Nicole—39
- CARPENTERS—Touch Me When We're Dancing—X
- THE JACKSONS—Walk Right Now—33

WFBG—Ahtona (T. Booth—MD)

- ★ MOODY BLUES—Gemini Dream 7
- ★ AIR SUPPLY—The One That You Love 1
- ★ RICK SPRINGFIELD—Jessie's Girl 5
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 4
- ★ JOEY SCARBURY—Theme From Greatest American Hero 17
- RONNIE MILSAP—No Gettin' Over Me
- CARPENTERS—Touch Me When We're Dancing—35
- RUSH—Tom Sawyer—X
- SMOKEY ROBINSON—You Are Forever—X
- TUBES—Don't Want To Wait Any More—X
- COMMODORES—Lady
- ERIC CLAPTON—Another Ticket—X
- OAK RIDGE BOYS—Elvira—34
- ALABAMA—Feels So Right—X
- JIM PHOTOGLO—Fool In Love With You—19
- PHIL COLLINS—In The Air Tonight—33
- SPIDER—It Didn't Take Long—X
- DAN HARTMAN—It Hurts To Be In Love—X
- JUICE NEWTON—Queen Of Hearts—X
- APRIL WINE—Sign Of The Gypsy Queen—X
- DIONNE WARWICK—Some Changes Are For Good—X
- RANDY VANWARMER—Suzi
- BALANCE—Breaking Away
- ROBERT GORDON—Some Day, Some Way—X

WKBO—Harrisburg (B. Carson—MD)

- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 9-5
- ★ KENNY ROGERS—I Don't Need You 19-15

- ★ MARTY BALIN—Hearts 10-7
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 8-4
- ★ JOEY SCARBURY—Theme From Greatest American Hero 16-13
- OAK RIDGE BOYS—Elvira
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- MANHATTAN TRANSFER—Boy From New York City—18
- BARBRA STREISAND—Promises—X
- POINTER SISTERS—Slow Hand—19
- CAROLE BAYER SAGER—Stronger Than Before—17
- CARPENTERS—Touch Me When We're Dancing

WQXA(Q-106)—York (S. Gallagher—MD)

- ★ MARTY BALIN—Hearts 22-14
- ★ LEE RITENOUR—Is It You 17-11
- ★ JOE WALSH—A Life Of Illusion 29-19
- ★ SANTANA—Winning 20-16
- ★ AIR SUPPLY—The One That You Love 9-4
- REO SPEEDWAGON—Don't Let Him Go—29
- JUICE NEWTON—Queen Of Hearts—28
- .38 SPECIAL—Fantasy Girl
- PHIL COLLINS—In The Air Tonight
- BILLY SQUIER—The Stroke
- COMMODORES—Lady

WRQX—Washington (F. Holler—MD)

No List

WPGC—Washington (J. Elliott—MD)

No List

WCAO—Baltimore (S. Richards—MD)

- ★ LEE RITENOUR—Is It You 7
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13
- ★ AIR SUPPLY—The One That You Love 1
- ★ CAROLE BAYER SAGER—Stronger Than Before 23
- ★ MARTY BALIN—Hearts 19
- STACY LATTISAW—Love On A Two Way Street—29
- LARRY GRAHAM—Just Be My Lady—27
- SQUEEZE—Tempted—30
- RONNIE MILSAP—No Gettin' Over Me
- CARPENTERS—Touch Me When We're Dancing
- TUBES—Don't Want To Wait Anymore

WFBR—Baltimore (A. Szulinski—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 18-13
- ★ JOEY SCARBURY—Theme From Greatest American Hero 17-8
- ★ GEORGE HARRISON—All Those Years Ago 7-4
- ★ JIM PHOTOGLO—Fool In Love With You 20-17
- ★ MARTY BALIN—Hearts 27-23
- KENNY ROGERS—I Don't Need You
- CARPENTERS—Touch Me When We're Dancing—X
- SAVOY BROWN—Lay Back In The Arms Of Someone—X
- LARRY GRAHAM—Just Be My Lady—X

WYRE—Annapolis (J. Diamond—MD)

- ★ GEORGE HARRISON—All Those Years Ago 5-1
- ★ RICK SPRINGFIELD—Jessie's Girl 5-5
- ★ AIR SUPPLY—The One That You Love 9-6
- ★ GARY U.S. BONDS—This Little Girl 4-2
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 7-3
- .38 SPECIAL—Fantasy Girl—X
- RICK JAMES—Give It To Me Baby—X
- KENNY ROGERS—I Don't Need You—29
- PHIL COLLINS—In The Air Tonight
- KOOL & THE GANG—Jones Vs Jones—X
- STACY LATTISAW—Love On A Two Way Street
- JIM STEINMAN—Rock 'n'roll Dreams Come Through
- POINTER SISTERS—Slow Hand—25
- CARPENTERS—Touch Me When We're Dancing
- JOEY SCARBURY—Theme From Greatest American Hero—26

WGH—Hampton (B. Canada—MD)

- ★ JIM PHOTOGLO—Fool In Love With You 11-5
- ★ AIR SUPPLY—The One That You Love 4-3
- ★ KENNY ROGERS—I Don't Need You 20-12
- ★ JOEY SCARBURY—Theme From Greatest American Hero 23-9
- ALABAMA—Feels So Right
- RONNIE MILSAP—No Gettin' Over Me
- ANNE MURRAY—We Don't Have To Hold Out—X
- SMOKEY ROBINSON—You Are Forever—X
- TUBES—Don't Want To Wait Any More
- COMMODORES—Lady—X
- POINT BLANK—Nicole
- ERIC CLAPTON—Another Ticket
- OAK RIDGE BOYS—Elvira—16
- MOODY BLUES—Gemini Dream—X
- SPIDER—It Didn't Take Long—X
- KOOL & THE GANG—Jones Vs Jones—X
- TERRI GIBBS—Rich Man—X
- JIM STEINMAN—Rock 'n'roll Dreams Come Through—21
- MICHAEL DAMIAN—She Did It
- CAROLE BAYER SAGER—Stronger Than

- Before—20
- RANDY VANWARMER—Suzi—X
- JOHN DENVER—Some Days Are Diamonds
- BILLY WRAY—Nothing's Gonna Change

WQRK(Q-FM)—Norfolk (R. Bates—MD)

- ★ KENNY ROGERS—I Don't Need You 26-17
- ★ SANTANA—Winning 2-15
- ★ MOODY BLUES—Gemini Dream 27-22
- ★ REO SPEEDWAGON—Don't Let Him Go 24-19
- CARPENTERS—Touch Me When We're Dancing
- PHIL COLLINS—In The Air Tonight
- .38 SPECIAL—Fantasy Girl—30
- STACY LATTISAW—Love On A Two Way Street
- JIM STEINMAN—Rock 'n'roll Dreams Come Through—31
- THE ALAN PARSONS PROJECT—Time—29

WRVQ(Q-94)—Richmond (B. Thomas—MD)

- ★ KENNY ROGERS—I Don't Need You 17
- ★ AIR SUPPLY—The One That You Love 5
- ★ BILLY SQUIER—The Stroke 13
- ★ MARTY BALIN—Hearts 12
- ★ GEORGE HARRISON—All Those Years Ago 10
- JIM PHOTOGLO—Fool In Love With You
- POINT BLANK—Nicole
- SPLIT ENZ—One Step Ahead—X
- RUSH—Tom Sawyer—X
- THE ALAN PARSONS PROJECT—Time—27
- THE GREG KIHN BAND—The Breakup Song—22
- RANDY VANWARMER—Suzi
- SHEENA EASTON—Modern Girl—21
- SPIDER—It Didn't Take Long—X
- THE WHO—Don't Let Go The Coat—X

WAEB—Arlington (J. Ward—MD)

- ★ GARY U.S. BONDS—This Little Girl 13-7
- ★ SHEENA EASTON—Modern Girl 10-3
- ★ GEORGE HARRISON—All Those Years Ago 6-2
- ★ MARTY BALIN—Hearts 19-16
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 18-13
- JOE WALSH—A Life Of Illusion—X
- QUINCY JONES—Ai No Corrida—X
- THE WHO—Don't Let Go The Coat—D-26
- REO SPEEDWAGON—Don't Let Him Go—X
- FRANKIE SMITH—Double Dutch Bus—X
- KENNY ROGERS—I Don't Need You—D-27
- JIM STEINMAN—Rock 'n'roll Dreams Come Through—X
- GREG KIHN BAND—The Breakup Song—X
- SMOKEY ROBINSON—You Are Forever—X

WIFI-FM—Bala Cynwyd (L. Kilroy—MD)

- ★ OAK RIDGE BOYS—Elvira 21-15
- ★ THE ALAN PARSONS PROJECT—Time 28-22
- ★ AIR SUPPLY—The One That You Love 11-6
- ★ JIM PHOTOGLO—Fool In Love With You 17-12
- ★ MANHATTAN TRANSFER—Boy From New York City 29-24
- ROBBIE DUPREE—Brooklyn Girls—D-29
- .38 SPECIAL—Fantasy Girl—X
- MOODY BLUES—Gemini Dream—D-30
- MARTY BALIN—Hearts—X
- KENNY ROGERS—I Don't Need You—D-28
- SPIDER—It Didn't Take Long—X
- JUICE NEWTON—Queen Of Hearts—X
- TERRI GIBBS—Rich Man
- JIM STEINMAN—Rock 'n'roll Dreams Come Through—X
- MICHAEL DAMIAN—She Did It—X
- APRIL WINE—Sign Of The Gypsy Queen—X
- POINTER SISTERS—Slow Hand
- RANDY VANWARMER—Suzi
- THE GREG KIHN BAND—The Breakup Song—X
- JANIS IAN—Under The Covers
- BILLY SQUIER—The Stroke—X
- STEPHANIE MILLS—Two Hearts
- SMOKEY ROBINSON—You Are Forever—X

WWSW(3WS-FM)—Pittsburgh (H. Crowe—MD)

- OAK RIDGE BOYS—Elvira
- SHEENA EASTON—Modern Girl
- KENNY ROGERS—I Don't Need You

Southeast Region

★ PRIME MOVERS

- AIR SUPPLY—The One That You Love (Arista)
- MARTY BALIN—Hearts (EMI)
- GARY U.S. BONDS—This Little Girl (EMI)

● TOP ADD ONS

- CLARKE & DUKE—Sweet Baby (Epic)
- OAK RIDGE BOYS—Elvira (MCA)
- REO SPEEDWAGON—Don't Let Him Go (Epic)

● BREAKOUTS

- POINTER SISTERS—Slow Hand (Planet)
- LEE RITENOUR—Is It You (Elektra)
- CARPENTERS—Touch Me When We're Dancing (A&M)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ GEORGE HARRISON—All Those Years Ago 7-5
- ★ JOHN SCHNEIDER—It's Now Or Never 17-13
- ★ POINTER SISTERS—Slow Hand 22-16
- ★ ALAN PARSONS PROJECT—Time 11-6
- ★ JOEY SCARBURY—Theme From Greatest

- American Hero 18-11
- REX SMITH/RACHEL SWEET—Everlasting Love
- RONNIE MILSAP—No Gettin' Over Me

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

- ★ MOODY BLUES—Gemini Dream 24-18
- ★ JOEY SCARBURY—Theme From Greatest American Hero 38-22
- ★ SANTANA—Winning 15-10
- ★ KENNY ROGERS—I Don't Need You 30-25
- ★ POINTER SISTERS—Slow Hand 20-14
- PHIL COLLINS—In The Air Tonight—27
- REX SMITH/RACHEL SWEET—Everlasting Love—28
- STEPHANIE MILLS—Two Hearts—X
- THE GREG KIHN BAND—The Breakup Song—29
- JUICE NEWTON—Queen Of Hearts—30
- SPIDER—It Didn't Take Long—X
- .38 SPECIAL—Fantasy Girl—X
- OAK RIDGE BOYS—Elvira—X

WBBQ—Augusta (B. Stevens—MD)

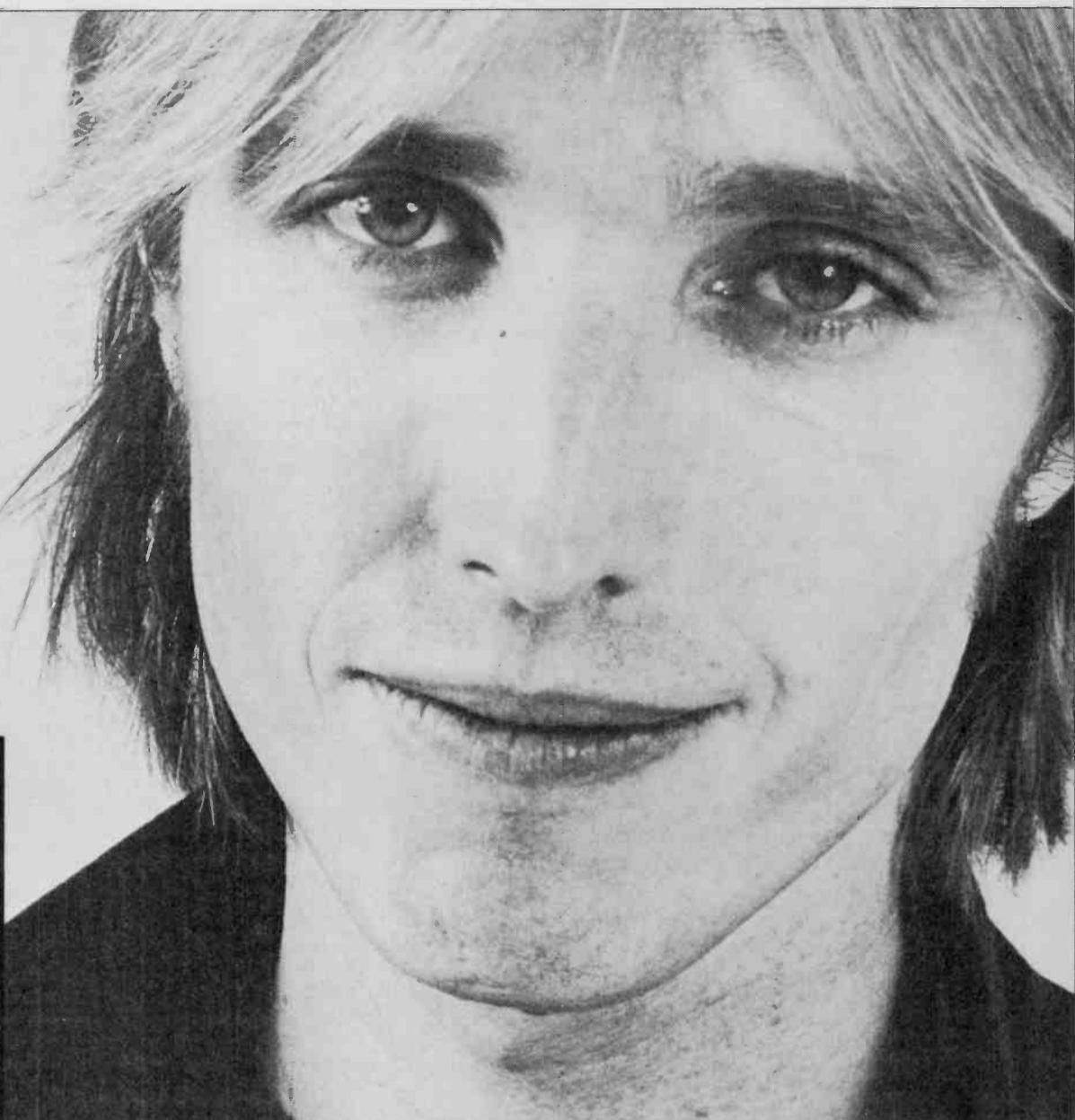
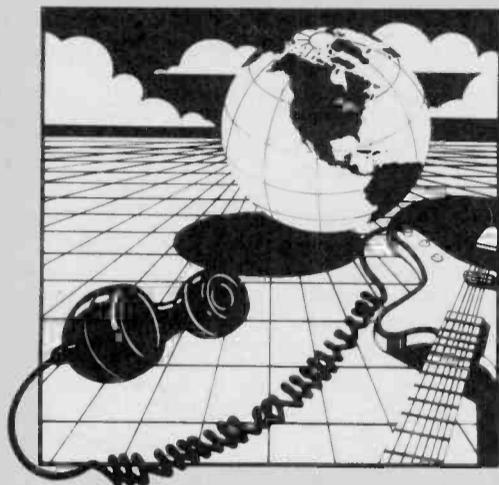
- ★ KENNY ROGERS—I Don't Need You 26-14
- ★ AIR SUPPLY—The One That You Love 8-3
- ★ JOEY SCARBURY—Theme From Greatest American Hero 24-13
- ★ THE ALAN PARSONS PROJECT—Time 13-8
- ★ PHIL COLLINS—In The Air Tonight 28-23
- CARPENTERS—Touch Me When We're Dancing
- RONNIE MILSAP—No Gettin' Over Me
- COMMODORES—Lady
- BLACKFOOT—Fly Away—X
- REX SMITH/RACHEL SWEET—Everlasting Love</

LIVE FROM HOLLYWOOD AND LONDON

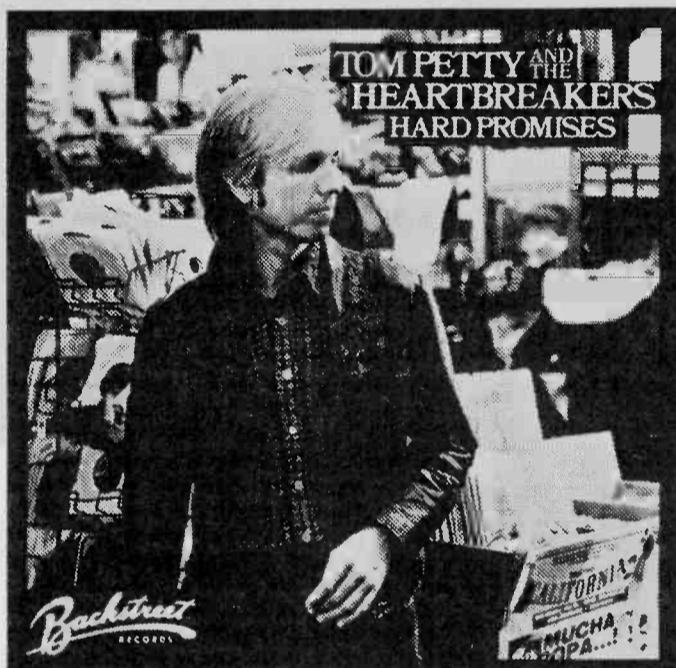
GLOBAL SATELLITE NETWORK

Presents

ROCKLINE



TOM PETTY AND THE HEARTBREAKERS HARD PROMISES



Featuring: THE WAITING, LETTING YOU GO & WOMAN IN LOVE

ROCKLINE

WHERE YOUR LISTENERS TALK DIRECTLY TO TODAY'S TOP RECORDING ARTISTS ON OUR TOLL-FREE ROCKLINE.

TOM PETTY

**JUNE 22
8:30 PDT**

**SPECIAL LIVE REPORT
FROM OUR LONDON CORRESPONDENT
ALAN FREEMAN**



AVAILABLE ON BACKSTREET RECORDS AND TAPES

HOSTED BY

B. MITCHEL REED

**COMING ATTRACTIONS
BLUE OYSTER CULT · JOURNEY · GREG ALLMAN · MOODY BLUES · RUSH · AND MORE**

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'BUILD IDENTITY, IMAGE & CUME'

Experts Share Rating Secrets At Promotion Assn. Conference

• Continued from page 4

"Your second job is to be the staff psychologist at the radio station and understand your p.d. He is your marketing manager and he is emotional about his product. If you want to motivate him, you have to understand him."

Law pointed out that to deal with the general manager, "you must understand that your ideas must be presented to him as either saving the station money or making the station money. Your ads and promotions must motivate the public to sample your station."

Bob Cambridge, director of marketing for ABC Radio, sharing the same session with Law, advised that stations must fight for "a share of the listener's mind and a share of listening time. You must be aware of the need to convince listener's that the product—the station—will fulfill the listener's need," he advised. Law added that the average person can recall only four call letters. "I want mine to be one of them," he added.

Cambridge stressed the need for research, but warned that focus groups cannot fill all research needs. "They're great for measuring the effectiveness of ad copy or convincing a jock that he's doing something wrong."

Discussing placement of tv ads for radio stations, he asked "Are you buying to your target audience? Thirty-five percent of a tv audience walks out when the commercial comes on. Only 40% recall most commercials. These things raise the cost of the viewers you are reaching," he advised.

BONNEVILLE TO 'SHIP' VIA SATELLITE

TENAFLY, N.J. — Bonneville Broadcast Consultants, a leading syndicator of beautiful music, has signed a joint venture with Satellite Music Network to switch from distributing music on mailed reels of tape to satellite.

Marlin Taylor, president of the Bonneville unit, said the new method of distribution would permit Bonneville to "broaden its library and add fresher selections to the music." Conceivably the syndicator could react quickly to Billboard chart information in building its beautiful music covers from the Hot 100 chart.

Bonneville will set up operations in a studio in Chicago in August, when the service will debut. This same facility will be used by Satellite Music Network, which will begin distribution of an adult contemporary and country formats at the same time (Billboard, April 11, 1981).

These three music service formats will all be piggybacked on the video signal of WGN-TV Chicago, which is distributed by United Video to cable systems. United is part of a joint venture which created Satellite Music Network, along with WCCO-AM-FM-TV Minneapolis, Burkhart/Abrams/Michaels/Douglas & Assoc. and John Tyler of Dallas.

Bonneville is the first established syndicator to move from tape distribution to satellite.

Nancy Carpenter, promotion director of WSYR-AM-FM Syracuse, N.Y., advised that on-air promotions must not offend listeners who do not participate.

At another session, Erica Farber, director of promotional selling at McGavren-Guild and former general manager of WXLO-FM New York, warned that "contests are not the number one reason listeners tune in your station. We're in the entertainment business not the contest business."



Erica Farber: Stressing entertainment, not contests.



WCOZ's Jane Norris: Convincing Boston it needs rock 'n' roll.

Farber added that many listeners "have no attention span. They are in a hurry. Two out of 10 may participate in a contest." Lynn Adams, promotion director of KHOW-AM-FM Denver, advised "it's better to give a number of small prizes and tie in with one large prize." She reasoned that just one large prize discourages listeners who think they have little chance of winning.

Linda Waldman, promotion director of WLS-AM-FM Chicago, which recently gave away a house, told of her stations' success with a plastic card promotion. Designed much like a credit card, listeners can use the card to obtain discounts at participating advertisers. The card was promoted on air and with newspaper coupons and 1.5 million have been distributed.

Waldman noted the card provides "great call letter impressions. Every time a listener takes it out, there are your call letters."

Robin Henkin, promotion director of WYSP-FM Philadelphia, told of working with record labels on a contest, which sent two listeners to England to tea with Roger Daltrey of the Who and Chris Squire of Yes.

Winners had to answer trivia questions about these bands, and in order to do so had to listen for at least 20 hours to the AOR station.

Marty Greenberg, president of ABC owned FM stations and moderator of the session at which Waldman spoke, called WLS, which he once managed, "the last of the great AM rock 'n' roll stations." He called the move to simulcast some dayparts with the FM sister station and to give the FM the same call letters "an interesting experiment." WLS-AM-FM are owned by ABC.

Law also advised promotion directors that "the only stations that work (get ratings) are those that are consistent."

During another session, Jane Norris, promotion director WCOZ-FM Boston, gave a nine-minute audio visual presentation set to rock music on the scenes of Boston, her station and its concert van with the message "How the city needs rock 'n' roll." Norris said the station had the goal to be number one and achieved that goal with the coordination of programming, sales and promotion.

Jodi Goalstone, vice president of New York public relations firm of Kanan, Corbin, Schupak & Aronow, took advantage of the session she moderated to conduct an on-the-spot promotion with the audience attending. Using Blue Sky recording artist Dan Hartman and WKTU-FM DJ Jim Harlan as judges she awarded several Polaroid cameras in a miniature version of the national "Have a Coke and a Smile" promotion.

During Goalstone's session, KRLY-FM Houston program director Michael Jones spoke and said the key to all promotions is "ratings and revenues." Discussing working with charities, Jones said, "It's nice to help Jerry's kids, but the important thing is to improve the station's business."

Jones told how he tried unsuccessfully to attach a KRLY bumper sticker to the space shuttle and how he was successful in tying a giant yellow ribbon to the Superdome in New Orleans to welcome the hostages back from Iran.

At a session on research, Kathy Seipp, director of marketing services for CBS Radio, advised to "look at a minimum of three rating surveys" to determine if a station is doing well or not. She also advised to promote to Arbitron diary keepers by keeping track of geographical areas where diary keeping is concentrated.

Rip Ridgeway, vice president of radio sales development for Arbitron, advised that stations can increase time spent listening with promotions as well as increase cume, an opinion at variance with that expressed by Law at another session.

Ridgeway also urged promotion directors to look at "who is your competition. It's not always in the same format." This is done by studying Arbitron data and determining which stations share listeners.

Marshall Media Buys WWKO-AM In N.C.

FAIR BLUFF, N.C.—Universal Broadcasting has sold WWKO-AM here to Marshall Media, headed by Richard Marshall and Ted Gray Jr.

Marshall, who takes over as general manager, had been program director of WKDE-AM-FM Altavista, Va. Gray is president of Gray

GOES AFTER ADULTS

Jingle's Role Studied In WABC's Change

NEW YORK—Insights into the metamorphosis of old giant top 40 WABC-AM New York into an adult-oriented station with a 25- to 44-year-old target audience were revealed at a "Using Music For Radio Promotion" session at the Broadcasters Promotion Assn. convention here.

ABC Radio programming vice president Rick Sklar and WABC production direction Steve Goldstein waxed nostalgic as they played the old familiar WABC jingles and the old air checks of hyper-reverbed patter of such jocks as Dan Ingram, who is still on the station.

Sklar, who was in charge of programming WABC during its heydays, rubbed his hands together in anticipation of programming the new 24-hour satellite delivered programming service (Billboard, June 13, 1981). "ABC just gave me \$6 million to put some programming on a satellite," Sklar said, with a grin. "This will get me out of the ivory tower and maybe we'll have some fun again."

Goldstein explained that while it

was decided that the WABC jingle was an asset, it "had to be reworked"—slowed down and sung by all-male voices.

He disclosed that focus group research showed that WABC had the image of a teen radio station.

"We created a then and now tv campaign, which was not too successful," Goldstein said. "There was too much 'then' in it."

Goldstein explained that the jingle was reworked by Jam, which created it originally, and the message was expanded to include "Listen to New York" and "You'll like our style."

Noting that the Yankees play-by-play baseball was added to the programming mix, Goldstein said that "We found an immediate perception on the part of the public that the radio station had changed. We are, however, not up to the sampling level we'd like, yet."

Goldstein also discussed the merits of using long or brief jingles and explained that WABC is now using a mixture.

Broadcaster Promo Assn. Cites 49 Contest Winners

NEW YORK—A record number of entries competed for honors in the Broadcasters Promotion Assn. awards competition, which were awarded Saturday (13) at the closing banquet of the association's annual convention here.

A total of 49 gold and silver radio awards were given for achievements in 13 separate radio categories, ranging from multi-media campaigns and tv announcements to sales promotion, outdoor advertising and community involvement promotions.

Gold winners in the multi-media campaign category for large markets are KFWB-AM Los Angeles, WYNY-FM New York and for medium markets WCKY-AM Cincinnati.

Gold winners for multi-media campaigns created in house for large markets are WRIF-FM Detroit and for medium markets WCNY-FM Syracuse.

Gold winners for limited campaigns using one medium for large markets are WXYZ-AM Detroit, for medium KSL-AM Salt Lake City, and for small KRDO-FM Colorado Springs.

Gold winner for tv announcement for other than news or public affairs is WFYR-FM Chicago and the gold winner for radio announcement of news and public affairs is CFRB-AM Toronto.

Gold winners for a radio announcement for other than news or public affairs for large market are KFRC-AM San Francisco and for medium market WROW-AM-FM Albany, N.Y.

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Gold winner for an in-hour produced on-air announcement is CFRB-AM Toronto and gold winner for the local use of syndicated materials on tv is WPOC-FM Baltimore.

Gold winner for sales promotion in any form is KABC-AM Los Angeles and gold winner for print promotion large market is CBL-AM Toronto and for medium market CKWX-AM/CJAZ-FM Vancouver.

Outdoor advertising gold winners are WINS-AM for large markets, CFCN-AM Calgary, Alta., for medium markets and WMBD-AM Peoria.

A miscellaneous promotion category was won by WROR-FM Boston for large markets, WROW-AM-FM Albany, N.Y., for medium markets and CKIQ-AM Kelowna, B.C., for small markets.

WKTU-FM New York and KJR-AM Seattle won gold awards for community involvement and National Public Radio won a gold award for national distributors for its "Star Wars" show.

35,000 Expected At Atlantic City

NEW YORK—More than 35,000 fans are expected to attend the Atlantic City Jazz Festival III Aug. 7-9. The three-day event will be held in Gardner's Basin along the inlet of the Atlantic City shoreline.

Elsie Street, executive producer for his E-Street Productions, says the budget is \$245,000, including artist fees.

Among the acts slated to appear are Ramsey Lewis, Art Blakey, Maynard Ferguson, Cal Tjader, Buddy Rich, Ray Charles and the Raelets, Grover Washington, Roy Ayers, Jean Carn, Lonnie Liston Smith, Stanley Turrentine, Bobbi Humphrey, Space and Damita Jo.

Continued from page 22

- **TERRI GIBBS**—Rich Man
- **RANDY VANWARMER**—Suzi

WISE—Asheville (J. Stevens—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 30-12
- ★ **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart 14-10
- ★ **JIM STEINMAN**—Rock'n'roll Dreams Come Through 8-5
- ★ **ALAN PARSONS PROJECT**—Time 5-1
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 25-13
- **TUBES**—Don't Want To Wait Anymore
- **REO SPEEDWAGON**—Don't Let Him Go
- **ROBBIE DUPREE**—Brooklyn Girls—X
- **OAK RIDGE BOYS**—Elvira—D-33
- **.38 SPECIAL**—Fantasy Girl—D-35
- **KENNY ROGERS**—I Don't Need You—D-40
- **PHIL COLLINS**—In The Air Tonight—D-39
- **SPIDER**—It Didn't Take Long—D-37
- **DILLMAN BAND**—Lovin' The Night Away—X
- **SHEENA EASTON**—Modern Girl
- **APRIL WINE**—Sign Of The Gypsy Queen—D-38
- **POINTER SISTERS**—Slow Hand—X
- **RANDY VANWARMER**—Suzi
- **GREG KIHN BAND**—The Breakup Song
- **LOVERBOY**—The Kid Is Hot Tonight
- **THE PRODUCERS**—What She Does To Me
- **GARY WRIGHT**—I Really Want To Know You
- **BLACKFOOT**—Fly Away
- **SPLIT ENZ**—One Step Ahead

WKIX—Raleigh (R. McKay—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 9-7
- ★ **MANHATTAN TRANSFER**—Boy From New York City D-18
- ★ **ROSANNE CASH**—7 Year Ache 14-11
- ★ **A TASTE OF HONEY**—Sukiyaki 8-6
- ★ **AIR SUPPLY**—The One That You Love 13-10
- **JESSE WINCHESTER**—Say What
- **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart

WSEZ—Winston-Salem (B. Ziegler—MD)

- ★ **GARY U.S. BONDS**—This Little Girl 13-7
- ★ **AIR SUPPLY**—The One That You Love 16-9
- ★ **KIM CARNES**—Bette Davis Eyes 1-1
- ★ **OAK RIDGE BOYS**—Elvira 22-14
- ★ **POINTER SISTERS**—Slow Hand 23-15
- **PHIL COLLINS**—In The Air Tonight
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby
- **JOE WALSH**—A Life Of Illusion—X
- **MARTY BALIN**—Hearts—34
- **KENNY ROGERS**—I Don't Need You—30
- **JUICE NEWTON**—Queen Of Hearts—X-35
- **BILLY SQUIER**—The Stroke—X
- **CARPENTERS**—Touch Me When We're Dancing—X

WANS—Anderson (J. Evans—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 5-4
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 1-2
- ★ **ROSANNE CASH**—7 Year Ache 13-8
- ★ **ALAN PARSONS PROJECT**—Time 21-15
- ★ **AIR SUPPLY**—The One That You Love 9-5

- **JIM PHOTOGLO**—Fool In Love With You
- **BILLY SQUIER**—The Stroke
- **REX SMITH/RACHEL SWEET**—Everlasting Love
- **BLACKFOOT**—Fly Away—X
- **THE PRODUCERS**—What She Does To Me
- **THE GREG KIHN BAND**—The Breakup Song
- **APRIL WINE**—Sign Of The Gypsy Queen—X
- **JIM STEINMAN**—Rock'n'roll Dreams Come Through—X
- **SHEENA EASTON**—Modern Girl—X
- **PHIL COLLINS**—In The Air Tonight—X
- **.38 SPECIAL**—Fantasy Girl—X
- **KENNY ROGERS**—I Don't Need You—29
- **JUICE NEWTON**—Queen Of Hearts—30
- **REO SPEEDWAGON**—Don't Let Him Go—26
- **MANHATTAN TRANSFER**—Boy From New York City—X
- **JOE WALSH**—A Life Of Illusion—X

KLAZ-FM (Z98)—Little Rock (D. Taylor—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 14-8
- ★ **MARTY BALIN**—Hearts 22-13
- ★ **STARS ON 45**—Medley 12-9
- ★ **AIR SUPPLY**—The One That You Love 5-4
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 4-3
- **COMMODORES**—Lady
- **KOOL & THE GANG**—Jones Vs Jones
- **JOE WALSH**—A Life Of Illusion—34
- **REO SPEEDWAGON**—Don't Let Him Go—X
- **OAK RIDGE BOYS**—Elvira—X
- **.38 SPECIAL**—Fantasy Girl—X
- **PHIL COLLINS**—In The Air Tonight—X
- **JUICE NEWTON**—Queen Of Hearts—X
- **POINTER SISTERS**—Slow Hand—33
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—35

WWKX (KX104)—Nashville (J. Anthony—MD)

- ★ **OAK RIDGE BOYS**—Elvira 10-4
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 23-10
- ★ **MOODY BLUES**—Gemini Dream 28-15
- ★ **SHEENA EASTON**—Modern Girl 20-12
- ★ **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby 29-20
- **COMMODORES**—Lady
- **STACY LATTISAW**—Love On A Two Way Street
- **REO SPEEDWAGON**—Don't Let Him Go 29
- **JUICE NEWTON**—Queen Of Hearts—27
- **POINTER SISTERS**—Slow Hand—28
- **BILLY SQUIER**—The Stroke—30
- **POINT BLANK**—Nicole
- **THE JACKSONS**—Walk Right Now

WHBQ—Memphis (C. Duval—PD)

- ★ **GEORGE HARRISON**—All Those Years Ago 6-2
- ★ **AIR SUPPLY**—The One That You Love 8-3
- ★ **KENNY ROGERS**—I Don't Need You 9-6
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 14-11
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 11-8
- **ALAN PARSONS PROJECT**—Time—12
- **POINTER SISTERS**—Slow Hand—13
- **OAK RIDGE BOYS**—Elvira—14

WNOX—Knoxville (S. Majors—MD)

No List

WRJZ—Knoxville (F. Story—MD)

No List

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

- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 4-3
- ★ **AIR SUPPLY**—The One That You Love 7-2
- ★ **GARY U.S. BONDS**—This Little Girl 9-6
- ★ **MARTY BALIN**—Hearts 17-14
- ★ **MOODY BLUES**—Gemini Dream 25-18
- **BILLY SQUIER**—The Stroke—30
- **JOEY SCARBURY**—Theme From Greatest American Hero—25
- **BLACKFOOT**—Fly Away
- **THE GREG KIHN BAND**—The Breakup Song—29
- **APRIL WINE**—Sign Of The Gypsy Queen—X
- **PHIL COLLINS**—In The Air Tonight—27
- **ALABAMA**—Feels So Right—X

WERC—Birmingham (A. Karrh—MD)

- ★ **MARTY BALIN**—Hearts 30-21
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 22-14
- ★ **MANHATTAN TRANSFER**—Boy From New York City 25-18
- ★ **KENNY ROGERS**—I Don't Need You 26-19
- ★ **BILLY SQUIER**—The Stroke 16-12
- **COMMODORES**—Lady
- **JIM STEINMAN**—Rock'n'roll Dreams Come Through
- **JOE WALSH**—A Life Of Illusion—25
- **REO SPEEDWAGON**—Don't Let Him Go—27
- **ALABAMA**—Feels So Right—X
- **JIM PHOTOGLO**—Fool In Love With You—X
- **PHIL COLLINS**—In The Air Tonight—26
- **SPIDER**—It Didn't Take Long—X
- **RUSH**—Tom Sawyer—X
- **TUBES**—Don't Want To Wait Any More
- **BLACKFOOT**—Fly Away

WKXX (KX 106)—Birmingham (L. O'Day—MD)

No List

WSGN—Birmingham (W. Brian—MD)

- ★ **GEORGE HARRISON**—All Those Years Ago 7-1
- ★ **AIR SUPPLY**—The One That You Love 15-6
- ★ **KENNY ROGERS**—I Don't Need You 26-21
- ★ **MANHATTAN TRANSFER**—Boy From New York City 19-14
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 16-9
- **RONNIE MILSAP**—No Gettin' Over Me
- **COMMODORES**—Lady
- **CARPENTERS**—Touch Me When We're Dancing—26
- **BROTHERS JOHNSON**—The Real Thing—29
- **SMOKEY ROBINSON**—You Are Forever—27
- **JOHN DENVER**—Some Days Are Diamonds—28
- **JOE DOLCE**—Shaddap You Face—X
- **ALABAMA**—Feels So Right

WAAY—Huntsville (J. Kendrick—MD)

- ★ **OAK RIDGE BOYS**—Elvira 4-3
- ★ **DARYL HALL/JOHN OATES**—You Make My

- Dreams 1-1
- ★ **AIR SUPPLY**—The One That You Love 11-4
- ★ **POINTER SISTERS**—Slow Hand 22-14
- ★ **MARTY BALIN**—Hearts 14-9
- **COMMODORES**—Nicole
- **GARY WRIGHT**—Really Wanna Know You—X
- **CARPENTERS**—Touch Me When We're Dancing—X
- **RONNIE MILSAP**—No Gettin' Over Me
- **REX SMITH/RACHEL SWEET**—Everlasting Love
- **TUBES**—Don't Want To Wait Anymore
- **THE PRODUCERS**—What She Does To Me—X
- **THE ALAN PARSONS PROJECT**—Time—X
- **POINT BLANK**—Nicole
- **APRIL WINE**—Sign Of The Gypsy Queen—X
- **JIM STEINMAN**—Rock'n'roll Dreams Come Through—X
- **BARBRA STREISAND**—Promises—X
- **SHEENA EASTON**—Modern Girl—X
- **STACY LATTISAW**—Love On A Two Way Street—X
- **KOOL & THE GANG**—Jones Vs Jones—X
- **SPIDER**—It Didn't Take Long—X
- **PHIL COLLINS**—In The Air Tonight—29
- **KENNY ROGERS**—I Don't Need You—28
- **ALABAMA**—Feels So Right—25
- **REO SPEEDWAGON**—Don't Let Him Go—X

WHYY—Montgomery (R. Thomas—MD)

- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 22-10
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 2-1
- ★ **AIR SUPPLY**—The One That You Love 10-6
- ★ **GEORGE HARRISON**—All Those Years Ago 7-2
- **MARTY BALIN**—Hearts 19-11
- **SPLIT ENZ**—No Gettin' Over Me
- **COMMODORES**—Lady
- **CARPENTERS**—Touch Me When We're Dancing
- **TUBES**—Don't Want To Wait Anymore
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—27
- **JUICE NEWTON**—Queen Of Hearts
- **PHIL COLLINS**—In The Air Tonight—30
- **KENNY ROGERS**—I Don't Need You—24
- **MOODY BLUES**—Gemini Dream—29
- **REO SPEEDWAGON**—Don't Let Him Go—25

WJDX—Jackson (L. Adams—MD)

No List

WBWJ (BJ105)—Orlando (T. Long—MD)

- ★ **AIR SUPPLY**—The One That You Love 15-10
- ★ **A TASTE OF HONEY**—Sukiyaki 2-1
- ★ **OAK RIDGE BOYS**—Elvira 27-19
- ★ **MARTY BALIN**—Hearts 29-21
- ★ **LEE RITENOUR**—Is It You 20-15
- **COMMODORES**—Lady—39
- **POINTER SISTERS**—Slow Hand—38
- **KOOL & THE GANG**—Jones Vs Jones—40
- **LOVERBOY**—The Kid Is Hot Tonight
- **JANIS IAN**—Under The Covers
- **THE JACKSONS**—Walk Right Now
- **TEENA MARIE**—Square Biz
- **YUTAKA**—Lovelight

WRBQ—Tampa (P. McKay—MD)

No List

WLCY—Tampa (M. Weber—MD)

- ★ **KENNY ROGERS**—I Don't Need You 21-15
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 19-11
- ★ **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart 12-8
- ★ **GARY WRIGHT**—Really Wanna Know You—X
- ★ **REX SMITH/RACHEL SWEET**—Everlasting Love
- **TUBES**—Don't Want To Wait Anymore
- **CARPENTERS**—Touch Me When We're Dancing—19
- **CAROLE BAYER SAGER**—Stronger Than Before—X
- **POINTER SISTERS**—Slow Hand
- **JUICE NEWTON**—Queen Of Hearts—20
- **JOHN SCHNEIDER**—It's Now Or Never—X

WVIV (Y-10)—Jacksonville (D. Scott—MD)

- ★ **AIR SUPPLY**—The One That You Love 4-1
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 18-13
- ★ **GEORGE HARRISON**—All Those Years Ago 11-8
- ★ **KOOL & THE GANG**—Jones Vs Jones 27-19
- ★ **SHEENA EASTON**—Modern Girl 14-10
- **COMMODORES**—Lady—40
- **GINO VANELLI**—Nightwalker—39
- **STEVIE WONDER**—All I Do—X
- **HELEN REDDY**—I Can't Say Goodbye To You—X
- **SPIDER**—It Didn't Take Long—X
- **APRIL WINE**—Sign Of The Gypsy Queen—X
- **CHAKA KAHN**—What Cha' Gonna Do For Me—X
- **TUBES**—Don't Want To Wait Anymore—X
- **CARPENTERS**—Touch Me When We're Dancing—34

WKXY—Sarasota (T. William—MD)

- ★ **RUSH**—Tom Sawyer 27-19
- ★ **KENNY ROGERS**—I Don't Need You 22-15
- ★ **SHEENA EASTON**—Modern Girl 18-13
- ★ **MOODY BLUES**—Gemini Dream 17-12
- ★ **KENNY ROGERS**—I Don't Need You 9-5
- **JUICE NEWTON**—Queen Of Hearts
- **BLACKFOOT**—Fly Away
- **ELTON JOHN**—Nobody Wins—X
- **.38 SPECIAL**—Fantasy Girl—X
- **REO SPEEDWAGON**—Don't Let Him Go—26
- **PHIL COLLINS**—In The Air Tonight—30
- **JIM STEINMAN**—Rock'n'roll Dreams Come Through—X
- **POINTER SISTERS**—Slow Hand—X
- **DIONNE WARWICK**—Some Changes Are For Good
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—21
- **BILLY SQUIER**—The Stroke—18
- **THE PRODUCERS**—What She Does To Me
- **GARY WRIGHT**—I Really Want To Know You

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ **MOODY BLUES**—Gemini Dream 28-20
- ★ **JUICE NEWTON**—Queen Of Hearts 29-21
- ★ **SHEENA EASTON**—Modern Girl 25-19
- ★ **POINTER SISTERS**—Slow Hand 20-13
- ★ **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby 14-10
- **COMMODORES**—Lady
- **JOEY SCARBURY**—Theme From Greatest American Hero—29

- **OAK RIDGE BOYS**—Elvira—X
- **KENNY ROGERS**—I Don't Need You—25
- **SPIDER**—It Didn't Take Long
- **BARBRA STREISAND**—Promises—28
- **ROSANNE CASH**—7 Year Ache
- **ALAN PARSONS PROJECT**—Time—30
- **STEPHANIE MILLS**—Two Hearts—27
- **RONNIE MILSAP**—No Gettin' Over Me
- **CARPENTERS**—Touch Me When We're Dancing

WZGC (Z93)—Atlanta (S. Davis—MD)

- ★ **SANTANA**—Winning 29-18
- ★ **AIR SUPPLY**—The One That You Love 18-7
- ★ **ALAN PARSONS PROJECT**—Time 13-9
- ★ **RICK SPRINGFIELD**—Jessie's Girl 3-1
- ★ **OAK RIDGE BOYS**—Elvira 20-15
- **FRANKIE SMITH**—Double Dutch Bus
- **REO SPEEDWAGON**—Don't Let Him Go
- **MANHATTAN TRANSFER**—Boy From New York City—D-30
- **KENNY ROGERS**—I Don't Need You—D-29
- **JUICE NEWTON**—Queen Of Hearts—X

WMC-FM—Memphis (T. Prestigiacamo—MD)

No List

WBVQ (92-Q)—Nashville (S. Davis—MD)

- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 13-8
- ★ **AIR SUPPLY**—The One That You Love 6-2
- ★ **THE ALAN PARSONS PROJECT**—Time 11-7
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 18-14
- ★ **POINTER SISTERS**—Slow Hand 21-5
- **ALABAMA**—Feels So Right
- **JIM PHOTOGLO**—Fool In Love With You
- **MOODY BLUES**—Gemini Dream—29
- **EMMYLOU HARRIS**—I Don't Have To Crawl—X
- **SPIDER**—It Didn't Take Long—X
- **JOHN SCHNEIDER**—It's Now Or Never—X
- **STACY LATTISAW**—Love On A Two Way Street—23
- **JUICE NEWTON**—Queen Of Hearts—X
- **TUBES**—Don't Want To Wait Anymore
- **REX SMITH/RACHEL SWEET**—Everlasting Love
- **CARPENTERS**—Touch Me When We're Dancing

WHYI (Y100)—Miami (M. Shands—MD)

- ★ **RICK SPRINGFIELD**—Jessie's Girl 17-3
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 32-23
- ★ **FRANKIE SMITH**—Double Dutch Bus 19-12
- ★ **ALAN PARSONS PROJECT**—Time 28-24
- ★ **GAP BAND**—Yearning For Your Love 26-18
- **DARYL HALL/JOHN OATES**—You Make My Dreams—29
- **BROTHERS JOHNSON**—The Real Thing—30
- **COMMODORES**—Lady You Bring Me Up—31

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Change In Air At WMPS; Market 'Sounds The Same'

By ROSE CLAYTON

MEMPHIS—In the past three months, WMPS-AM has changed just about everything but its call letters.

● Craig Scott, national vice president of Plough, Inc., owner of the station, has taken over as general manager.

● Walt Jackson, a DJ working in afternoon drive, has been promoted to program director.

● Carol McCullough has moved into the promotion area succeeding Delta Jones, who has moved over to similar chores at sister FM station, WHRK.

● Johnny Dark, former program director at WLVS-FM, has joined as evening DJ.

● Jacques Strickland and Phil Conner have both been recruited from WMC-AM to be music director and assistant program director respectively.

But despite all the changes, Jackson sees a sameness in the market. "We are all three (WMPS, WLVS, WMC) trying to do the same thing and are going about it in the same way," he says.

"WLVS' (FM) music is more di-

verse. Their direct demographic is under 35. They share with the rock listeners. WMC is hard-core country. They have built an image as 'the country station' because they have been around the longest.

"We don't want to attract just the country listeners," Jackson continues. "We want to reach everybody who likes to listen to country music whether they listen to it all the time or just some of the time. Our main target is over 35 so I think it would be unfair to play only hard country."

According to Jackson, WMPS' major problem is one of identity. "When you ask people what station they listen to and why, they can't tell you," he says explaining that the flip-flop from rock'n'roll to MOR to hard country in the last few years has created confusion. "Many people think if they are listening to country they are listening to WMC because of its strong image."

WMPS has anticipated that confusion to continue for a while with the move of Strickland and Conner from WMC and have planned a campaign it hopes will have a dual effect.



Singing DJ: Jacques Strickland sings her own record.

"People over 35 have formed listening habits that are hard to break. We feel they are the AM market," Jackson reasons. "We want to give them something that will change their habits. There's a loyalty factor that makes it hard to get them to change. Since Jacques and Phil have had the largest listening audience for a long time, we brought them over here."

The campaign entitled "We Moved to WMPS," which is being featured on billboards and television, not only announces that Strickland and Conner have switched to 68 Country but suggests that the audience do the same.

"Our research revealed that Phil and Jacque are two of the most recognized and positively accepted personalities in the marketplace," says Scott, "and I knew we had to create a positive image. We are being very thorough and analytical. Up until the last year or so we have put the importance on programming; but with stations becoming so much alike in programming, I feel now it will be in marketing. We plan an aggressive and direct hard media campaign. We want to continue to improve and market the station well."

McCullough says: "It's going to require a lot more visibility and action in the marketplace, and our new personalities will be a real asset there. We want to go out in the community and do the big things that involve people."

Conner agrees with the station's new direction: "People say that ra-

dio should be involved with the people, but when people say they should be involved with radio then it's a success."

Another way WMPS is working to strengthen its country image is by associating more directly with country music stars.

"On April Fool's Day we had Jerry Clower hosting our morning show," Jackson says. "We have T.G. Sheppard, Mickey Gilley, Charlie Daniels, and Gail Davies scheduled. Phil had Charly McClain hosting his show, and we have had a really good reaction from it."

"I thought it would be nice to give her a chance to talk to the people," Conner says of McClain's show. Memphis has always had a great deal of interest in people from here who have gone some place. I remember her coming to me in '75 and asking me if I could help her out. I sent her tape to some people."

Conner is also giving a hand to another new Memphis artist on his show, co-worker Jacques Strickland whose debut single has been the sta-

(Continued on page 26)

NEW DJs, FORMAT, PROMOS

Changes In Air At WMPS-AM But Market 'Sounds The Same'

• Continued from page 25

tion's top requested record for the past month.

"Jacque is one of a kind in Memphis," Conner says proudly. "She's the only female that's been able to establish herself as a major personality on radio."

Strickland's popularity may be the reason the station has not received complaints concerning a conflict of interest in her record receiving airplay on WMPS while the records of some other local artists are not.

"I've always been really supportive of Memphis Music," Strickland says. "The musicians know that and they have been really supportive of me."

The record "Here You Go Again"

backed with "I'm Just Passing Through" was written by Billy Hungry, a local songwriter. The effort was produced by Howard Craft, owner of Mastercraft, who along with Strickland and Harry McCellan, formed Southbound Records for their independent project using local musicians.

"Nobody is promoting the record," Strickland says. "We are just distributing it in this region." She admits that her contact with other program directors and music coordinators may work as an advantage in having the record heard but does not believe it will influence them unfairly to play the record.

"We added it because we thought it would be good for our station," she says firmly. "They have to play what's right for their station."

As music coordinator, Strickland says she does not select album cuts, but she listens to every single record that she receives. "It takes a lot of time," she admits, "but some people have spent their lives dreaming of this change. Sometimes you find a

good record like that, like "Footprints in the Sand."

Dark, who hosts the seven to midnight shift, incidentally, is narrating "Footprints in the Sand," over the B side, which is the instrumental track of Edgel Groves' record on Silver Star.

"It's our second most requested record," says Strickland, "but Johnny tells them what he is doing and who the artist is."

Dark, like Strickland, is known as being a sincere advocate of Memphis music and has received no complaints from local musicians. The personality/artists at WMPS seem to be forming a unique link between the listeners and the music.

Strickland says that "basic feeling is the most important ingredient in her selection of songs for airplay which is later approved by Jackson. "I try to use other things to support my choices," she adds, "like strength of the record in other markets, strength of the artist, and the national trends and trades. Some artists are real strong in Memphis like the Statler Brothers and Christy Lane. We felt my record would do well because of my following and wouldn't hurt the station."

According to Conner, "WMPS has been frustrated in the past because they have not been able to capture a significant market for whatever reason. Ratings didn't level. They went from bad to worse."

Strickland sees its position now as "a great team effort. We have a way to go," she says, "but everybody is working together."

"It's a hell of a challenge," Jackson comments. "I love it."

1st Class Phone Regulation Axed

WASHINGTON—The FCC unanimously Tuesday (16) approved dropping the requirement that broadcast stations retain a first class radiotelephone operator license to supervise transmitting equipment.

The order culminates four years of review and affects an estimated 150,000 first class license holders and numerous jacks who do not hold this license. They will now be able to operate a station without supervision. The revised regulations will allow the holder of any class of commercial operator license, including the restrictive permit, to install, maintain and repair as well as supervise transmitting equipment at AM, FM and television stations as well as FM and tv translator stations. The only exception is the specific exclusion of Marine Radio Operator Permits.

Testimony before the commission by members of the FCC staff pointed out that with increasingly sophisticated equipment, most stations retain the first class operator to comply with the law while relying on consulting engineers to actually maintain the equipment. "It's a redundancy to insist the stations continue this practice," said one staffer. Another noted that despite the original lack of opposition, 287 Congressional inquiries have been made.

KOKE Austin Hosts Country DJ Mini-Clinic

AUSTIN, Tex.—KOKE-AM-FM is hosting the third annual Federation of International Country Air Personalities Radio Mini-Clinic which takes place Friday-Saturday (26-27) at the Austin Sheraton-Crest Inn.

The mini-clinic ties in with a Federation board of directors meeting. The body sponsors one regional educational seminar each year as a learning experience for station staffers and air personnel in smaller markets.

This year's clinic will feature separate panels on topics including "Where Is Country Music Going," "So You Want Record Service," a session on career building in radio titled "Where Do I Go From Here," a promotion panel entitled "How Can I Promote My Station," and live performances throughout the two days. Artists scheduled to appear are Door Knob Records' Gary Goodnight; B.J. Thomas, MCA; Jim Chesnut, Liberty; and Arnie Rue, NSD.

WATERMARK NOT SOLD, SAYS PREZ

LOS ANGELES—Tom Rounds, president of Watermark Inc., the Los Angeles-based radio programming and distribution firm, is denying the sale of the firm to crosstown competitor Westwood One, one of the largest producers of nationally syndicated radio programs, concerts and specials.

According to Rounds, "No agreement has been reached and no substantial negotiations have occurred."

Norm Pattiz, president of Westwood One, confirms that no deal has been consummated although he adds that "negotiations have been going on for months."

Says Rounds: "As the largest company of its kind in broadcasting, we have no intention of entering into an agreement that would interfere with our pledge of providing high standards of quality and service."

Rounds says that the independent operation is "committed to fulfilling its contractual obligations to its more than 1,200 subscribing stations."

Watermark produces "American Top 40," "Soundtrack Of The '60s," "Robert W. Morgan Special Of The Week," and "American Country Countdown."

Westwood One syndicated programs include "Live From Gilleys," "Off The Record With Mary Turner," "Dr. Demento," "The Great American Radio Show," "Star Trak," "Shootin' The Breeze" and others.



PIE TIME—Atlantic local promotion man Allen Dibble, center, gets KWST-FM Los Angeles jock Steve Downes, right, attention by not only delivering him the new Humble Pie album, but feeding him some pie as well. Station music director seems ready to break up Dibble's efforts with a pie aimed for Dibble's face.

NAB Bolsters 10kHz At House Hearings

By TIM WALTER

WASHINGTON—The House Foreign Affairs Subcommittee on International Operations concluded two days of hearings Wednesday (10) with lengthy testimony from NAB supporting retention of 10kHz frequency spacing.

Subcommittee chairman Dante Pascell (D-Florida) noted that the hearings would not necessarily generate any position statement or legislative action, but were part of an ongoing process to supervise foreign policy. "We're just holding their feet to the fire," he said of the State Department, "to let them know we're watching."

NAB president Vincent T. Wasilewski opened his remarks by claiming to represent 4,276 radio stations and emphasizing that the largest number of NAB's AM membership was daytime only broadcast facilities.

He said the FCC had adopted the 9kHz position before any of their (FCC) commissioned studies were completed and expressed dismay that "the U.S. would accommodate Castro." Wasilewski further said NAB studies predict a loss of 20% in revenue for the average AM station if the 9kHz plan was approved.

Consulting engineer Jules Cohen also testified for the NAB viewpoint, disputing earlier testimony that engineering costs would be in the range of \$10,000. He then presented a proposal showing how economical it would be for the Cubans to adopt directional signals.

The day's first speaker was acting assistant secretary Dale N. Hatfield of the National Telecommunications and Information Administration. His agency, originally the source of the 9kHz proposal, is re-examining its position under new appointees in the Reagan administration, he said, and would await results from the Geneva panel of experts study due Friday (19) before making a final decision.

Attorney Hy Geller, the former NTIA assistant secretary and one of the original architects of the 9kHz plan, defended the switch, adhering to his reliance on NTIA engineering experts who had claimed there would be no significant signal interference.

The cost issue was not important, Geller said, because the costs per station were not inordinate in most cases. The most complicated array for directional signals was estimated to cost \$87,000 for realignment.

Citing the current Reagan and FCC mood favoring deregulation,

he added that any fear of too much competition from new stations or daytimers going full-time was "wholly without merit."

David E. Honig, research director of the National Black Media Coalition, gave testimony about minority ownership and programming and Al Kelsch said that his firm, National Semiconductor, could lose a marketing edge to Japanese manufacturers who already have a 9kHz microchip.

Consistency Key For Tiny Amer

By KIP KIRBY

NASHVILLE—Given the importance of signal strength and competitive ratings, few would predict longevity for a tiny 500-watt daytime country station in a large urban market.

Yet Louisville's WTMT-AM ("almost dynamite") is in its 23rd year on the air, and owner/program director Lee Stinson Sr. says his station is "doing just fine."

Holding its ground against 17 other stations is no small feat for WTMT, especially with two other (much larger) country stations also in the market. So what about ratings?

"We average between a two and a three share in the Arbitrons," Stinson concedes. "But that's okay. We don't live on ratings. They didn't have Arbitrons when I started out at this station, and I'm not selling ratings, anyway. I'm selling music."

Stinson refuses to bow to the urban cowboy urge dominating some country programming these days in major markets. In fact, the outspoken station manager says he wants to play country music that Louisville listeners won't be hearing every time they reach to switch their radio dials.

"You can hear Anne Murray and Barbara Mandrell and Kenny Rogers on just about any station," he says. "We don't want to concentrate on these artists so much as the ones who aren't getting all the pop exposure."

So Stinson has developed a plan of action for WTMT that calls for a sturdy playlist of country hits, a smattering of old-time country and a liberal lacing of "golds."

WTMT is shooting for a share of the adults 25-54 age bracket, the two-income household. But Stinson

(Continued on page 55)

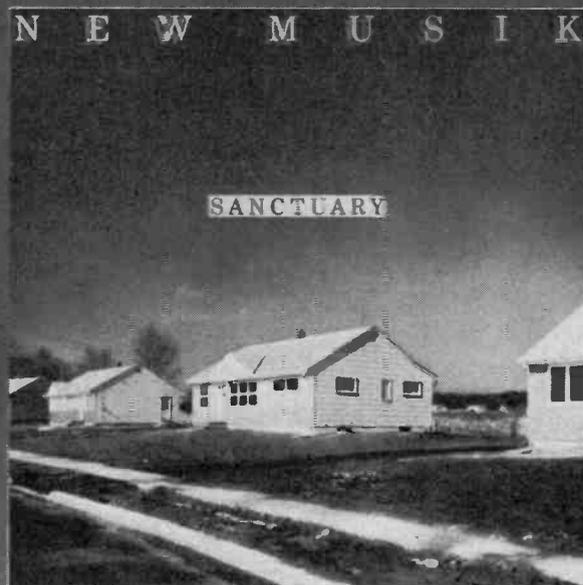


OUTDOOR SHOW—WHN-AM New York got Tanya Tucker and Glen Campbell together for a recent concert at New York racetrack Belmont Park. WHN gave away free tickets to the concert over the air.

***"Straight Lines,"
one of the year's
radio and rock-club
smash hits, is one of
the tracks.***

***"Sanctuary" is the
album, on Epic
Records and Tapes.***

***New Musik is the
band.***



"Sanctuary." FE 37314
A rhythmic structure.
***"They All Run After The Carving Knife,"
"While You Wait" and "Luxury"
are making airwaves across America.
New Musik Tour. July. Northeast.***



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Billboard® Rock Albums & Top Tracks™

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Rock Albums

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

Top Adds

1	ICEHOUSE —Icehouse, Chrysalis
2	BLUE OYSTER CULT —Fire Of Unknown Origin, Columbia
3	DANNY JOE BROWN —Danny Joe Brown & His Band, Epic
4	JIM MESSINA —Messina, Warner Bros.
5	ROBERT ELLIS ORRALL —Fixation, RCA
6	DIESEL —Watts In A Tank, Regency
7	UNION —On Strike, Portrait/Epic
8	PAT METHENY & LYLE MAYS —As Falls Wichita, So Falls Wichita Falls, ECM
9	DONNY IRIS —Live, Carousel/MCA
10	PETER TOSH —Wanted Dread & Alive, Rolling Stone Records/EMI

Top Tracks

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

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

Radio Specials

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

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**, Country Session, 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 Night On The Road, ABC FM, two hours.

July 4, **Elton John**, Dick Clark Presents, Mutual, three hours.

July 4-5, **REO Speedwagon**, Robert W. Morgan Special Of The Week, Watermark, one hour.

July 4-5, **Doug Kershaw**, Country Session, 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 Ones, RKO, two hours.

July 6, **Jefferson Starship**, Off The Record, Westwood One, one hour.

July 11-12, **Donna Fargo**, Country Session, 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.

July 18-19, **Brenda Lee**, Live From Gilley's, Westwood One, one hour.

July 20, **Van Halen**, Off The Record, Westwood One, one hour.

July 25-26, **Jerry Lee Lewis**, Country Session, NBC, one hour.

July 25-26, **Tom Petty & the Heartbreakers**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 1-2, **Jacky Ward**, Country Session, NBC, one hour.

Aug. 1-2, **Deborah Harry**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 7-9, **Charlie Daniels**, NBC Source, two hours.

Aug. 8, **Blue Oyster Cult**, Coca-Cola Night On The Road, ABC FM, two hours.

Aug. 8-9, **Smokey Robinson**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 15-16, **Beach Boys**, Robert W. Morgan Special Of The Week, Watermark, One hour.

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

Mike Harrison

Riding The Charts With Resnik

LOS ANGELES—I finally did it! I had Steve Resnik as a guest on my KMET-FM Sunday Morning Breakfast Party.

I had been intending to do a show with the national director of promotion for A&M Records since I first heard him do his radio thing the better part of a decade ago on KNAC-FM Long Beach (back when that station used to turn the airwaves over to record promotion executives on April Fools Days).

And what is Steve Resnik's radio thing... telling listeners which stations across the nation are playing the latest single off the Styx album? Not quite.

Steve Resnik's radio thing is the creative offshoot of his record thing.

He has a complete collection of each and every 45 r.p.m. single record ever to make the Billboard Hot 100 chart! That's something in the neighborhood of 40,000 different titles, folks, and they're all categorized by artist, song and year of release.

It had been at least five years since Resnik opened his impressive collection to the probing ear of an L.A. radio station (I believe the last one was KROQ), so I figured it might just make for good programming again. I figured right. Resnik has one of the most striking acts in pop radio of any format or genre and he was indeed "on" this past Sunday. My listeners went nuts.

Here's what happened: I got Resnik on the phone live from his record room (in addition to taking up a lot

of time, his collection takes up an entire room of his house) where he has two extensions. He speaks into one and the other is hooked up to his turntable.

Then I got listeners on the other lines to try to "Stump Steve"—that is, to name any charted record from now back to late 1955 (when the present series of Billboard Hot 100 charts began). If Resnik couldn't get it on the turntable within a mere 45 seconds, the listener would win some sort of KMET promotional garment (valuable items here in Southern California). If the listener named a record that never actually charted, Resnik would tell them so... as one surprised young man discovered when mentioning Buddy Holly's "True Love Ways." (How's that for a bona fide early-day "top track?")

Adding to the incentive, at any given time there are about 20 or so records out on loan from Resnik's library to industry figures who regularly come around when in need of a hard-to-get tune. (Another great collector who's constantly being hit on by professional record users is Dr. Demento whose entire house is literally wall-to-wall records.)

But back to Resnik, the recordnik. Amazingly, during the hour we played the game, a lucky listener actually hit upon one of those 20 records (out of 40,000) missing in action—"Wild Thing" by the Troggs, temporarily out on loan to Gary Owens.

But other than for that one unlikely incident, Resnik whipped on the first recognizable moments of such pleasantly exotic museum pieces as "Swingin' School," "Quar-

ter To Three," "Shout," "Devil In Disguise," "Sink The Bismarck," "Witch Doctor," "Beep Beep" and a number of others within as little as six seconds after their titles were uttered. The effect of this is truly startling. Heck, it even takes a jukebox longer than that to spin a disk.

But that's not all. Resnik spews at least a paragraph of off-the-cuff pertinent information about each song after playing a taste of them. It's all in his head... dates of release, cover versions, artist bios, trivia, key historical references, everything! The man is a living computer, a walking music machine.

His presentation is topped off with an extremely fluent explanation of how he first got into the habit of collecting chart records, his adventures crisscrossing America in search of them and highlights of the library's most difficult-to-find elements—those obscure regional rec-

ords that would make the chart for one week at, say, 99 and then fall off never to be heard from again.

It sure made for an engrossing hour of radio of which my listeners and I were the beneficiaries incorporating the fun and suspense of a game show, the nostalgia of an oldies show (the records sound authentically transistor radio-ish over the phone lines) and, of course, the information of a documentary.

I find it hard to believe that Resnik isn't constantly flooded with requests to play this game on other stations across the nation (most probably don't know about it... until now, that is), although I'm not in a position to guarantee that he'll be available. Who knows, Steve Resnik and his magic record room could even provide the basis for a great new syndicated program.

Somebody should sign that guy up.



New On The Charts



LINX
"Intuition"—180

Though funk is an American invention, it is not the sole property of Americans. This is proven with Linx, a British funk duo.

Nearly a year ago, Linx was on a small independent English label that was only available in one specialist store. The independent release of "You're Lying" followed a year of fruitless search for a recording contract with a major label.

Vocalist/writer/producer David Grant and bassist/writer/producer Sketch, the mainstays of Linx, formed their own production and publishing company called Solid Music. With drummer Andy Duncan and keyboardist Bob Carter,

"You're Lying" was written and 1,000 copies released.

Soon, it became one of the most requested club records in London. Picked up by Chrysalis, the record went top 15 on the British pop charts and number one on the disco charts. Here in the U.S., "You're Lying" was a top 30 r&b hit and the followup, "Together We Can Shine" is enjoying some r&b action. Both are from the "Intuition" album.

Linx's management is Brian Freshwater, 81 Harley House, Marybone Rd., London NW. (01) 487-5587. There is no booking agent currently.

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

Vox Jox

NEW YORK—Dan Griffin has returned to RKO as vice president and director of programming for the RKO Radio Networks. He comes from WJR-AM Detroit where he was director of operations.

Griffin left RKO in 1978, before the networks were formed, as director of operations for WOR-AM to become general manager of WYNY-FM New York. He will return to New York to take over the newly created job.

Tom Burchill, president of RKO Radio Networks also has named five vice presidents in the organization. All move up from director: Kenneth Harris, affiliate services; Jo Interante, programming; Dave Cook,

news; Kevin Lyons, sales; and Joe McGuire, engineering.

Steven Sims has been promoted to operations manager of WMLA-FM Bloomington, Ill., and Melissa Meier has been promoted to program director of the station. Sims will continue to handle the duties of research director and Meier moves up from music director. Jeff Eberlein has been added as morning man succeeding Harvey J. Steele. Eberlein comes from WATH-AM/WXTQ-FM Athens, Ohio.

Terrell Metheny Jr., executive vice president and general manager

WMKE-AM/WBCS-FM Milwaukee, has resigned to become executive vice president of Mesa Broadcasting Group, which operates KQIL-AM/KQIX-FM Grand Junction, Colo., and KUUY-AM/KKAZ-FM Cheyenne, Wyo. He will also be general manager of the Cheyenne stations.

Ron Engleman and John London, popular morning team on KRTH-FM Los Angeles have left that station to join KWST-FM, effective June 25 when the station begins its new mass appeal format. Don't overlook the possibility of other "name" air personalities defecting to the KWST camp. . . . A.J. Roberts is the new morning man at KBZT-FM San Diego.

Bill Stallings has returned to WWWM-FM (M-105) Cleveland to cover the 4 to 8 p.m. slot. . . . John Mrvos has joined WXRT-FM Chicago handling overnights. He had been doing part time DJ work at WMET-FM Chicago. . . . Mark Allen, brother of country recording artist Rex Allen Jr., is the new morning man and program director on KOOO-AM Omaha. . . . Lynne Krueger has been named promotion coordinator of WHAS-AM Louisville. She comes from a local newspaper. . . . Paulie Landon has been named president and general manager of KOIT-FM San Francisco.

Paul Shay has been named music director of WNAX-AM Yankton, S.D. He also handles the 9 a.m. to 1 p.m. slot. Carl Thoreson is the morning man. The balance of the on-air lineup is: Dan Christopherson, 1 to 5 p.m.; operations manager Jerry Oster, from 5 to 6 p.m.; Mary Beth, from 6 p.m. to midnight; and John Marshall, from midnight to 5 a.m.

New On The Charts



THE PRODUCERS
"What She Does To Me"—☆

Less than 10 years ago, a band from Georgia could be stereotyped. There was always a minimum of three guitarists and the lyrics concerned how hard life on the road can be. Then came the musical revolution out of England in the mid-1970s and parts of it managed to touch the peachtree state. The B-52s, the Brains, Pylon and now the Producers all hail from Georgia. Brash, quirky rock is no longer solely owned by London, New York and Los Angeles.

The Producers are guitarist/vocalist Van Temple, keyboardist/vocalist Wayne Famous, drummer/vocalist Bryan Holmes and bassist/vocalist simply called Henderson. The group came together when Henderson caught the other three performing at Uncle Tom's Tavern on

New Year's Eve of 1979 in Atlanta. They became officially a quartet on New Years Day 1980.

In August of 1980, the group played for producer Tom Werman in New York. At best, they expected a polite response with Werman asking for them to let him have a tape. They got more than they bargained for as Werman produced their debut album, a self-titled effort from which "What She Does To Me" is taken, and Epic signed the band.

Of the four aforementioned Georgian bands, the Producers are the most straightforward with tons of hooks and clean production. The Producers are managed by Hugh Rogers, PO Box 76640, Atlanta, Ga. 30328 (404) 992-1050. The booking agent is ATI, 888 7th Avenue, New York, N.Y. 10019 (212) 977-2300.

EXECUTIVE DIRECTOR & GENERAL MANAGER UNIVERSITY OF CINCINNATI RADIO STATION WGUC

The University of Cincinnati, a comprehensive state university located in a metropolitan area of 1,400,000, is seeking an Executive Director of its award-winning radio station WGUC. The Executive Director reports to the President and is responsible for the direction of all operations and planning, development and programming, fund-raising and promotion of the station.

The successful candidate should have an advanced degree or an equivalent combination of education and experience, including extensive experience in managing a public radio station; thorough knowledge of broadcasting activities, engineering, fund-raising, promotion, budgeting, personnel and fiscal management; working knowledge of broadcast law and rules, community relations, and higher educational institutions; broad knowledge of music and journalism, and the ability to communicate effectively.

Applications should be received by July 10, 1981 and should be addressed to:

Andris G. Priede, Director
Office of the President
204 Administration Building

University of Cincinnati
Cincinnati, Ohio 45221

An Equal Opportunity/Affirmative Action Employer

Bubbling Under The HOT 100

- 101—PULL UP TO THE BUMPER, Grace Jones, Island 49697 (Warner Bros.)
- 102—POCKET CALCULATOR, Kraftwerk, Warner Bros. 49723
- 103—TRY IT OUT, Gino Soccio, Atlantic/RFC 3812
- 104—NIGHT, Billy Ocean, Epic 02053
- 015—LOVE IS A CRAZY FEELING, The Joe Chemay Band, Unicorn 95003 (MCA)
- 106—I DON'T HAVE TO CRAWL, Emmylou Harris, Warner Bros. 49739
- 107—ONE STEP AHEAD, Split Enz, A&M 2339
- 108—GOTTA GET AWAY, Randy Meisner, Epic 19-02059
- 109—SHALL WE DANCE, Bram Tchaikovsky, Arista 0601
- 110—YOU STOPPED LOVING ME, Roberta Flack, MCA S1126

Bubbling Under The Top LPs

- 201—SILVER CONDOR, Silver Condor, Columbia NFC 37163
- 202—YUTAKA, Love Light, Alfa, AAA-10004
- 203—HIGH INERGY, High Inergy, Gordy G8-1005M1 (Motown)
- 204—BOBBY BARE, As Is, Columbia FC 37157
- 205—RANDY VANWARMER, Beat Of Love, Bearsville BRK 3561 (Warner Bros.)
- 206—WALTER JACKSON, Tell Me Where It Hurts, Columbia FC 37132
- 207—DELBERT McCLINTON, The Best Of Delbert McClinton, MCA MCA-5197
- 208—MAZE, Live In New Orleans, Capitol SKBK-12156
- 209—ENGELBERT HUMPERDINCK, Don't You Love Me Anymore, Epic FE 37128
- 210—SPIDER, Between The Lines, Dreamland/RSD DL-1-5007 (Polygram)

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	AMERICA Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
2	2	6	ALL THOSE YEARS AGO George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)
6	6	6	THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
5	9	9	STILL RIGHT HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)
5	3	16	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
6	4	17	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
24	3	3	I DON'T NEED YOU Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
10	5	5	BOY FROM NEW YORK CITY Manhattan Transfer, Atlantic 3816 (Trio, BMI)
9	7	13	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
14	7	7	SEVEN YEAR ACHE Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
11	11	11	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/ I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/ WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/ YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 Stars On 45, Radio Records 3810 (Atlantic) (Not Listed)
13	7	7	PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell BMI)
15	13	13	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
14	8	12	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
17	6	6	IS IT YOU Lee Ritenour, Elektra 47124 (Rit Of Habeas, ASCAP)
19	5	5	THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury, Elektra 47147 (Not Listed)
17	9	11	SINCE I DON'T HAVE YOU Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
21	4	4	MODERN GIRL Sheena Easton, EMI-America 8080 (Pendulum/Sea Shanty/Unichappell, BMI)
22	6	6	STRONGER THAN BEFORE Carole Bayer Sager, Boardwalk 8-02054 (Unichappell/Begonia Melodies/ Fedora, BMI/Valley, ASCAP)
26	5	5	ELVIRA The Oak Ridge Boys, MCA 51084 (Acuff-Rose, BMI)
25	5	5	SWEET BABY Stanley Clarke & George Duke, Epic 19-01052 (Mycenae, ASCAP)
29	3	3	QUEEN OF HEARTS Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
23	12	9	SAY WHAT Jessie Winchester, Bearsville 49711 (Warner Bros.)
28	4	4	IT'S NOW OR NEVER John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP)
35	3	3	HEARTS Marti Balin, EMI-America 8084 (Mercury Shoes/Great Pyramid, BMI)
26	27	4	TIME The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI)
27	16	16	BEING WITH YOU Smokey Robinson, Tama 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
28	18	15	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
33	3	3	HARD TIMES James Taylor, Columbia 11-02093 (Country Road, BMI)
30	20	9	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Paul Anka, RCA 12225 (Al Gallico, BMI)
31	23	7	NOBODY WINS Elton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP)
32	37	2	SLOW HAND Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
33	38	2	SOME CHANGES ARE FOR GOOD Dionne Warwick, Arista 0602 (Prince Street, ASCAP, Unichappell/Begonia Melodies, BMI)
34	30	11	BETTE DAVIS EYES Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
36	31	13	TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Weik, BMI)
37	NEW ENTRY	NEW ENTRY	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
38	32	12	HEAVEN Carl Wilson, Caribou 6-02136 (Epic) (Murray Gage/Schilling, ASCAP)
39	36	6	HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP)
40	NEW ENTRY	NEW ENTRY	LOVIN' THE NIGHT AWAY The Dillman Band, RCA 12206 (Songs Of Manhattan Island/Whitehaven, BMI)
41	43	-2	WE DON'T HAVE TO HOLD OUT Anne Murray, Capitol 5013 (Balmur, CAPAC)
42	44	3	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
43	45	2	RICH MAN Terri Gibbs, MCA 51119 (Song Biz, BMI)
44	NEW ENTRY	NEW ENTRY	DON'T YOU LOVE ME ANYMORE? Engelbert Humperdinck, Epic 19-02060 (EMP/Times Square, BMI)
45	34	8	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
46	39	12	WILLIE, MICKEY AND "THE DUKE" Terry Cashman, Lifesong 45086 (Blendingwell, ASCAP)
47	40	13	BLESSED ARE THE BELIEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
48	NEW ENTRY	NEW ENTRY	WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
49	41	20	GOING THROUGH THE MOTIONS Dennis Yost, Robox 7945 (Equity) (Think, ASCAP/Andite Invasio, BMI)
50	48	3	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia/Bleunig, ASCAP)
			WHO'S THAT LOOK IN YOUR EYE Taffy McElroy, MCA 51090 (I've Got The Music, ASCAP)

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

Video

Movies, Not Music, Hog SelectaVision's Plans

• Continued from page 9

market. If you look at our current video music offerings now, you will notice that it's made up of singer/songwriters, artists who control their own material. We don't find those artists wanting to keep their disks off the market."

Despite the current roadblocks, though, Kuhn, appointed to his post June 1 of last year after a stint as executive vice president in charge of television operations and program development for Alan Landsburg

dent of RCA in charge of video software, Herb Schlosser. Chuck Mitchell is the New York-based RCA SelectaVision executive who has specific music programming responsibilities.

All possible video music avenues are being explored. Kuhn predicts joint ventures in this area, possibly with other record labels outside RCA Records. He anticipates more arrangements with music industry entrepreneurs, similar to the existing one RCA has now with Don Kirsch-

set for the balance of the year. More than 1,000 titles have been licensed to RCA and the firm will continue to get them to market on its pre-planned schedule. Some 126 titles are now available and Kuhn predicts that 150-plus will be available by year's end.

Kuhn acknowledges that RCA may have been "conservative" in its original hardware/software projections as disk sales patterns have been extraordinarily encouraging to date.

"What's happening with the buying of disks," he points out, "is determining releases. And what we suspected has been proven to be true—that motion pictures are driving it very heavily. There are other areas selling well but in comparison to the hit and classic movies, you can't touch them for the time being."

Kuhn figures that initial buying of the player will go on for years to come and that consumers entering the market initially will primarily purchase movies. Later, owners of the players might alter their buying habits somewhat by purchasing non-movie programming, such as video music in stereo.

"And we'll increase our video music output at that time," he says. "In proportionate terms, the motion pictures might come down a bit as music gets bigger. But I think movies will remain a gigantic item. There has always been a love affair with movies and that will continue."

He also adds: "Our projections had been that in the first year of player ownership, the owner would buy 10 disks and after that, maybe eight or so. It looks like we were low in our estimates. They are buying those eight to 10 disks in the first two/three weeks of ownership of the player. Purchasers of the hardware are leaving the store with four to five disks, instead of the about three we had projected. And they are coming back in a week or two to buy at least as many again."

Kuhn also sees no drying up of movie material for the disk since there already exists a sizable library of hits and classics from many stu-

for this talent to do the kinds of things that they do best rather than having to fit into a mold of what a television network wants them to do for that season or for the relatively few motion pictures that are made every year. Between disk, cable and cassette, we are going to start gobbling up a lot of material."

With respect to RCA's original programming, Kuhn says: "In a small way, it's begun already. What we are doing now is getting into deals which are co-productions. We will take in a partner, either an independent financier, a cable outfit, or someone in independent distribution, for example.

'Music publishers just have to get it together. Their demands are totally unrealistic. If we were to make the kinds of deals music publishers are looking for, we would either have to price the disks so high, they would never get off the ground, or lose money on music disks, which is silly. . . . If I were a songwriter, I could not be too thrilled with my publisher who is holding back material from that market.'

Productions, indicates that RCA is forging ahead in the video music area. He predicts that RCA's stereo player introduction—anticipated next year—could very well be the major catalyst for firing up video music projects.

Kuhn is responsible for RCA SelectaVision West Coast program acquisition and for planning original production for the videodisk, reporting directly to executive vice presi-

ner. He also anticipates group anthology videodisks and exclusive material developed by recording artists for the disk.

"We are pursuing that latter possibility right now," states Kuhn. "One of the problems with music groups that have been around for 10 years or so is that good footage of them is frustratingly scarce."

On an overall level, RCA's programming philosophy is pretty well

Schlosser Pitching Videodisk's Market

NEW YORK—The music videodisk is an "area of great potential," Herb Schlosser, executive vice president of RCA in charge of selectaVision videodisk software, told the International Conference of Marketing Communications Executives here Wednesday (17).

Telling his audience that "made for videodisk" programs will become an "ever increasing proportion of what's released on the disk," Schlosser added that "eventually new production will dominate in drama, comedy and music.

"Popular record artists have enormous followings. They pack concert halls and arenas. With the videodisk, their fans will not only hear them, they will see them. The total domestic sales revenues of the record companies is greater than the gross receipts of the major studios from feature film distribution. There should be a large market for a music disk that adds video to audio."

Schlosser said that programming for the videodisk, videocassette or cable tv will make it possible to

make a profit reaching a fraction of the audience required for success in commercial television.

"In television broadcasting today, a network program in prime time is a commercial failure if it 'only' reaches 10 million homes and 20 million people.

By contrast, in the record industry, a popular music album that sells 200,000 is usually a success; at 500,000 it is a 'gold' record, and at 1 million it is 'platinum.' In publishing, sales of 100,000 make a hardcover book a best seller. Home video will be closer to the record industry and publishing than to commercial television. It will have a much greater diversity of programs to attract consumers of different tastes. It will have its big hits and 'best-sellers' as well as programs for more specialized audiences. . . ."

The "real challenge" in the new media, Schlosser maintained, will be in the creation of programs, the services and the marketing that use this capacity in a meaningful and enriching way." IRV LICHTMAN

Win One-Stop Dives Into Video Field In Northeast

By IRV LICHTMAN

NEW YORK—Win Records Inc., one of the Northeast's largest record one-stops, is expanding into a full-stocking one-stop/distributor of prerecorded/blank home video software and accessories.

According to Herb Goldfarb, 30-year industry veteran who has joined Sam Weiss' operation as vice president of the video division, a projection is to involve the more than 1,000 dealer accounts serviced by Win to the point where 20% of them stock video software and accessories. The current percentage is 5%, according to Goldfarb, who has spent the past 2½ years in the home video field, most recently as execu-

tive vice president of Home Video Distribution here.

The expanded Win commitment to home video follows a period since the first of year in which it acted as a "fill-in" for special orders to its accounts.

Goldfarb says Win will hire a number of additional salesmen for the video area in addition to current sales staffers. Also, a catalog of home video products is in the works for mailing soon to all Win accounts plus video specialty shops and others, like camera stores, that handle video software.

Goldfarb operates out of Win headquarters here at 45-50 38th St. in Long Island City.

VTR Sales Leap 93.5% For Month

WASHINGTON—Latest figures from the Marketing Services Dept. of the Electronic Industry Assn.'s Consumer Electronics Group reveal the continued sales surge of home video recorders.

VTR sales to retailers in May were 87,013 units, an increase of 93.5% over 44,975 units sold in May of 1980. Sales of VTRs in the first 21 weeks of 1981 rose to 434,098 units, up 85.1% over 234,525 units sold in the same period last year.

Sales of color television sets in May of 1981 were 747,609 units sold in the same month last year. Color tv sales in the first 21 weeks of 1981 were 4,136,031, up 23.5% over 3,350,276 units sold in the same period last year.

Harvard's Levitt Speaker At NARM

NEW YORK—Dr. Theodore Levitt, head of the marketing area of the Harvard Univ. Graduate School of Business, will be a guest speaker at the opening business session at NARM's first video retailers convention in New York Aug. 10-13.

Levitt's prepared remarks, due Aug. 11 at the Grand Hyatt Hotel, will be entitled: "The Facts Of Life In Video Retailing."

The video revolution in Europe was given another boost with the news that JVC is close to an agreement with Thorn-EMI, Telefunken and Thomson Brandt for a Euro joint venture devoted to manufacturing hardware and software for the VHD system. Thorn-EMI is also announcing an ambitious plant construction program, and Robert Bosch (Blaupunkt) is negotiating a similar deal with Matsushita. Details in the International pages, this issue.



Programming Executive: Thomas G. Kuhn, staff vice president, West Coast, RCA SelectaVision VideoDiscs, stands in front of one of the videodisk system's merchandising displays.

dios as well as a continuation of feature production by studios.

"All the pessimism," he says, "about what is going to happen to feature production is nonsense since we may be providing a larger dollar market for them than could ever be lost by theatre attendance. The people who are screaming, rightly, are the theatre owners, not the studios."

Kuhn also believes the evolution of original programming will open up new vistas for writers, producers, performers and others in the creative film/video area. "Also opportunity

At the moment, Kuhn indicates, he can't detail the initial projects involved since they are still at the negotiation level, but does say: "They are interesting in that they are very different kinds of projects, certainly, that you would develop for a network or for cable. Unlike cable we have to be conscious of the repeatability of certain types of programming."

Prior to Landsburg Productions, Kuhn was vice president in charge of production for Warner Bros. Television. Prior to that he was an executive with NBC.

Chart Now Weekly

With this week's issue of Billboard, the Top 40 Videocassette chart, begun in November of 1979, becomes a weekly chart. It has been bi-weekly. Additionally, Billboard will offer this chart as a Super Chart on a once a month basis. It is intended that the Video Super Chart be used as a merchandising tool for retailers specializing in home video product. Billboard's weekly coverage of the video industry also expands considerably with this week's issue.

Golden Videocassette Awards Reach 69

NEW YORK—ITA made 28 Golden Videocassette Awards last month, bringing the number of total 1981 awards to 58. The International Tape/Disc Assn. criterion for an awards is a minimum sale of \$1 million at retail list price value for each videocassette program.

Sixty-nine awards have now been presented since the ITA Golden Videocassette Award was established in 1980.

Companies and programs for the most recent awards include: Columbia Pictures Home Entertainment ("The China Syndrome," "Midnight Express"); Magnetic Video Corp. ("Brubaker," "Butch Cassidy And The Sundance Kid," "Norma Rae," "The Rose," and "The Silver Streak"); MCA Videocassette, Inc. ("Xanadu," "1941," "Flash Gordon," "Smokey And The Bandit II," and "Cheech & Chong's Next Movie"); MGM/CBS Home Video ("Wizard Of Oz," "Ben Hur," "Fame" and "My Fair Lady"); Paramount Pictures Corp. ("American Gigolo," "Up In Smoke," "Friday The 13th," "Ordinary People," "The Elephant Man," "Popeye" and "Heaven Can Wait"); and Warner Home Video ("Dirty Harry," "Every Which Way But Loose," "Clockwork Orange," "CaddyShack" and "Bugs Bunny Road Runner Movie").

Retailers Offer Range Of Software Rental Options

• Continued from page 1

Thursday any movie title can be rented for \$1 if returned by Friday at 4 p.m. On Friday and Saturday, with one rental a freebie is provided.

In San Francisco, the consumer

Wishbone Studio In Muscle Shoals Open Following May Fire

MUSCLE SHOALS—Recording has resumed at Wishbone Studio here despite a fire that gutted the firm's offices May 17.

The early morning blaze which destroyed the offices of Wishbone president Terry Woodford and Flying Colors Video president Lola Scobey is thought to have been caused by an electrical short in the ceiling of the video production company. There was smoke and water damage in other offices, but firemen managed to halt the blaze before it spread to the recording studio itself. Some of Flying Colors' video production equipment and tape library, however, was destroyed in the fire.

Flying Colors has produced a national media campaign for the U.S. Women's Bureau, and has handled video production for a number of acts recording at Wishbone. Woodford and partner Clayton Ivey have produced Mac McAnally, the Temptations and Brenda Lee, among other artists.

BILL JARNIGAN

has alternatives. The six Video Stations offer a "Video Club," with no details provided in the ad. The Move World store offers rentals, sparing details provided in the ad. The Movie offer five free rentals with the \$50 membership. For \$5, you can rent a title for two weekend nights, with adult titles available for 48 hours for \$7.50.

National Video in Salt Lake City advertises: "Watch your own movies when you want to: \$1 Monday through Thursday \$1 until 6 p.m."

The six Minnesota Fats Leisure Centers in Chicago rent movies for \$5.95 for four days with no club fees required.

The dozen Stereo Discounters/Electronic World in Baltimore allow a patron to keep a movie seven days, then trade for another for \$9.95 with no fee or deposit. Special weekend rates for non-members are provided.

The two Video Tape stores in Dallas want \$10 for seven days rental.

Milwaukee's single National Video store is having a \$110 special on its \$150 lifetime club membership.

The video specialty stores advertise normally in the Sunday television section of a daily. The ad is usually about 1/6th of a page. Occasionally, an adventurous ad appears in the sports section and one ad, about 1/10th of a page, was run in the front news section of a daily.

• (Editor's Note: Billboard will regularly spotcheck video software advertising for its readers.)

SOFTWARE

Milwaukee Store Hypos Patronage

LOS ANGELES—While prerecorded videocassette rentals still represent the key percentage of Video Vision gross revenue, the new heavily-advertised video software wing of the North Ave., Milwaukee, William Tell Overture store has spurred traffic generally.

"We stocked blank videotape for a year before we announced Video Vision, the specialty section of the store in mid-February," Alan Dulberger, operator of the two-store Beer City chain, affirms. "When we advertised a \$14.99 special on TDK Super-Avilyn recently, we moved over 500 units in three weeks."

Advertising the conversion of the approximately 1,200 square foot area in the 7,000 square-foot location to video software ignited a whole new clientele interest. Dulberger feels the 88 members signed to his three classifications of rental programs (Billboard, April 4, 1981) are all novices to the store. He has 25 executive members at \$300; 10 lifetime at \$100 and 55 annual at \$50. He expects to add approximately 35 more in 90 days.

The new video customers are 35% females and range in age from 24 to 40 with a median age near 30. They rent VHS cartridges five to one over Beta, Dulberger estimates.

Dulberger used only the two local newspaper dailies, punching home his club and rental copy in a four-by-six inch ad.

His most-rented titles thus far are: "9 To 5," "Airplane," "Heaven Can Wait," "Alien" and "Fame." He stocks five copies of his best sellers down to single titles on the slower of his 300-odd titles.

"Titles that have been rented five times and more are still in 'brand new' condition. We take the videocassette out of its own box and put it into a store imprinted master case, on which we put a handprinted label indicating the title," Dulberger explains. "There is literally no wear."

Dulberger lauds Noel Gimbel's Sound Unlimited, Chicago video software wholesale pioneer, for his early success. "Bobb Kahn has been in the store and worked with us. Jeff Tuchman and buyer Bob Stubenrauch supply us with invaluable sales information from their own more comprehensive experience in the new field. It's a contrast to what we know from our years in the record/tape industry."

Drop L.A. Film Piracy Charges

LOS ANGELES—All counts accusing a trio of local men of videocassette piracy have been dropped in a Federal District Court criminal prosecution here.

Karl Dasso, 7327 Dunfield Ave., Los Angeles, 55; Anthony Finocchiaro, 10641 Agnes Ave., Los Angeles, 33; and Robert Reiss, 25326 Via Artina, Valencia, Calif., 39, were accused of working together in selling illicit movie title video software. FBI agents claimed that Reiss routed prospects to Video Etc., 220 Santa Monica Blvd., Los Angeles, where representatives of the bureau purchased "Star Wars," "The Empire Strikes Back," and "Fantasia" for \$30 each.

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	3	3	ORDINARY PEOPLE	Paramount Pictures, Paramount Home Video 8964
2	4	3	ELEPHANT MAN	Paramount Pictures, Paramount Home Video 1347
3	1	15	9 TO 5	20th Century-Fox Films, Magnetic Video 1099
4	2	20	AIRPLANE	Paramount Pictures, Paramount Home Video 1305
5	5	3	POPEYE	Paramount Pictures, Paramount Home Video 1171
6	6	19	CADDYSHACK	Warner Bros. Inc., Warner Home Video OR 2005
7	10	15	STUNT MAN	20th Century-Fox Films, Magnetic Video 1110
8	8	17	FAME	MGM/CBS Home Video M70027
9	13	15	FLASH GORDON	Universal City Studios Inc., MCA Distributing Corporation 66022
10	21	3	MY BLOODY VALENTINE	Paramount Pictures, Paramount Home Video 1447
11	11	9	SOMEWHERE IN TIME	Universal City Studios Inc., MCA Distributing Corporation 66024
12	9	11	MY BODYGUARD	20th Century-Fox Films, Magnetic Video 1111
13	14	3	A CHANGE OF SEASONS	20th Century-Fox Films, Magnetic Video 1104
14	12	50	ALIEN ▲	20th Century-Fox Films, Magnetic Video 1090
15	16	5	FORBIDDEN PLANET	MGM/CBS Home Video 60041
16	27	20	BEING THERE	MGM/CBS Home Video 60026
17	18	38	COAL MINER'S DAUGHTER ●	Universal City Studios, Inc., MCA Distributing Corporation 66015
18	25	5	BILLY JACK	Warner Bros. Inc., Warner Home Video WB 1040
19	34	3	BRIDGE OVER RIVER KWAI	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10110
20	NEW ENTRY		YOUNG FRANKENSTEIN	20th Century-Fox Films, Magnetic Video 1103
21	NEW ENTRY		2001: A SPACE ODYSSEY	CBS/MGM M 700002
22	7	30	STAR TREK	Paramount Pictures, Paramount Home Video 8858
23	17	7	THE FORMULA	MGM/CBS Home Video 600037
24	29	54	THE MUPPET MOVIE ●	ITC Entertainment, Magnetic Video, CL-9001
25	35	20	URBAN COWBOY	Paramount Pictures, Paramount Home Video 1285
26	20	7	CABARET	MGM/CBS Home Video 70035
27	15	5	THE CHAMP	MGM/CBS Home Video 60034
28	28	7	SUPERMAN ▲	D.C. Comics, Warner Home Video WB-1013
29	22	9	THE ISLAND	Universal City Studios Inc., MCA Distributing Corporation 66023
30	23	9	MY FAIR LADY	MGM/CBS Home Video 900038
31	30	30	BLUES BROTHERS ●	Universal City Studios Inc., MCA Distributing Corporation, 77000
32	NEW ENTRY		INSIDE MOVES	20th Century-Fox Films, Magnetic Video 9011
33	19	20	BRUBAKER	20th Century-Fox Films, Magnetic Video 1098
34	24	3	GUNS OF NAVARONE	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10245
35	31	3	CALIFORNIA SUITE	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10123
36	NEW ENTRY		HOP SCOTCH	20th Century-Fox Films, Magnetic Video 4072
37	32	5	CARNY	MGM/CBS Home Video 60028
38	38	3	WHEN WORLDS COLLIDE	Paramount Pictures, Paramount Home Video 5106
39	33	3	WHAT'S UP DOC	Warner Bros. Inc., Warner Home Video 1041
40	26	5	MASADA	Universal City Studios Inc., MCA Distributing Corp. 66025

★ 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).



Music Monitor

LIBERTY BELL RINGS FOR VIDEO: Along with Fresno, Philadelphia bears the brunt of jokes about American urban centers. With the development of the E.J. Stewart Video Production's music department, Philadelphia may earn some grudging respect for the New York and Los Angeles-centered media tastemakers.

"For the past five years, I felt that concerts were the best way for artists to get exposure," notes music director Marcus Peterzell who was formerly with Electric Factory Concerts. "Now, I feel that video is the way."

Located outside Philadelphia at Primos, Pa., E.J. Stewart has two studios, two semi-tractor trucks with video equipment for remotes and 85 employees including four staff producers and one director. The bulk of the firm's time is spent on such non-musical clients as Ford Motor Co. but there is going to be increased emphasis on the two-month-old music department.

"Groups can hire their own director and work here. But, we can handle everything if they want," says Peterzell. He notes that E.J. Stewart is moving into music as much companies as Warner Amex need product and more artists are turning to video.

"We do hundreds of tv commercials and most of those are nine to five. Most of the groups want to come in after five," mentions Peterzell. Like a recording studio, E.J. Stewart can be booked around the clock.

The only rock act so far to use the facilities is CBS Records' Quincy. They've done two songs, "Turn The Other Way Around" and "Changing My Mind." The Atlantic City Jazz Festival will be taped by the company.

More news about E.J. Stewart as it develops.

★ ★ ★

WRAY BEAT: Liberty artist Bill Wray was videotaped at a concert performance in Baton Rouge. Directed by Keith Mac Millan for KEEFCO, the 90-minute show is to be used for a cable tv special, promotional uses and videodisk.

★ ★ ★

BONDAGE: A special, invitation-only Gary U.S. Bonds show at Reseda, Calif.'s Country Club was videotaped by Gowers, Fields & Flattery June 16. While the 90-minute performance was taped in its entirety, "Little Girl," "Your Love" and "Jolee Blon" will be pulled out and used as separate promotional vehicles. Gowers, Fields & Flattery also begins this week shooting another Gino Vannelli video, "Nightwalker." To add to the thematic concept, the piece is being shot in downtown L.A.

★ ★ ★

WHO'S ON FURS?: Videoband, a British video company, is providing Columbia Records with two tapes for the Psychedelic Furs. Made for promotional purposes, "Pretty In Pink" and "Dumb Waiter" are the British singles.

★ ★ ★

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, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

CARY DARLING

Sound Business

\$50 Million New York Studio On The Way

By LEO SACKS

NEW YORK—The construction of Metropolis Studios, a \$50 million audio, video, television and film production center, has begun here. A 1982 target date for completion has been set by its founders and developers, Alex Major and John Storyk, and limited partners Henry, Jerome and Alan Minskoff.

The site of the complex is the former Haaren High School on 10th Avenue between 58th and 59th Streets. The building was purchased by the principals for \$1.5 million in cash from the Public Development Corp., which nego-

tiates the sale of special properties for New York City.

Storyk, a prominent recording studio designer, says the studio will be the major tenant in the building and that space will be leased to various audio, visual and film production companies. The building will also house a 24-hour restaurant, health spa, travel agency and limousine service.

The studio itself will consist of four primary recording rooms and six production suites occupying 85,000-square-feet. It will also house

a 800-seat theatre for broadcasts and feature filming. Other highlights will include such post-production services as video and film dubbing and editing, color correction and audio sweetening.

Storyk says Metropolis will invest over \$15 million in video and audio equipment for the facility, but adds that the type of hardware it will purchase is still being discussed.

"Our goal is to create a one-stop shopping center for media production," he says. "The entertainment industry needs a piece to accommodate video and audio productions un-

der one roof, especially as the decade progresses and the marriage of the two mediums is cemented."

A market study commissioned by the founders revealed that Metropolis will have to capture five percent of the total New York audio and visual production market if the studio is to meet its projected \$10 million gross in fiscal 1982, notes Storyk, who says the figure "is certainly attainable. We hope the project goes a long way towards furthering the city's goal of becoming the performing arts capital of the world."

CBS Undaunted By Criticism Of CX Disks

• Continued from page 8

last January after WEA Manufacturing took over the Sheffield lab matrix facility (Billboard, Jan. 24, 1981). He sent cables last week to the presidents of Warner Bros., Atlantic Elektra/Asylum advising them that CX "is a disaster and not compatible."

"I also told them," he adds, "that record producers, in the main, will not go along with it."

In fact, Sax is prepared not only to formally organize disk cutting engineers and facilities against CX, but is willing to spearhead a formal organization of record producers against CX.

"That's if CX doesn't rightly die on its own soon," he observes.

From a purely business point of view, Sax indicates that the Mastering Lab is a service business and if that's what's demanded, then we will employ CX encoding. But I feel it's my duty to educate producers and artists about what this is, in fairness to the industry and the consumer.

"The phonograph record as we know it," Sax continues, "with all its faults has always allowed the best musical efforts of producers, engineers and artists to appear on disk. CX now breaks the chain. Look, I've got no choice but to call a spade a spade. And I've only begun to fight."

Notes Larry Boden of the JVC Cutting Center in Los Angeles: "In my opinion, CX is pure, unadulterated junk. If we get a client who wants the project CX-encoded, we'll do it, but we will request that the name of the JVC Cutting Center appear nowhere on the LP jacket or the sleeve. We don't want to be associated with the process."

"It's a pain in the butt," comments Ken Perry at Capitol, "but if you are a disk mastering facility, what are you going to do if you are backed into a corner."

While Kent Duncan points out that "CBS should be given some credit for attempting to make a serious effort in making a better record," he does add that "there

does appear to be a lot of misinformation floating around about CX. I've been getting calls from labels who simply just don't know what CX is. Some believe it's just another signal processing device like the Aphex Aural Exciter. I don't think CX, though, is really the long-term solution."

AUREX

Toshiba Sets \$1 Mil Budget To Publicize Sept. Event

By SHIG FUJITA

TOKYO—Toshiba Corp. will spend nearly \$1 million to advertise and publicize its second Aurex Jazz Festival, to be held Sept. 2-6 in Tokyo, Osaka and Yokohama.

Launched last year to promote Toshiba's Aurex line of audio gear, the 1981 incarnation will feature four separate programs, each to be held in all three cities and all drawn primarily from top U.S. attractions.

Those segments include the Lionel Hampton All Star Big Band plus special guest Woody Herman, an all-star jam session including Freddie Hubbard, Bob Brookmeyer, Stan Getz, Gerry Mulligan, Milt Jackson, Roland Hanna, Ray Brown and Art Blakey; the Great Jazz Trio and friends, featuring Hank Jones, Eddie Gomez, Al Foster, Art Farmer and Benny Golson with special guest Nancy Wilson; and a "Fusion Super Jam" involving Hubert Laws, Tom Scott, Eric Gale, Larry Coryell, Richard Tee, Tony Dumas, Leon Chanler and Eloise Laws.

(Continued on page 41)

At Sterling Sound, president Lee Hulko was equally irate.

"We have found that sound is just drastically changed," he insists. "I know everybody feels the same way."

Hulko assails the claim of compatibility. "Records played back without the decoder do not sound good," he maintains.

"Balances are wrong and the dynamics are wrong, and in some cases, you actually get an increase of noise instead of a decrease.

"I'm absolutely horrified to think of CX being used in classical recording," he adds.

Calibrating the decoder, part of the consumer set-up procedure, also presents a problem, argues Hulko.

"It's impossible to have the playback system aligned exactly to match the encoding system," he explains.

Hulko also says, "We have an encoder here and we have been working with it on several records. From my experience, every engineer that has heard it has been pretty upset with it, and the producers feel the same way."

Robert Ludwig of Masterdisk cites resistance from clients who are being pressured by CBS to adopt the encoding.

"Every time the producers come in here their reaction is 'not over my dead body,'" Ludwig relates. "I wish them nothing but bad luck with that system," the engineer bristles. "I

hate it. I'm going to give up the business if it ever catches on."

Murray Allen, president of the Society of Professional Audio Recording Studios (SPARS), joins in voicing reservations. Allen, president of Chicago's Universal Recording, labels CX "a step backwards."

"There are an enormous number of problems," he explains. "We're going to be doing things in the studio with producers and clients, and then if they CX it, it will sound like something else."

Allen says SPARS is preparing a formal statement following CBS' formal demonstration for the group last week in New York.

"We'll probably have an official (Continued on page 34)



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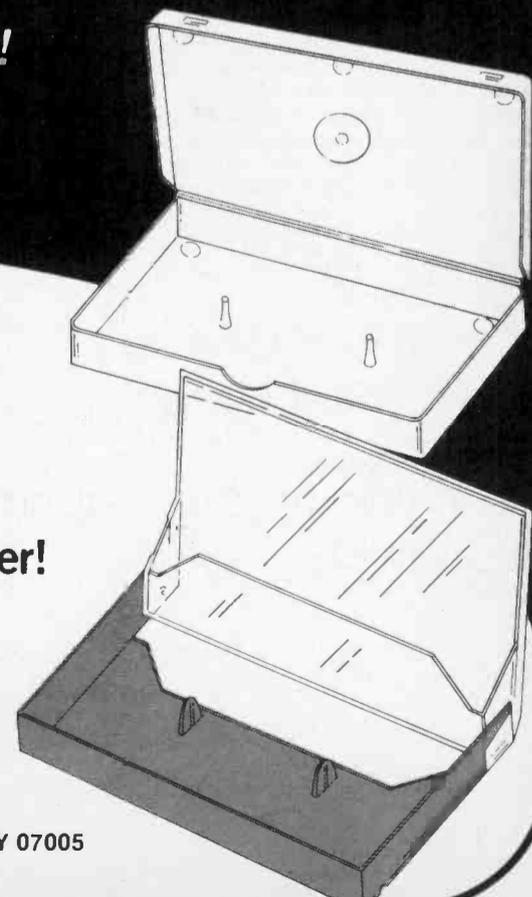
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CBS Undaunted By CX Disk Criticisms

• Continued from page 33

statement in six weeks," he says, adding that he expects engineers to be counseling artists against the process.

"You know damn well if engineers start talking to artists, the artists are going to say, 'no way.'"

Some engineers have labelled CX an attempt to forestall the introduction of home digital audio playback units.

Masterdisk's Ludwig claims CBS officials have privately conceded this point.

"They as much as admitted to me they are afraid of the digital disk," Ludwig argues.

Says another engineer: "It looks like it's just a stall to put off the inevitable a little longer. CBS and RCA have a lot of dollars in pressing plants for analog recording."

The analog vs. digital question is

"obviously a very sensitive and touchy issue" indicates Osamu Naka, marketing manager of Sony hi fi products in the U.S., one of the co-developers of the Compact Disk (CD) digital audio disk player, scheduled to reach the U.S. market in 1983. Sony, for example, is in the midst of negotiations with CBS, WEA and other label entities about issuing CD software in the future.

"The CBS CX system," comments Naka, "is a leap forward in the analog disk area, but quite naturally the DAD (digital audio disk) is a superior system. If the CX system is accepted in the marketplace, then Sony will be prepared to bring out consumer CX decoders and build the circuitry into receivers and amplifiers. But remember that the conversion to DAD will not be overnight. There will be co-existence between analog and digital records for some time to come."



NUMBER ONE—Members of REO Speedwagon gathered recently at Kendun Recorders in Burbank to accept an Ampex Golden Reel Award for their smash "High Infidelity" album. Shown, left to right, are: Kent Duncan, studio owner (who also mastered the LP); Gregory Fulginiti, mastering engineer with Artisan Sound Recorders; Rick Kelly, band equipment technician; band members Kevin Cronin, Gary Richrath and Neal Doughty (Alan Gratzer and Bruce Hall are not pictured); engineers Tom Cummings and Kevin Beamish; Dick Antonio, Ampex Magnetic Tape Division's national sales manager; and Elizabeth Frye, the band's assistant. It was Kendun's eighth Golden Reel and REO's fourth LP recorded at Kendun. The American Cancer Society was chosen by the band to receive the \$1,000 cash donation that accompanies the award.

Studio Track

LOS ANGELES—Rockie Robbins is finishing a new A&M LP at **Unied Western Recording Studios**, Jerry Peters and Skip Scarborough producing.

Rusk Sound sees **Mike Rox** and **Sandy Ross** producing **Exude**, **Roman Olearczuk** engineering, while **Jai Winding** produces **Christina Hansen**, **Steven D. Smith** engineering, **David Clark** assisting.

At **Rumbo Recorders**: **Jimmy Iovine** producing **Stevie Nicks**, **Shelly Yakus** producing the **Modern Records/Atlantic** project; **Daryl Dragon** producing **Cheryl Ladd**, **Greg Edward** engineering the **Capitol** project; **Robert Margouloff** pro-

ducing **Billy Patrick** for **Royal Records**, **Howard Siegel** engineering; **Margouloff** also producing **Michael Sembello**, **Siegel** engineering; and **Robert John** producing himself with **Ed Barton** engineering.

Action at **George Tobin's Studio Sound Recorders**: **Smokey Robinson** doing a French version of "Being With You"; **Tobin** and **Mike Piccirillo** doing final mixdowns on **Natalie Cole's** upcoming **Capitol** LP; and **Robie Porter** doing vocals and final mixdowns on **Gino Cunice**, with **Jim Hilton** engineering and **Mark Wolfson** engineering.

Toto at **Sunset Sound** beginning work on a

fourth **Columbia** LP. The group is jointly producing.

Patrick McDermott has taken over **Unicorn Studios** (formerly **Star Track**) in L.A. The 24-track facility has undergone remodeling. A current project there is **Daphna Edwards** and **Joe Chemay** producing **Frankie Bleu**, **John Guess** engineering.

At **Westlake Audio**: **Quincy Jones** producing **Patti Austin** for **Qwest Records**, **Bruce Swedien** engineering and **Ed Cherney** assisting; **Roberta Flack** recording songs for a new **Richard Pryor** movie with **Joe Ferla** engineering and **Erik Zobler** assisting; the **Eagles' Don Felder** doing work for the "Heavy Metal" soundtrack for **Elektra**, an **Irving Azoff** production, **Joel Moss** engineering and **Matt Forger** assisting; and **George Benson** finishing up overdubs and mixing for a new **Warner Bros.** LP with **Wayne Henderson** producing and **Alan Sides** and **Brian Reeves** engineering, **Matt Forger** assisting.

At **Music Grinder**: **Freddie Cannon** recording with **Jimmy Haskell** producing, **John Kovarek** at the console; and **Melissa Manchester** working with **Steve Kagen** arranging, **Gary Skardina** engineering.

Al Stewart recording his next **Arista** LP at **Evergreen Recording Studios** with **Chris Desmond** co-producing and mixing.

★ ★ ★

Lots of jazz action at **Manhattan's Sound Ideas Studios**. Recently completed was a 32-track digital for **CBS/Sony's Terumasa Hino**. Updated sessions include **Manfred Eicher** producing **Gallery** for **ECM**, and various quartet LPs featuring Japanese saxist **Mabumi** paired with **Tony Williams**, **Miroslav Vitous** and **Kenny Kirkland** and the trio of **Hank Jones**, **Al Foster** and **Eddie Gomez** paired with **Hino**, and **Richard Beirach**, **Al Foster**, **George Mraz** and **Mike DePasqua** combined on a set for **Trio Records**. All engineering by **Dave Baker**.

Colleen Beaton laying down tracks for a new LP at **Studio A Recording**, **Dearborn Heights, Mich.**, **Eric Morgeson** producing and engineering.

KLOL Radio of **Houston** doing an LP project at **Indian Creek Recording**, **Ulvalde, Tex.** Called "Talent In Texas," the project is being co-produced by **Steve Moore** and **Eddie Fair** with engineering by **John Rollo**. Talent includes: **Kyote**, **Trout Fishing In America**, **Automatic**, **True Heart**, **Barbara Pennington**, **Dr. Rockit**, **Sirens**, **Michaelmas**, **Messiah** and **The Ducks**.

Activity at **Music City Music Hall**, **Nashville**: **R.C. Bannon** and **Louise Mandrell** working on a first single for **RCA** with producer **Tom Collins** with **Bill Harris** at the board; **Leon Russell** cutting a double country LP, **Bill Harris** engineering with assistance from **David Debusk**; and **RCA** pianist **Floyd Cramer** cutting tracks for a new LP.

At **Russian Hill Recording**, **San Francisco**: **Stuart Glasser** of **Airstip Records** and **Stephen Hart** of **Corasound** mixing the debut LP for **the Visitors**; **Robben Ford**, **Merl Saunders** and **Stu Blank** helping out on **D.A. Lucchesi's** new single, **Joe Tarantino** engineering and **Chris Jacks** assisting; and **ex-Doobie Brother Tiran Porter** producing and playing with his new band the

PRESS, **Neil Schwartz** engineering and **Mike Sak** assisting.

Reelsound Recording Co.'s remote bus was on hand at the **Summit** in **Houston** to record the **Gap Band** and **Yarborough and Peoples** in concert for a live LP, **Michael Evans** producing for **Total Experience Productions**, **Malcolm H. Harper Jr.**, engineering with assistance from **Greg Klingensmith**.

At **Secret Sound**, **New York City**: the **Helen Wheels Band** recording a new LP, **Blue Oyster**

Cult's **Joe Bouchard** producing, **Corky Stasek** engineering, with assistance by **Scott Noll** and **Steve Baldwin**; **Henry Gross** recording new material with **Scott Noll** at the board; **Spyro Gyra** completing a new LP with **Rich Calandra** producing and **Michael Barry** engineering; and **Jack Malken** engineering **Blue Angel** for **PolyGram**, **Scott Noll** also at the console.

At **Axis Sound Studios**, **Atlanta, Ga.**: **Sigidi** producing the **SOS Band** for **Tabu Records**, (Continued on page 35)



BABY ACTIVITY—Italian pop star **Pupo**, right, listens to playbacks of a new **Baby** LP which is being recorded at **Nashville's Sound Emporium studios**. Shown, left to right, are engineer **Billy Sherrill**, arranger **Gian Piero Reverberi** and **Pupo**.

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ICEHOUSE ROCKS—**Iva Davies**, right, lead singer from **Icehouse**, formerly **Flowers**, sits at the console with engineer **Ed Thacker** as both work on an upcoming **Chrysalis** LP. The action is at **Cherokee Recording Studios** in **Los Angeles**.

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Studio Track

• Continued from page 34

Steve Williams engineering; Al Few producing Fifth Avenue for Lyons Records, Greg Webster engineering; and George Pappas engineering Jack of Diamonds.

Arranger/conductor Marty Paich in Manhattan working on Carly Simon's upcoming Warner Bros. LP.

Automatic working on a new LP at Bear West Studios, San Francisco, Doyle Williams and Mark Needham engineering, Larry Kronen assisting.

Lou Rawls beginning work on a new LP at Sigma Sound Studios, Manhattan, with Mtume and Lucas producing, Jim Dougherty engineering.

At Highgrove House, Dallas, Jim Pat Mills and James Neel of Dallas Records and Tapes producing Clell Conner, Russell Berger at the console.

At Muscle Shoals Sound Studios, Sheffield, Ala., Barry Beckett producing Bonnie Bramlett for MSS Records, Greg Hamm engineering.

At Fifth Floor Recording, Cincinnati, Zapp recording a new Warner Bros. LP, Robin Jenney engineering. Also there: Dayton mixing a new single for Liberty, Robin Jenney engineering, Greg McNeily assisting. And Bootsy Collins with the Rubber Band working on new projects, Rich Goldman assisting.

Activity at Kaye-Smith, Seattle, has the Steve Miller Band completing tracks for an upcoming Capitol LP. Miller also employed the facility's soundstage for a five-camera video shoot of a live performance of the LP, Rick Fisher engineering and Steve Miller producing. Also there: the Temptations recording vocals for an upcoming Motown release, Rob Perkins engineering, Thom Bell producing; Judas Priest doing vocal overdubs for a "The Source" radio program; and Dixon House continues a project under the production direction of Mike Flicker, Rob Perkins and Reed Ruddy assisting at the console. Kaye-Smith's film/video department also completed some recent video projects with Heart, Gary Noren directing, camera work by Gary Payne and post production by Lorne Morris, Ken Kinnear producing with Heart.

Automatt Recording Studios, San Francisco, activity: Huey Lewis working on a new Chrysalis LP, Jim Gaines engineering and Maureen Drony assisting; Gamma with Ronnie Montrose recording a new LP for Elektra with Montrose producing, Ken Kessie engineering, Maureen Drony assisting; Narada Michael Walden producing Angela Bofill for Arista, Ken Kessie engineering, Maureen Drony assisting; Eddie Money rehearsing material for an upcoming LP; and Herbie Hancock mixing a new Columbia LP with David Rubinson producing, Fred Catero engineering, Wayne Lewis assisting.

At Creative Workshop in Nashville, Leon Maher mixing Earl Klugh album... Tony Brown mixing Keith Stegall's first Capitol LP with engineer Maher... The Riders In The Sky producing themselves for Rounder with engineer Todd Cerney.

At Music City Music Hall in Nashville, Leon Russell self-producing album... Norro Wilson remixing Charlie Pride project... Floyd Cramer coproducing himself with Jerry Bradley on RCA

single... Louise Mandrell and R.C. Bannon cutting debut RCA single with producer Tom Collins. Engineer for all sessions was Bill Harris. At Sound Stage in Nashville, producer Jimmy

Bowen completing mixes on Hank Williams Jr.'s new Elektra LP with engineers Ron Treat and Steve Tillisch... Jerry Kennedy mixing Reba McEntire's new Mercury album with engineer

King... Dony McGuire mixing Reba Rambo's new Light LP with engineer Warren Peterson. At Scruggs Studio in Nashville, O.B. McClinton laying Sunbird tracks with producer

Nelson Larkin... Randy Mathews working on project with producer John Thompson. Tom Semmes engineer for both projects.

EDITED BY JIM McCULLAUGH



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BEYOND WALKMAN?—Paul Drew, president of Real Time Records, wears "Robot Radio," a new Sony wireless stereo headphone system which can be pre-set for seven FM stereo stations. The industry veteran picked it up on a recent trip to Japan where the unit is available. It's also the 117th radio in his personal collection.

JUNE 27, 1981, BILLBOARD

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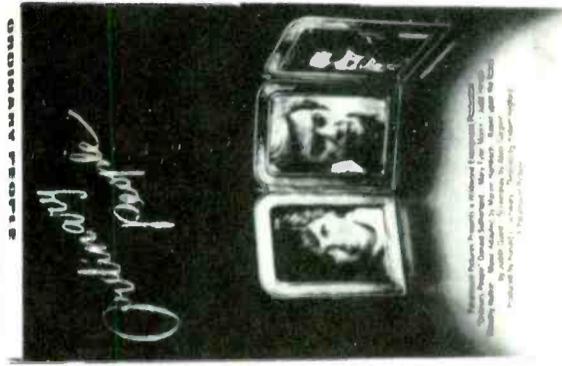
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New LP/Tape Releases

POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

THE A'S
A Woman's Got The Power
 LP Arista AL9554 \$8.98

AIR SUPPLY
The One That You Love
 LP Arista AL9551 \$8.98
 8T AT89551 \$8.98
 CA ATC9551 \$8.98

ALTON, McCLAIN & DESTINY
Gonna Tell The World
 LP Polydor PD16320 \$7.98

ANDERSON, LYNN
Encore
 LP Columbia FCC37354 \$8.98
 8T FCA37354 \$8.98
 CA FCT37354

ATKINS, CHET
Country—After All These Years
 LP RCA AHL14044 \$8.98

BAKER, CARROLL
Carroll Baker
 LP Excelsior 88010

BALANCE
Balance
 LP Portrait NFR37357 \$8.98
 CA NRT37357

BALIN, MARTY
Balin
 LP EMI America SO17054 \$8.98
 8T 8X017054 \$8.98
 CA 4X017054 \$8.98

BANDY, MOE
Encore
 LP Columbia FC37350 \$8.98
 8T FCA37350 \$8.98
 CA FCT37350

BARE, BOBBY
As Is
 LP Columbia FC37157 \$8.98
 8T FCA37157 \$8.98
 CA FCT37157

Encore
 LP Columbia FC37351 \$8.98
 8T FCA37351 \$8.98
 CA FCT37351

BATT, MIKE, & FRIENDS
Tarot Suite
 LP Epic Mastersound HE46312

BELLO, LISA DAL
Drastic Measures
 LP Capitol ST12140 \$8.98
 8T 8XT12140 \$8.98
 CA 4XT12140 \$8.98

BEVERLY, FRANKIE, see Maze

BLACKFOOT
Marauder
 LP Atco SD32107 \$8.98
 8T TP32107 \$8.98
 CA CS32107 \$8.98

BLUE OYSTER CULT
Fire Of Unknown Origin
 LP Columbia FC37389 \$8.98
 8T FCA37389 \$8.98
 CA FCT37389

BROWN, DANNY JOE
Danny Joe Brown & The Danny Joe Brown Band
 LP Epic ARE37385 \$8.98
 CA AET37385

BROWN, JAMES
Nonstop!
 LP Polydor PD16138 \$7.98

BROWN, RANDY
Randy
 LP Chocolate City CCLP2017

BUDA, MAX, see Chris Darrow

BURKE, KENI
You're The Best
 LP RCA AFL14024 \$8.98

CAMEO
Knights Of The Sound Table
 LP Chocolate City CCLP2019

CASH, JOHNNY
The Baron
 LP Columbia FC37179 \$8.98
 8T FCA37179 \$8.98
 CA FCT37179

Encore
 LP Columbia FC37355 \$8.98
 8T FCA37355

CHIPMUNKS
Urban Chipmunk
 LP RCA AFL14027 \$8.98

CLARK, GUY
The South Coast Of Texas
 LP Warner Bros. BSK3381 \$8.98

CLASSIX NOUVEAUX
Classix Nouveaux
 LP Liberty LT1104 \$8.98
 8T 8LT1104 \$8.98
 CA 4LT1104 \$8.98

COE, DAVID ALLAN
Encore
 LP Columbia FC37352 \$8.98
 8T FCA37352 \$8.98
 CA FCT37352

DANTE, RON
Street Angel
 LP Handshake JW37341 \$8.98
 CA JWT37341

DARROW, CHRIS, MAX BUDA
Eye Of The Storm
 LP Takoma 7092 \$7.98

DARTS
Across America
 LP Kat Family JW37356 \$8.98
 CA JWT37356

DENVER, JOHN
Some Days Are Diamonds
 LP RCA AFL14055 \$8.98

DURAN DURAN
Duran Duran
 LP Harvest ST12158 \$8.98
 8T 8XT12158 \$8.98
 CA 4XT12158 \$8.98

EBONEE WEBB
Ebonee Webb
 LP Capitol ST12148 \$8.98
 8T 8XT12148 \$8.98
 CA 4XT12148 \$8.98

ELECTRIC LIGHT ORCH.
ELO's Greatest Hits
 LP Jet Mastersound HZ46310

ELGART, LES
American Bandstand
 LP Priam PR218

ENGLISH BEAT
Wha'ppen?
 LP Sire SRK3567 \$8.98

FARGO, DONNA
Brotherly Love
 LP Songbird MCA5203 \$8.98
 CA MCAC5203 \$8.98

FATBACK
Tasty Jam
 LP Spring SP16731 \$7.98

FOREIGNER
4
 LP Atlantic SD16999 \$8.98
 8T TP16999 \$8.98
 CA CS16999 \$8.98

FRAMPTON, PETER
Breaking All The Rules
 LP A&M SP3722 \$8.98
 8T 8T3722 \$8.98
 CA CS3722 \$8.98

FRITH, FRED
Speechless
 LP Ralph FF8106

FRIZZELL, LEFTY
Treasures Untold: The Early Recordings Of Lefty Frizzell
 LP Rounder Special Series II

FUTURE FLIGHT
Future Flight
 LP Capitol ST12154 \$8.98
 CA 4XT12154 \$8.98

GANG OF FOUR
Solid Gold
 LP Warner Bros. BSK3565 \$8.98

GARY O'
Gary O'
 LP Capitol ST12157 \$8.98
 8T 8XT12157 \$8.98
 CA 4XT12157 \$8.98

GUTHRIE, ARLO
Power Of Love
 LP Warner Bros. BSK3558 \$8.98

HARRISON, GEORGE
Somewhere In England
 LP Dark Horse DHK3492 \$8.98

HOLLY, & THE ITALIANS
Holly & The Italians
 LP Virgin/Epic NFE37359 \$8.98
 CA NET37359

HUNT, CLAY
Part One
 LP Polydor PD16319 \$7.98

IAN, JANIS
Restless Eyes
 LP Columbia FC37360 \$8.98
 CA FCT37360

IMPRESSIONS
Fan The Fire
 LP 20th Century-Fox/Chi-Sound T624

INDIOS TABAJARAS, LOS
Beautiful Sounds
 LP RCA AFL13990 \$8.98

IRON MAIDEN
Killers
 LP Harvest ST12141 \$8.98
 8T 8XT12141 \$8.98
 CA 4XT12141 \$8.98

JANKEL, CHAS
Chas Jankel
 LP A&M SP4862 \$7.98

JOHANSEN, DAVID
Here Comes The Night
 LP Blue Sky FZ36589 \$8.98
 CA FZT36589

JOHN, ELTON
The Fox
 LP Geffen GHS2002 \$8.98
 8T W82002 \$8.98
 CA W52002 \$8.98

JONES, GEORGE
Encore
 LP Epic FE37346 \$8.98
 8T FEA37346 \$8.98
 CA FET37346

JONES, GEORGE, & TAMMY WYNETTE
Encore
 LP Epic FE37348 \$8.98
 8T FEA37348 \$8.98
 CA FET37348

JONES, GRACE
Nightclubbing
 LP Island ILPS9624

KERSHAW, DOUG
Instant Hero
 LP Scotti Bros. FZ37428 \$8.98
 8T FZA37428 \$8.98
 CA FZT37428

KID CREOLE & THE COCONUTS
Fresh Fruit In Foreign Places
 LP Sire SRK3534 \$8.98

KING, MARVA
Feels Right
 LP Planet 16 \$7.98

KITTYHAWK
Race For The Oasis
 LP EMI America ST17053 \$8.98
 8T 8XT17053 \$8.98
 CA 4XT17053 \$8.98

KRAFTWERK
Computer World
 LP Warner Bros. HS3549 \$8.98

LANDSCAPE
From The Tea-rooms Of Mars ... To The Hell-holes Of Uranus
 LP RCA AFL14056 \$8.98

LATE BRONZE AGE
Outside Looking Out
 LP Landslide 1001

LATTISAW, STACY
With You
 LP Cotillion SD16049 \$8.98
 8T TP16049 \$8.98
 CA CS16049 \$8.98

LEYDEN ZAR
Leyden Zar
 LP A&M SP4860 \$7.98

LINDLEY, DAVID
El Ravo X
 LP Asylum 5E524 \$8.98

LOGGINS, KENNY
Nightwatch
 LP Columbia Masterwound HC45387 \$8.98
 CA HCT45387

LYNN, CHERYL
In The Night
 LP Columbia FC37034 \$8.98
 8T FCA37034 \$8.98
 CA FCT37034

MANGIONE, CHUCK
Tarantella
 LP A&M SP6513 (2) \$8.98

MARIE, TEENA
It Must Be Magic
 LP Gordy GB1004M1 \$8.98

MARSHALL TUCKER BAND
Dedicated
 LP Warner Bros. HS3525 \$8.98
 8T W83525 \$8.98
 CA W53525 \$8.98

MASON, HARVEY
MVP
 LP Arista 4283 \$7.98

MASON, NICK
Nick Mason's Fictitious Sports
 LP Columbia FC37307 \$8.98
 CA FCT37307

MASTERS, GERALD
Gerald Masters
 LP Handshake JW37059 \$8.98
 CA JWT37059

MATHEWS, TONY
Condition: Blue
 LP Alligator AL4722

MATHIS, JOHNNY
Silver Anniversary Album: The First 25 Years
 LP Columbia C2X37440 (2) \$8.98
 8T CAX37440 \$8.98
 CA CTX37440

MAZE featuring FRANKIE BEVERLY
Live In New Orleans
 LP Capitol SKBK12156 \$8.98
 8T 8XKK12156 \$8.98
 CA 4XKK12156 \$8.98

McLAIN, CHARLY
Encore
 LP Epic FE37347 \$8.98
 8T FEA37347 \$8.98
 CA FET37347

MESSINA, JIM
Messina
 LP Warner Bros. BSK3559 \$8.98

MICHAELS, MARGO, & NITELITE
Margo Michaels & Nitelite
 LP Real World RW32105 \$8.98
 8T TP32105 \$8.98
 CA CS32105 \$8.98

MIGHTY FIRE
No Time For Masquerading
 LP Elektra 6E137 \$8.98

MOODY BLUES
Long Distance Voyager
 LP Threshold TRL12901

MOORE, PAMELA
Take A Looke
 LP First American FA7754 \$7.98

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Motor Motor Motor
 LP RCA AFL13854 \$8.98

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Tell Me How To Live
 LP Big PD 1004

9 BELOW ZERO
Don't Point Your Finger
 LP A&M SP4859 \$7.98

999
Concrete
 LP Polydor PD16323 \$7.98

NUMAN, GARY, see Tubeway Army

OAK RIDGE BOYS
Fancy Free
 LP MCA 5209 \$8.98
 8T MCAT5209 \$8.98
 CA MCAC5209 \$8.98

ODYSSEY
I Got The Melody
 LP RCA AFL13910 \$8.98

OLDFIELD, MIKE
QE2
 LP Virgin/Epic FE37358 \$8.98
 CA FET37358

PAYCHECK, JOHNNY
Encore
 LP Epic FE37345 \$8.98
 8T FEA37345 \$8.98
 CA FET37345

PERKINS, CARL
Carl Perkins & The CP Express Live At Austin City Limits
 LP Suede SLP002

PERRY, JOE, PROJECT
I've Got The Rock 'n' Rolls Again
 LP Columbia FC37364 \$8.98
 8T FCA37364 \$8.98
 CA FCT37364

PETTY, TOM, & THE HEARTBREAKERS
Hard Promises
 LP MCA Backstreet BSR5160 \$8.98
 8T BSR5160 \$8.98
 CA BSRC5160 \$8.98

PLASMATICS
Beyond The Valley Of 1984
 LP Stiff America WOW11

POP
Hearts & Knives
 LP Rhino RNEP510 \$7.98

PSYCHEDELIC FURS
Talk Talk Talk
 LP Columbia NFC37339 \$8.98
 CA NCT37339

PUBLIC IMAGE LTD.
The Flowers Of Romance
 LP Warner Bros. BSK3536 \$8.98

QUATRO, MICHAEL
Bottom Line
 LP Spector SW70003 \$8.98
 8T 8XW70003 \$8.98
 CA 4XW70003 \$8.98

REDDINGS, L.J.
Class
 LP B10 FZ37175 \$8.98
 8T FZA37175 \$8.98
 CA FZT37175

REYNOLDS, L.J.
L.J. Reynolds
 LP Capitol ST12127 \$8.98
 CA 4XT12127 \$8.98

RIFF RAFF
Vinyl Futures
 LP Atco SD32108 \$8.98
 8T TP32108 \$8.98
 CA CS32108 \$8.98

ROBBINS, MARTY
Encore
 LP Columbia FC37353 \$8.98
 8T FCA37353 \$8.98
 CA FCT37353

ROWLAND, DAVE, & SUGAR
Pleasure
 LP Elektra 5E5225 \$8.98

SAD CAFE
Sad Cafe
 LP Swan Song SS16048 \$8.98
 8T TP16048 \$8.98
 CA CS16048 \$8.98

SANTANA
Zebop!
 LP Columbia Mastersound HC47158

SCHNEIDER, JOHN
Now Or Never
 LP Scotti Bros. FZ37400 \$8.98
 8T FZA37400 \$8.98
 CA FZT37400

SIDE EFFECT
Portraits
 LP Elektra 6E335 \$8.98

SILVER CONDOR
Silver Condor
 LP Columbia NFC37163 \$8.98
 CA NCT37163

SINCEROS
Pet Rock
 LP Columbia NFC37349 \$8.98
 CA NCT37349

SPIDER
Between The Lines
 LP Dreamland DL15007

SPLIT ENZ
Waita
 LP A&M SP4848 \$7.98

SQUEEZE
East Side Story
 LP A&M SP4854 \$7.98

STAMPLEY, JOE
Encore
 LP Epic FE37343 \$8.98
 8T FEA37343 \$8.98
 CA FET37343

STARGARD
Back 2 Back
 LP Warner Bros. BSK3456 \$8.98

STATES
Picture Me With You
 LP Boardwalk FW37180 \$8.98
 CA FWT37180

STEWART, GARY
Greatest Hits
 LP RCA AHL13981 \$8.98

STIFF LITTLE FINGERS
Go For It
 LP Chrysalis CHR1339 \$7.98

SYLVAIN SYLVAIN
Syl Sylvain & The Teardrops
 LP RCA AFL13913 \$8.98

SYLVESTER
Too Hot To Sleep
 LP Fantasy F9607 \$7.98

TAZMANIAN DEVILS
Broadway Hi-Life
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TCHAIKOVSKY, BRAM
Funland
 LP Arista AB4292 \$7.98

THIRD WORLD
Rock The World
 LP Columbia FC37402 \$8.98
 8T FCA37402 \$8.98
 CA FCT37402

THUNDER
Headphones For Cows
 LP Atco SD32104 \$8.98
 8T TP32104 \$8.98
 CA CS32104 \$8.98

TOSH, PETER
Wanted Dread & Alive
 LP EMI America SO17055 \$8.98
 8T 8X017055 \$8.98
 CA 4X017055 \$8.98

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The Completion Backward Principle
 LP Capitol SO012151 \$8.98
 8T 8X0012151 \$8.98
 CA 4X0012151 \$8.98

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First Album
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 8T TP32106 \$8.98
 CA CS32106 \$8.98

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Look Out
 LP Portrait NFR37050 \$8.98
 CA NRT37050

UNDERTONES
Positive Touch
 LP Harvest ST12159 \$8.98
 8T 8XT12159 \$8.98
 CA 4XT12159 \$8.98

UNION
On Strike
 LP Portrait ARR37368 \$8.98
 CA ART37368

VAN HALEN
Fair Warning
 LP Warner Bros. HS3540 \$8.98
 8T W83540 \$8.98
 CA W53540 \$8.98

VAN ZANT, JOHNNY, BAND
Round Two
 LP Polydor PD16322 \$7.98

VAN WARMER, RANDY
The Beat Of Love
 LP Bearsville BRK3561 \$8.98

VARIOUS ARTISTS
Volunteer Jam VII
 LP Epic FE37178 \$8.98
 8T FEA37178 \$8.98
 CA FET37178

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Wild Wild Young Women
 LP Rounder 1031 \$7.98

VITALE, JOE
Plantation Harbor
 LP Asylum 5E529 \$8.98

WALDEN, WANDA
Searchin' For Love
 LP Elektra 6E338 \$8.98

WALKER, JERRY JEFF
Reunion
 LP MCA 5199 \$8.98
 8T MCAT5199 \$8.98
 CA MCAC5199 \$8.98

WALSH, JOE
There Goes The Neighborhood
 LP Asylum 5E523 \$8.98

WARNER, FLORENCE
Another Hot Night
 LP Mercury SRM14019 \$7.98

WARWICK, DIONNE
Hot! Live & Otherwise
 LP Arista A2L8605 (2) \$8.98

WASHINGTON, DONNA
Going For The Glow
 LP Capitol ST12147 \$8.98
 8T 8XT12147 \$8.98
 CA 4XT12147 \$8.98

WHITTAKER, ROGER
Live In Concert
 LP RCA CPL24057 (2) \$8.98

WILSON, NANCY
At My Best
 LP ASI SLP2300

WRAY, BILL
Fire & Ice
 LP Liberty LT1098 \$8.98
 8T 8LT1098 \$8.98
 CA 4LT1098 \$8.98

WRIGHT, GARY
The Right Place
 LP Warner Bros. BSK3511 \$8.98

WYNETTE, TAMMY
Encore
 LP Epic FE37344 \$8.98
 8T FEA37344 \$8.98
 CA FET37344

BYRD, CHARLIE, see Laurindo Almeida

CLARKE-BOLAND BIG BAND
Sax No End
 LP Pausa 7097 \$7.98

CLOONEY, ROSEMARY
With Love
 LP Concord Jazz CJ144

COHN, AL
No Problem
 LP Xanadu 179 \$8.98

COLTRANE, JOHN
Bye Bye Blackbird
 LP Pablo Live 2308227 \$8.98

UNION
On Strike
 LP Portrait ARR37368 \$8.98
 CA ART37368

COOK, BARBARA
It's Better With A Band
 LP MMG DMMG104 \$7.98

COWELL, STANLEY
New World
 LP Galaxy GXY5131 \$7.98

CRAWFORD, RANDY
Secret Combination
 LP Warner Bros. BSK3541 \$8.98

ELDRIDGE, ROY
Rockin' Chair
 LP Verve UMW2686 (mono) \$9.98

ELLINGTON, DUKE, & TERESA BREWER
It Don't Mean A Thing If It Ain't Got That Swing
 LP Columbia PC37340

ELLIS, HERB
Softly—But With That Feeling
 LP Verve UMW2674 \$9.98

EVANS, BILL
At Town Hall
 LP Verve UMW2053 \$9.98
Re: Person I Knew
 LP Fantasy F9608 \$7.98

FARLOW, TAL
The Tal Farlow Album
 LP Verve UMW2584 (mono) \$9.98
Trilogy
 LP Inner City IC1099 \$7.98

FISCHER, CLARE
Alone Together
 LP Discovery DS820 \$8.98

GETZ, STAN
In Stockholm
 LP Verve UMW2614 \$9.98

GILLESPIE, DIZZY
An Electrifying Evening
 LP Verve UMW2605 \$9.98

GOLDBERG, STU
Variations By Goldberg
 LP Pausa 7095 \$7.98

GRAPPELLI, STEPHANE, DAVID GRISMAN
Live
 LP Warner Bros. BSK3550 \$8.98

GRISMAN, DAVID, see Stephane Grappelli

HAMILTON, SCOTT, & BUDDY TATE
Scott's Buddy
 LP Concord Jazz CJ148 \$7.98

HAMPTON, LIONEL
50th Anniversary Concert
 LP Sutra SU21006

HAWKINS, COLEMAN
Coleman Hawkins Encounters Ben Webster
 LP Verve UMW2532 \$9.98

HI-LOS
Now
 LP Pausa 7093 \$7.98

HINO, TERUMASA
Double Rainbow
 LP Columbia FC37420 \$8.98
 CA FCT37420

HOLIDAY, BILLIE
At The JATP
 LP Verve UMW2520 \$9.98
Lady Sings The Blues
 LP Verve UMW2047 (mono) \$9.98

JAMAL, AHMAD
The Best Of
 LP 20th Century-Fox T631

JAMES, BOB, & EARL KLUGH
One On One
 LP Columbia Mastersound HC46241

KLUGH, EARL, see Bob James

KONITZ, LEE
Motion
 LP Verve UMW2563 \$9.98

LEWIS, RAMSEY
Three Piece Suite
 LP Columbia FC37153 \$8.98
 8T FCA37153 \$8.98
 CA FCT37153

LOCKWOOD, DIDIER
Live In Montreux
 LP Pausa 7094 \$7.98

MANN, HERBIE
Mellow
 LP Atlantic SD16046 \$8.98
 8T TP16046 \$8.98
 CA CS16046 \$8.98

MARIA, TANIA
Piquant
 LP Picante CJP151 \$7.98

MAYS, LYLE, see Pat Metheny

METHENY, PAT, & LYLE MAYS
As Falls Wichita, So Falls Wichita Falls
 LP ECM ECM11190 \$8.98

McKENNA, DAVE
Piano Mover
 LP Concord Jazz CJ146 \$7.98

McSHANN, JAY
Tuxedo Junction
 LP Sackville 3025

MONTGOMERY, WES
Tequila
 LP Verve UMW2111 \$9.98

(Continued on page 39)

JAZZ

ALMEIDA, LAURINDO, & CHARLIE BYRD
Brazilian Soul
 LP Picante CJP150 \$7.98

ANDERSON, ERNESTINE
Never Make Your Move Too Soon
 LP Concord Jazz CJ147 \$7.98

ARMSTRONG, LOUIS
Louis Armstrong Meets Oscar Peterson
 LP Verve UMW2656 \$9.98

BARNET, CHARLIE
Live At Basin Street East
 LP HEP 2005

BASIE, COUNT
April In Paris
 LP Verve UMW2641 (mono) \$9.98

BLEY, CARLA
Social Studies
 LP WATT/ECM ECM W11

BREWER, TERESA, see Duke Ellington

BURRELL, KENNY
Guitar Forms
 LP Verve UMW2070 \$9.98

BURTON, GARY, QUARTET
Easy As Pie
 LP ECM ECM11184 \$8.98



★ Single This Week

GIVE IT TO ME BABY

RICK JAMES

Gordy 7197 (Motown)

Give the gift
of music.



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Billboard®

HOT SOUL SINGLES & LPS™

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

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	14	1	GIVE IT TO ME BABY —Rick James Gordy 7197 (Motown)
★ 2	5	18	DOUBLE DUTCH BUS —Frankie Smith WMOT 8-5351
★ 3	10	3	TWO HEARTS —Stephanie Mills 20th Century 2492
4	2	15	WHAT CHA' GONNA DO FOR ME — Chaka Khan Warner Bros. 49692
★ 5	8	7	FREAKY DANCIN' —Cameo Chocolate City 3225 (Polygram)
★ 6	11	12	PULL UP TO THE BUMPER — Grace Jones Island 49697 (Warner Bros.)
7	4	17	A WOMAN NEEDS LOVE — Ray Parker Jr. & Raydio Arista 0592
★ 10	7	10	RUNNING AWAY —
26	19	20	BEING WITH YOU —Smokey Robinson Tamla 54321
★ 27	30	10	IS IT YOU —Lee Ritenour Elektra 47124
★ 28	31	9	TELL ME WHERE IT HURTS — Walter Jackson Columbia 11-02037
★ 29	34	8	LOVE'S DANCE —Klique MCA 51099
30	26	10	'SCUSE ME WHILE I FALL IN LOVE —Donna Washington Capitol 4991
31	28	11	NEXT TIME YOU'LL KNOW — Sister Sledge Cotillion 46012 (Atlantic)
★ 32	43	4	RAZZAMATAZZ —Quincy Jones Featuring Patti Austin A&M 2334

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LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	9	1	STREET SONGS —Rick James Gordy G8-1002M1 (Motown)
2	2	11	A WOMAN NEEDS LOVE — Ray Parker Jr. & Raydio ● Arista AL 9543
3	3	8	WHAT CHA GDNNA DO FOR ME — Chaka Khan Warner Bros. HS 3526
★ 4	4	6	STEPHANIE —Stephanie Mills 20th Century T-700 (RCA)
5	5	16	RADIANT —Atlantic Starr A&M SP 4833
★ 6	6	13	THE DUDE —Quincy Jones A&M SP 3721
★ 7	13	2	KNIGHTS OF THE SOUND TABLE — Cameo Chocolate City CCLP 2019
26	26	6	CLOSER —Gino Soccio Atlantic SD 16047
27	27	18	LICENSE TO DREAM —Kleeer Atlantic SD 19288
28	28	10	VOYEUR —David Sanborn Warner Bros. BSK 3546
29	29	33	HOTTER THAN JULY — Stevie Wonder ▲ Tamla T8-373M1 (Motown)
30	20	19	MAGIC —Tom Browne Arista/GRP 5011
31	30	11	NIGHT WALKER —Gino Vannelli Arista AL 9539
32	31	24	IMAGINATION —The Whispers ● Solar BZL1-3578 (RCA)
★ 41	41	5	SEND YOUR LOVE —Airra

New Companies

Mitchell & Associates, a sales and marketing firm, formed by Bob Mitchell, former vice president and general manager of Pickwick International's music product division. The firm will represent manufacturers of record and tape accessories, musical products, music publications and home video products. Address: 7319 W. Franklin, Minneapolis, MN 55426 (612) 545-8103.

Fusion Media, Inc., formed by Jeffrey Silverstein and Craig Mengel, specializing in videodisc and new technology communications projects providing design, consultation, creative services and production. Initial clients include the Miles Learning Center, Manufacturers Hanover Trust and Con Edison. Address: 118 E. 91st St., New York 10028 (212) 875-0160.

Great Melting Pot Productions, Inc., formed as a multi-purpose production facility, with services including four-track recording, full production and duplication capabilities, and production of syndicated shows. Principals are Charles McMillen, studio engineer; Mark Margulies, marketing coordinator; and Paul Koehler, production supervisor. Address: 111 East Drake

Rd., Suite 7057, Fort Collins, CO 80525 (303) 226-4770.

Creative Broadcasting Consultants, a nationwide consultant firm for radio and record labels, formed by Jerry "DJ" Strothers. Firm specializes in station promotional campaigns and format changes. Address: 111 St. Croix Dr., Pittsburgh, PA 15235 (412) 795-1370.

FXL Records and Otto Publishing, BMI, formed by Frank X. Loconto, president of FXL Sound Studios. First releases for the label are "Maryanne" by the Lane Brothers and "Texas One More Time" by Bambi Burnett. Country band, Rodeo, is first to be inked to the publishing arm. Address: 7766 NW 44 St., Sunrise, Fla. 33321 (305) 741-7766.

New LP/Tape Releases

Continued from page 37

MORATH, MAX, & HIS RAGTIME STOMPERS

Max Morath & His Ragtime Stompers
LP Vanguard VSD79440

MOSS, ANNE MARIE
Don't You Know Me?
LP Stash ST211 \$7.98

MULLIGAN, GERRY
At The Village Vanguard
LP Verve UVMV2057 \$9.98

NOCK, MIKE
Succubus
LP Sutra SUS1005

O'DAY, ANITA
At Mister Kelly's
LP Verve UVMV2550 \$9.98

PARKER, CHARLIE
Swedish Schnapps
LP Verve UVMV2030 (mono) \$9.98

PETERSON, OSCAR
Reunion Blues
LP Pausa 7099 \$7.98

Stratford Festival
LP Verve UVMV2502 (mono) \$9.98
(Also see Louis Armstrong)

PEPPER, ART, see Shorty Rogers

POWELL, BUD
Bud Powell '57
LP Verve UVMV2571 (mono) \$9.98

PRICE, SAMMY
Sweet Substitute
LP Sackville 3024 \$7.98

ROACH, MAX
Chattahoochee Red
LP Columbia FC37376 \$9.98
CA FCT37376

ROGERS, SHORTY, & ART PEPPER
Popo
LP Xanadu 148 \$8.98

ROLLINS, SONNY
Brass & Trio
LP Verve UVMV2555 \$9.98

ROSS-LEVINE BAND
That Summer Something
LP Headfirst HF9701

SANDERS, PHAROAH
Rejoice
LP Theresa TR112/113 (2) \$9.98

SCOTT, TOM
Apple Juice
LP Columbia FC37419 \$9.98
8T FCA37419
CA FCT37419

SHAW, WOODY
United
LP Columbia FC37390 \$9.98
CA FCT37390

SIMON & BARD
Musica
LP Flying Fish FF243

SINGERS UNLIMITED
A Capella
LP Pausa 7100 \$7.98

SMITH, JIMMY
Organ Grinder Swing
LP Verve UVMV2074 \$9.98

SMITH, PAUL, TRIO
This One Cooks
LP Outstanding 012

SPRAGUE, PETER
The Path
LP Xanadu 183 \$8.98

STITT, SONNY
Only The Blues
LP Verve UVMV2634 (mono) \$9.98

TATE, BUDDY, see Scott Hamilton

TAYLOR, BILLY, QUARTET
Where've You Been
LP Concord Jazz CJ145 \$7.98

TERRY, CLARK
Yes, The Blues
LP Pablo Today D2312127 \$8.09

VARIOUS ARTISTS
Metronome All-Stars 1956
LP Verve UVMV2510 (mono) \$9.98

WEBSTER, BEN, see Coleman Hawkins

WEBSTER, BEN, & ASSOCS.
Ben Webster & Assocs.
LP Verve UVMV2515 \$9.98

WERNER, MAX
Seasons
LP Radio RR16050 \$8.98
8T TP16050 \$8.98
CA CS16050 \$8.98

WOOD, JOHN

Nearer
LP Los Angeles LAPR1008

YOUNG, LESTER
"Pres" Vol. 3
LP Pablo Live 2308228 \$8.98

YOUNGBLOOD, LONNIE
Lonnie Youngblood
LP Radio RR16045 \$8.98
8T TP16045 \$8.98
CA CS16045 \$8.98

THEATRE/FILMS/TV

CLASH OF THE TITANS
Soundtrack
LP Columbia JS37386 \$9.98
CA JST37386

A CHORUS LINE
Original Broadway Cast
LP Columbia Mastersound HS43581

MUPPETS
The Great Muppet Caper
LP Atlantic SD16047 \$8.98
8T TP16047 \$8.98
CA CS16047 \$8.98

THE NIGHT THE LIGHTS WENT OUT IN GEORGIA
Soundtrack
LP Mirage WTG16051 \$8.98
8T TP16051 \$8.98
CA CS16051 \$8.98

THE PIRATES OF PENZANCE
Original Broadway Cast
LP Elektra VE601

RAIDERS OF THE LOST ARK
Soundtrack
LP Columbia JS37373 \$9.98
CA JST37373

THE SECRET POLICEMAN'S BALL
Soundtrack
LP Island IL9630

SUPERMAN II
Soundtrack
LP Warner Bros HS3505 \$8.98

VARIOUS ARTISTS
War Of The Worlds
LP Columbia Mastersound H2C45290 (2)

WOMAN OF THE YEAR
Original Cast
LP Arista AL8303 \$8.98

CLASSICAL

BACH, JOHANN SEBASTIAN
Cantatas Vol. 28
Knabenchor Hannover, Collegium Vocale, Toelzer Knabenchor, Leonhardt-Consort, Leonhardt, Concentus Musicus Wien, Harnoncourt
LP Das Alte Werk 26 35573 (2) \$21.96
Concertos—"Triple" BWV 1044;
Oboe D'Amore BWV 1055; Three Violins BWV 1064
Soloists, MBO, Richter
LP Archiv Prod'n 2533452 \$9.98
CA 3310452 \$9.98
Non Sa Che Sia Dolore; Schwingt Freudig Euch Empor
Mathis, Schreier, Lorenz, Berlin Soloists & Chamber Orch.
LP Archiv Prod'n 2533453 \$9.98

BARTOK, BELA
Fifteen Hungarian Peasant Songs For Piano; Sonata No. 1 For Violin & Piano
Oistrakh, Richter
LP CBS Masterworks/Melodiya M36712 \$9.98
CA MYT36712

Selections
Perahia
LP CBS Masterworks M36704 \$9.98
CA MT36704

BETHOVEN, LUDWIG VAN
Complete Symphonies
Berlin Phil. Karajan
LP DG 2740241 (8) \$39.84

Pastorale, Symphony No. 6
Walter, Columbia Symp. Orch.
LP CBS Great Performances MY36720 \$9.98
CA MYT36720

Symphony No. 5; Schubert: Symphony No. 8
Bernstein, New York Philh.
LP CBS Great Performances MY36719 \$9.98
CA MYT36719

Symphony No. 3
Philadelphia Orch., Ormandy
LP Red Seal ATC14032 \$15.98

BENSON, WARREN

Dream Net; String Quartet No. 1; Capriccio
Hemke, Kronos String Quartet, Chester Quartet, Eastman Quartet
LP CRI SD433 \$7.95

BERLIOZ, HECTOR
Symphonie Fantastique (Op. 14)
Vienna Philh. Orch., Haitink
LP London CS7168 \$9.98
CA CS57168 \$9.98

BOCCHERINI, LUIGI
Guitar Quintets Nos. 3 & 9
Romero, Academy Chamber Ensemble
LP Philips 9500 789 \$9.98
CA 7300 861 \$9.98

BRAMHMS, JOHANNES
Piano Concerto No. 1
Bishop-Kovacevich, LSO, Davis
LP Philips 9509.871 \$9.98
CA 7300 871 \$9.98

Sonata No. 1 in F Minor, Op. 120 No. 1; Sonata No. 2 in E Flat, Op. 120 No. 2
Pietsner, Menuhin
LP Philips 9500 784 \$9.98
CA 7300 858 \$9.98

Symphony No. 1 in C Minor (Op. 68)
Chicago Symp. Orch., Solti
LP London CS7198 \$9.98

Symphony No. 4
Vienna Philh., Kleiber
LP DG 2532003 \$10.98
CA 3302003 \$10.98

BRUCKNER, ANTON
Symphony No. 6
Jochum, Staatskapelle Dresden
LP Angel SZ37695 \$9.98

CHOPIN, FREDERIC
Piano Concerto No. 1; Andante Spianato & Grande Polonaise Brillante Op. 22
Davidovich, London Symp. Orch., Marriner
LP Philips 9500 889 \$9.98

Polonaise-Fantaisie; 3 Waltzes; 3 Nocturnes; Impromptu in G-Flat Serkin
LP Red Seal ATC14035 \$15.98

COPLAND, AARON
Billy The Kid; Rodeo
Bernstein, New York Philh.
LP CBS Great Performances MY36727 \$9.98
CA MYT36727

DEBUSSY, CLAUDE
Preludes Book II
Arrau
LP Philips 9500 747 \$9.98
CA 7300 832 \$9.98

DE FRUMERIE, GUNNAR
Symphonic Variations; Bortz: In Memoria Di; Larsson: Divertimento
Kojan
LP Louisville LS773 \$7.95

DEVIIENNE, FRANCOIS
Symphonic Concertante For Two Flutes; Flute Concerto No. 7
Nicolet, Ros-Marba, Netherlands Chamber Orch.
LP Philips 9500 773 \$9.98
CA 7300 849 \$9.98

DILASSO, ORLANDO
Madrigale & Motetten
Aisfelder, Vokalensemble, Helbich
LP Telefunken Digital 6 42632 \$11.98

GERSHWIN, GEORGE
Rhapsody in Blue; An American in Paris
Gershwin, Columbia Jazz Band, New York Philh., Tilson Thomas
LP CBS Mastersound HM44205 \$9.98

Rhapsody in Blue; Piano Concerto in F
Katia & Marielle Labeque
LP Philips 9500 917 \$9.98
CA 7300 917 \$9.98

GOLDMARK, KARL
Rustic Wedding Symphony
Los Angeles Philh. Orch., Lopez-Cobos
LP London Digital LDR71030 \$10.98
CA LDR571030 \$10.98

GRIEG, EDVARD
Peer Gynt Suites Nos. 1 & 2; Sibelius: Finlandia; Valse Triste; Swan Of Tuonela
Bernstein, New York Philh.
LP CBS Great Performances MY36718 \$9.98
CA MYT36718

HAYDN, FRANZ JOSEPH

The "London" Symphonies No. 93-104
London Philh., Jochum
LP DG 2720091 (6) \$29.88

HOLST, GUSTAV
The Planets
Ozawa, BSO, New England Conservatory Chorus
LP Philips 9500 782 \$9.98
CA 7300 856 \$9.98

JANACEK, LEOS
Sinfonietta; Taras Bulba
Vienna Phil. Orch., Mackerras
LP London Digital LDR71021 \$10.98
CA LDR571021 \$10.98

LISZT, FRANZ
Piano Works
Katsaris
LP Telefunken 6 42849 \$10.98

MAHLER, GUSTAR
Symphony No. 2 in C Minor (Resurrection)
Buchanan, Zakai, Chicago Symp. Orch. & Chorus, Solti
LP London Digital LDR72006 (2) \$21.96

Symphony No. 9
Berlin Philh., Karajan
LP DG 2707125 (2) \$19.96
CA 3370038 (2) \$19.96

MEDELSSOHN, FELIX
Trio No. 1 in D Minor, Op. 49; Trio No. 2 in C Minor, Op. 66
Istomin, Stern, Rose
LP CBS Masterworks M35835 \$9.98
CA MT35835

Felix Violin Concerto; Tchaikovsky: Violin Concertos
Stern, Ormandy, Philadelphia Orch.
LP CBS Great Performances MY36724 \$9.98
CA MYT36724

MOZART, WOLFGANG AMADEUS
Clarinet Quintet K. 581; Horn Quintet K. 407; Oboe Quartet K. 370
Pay, Brown, Black, Academy of St Martin Chamber Ensemble
LP Philips 9500 772 \$9.98
CA 7300 848 \$9.98

Complete Piano Sonatas Eschenbach
LP DG 2720092 (7) \$34.86

Concerto in A Major, K. 414; Bach: Concerto in F Minor, BWV 1056; Haydn: Concerto in D Major, HOB. XVIII/2
de Larrocha, London Sinfonietta, Zinman
LP London CS7180 \$9.98

Overtures
Haitink, LPO
LP Philips 9500 882 \$9.98
CA 7300 882 \$9.98

Symphonies Nos. 25, 26 & 27
Marriner, Academy of St. Martin
LP Philips 9500 587 \$9.98
CA 7300 710 \$9.98

Symphonies Nos. 34 & 35
Harnoncourt, Concertgebouw
LP Telefunken Digital 6 42703 \$11.98
CA 4 42703 \$11.98

The Symphonies—Salzburg (1775-1783)
Academy of Ancient Music, Hogwood
LP L'Oiseau-Lyre D171D4 (4) \$39.92
CA K171K44 (4) \$39.92

MUSSORGSKY, MODEST
Pictures At An Exhibition; A Night On Bald Mountain
Bernstein, New York Philh.
LP CBS Great Performances MY36726 \$9.98
CA MYT36726

PERGOLES, GIOVANNI BATTISTA/COUNT UNICO WILHELM VON WASSENAER
6 Concerti Armonici; Concerto Di Violino Solo Con Piu Stromenti; Concerto A Cinque
I Musici
LP Philips 6768.163 (2) \$19.96
CA 7699.146 (2) \$19.96

PROKOFIEV, SERGE
Classical Symp.; Bizet: Symphony in C
Bernstein, New York Philh.
LP CBS Great Performances MY36725 \$9.98
CA MYT36725

Love Fob Three Oranges/Classical Symphony
Marriner, LSO
LP Philips 9500 903 \$9.98
CA 7300 903 \$9.98

RACHMANINOFF, SERGEI

Concerto No. 3 in D Minor
Weissenberg, Bernstein
LP Angel SZ37722 \$9.98

Piano Concerto No. 2; Rhapsody on a Theme of Paganini
Grafman, Bernstein, New York Philh.
LP CBS Great Performances MY36722 \$9.98
CA MYT36722

RAVEL, MAURICE
Bolero; La Valse; Alborada Del Gracioso; Daphnis Et Chloe Suite No. 2
Bernstein, New York Philh., Orchestra Nat'l De France
LP CBS Great Performances MY36714 \$9.98
CA MYT36714

READ, GARDNER
Los Dioses; MacGregor: Intrusion Of The Hunter
Paul Price Percussion Ensemble, New Jersey Percussion Ensemble, Des Roches
LP CRI SD444 \$7.95

REINECKE, CARL
Sonata, Op. 167; Concerto in D, Op. 283
Moll, London Philh., Iwaki
LP Red Seal ATC14034 \$15.98

RESPIGHI, OTTORINO
Pines Of Rome; Fountains Of Home
Chicago Symp. Orch., Reiner
LP Red Seal ATC14040 \$9.98

RODRIGO, JOAQUIN
Concierto De Aranjuez; Fantasia Para Un Gentilhombre
Ormandy, Philadelphia Orch., Groves, English Chamber Orch.
LP CBS Great Performances MYT36717 \$9.98

ROSSINI, GIOACCHINO
Overtures
Academy of St. Martin, Marriner
LP Philips 9500 887 \$9.98
CA 7300 887 \$9.98

SAINT-SAENS, CAMILLE
Symphony No. 3
Boston Symp. Orch., Munch
LP Red Seal ATC14039 \$9.98

SCHUBERT, FRANZ
Arpeggione Sonata; Moscheles: Sonata Concertante
Rampal
LP CBS Masterworks M36706 \$9.98
CA MT36706

Symphony No. 9 "The Great"
Davis, BSO
LP Philips 9500 890 \$9.98
CA 7300 890 \$9.98

SCHUMANN, ROBERT
Lieder: Frauenliebe & Leben
Mathis, Eschenbach
LP DG 2531323 \$9.98
CA 3301323 \$9.98

SIBELIUS, JEAN
Symphony No. 4 in A Minor (Op. 63); Finlandia; Luonnotar
Soederstroem, Philharmonia Orch., Ashkenazy
LP London Digital LDR71019 \$10.98

SMETANA, BEDRICH
Bartered Bride Dances; The Moldau; Dvorak: Carnival Overture; Four Slavonic Dances
Szell, Cleveland Orch.
LP CBS Great Performances MY36716 \$9.98
CA MYT36716

STRAUSS, RICHARD
Don Juan; Till Eulenspiegel; Death & Transfiguration
Szell, Cleveland Orch.
LP CBS Great Performances MY36721 \$9.98
CA MYT36721

SZYMANOWSKI, KAROL
Symphony No. 3 "Song Of The Night" (Op. 27); Symphony No. 2 (Op. 19)
Karczykowski, Kenneth Jewell Chorale, Detroit Symp. Orch., Dorati
LP London Digital LDR71026 \$10.98

TCHAIKOVSKY, PETER-ILYITCH
Capriccio Italien; Rimsky-Korsakov: Capriccio Espagnol
Bernstein, New York Philh.
LP CBS Great Performances MY36728 \$9.98
CA MYT36728

1812 Overture; Marche Slave; Romeo & Juliet Overture
Bernstein, New York Philh.
LP CBS Great Performances MY36723 \$9.98
CA MYT36723

Trio In A Minor, Op. 50
Pletnyov, Oliveira, Rosen
LP CBS Masterworks M35855 \$9.98
CA MT35855

TELEMANN, GEORG PHILLIPP

Concertos For Oboe, Flute, Recorder & Strings
Holliger, Nicolet, Copley, Camerata Bern, Fueri
LP Archiv Prod'n 2533454 \$9.98
CA 3310454 \$9.98

Sonatas, Fantasies, & Partita
Michala Petri Trio
LP Philips 9500 941 \$9.98
CA 7300.941 \$9.98

TOSTI, FRANCO PAOLO
Songs
Carreras, English Chamber Orch., Mueller
LP Philips 9500.743 \$9.98
CA 7300 828 \$9.98

VERDI, GIUSEPPE
Great Verdi Choruses
Muti
LP Angel SZ37795 \$9.98

WAGNER, RICHARD
Great Orchestral Music From "The Ring"
Szell, Cleveland Orch
LP CBS Great Performances MY36715 \$9.98
CA MYT36715

Music From "The Ring Of The Nibelung"
Berlin Philh. Orch., Tennstedt
LP Angel DS37808 \$10.98

Prelude & Liebestod, "Tristan and Isolde"; Overture, "The Flying Dutchman"; Preludes 1 & 3, "Lohengrin"
Vienna Philh., Boehm
LP DG 2531288 \$9.98
CA 3301288 \$9.98

CLASSICAL COLLECTIONS

BONELL, CARLOS
Guitar Recital
LP London CS7178 \$9.98

BREAM, JULIAN
Music Of Spain, Vol. 4
LP Red Seal ATC14033 \$15.98

GUENEYMAN, MERAL
The Piano Music Of Bridge, Decaux, & Webern

Jazz

PROMOTED BY PAUL ACKET

Holland Fest In July Will Offer 100 Intl Jazz Acts

AMSTERDAM—More than 100 jazz groups and soloists from all over the world are contracted to appear at the 6th 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 back-up.

In a formal statement, the promoter said he'd cancel the whole thing if proper financial support was not forthcoming. The 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."

Nessa Plots New Skein

CHICAGO—Steeplechase Productions, U.S. arm of Denmark's Steeplechase Records, is converting to direct distribution for the Midwest.

Steeplechase, headquartered here, has a catalog of 170 jazz albums. The company's recording activity is in Scandinavia but it is shifting its manufacturing work to U.S. plants.

The new marketing arrangement, says Chuck Nessa, head of the U.S. operation, affects only dealers in the Midwest. Elsewhere in the country, existing distributor affiliations will continue, he explained.

Nessa, a jazz producer, also operates Nessa Records.

Nessa said manufacturing is being gradually converted to the states. "All new releases that come out are pressed only here and shipped to Denmark," he reveals. "I can deliver records to Denmark, landed at the same money they can get them in Europe."

Steeplechase also handles national marketing for Nessa Records and Matrix Records, Nessa said. Matrix was formed recently by jazz veterans Kenny Drew and Sahib Shihab.

Nessa said both lines would be marketed on a direct basis in the Midwest.

ALAN PENCHANSKY

The 1981 North Sea event will cover virtually all kinds of jazz. Including 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. And jazz films will be shown in two movie theaters in The Hague.

The North Sea Jazz Festival now ranks as one of the most prestigious international events. In 1976, it drew 9,000 visitors and the 1980 tally was around 25,000 tickets sold.

WILLEM HOOS

BOOK REVIEW

Giddins Rides High On A Blue Note

RIDING ON A BLUE NOTE—Jazz & American Pop, by Gary Giddins. Published by Oxford Univ. Press, New York, N.Y. \$16.95.

LOS ANGELES—As his subtitle indicates, Gary Giddins is working with a larger canvas here than his role as jazz critic would normally imply. Yet if Giddins, a frequent Village Voice standout, belongs to a comparatively younger vintage of jazz enthusiast, his writing has long placed the development of the field in the larger context of its roots involvement with American pop and ethnic trends.

That enables Giddins to intelligently trace the common thread—that shadowy inflection that gives the collection its title—shared by pop icons like Ethel Waters, Elvis Presley and Sinatra along with jazz titans from Duke Ellington and Louis Armstrong through Charlie Parker and Dizzy Gillespie to more recent generations. That common denominator carries the reader through gospel, rock, blues and pop as well as pure jazz, yet if Giddins refuses to confine jazz itself to an elite plateau, he still offers sharp words for its more commercial tributaries.

Comparatively sympathetic to earlier jazz and blues stylists who opted for broader pop constituencies, Giddins saves the criticism he spares singers like Waters and Bing Crosby for more recent players. The clear link between Wes Mont-

Name de Bloeme As Holland Rep

AMSTERDAM — Egbert de Bloeme, 43, is to represent Holland in the European Broadcasting Union (EBU) annual jazz quiz, set for Tampere, Finland, Nov. 6.

He joins experts from Finland, Belgium, Denmark, Norway, France and Italy, and the first prize is a trip for two to a U.S. jazz festival.

Egbert de Bloeme, a jazz fan since the mid-1950s, has one of the biggest private record collections in Holland. Alongside some 2,500 albums, he has many self-made tapes, including recordings of jazz concerts, some of which, featuring such names as Dexter Gordon, resulted in record releases.

He's also a trumpet-playing member of the Bob Helseloot Big Band, a jazz photographer and, in the 1970s, organizer of various local jazz festivals.

Japan Lures American Jazzmen

• Continued from page 33

Toshiba's campaign for the shows began Saturday (13) with the initial placements in a print advertising campaign that includes half-page ads in the evening editions of three major general newspapers, Asahi, Mainichi and Yomiuri. Each has daily circulation averaging from 6 million to 7.5 million, and in addition to a second flight of ads June 14, will again carry the layouts on June 25 and 26.

Tickets will go on sale the same day as the final array of advertisements appear.

According to Senkichi Yasuda, head of Toshiba's advertising department, last year's initial festival series accomplished its goal of broadening public awareness of the Aurex brand name.

This year's series will also be

buoyed through posters, to be distributed from June 26 on.

Ticket prices and scheduling will vary somewhat with each city, so that the actual length of the festival will range from one to four days. Thus, the Tokyo edition in that city's Nippon Budokan Hall will feature the Hampton band and the Great Jazz Trio package on Sept. 2, and follow that the next day with the all-star jam session and the special "Fusion Super Jam."

At Osaka's Festival Hall, the program begins Sept. 2 with the all star jam, and then continues on three subsequent days with the Hampton show, the fusion jam and the Great Jazz Trio.

Only in Yokohama will the entire festival series be held in a single day.

Tokyo shows will be priced from \$14 to \$20 per ticket, Osaka dates at \$14 and \$18 and the Yokohama show, to be held at that city's baseball stadium, from \$14 to \$23.

Some other revisions from last year's plan include a shift in ticket sales from Ai Music to Kyodo Tokyo, which has also negotiated for the '81 season talent roster, as well as a change of venue in Osaka from last year's festival site at the outdoor EXPO '70 Plaza. Toshiba's Yasuda attributes the latter move to complaints from last year's concertgoers over the acoustics in the open air facility.

Herman's Club In N.O. Bows Sept. 15

NEW ORLEANS—The opening of Woody Herman's, the new jazz club at the Hyatt Regency here slated to offer the veteran band leader as top attraction for 36 weeks each year, has been set for Sept. 15.

The grand opening festivities will be a black tie benefit for the New Orleans Center For the Creative Arts (NOCCA).

Survey For Week Ending 6/27/81											
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	32		WINELIGHT	Grover Washington Jr. Elektra 6E-305		26	18	21	VOICES IN THE RAIN	Joe Sample, MCA MCA 5172
	2	11		VOYEUR	David Sanborn Warner Bros. BSK 3546		27	30	5	LET ME BE THE ONE	Webster Lewis, Epic FE 36878
☆	5	7		THE CLARKE/DUKE PROJECT	Stanley Clarke/George Duke, Epic FE 36918		28	29	70	HIDEAWAY	David Sanborn Warner Bros BSK 3379
	4	4	8	RIT	Lee Ritenour Elektra 6E 331		29	28	7	RAIN FOREST	Jay Hoggard, Contemporary 14007
	5	3	7	THE DUDE	Quincy Jones, A&M SP-3721		30	32	3	RACE FOR THE OASIS	Kittyhawk, EMI/America ST 17053
	6	6	16	MOUNTAIN DANCE	Dave Grusin Arista/GRP 5010		31	34	3	M.V.P.	Harvey Mason, Arista AL-4283
☆	11	4		HUSH	John Klemmer Elektra 5E 527	★	32	NEW ENTRY		TIN CAN ALLEY	Jack De Johnette, ECM ECM 1189 (Warner Bros.)
	8	7	12	'NARD	Bernard Wright Arista/GRP GRP 5011		33	36	7	LOVE LIGHT	Yutaka Alfa AAA 1004
	9	8	17	MAGIC	Tom Browne Arista/GRP 5011		34	35	2	STRAPHANGIN'	The Brecker Brothers, Arista AL 9550
★	15	4		TARANTELLA	Chuck Mangione, A&M SP-6513	★	35	NEW ENTRY		SOCIAL STUDIES	Carla Bley, ECM/W11 (Warner Bros.)
★	17	11		FRIDAY NIGHT IN SAN FRANCISCO	John McLaughlin, Al DiMeola, Paço De Lucia, Columbia FC 37152		36	37	6	EYES OF THE MIND	Casiopea, Alfa AAA 10002
★	13	13	5	GALAXIAN	Jeff Lorber Fusion Arista AL 9545		37	23	14	BY ALL MEANS	Alphonse Mouzon, Pausa 7087
	14	16	5	LIVE	Stephanie Grapelli/David Grisman, Warner Bros. BSK 3550		38	39	47	GIVE ME THE NIGHT ▲	George Benson Warner Bros HS 3453
	15	10	10	SECRET COMBINATION	Randy Crawford, Warner Bros BSK 3541		39	38	4	EASY AS PIE	Gary Burton Quartet ECM-1 1184
	16	9	14	ZEBOP!	Santana Columbia FC 37158		40	26	19	ALL AROUND THE TOWN LIVE	Bob James Columbia Tappan Zee C2X 3686
	17	19	19	DIRECTIONS	Miles Davis, Columbia KC2 36472		41	31	8	PATRAO	Ron Carter Milestone M9099
★	25	2		YOU MUST BELIEVE IN SPRING	Bill Evans, Warner Bros HS 3504		42	41	3	50TH ANNIVERSARY CONCERT	Lionel Hampton, Sutra SUS 1006
☆	33	2		THREE PIECE SUITE	Ramsey Lewis, Columbia FC 37153		43	44	37	FAMILY	Hubert Laws Columbia JC 36396
	20	21	6	AS FALLS WICHITA SO FALLS WICHITA FALLS	Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)		44	46	21	GOTHAM CITY	Dexter Gordon, Columbia JC 36853
	21	20	27	EXPRESSIONS OF LIFE	Heath Brothers Columbia FC 37126	★	45	NEW ENTRY		SONGS OF THE BEATLES	Sarah Vaughan, Atlantic SD 16037
	22	22	19	LATE NIGHT GUITAR	Earl Klugh, Liberty LT 1079		46	47	37	CIVILIZED EVIL	Jean-Luc Ponty, Atlantic SD 16020
	23	24	28	THE HOT SHOT	Dan Siegel, Inner City IC 1111		47	40	8	ALL MY REASONS	Noel Pointer, Liberty LT 1094
	24	14	35	NIGHT PASSAGE	Weather Report ARC/Columbia JC36793		48	49	36	INHERIT THE WIND	Wilton Felder MCA MCA-5144
	25	27	8	80/81	Pat Metheny, ECM ECM-2-1180 (Warner Bros.)		49	45	34	CARNAVAL	Spyro Gyra, MCA MCA 5149
				WINTER MOON	Art Pepper, Galaxy GXY 5140		50	42	4	DAYDREAM	Turmasa Hino, Inner City IC 6069

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HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	2	14	BETTE DAVIS EYES —Kim Carnes EMI/America 8077
2	1	12	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 —Stars on 45 Radio Records 3810 (Atlantic)
3	3	17	SUKIYAKI —A Taste of Honey Capitol 4953
4	4	17	A WOMAN NEEDS LOVE —Ray Parker Jr. & Raydio Arista 0592
★ 5	5	6	ALL THOSE YEARS AGO —George Harrison Dark Horse 49725 (Warner Bros.)
★ 6	7	7	THE ONE THAT YOU LOVE —Air Supply Arista 0604
★ 7	9	9	YOU MAKE MY DREAMS —Daryl Hall & John Oates RCA 12217
8	8	10	AMERICA —Neil Diamond Capitol 4994
★ 9	10	14	JESSIE'S GIRL —Rick Springfield RCA 12201
★ 10	23	7	ELVIRA —The Oak Ridge Boys MCA 51084
11	11	10	THIS LITTLE GIRL —Gary U.S. Bonds EMI/America 8279
★ 12	20	8	THE THEME FROM THE "GREATEST AMERICAN HERO" —Joey Scarbury Elektra 47147
★ 13	22	3	I DON'T NEED YOU —Kenny Rogers Liberty 1415
14	15	14	WHAT ARE WE DOIN' IN I OVE —

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
33	16	17	SWEETHEART —Franke & The Knockouts Millenium 11801 (RCA)
★ 34	36	7	STRONGER THAN BEFORE —Carol Bayer Sager Boardwalk 8-02054
35	19	9	THE WAITING —Tom Petty & The Heartbreakers Backstreet 51100 (MCA)
★ 36	40	7	THE STROKE —Billy Squier Capitol 5005
37	32	10	SAY WHAT —Jesse Winchester Bearsville 49711 (Warner Bros.)
★ 38	42	6	A LIFE OF ILLUSION —Joe Walsh Asylum 47144 (Elektra)
★ 39	43	7	JONES VS. JONES —Kool & The Gang De-Lite 813 (Polygram)
★ 40	55	5	IT'S NOW OR NEVER —John Schneider Scotti Bros. 6-02105 (CBS)
★ 41	51	3	DON'T LET HIM GO —REO Speedwagon Epic 19-02127
★ 42	46	7	TWO HEARTS —Stephanie Mills 20th Century 2492 (RCA)
★ 43	47	7	DOUBLE DUTCH BUS —Frankie Smith WMOT 8-5351
44	35	20	JUST THE TWO OF US —Grover Washington Jr. Elektra 47103
45	37	15	TOO MUCH TIME ON MY HANDS —Styx A&M 2323
★ 46	52	6	THE BREAKUP SONG —Greg Kinn Band Berserkey 47149 (Elektra)
47	38	19	ANGEL OF THE MORNING —Juice Newton Capitol 4976
48	48	6	PROMISES —Barbra Streisand Columbia 11-02065
★ 49	56	5	ROCK'N'ROLL DREAMS COME

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 67	77	3	SOME DAYS ARE DIAMONDS —John Denver RCA 12246
★ 68	79	2	YOU ARE FOREVER —Smokey Robinson Tamilia 54327 (Motown)
69	71	5	SHE DID IT —Michael Damian Leg 007
★ 70	83	2	SUZI —Randy Vanwarmer Bearsville 49752 (Warner Bros.)
★ 71	81	2	THE KID IS HOT TONITE —Loverboy Columbia 11-02068
72	72	3	HARD TIMES —James Taylor Columbia 11-02093
★ 73	82	2	SOME CHANGES ARE FOR GOOD —Dionne Warwick Arista 0602
★ 74	85	2	LOVE ON A TWO WAY STREET —Stacy Lattisaw Cotillion 46015 (Atlantic)
★ 75	NEW ENTRY		NO GETTIN' OVER ME —Ronnie Milsap RCA 12264
★ 76	86	2	DON'T WANT TO WAIT ANYMORE —Tubes Capitol 5007
77	54	6	BROOKLYN GIRLS —Robbie Dupree Elektra 47145
78	78	3	ANOTHER TICKET —Eric Clapton and His Band RSO 1064 (Polygram)
★ 79	89	2	FLY AWAY —Blackfoot Atco 7331 (Atlantic)
★ 80	NEW ENTRY		EVERLASTING LOVE —Rex Smith/Rachel Sweet Columbia 18-02169
★ 81	NEW ENTRY		THE REAL THING —The Brothers Johnson A&M 2343
82	60	6	YEARNING FOR YOUR LOVE —Gap Band Mercury 76101

MUSIC

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SPOTLIGHT

PUBLISHING

'80s PUBLISHERS SEEK NEW MARKETING DIMENSIONS

Sweet Harmony Prevails In Publishing Despite Sour Notes From U.S. Economy

By IRV LICHTMAN

Music publishers are unlikely to ever disregard the power of recordings to establish worthy copyrights, but they have spent the past several years trying to cope with the rude awakening of diminished mechanical income.

Though heartened by the continuing healthy state of performance income—both radio and television are enjoying boom periods—the publishing community has also persevered by addressing itself more aggressively to bolstering other areas of income and by belt-tightening, no longer foreign in other industry circles.

But, publishers are generally taking a positive view—particularly those blessed with a strong catalog base. Catalog depth offers opportunities for non-recording exploitation of copyrights, based, of course, on the fact that they are known quantities.

Thus, publishers can move to stimulate song appearances in the music print field, especially mixed folios and personality or matching books. The latter remains one of the music publisher's avenues of well-being. Consumer reaction, however, to a rise in the single sheet price to \$2.50 from \$1.95 within the first few months of 1981 is still being monitored. As of this writing, such firms as Warner Bros. Publications (the first to do so), Columbia Pictures Publications, April-Blackwood and Wesley Rose made the \$2.50 move.

Catalog material and/or songs of more recent vintage that have gained public awareness are also the subject of greater publisher attention in the jingles market. There is a measure of truth in declaring that re-workings of standard copyrights are being heard more as jingles on network tv than in their original form. The airwaves are filled with easily identifiable melodies culled from old copyrights, pitching anything from coffee to cars. Some writers and/or their estates are, in fact, agreeing for the first time to use of works in jingles form (e.g. Rodgers & Hammerstein).

Publishers of all types and sizes are also reaping the rewards of the current soundtrack chart surge, with its virtually mandatory tie-in with singles cuts. This means synchronization rights for the tunes, possible recording success to follow and, completing a happy cycle, a new base for performance and mechanical income. In its contemporary way, this all has the flavor of a return to the "musical film" genre, with the added impact of audiences being able to buy the record after they leave the theatre if they choose to do so.

Though this focus on publishing makes a special effort to explore the issue of subpublishing and the sense of frustration felt by many international publishers in dealing with U.S.

companies, the international climate is otherwise considered a saving grace for U.S. publishers.

Some admit that their bottom-line would take on a red hue if international business weren't as good as it is—a 50/50 split between foreign and domestic income is no longer unheard of.

Publishers, of course, are not about to give up on their input in creating recording success, or to associate themselves with artists/writers and producers who've built a strong track



'Catalog material and/or songs of more recent vintage that have gained public awareness are also the subject of greater publisher attention in the jingles market.'

'In a situation where no one is sure what the value of the home video industry will be, everyone is out for what the market is perceived to bear.'



record. Such was the case with Chappell Music in a multi-level deal with Pink Floyd last year. This administration deal also includes exploitation responsibilities for Chappell. Whatever the economics that dictate that Pink Floyd and others bring their catalogs into major publishing houses, publishers with the finances to offer advances and other financial lures are taking on more and more self-administered catalogs of this type.

Video, New Melon For Publishers, But How Do You Slice It?

By BETH JACQUES

The music publishing industry agrees that home videocassettes and videodisks will form an important new market—but that's about all it agrees on.

"Everyone knows there's a pie out there," says Bob Emmer of Alive Enterprises, the management firm behind Blondie's pioneering video album "Eat to the Beat." "But they don't know how big a pie, or what sort of piece they should ask for."

Unwillingness to be the first kid on the block to cut what turns out to be a bad deal has been slowing down publisher clearances on all but artist or record-company-owned material.

"You have to be careful," says Lester Sill, president of Screen Gems/Col Gems-EMI. "Even though these contracts aren't writ in stone, they still set a precedent."

Screen Gems/Col Gems is nevertheless licensing now, according to vice president of administration Jack Rosner. Terms are a synchronization fee now and a royalty on a per-song basis subject to arbitration in two to three years, if a rate can't be agreed upon.

Further confusing the industry is a "question of language"—whether home video rights are mechanical, synchronization, both or something completely different. This affects the bargaining aspect in a clearance, since a mechanical, for instance, is a compulsory license which allows for no negotiation.

Technically, according to Sidney Shemel, general counsel and director of business affairs for United Artists Music, the terms no longer exist. They were superseded by the "right to reproduce" terminology of the Copyright Act of 1976.

But common industry parlance still holds that a mechanical is the right of reproduction of audio records and tapes. A synchronization license is granted for the right of reproduction for the purposes of synchronization with films or video tape.

Shemel feels that home video rights are synch rights, adding that they have a "taste of mechanical rights, due to their use when played in the home as a videodisk." Performance rights are relevant in cable or television use, but not in a home situation, he says.

"Publishers want to have their cake and eat it too," claims Barry Jay Reiss, vice president of MCA. He says some publishers are asking for a percentage-rate "mechanical-style" per-unit payment plus the freedom to negotiate each case individually.

"A synch right is freely negotiated," says Reiss, adding that he firmly believes video rights are synch rights. "A publisher can ask for anything he wants. But the concept of a per-unit payment just isn't relevant to audiovisual use where the musician's contribution can be anything from negligible to vital."

(Continued on page MP-16)

Irv Lichtman is Billboard's Publishing Editor

(Continued on page MP-15)

Beth Jacques is a freelance writer residing in Los Angeles.

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European Publishers Feel Recession Squeeze, Too

By BRIAN OLIVER & PETER JONES

European publishers are now feeling the pinch of worldwide recession and, as a result, are changing their attitudes to subpublishing deals.

A sharp drop in most publishers' mechanical royalties is expected this year, following the fall-off in record sales throughout Europe in 1980. Performance income has remained buoyant in most territories but has only shown "a significant increase" in the United Kingdom.

And home taping has clearly emerged as a common threat in all territories, while the growth of video has not yet begun to produce significant additional revenue for publishers and is certainly not seen as a solution to the industry's problems.

Even previously "affluent" countries such as Germany and the Scandinavian areas have been affected by the downturn in sales and revenue.

As a result, many publishers are no longer prepared to take unnecessary risks when making subpublishing deals for U.S. catalogs. Many of the north European countries, which have always been good outlets for U.S. and U.K. product, notably Germany, Benelux and Scandinavia, are now concentrating more on developing their own domestic material.

Although sales of U.S. product in general have dropped in most territories, U.S. catalogs are still important to European publishers. But the general feeling is that the subpublishing terms being demanded are not becoming any more reasonable, despite the economic climate. Many publishers are now turning down deals they would normally have gone after.

The only exceptions to this backlash are the "Latin" countries, such as France and Italy, which have not previously been easy markets in which to break English-speaking product. Anglo-Saxon rock and new wave bands are being welcomed there and are actually stimulating those markets because local record buyers have become bored with disco music.

Outlets for new songs and writer-performers have become more limited as European record companies have responded to the recession by trimming their rosters and budgets and curtailing the number of new releases. Somewhat surprisingly, Germany and the U.K. are the only territories in which established publishers have set up their own record labels to insure their copyrights get recorded and released.

U.K.

A territory by territory check shows that British publishers began to feel the effects of the recession earlier than other Eu-

ropean companies. Unlike Continental and Scandinavian publishers, who have to wait for their royalties to be processed by the collection societies, U.K. industryites are paid quarterly and directly by U.K. record companies.



'Not only are we suffering a recession, but our income may even go down further because of price reductions by the record companies.' Paul Rich



Ron White, managing director of EMI Songs and president of the International Federation of Popular Music Publishers, says: "Last year was terrible for British publishers but we're not expecting 1981 to be any worse. The record market here is not diminishing any more. It has bottomed out and prices have stabilized."

White says he has been encouraged by the emergence of some excellent new British acts, such as EMI Songs' own Adam & the Ants, the growth in the general level of performance income and an expanding market for printed music and folios.

"Performances have always been good in the U.K., but there's been quite a significant improvement in the past year, due to the considerable efforts of the Performing Right Society. The print and folio market is much stronger and will continue to get bigger."

White feels there is still strong potential for U.S. catalogs in the U.K., despite the domination of the charts by new British acts. But with interest rates earlier at 14%, now down to 12%, he says it has been difficult to justify the risk attached to some deals being offered. Like other British publishers, he's tended to hold back.

"By and large, U.S. lawyers have learned that the bonanza days are over. They're more open to negotiation and counter proposals when told that we cannot possibly make the deals they are asking. We're still offered a lot of ludicrous deals, but I'm not aware of any U.K. publishers who are paying the large advances being asked."

Paul Rich, vice president of Carlin Music in London, agrees that most sub-publishing deals for U.S. catalogs are still unreasonable. "At MIDEEM this year outrageous deals were being submitted. U.S. lawyers are out of touch with what is happening here. Not only are we suffering a recession, but our income may even go down further because of price reductions by the record companies."

Rich feels that publishers have to minimize their risks and work harder on what they've got in order to get through the recession. "For example, we've just appointed a catalog manager to research our catalogs and record music specially for use by radio stations so we can bolster our performance income," he adds.

The difficulty of getting copyrights onto records has led to a trend for U.K. publishers to set up their own labels. Rich points out that Carlin Music has just launched three new labels: Flamingo, Badge and Feelgood.

"It's tough getting covers these days," he says. "There is a lack of artists here to record songs and there are fewer record deals around. The fashion is now for publishers to be involved in the record side themselves."

Publishers with strong back catalog material are finding that their copyrights are in demand in the one area of the U.K. market which is expanding rapidly—video. There are no plans at present for publishers to commission video projects themselves.

(Continued on page MP-12)

Brian Oliver is a freelance writer in the U.K.; Peter Jones is Billboard's European News Editor.

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Publishers Mixed On Sheet Music Price Hike

By EDWARD MORRIS



Publishers of print music are confronting a tight economy with a variety of pricing, packaging and marketing ploys. The result has been a healthy—if not spectacular—rate of growth between fiscal '79 and '80.

The big news, of course, has been Warner Bros.' rocketing of single sheet prices from \$1.95 to \$2.50. Some major publishers are still actively resisting the jump. Others have followed suit—either enthusiastically or resignedly.

"Up to this point, we've been hesitant," says Hal Leonard's executive vice president and general manager, Keith Mardak.

"But we're going up to \$2.50 for our Chappell sheets." (Leonard is the exclusive U.S. print distributor for Chappell).

"We're up to \$2.50," reports Frank Hackinson, vice president of Columbia Pictures Publications. "We're not there by design—but because it's the only thing to do. When a major goes up in price, most retailers sticker all their sheets to the higher price. You're doing an injustice to writers and publishers if you ignore this fact."

"We don't think a two- or three-page of sheet music should command \$2.50," says MCA vice president John McKellen. "We're not raising our price. But we are subject to inflationary pressure."

Lauren Keiser, president of Cherry Lane, and Steve Cotler, vice president and general manager of Big 3, echo McKellen's reservations. Says Keiser, "The new price is almost the cost of a book. There's no reason to up our prices. The costs of printing and paper have not gone up that much. We're concerned about how many units would sell at that price."

Adds Cotler, "We've sent a letter to our jobbers and distributors asking them not to sticker up prices and telling them we won't cooperate with them if they do."

"I don't know why they're depriving themselves of that profitability," says Warner Bros. sales manager Steve Spooner, referring to publishers reluctant to change. "We've had so little heat from distributors that it's not worth talking about. They're making money. The people who make the biggest noise are other publishers."

Spoooner says Warner Bros. print sales were nearly \$11 mil-



'We've sent a letter to our jobbers and distributors asking them not to sticker up prices and telling them we won't cooperate with them if they do.'

Steve Cotler, Big 3



lion in fiscal 1980—more than \$1 million over sales the preceding year. Keiser says Cherry Lane's total gross was up by 10%. Columbia's profits were "up substantially," while MCA reports "steady sales" and Big 3 "sales up just about as much

Edward Morris is Billboard's Gospel Editor.

as inflation." Hal Leonard, specializing in the educational market, says sales increased by 14% between 1979 and 1980.

Packaging has become an important technique in maximizing print sales. Cherry Lane has come up with a folio which "looks like a mass market paperback," according to Keiser. "We've traditionally locked ourselves out of 20,000 outlets because of our 9 x 12 format," he adds. The new books—"Pocket Guitar" and "Pocket Beatles"—have 256 pages each and contain the same information and art as in a regular-size folio.

Chappell, instead of doing a full matching folio for the Police's "Zenyatta Mondatta" album, created a "minifolio" of four numbers from the album. The 16-page, 9 x 12 item sells for \$3.95. Columbia has racked up consistently good sales with its "Plus" series, which is built around a bestselling song plus 12, 24, or more hits.

Big 3 is issuing three Billboard-linked folios: "Billboard Song Book—#1 Hits Of The 70's," "Billboard Song Book—Top Hits Of 1980" and "Billboard Song Book—Top Country Hits Of 1980." The series is supported by in-store posters, bag stuffers, browser boxes and ad mats for jobbers and dealers. Hal Leonard has established a thriving print series for the organ industry, including instruction manuals for the various brands of organs and "bench packs" of sampler materials. Leonard is also becoming "more firmly established" in guitar instruction books.

In the area of marketing, Chappell is getting its sheets and folios in piano and organ stores and educational music outlets, mainly because of its connection with Leonard. Warner Bros. services 2,500 "major music stores," according to Spooner. It's also in the Pickwick racks and the B. Dalton bookstore chain.

Cherry Lane, Keiser says, "maintains a streamlined catalog with fewer titles we can do a good job on." Columbia is marketing some of its titles through mail order record clubs. Leonard pursues the educational dollar via album mailouts to such music buyers as band and chorus directors. Each year, the company records a double album for each of its new series of arrangements for marching bands, concert bands, choruses, orchestras and jazz bands. The albums are then mailed to 25,000 potential purchasers. Leonard also packages catalogs and other promotional material in its bench packs.

Among the top titles for the various publishers are these:

Warner Bros.: "Fame," "Van Halen 1 and 2," "Urban Cowboy," "Elvis Costello—A Singing Dictionary," "Christopher Cross," and selections from the Jim Croce and Barry Manilow catalogs.

Cherry Lane: "The Beatles Complete," "An Evening With
(Continued on page MP-15)

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Paul Anka . . . I've Been Waiting For You All Of My Life

Helen Reddy . . . I Can't Say Goodbye To You

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Terry Gregory . . . Just Like Me

Johnny Cash . . . The Baron

Charly McClain . . . Surround Me With Love

Johnny Rodriguez . . . I Want You Tonight

Charlie Rich . . . You Made It Beautiful

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Royalty Splits With Co-publishers Draws Split Opinions

While generally facing the reality of co-publishing deals, major music publishers insist, for the most part, that administrative control is best left in their hands and that new or developing writers eschew such deals.

Co-publishing ventures are not a new phenomena, of course, but in recent years they have become part-and-parcel of a much greater number of deals. Artist/writers who have some foundation in recording success demand them; creatively, they stem from a desire to mate the best composers and lyricists who may have established their own music publishing firms; and, hardly least, songwriters simply want to keep a publisher's share of income.

To get an idea of just where co-publishing deals now stand, recent Billboard Hot 100 charts show that 50% of copyrights making the charts originate from co-publishing deals. This figure has been maintained for the past year or so, but the difference at this time is that more publishers are sharing the income of individual copyrights.

"Depending on which side you sit," comments Irwin Robinson, president of Chappell Music, "the split copyright phenomenon has produced both positive and negative results for the respective parties."

While citing the benefits of co-publishing deals with regard to bringing "star" writers together and cooperative exploitation possibilities, Robinson stresses some negatives:

"The publisher's operating profit is substantially reduced, as a consequence of which the publisher will not be able to spend as much money in the promotion of a copyright; there are tremendous problems in the area of administration of split copyrights if one of the publishers does not have total administration rights. The administration problems are mostly in the areas of licensing of foreign rights, printed edition rights and synchronization and other ancillary rights."

Robinson also notes that since the publisher recoups against both writer's share and the 50% publisher's share of the writer, he is required to pay increased advances and "is usually at greater risk for a longer period of time in an era of high interest rates.

"There should be one central administrative source," maintains Sid Herman, executive vice president of 50-year-old Famous Music. "With joint administration, things can really get messed up when you can't do anything without the other's approval." Herman suggests that "nothing can happen"

when co-administrators disagree on how to handle foreign rights or music print distribution.

Herman says Famous has been forced into more split deals from the motion picture end, since its parent, Paramount Pictures, is no longer the sole producer of its film fare.

Mel Bly, president of Warner Bros. Music, says "confusion" can ensue when joint administration takes place, particularly in making subpublishing and print deals.

"With two print deals on the same copyright, for instance, I don't feel it actually increases saleability potential, but that it

just creates jobber/dealer confusion." Bly says that if joint administration is an insistence, he prefers to alternate such control, with one copyright administered by one company, the next by the other.

Earl Shelton, chief of Philadelphia International's Mighty Three Music, says his company seldom makes a deal with a company that has the "same clout" as Mighty Three. "We insist on administration rights. I find there are few pros around. We've administered and controlled copyrights for a long time and feel we can do a song justice."

"If you have joint administration, both publishers had better be very professional," declares Billy Meshel, president of Arista/Interworld. "The problem arises in international and print dealing. Who, for instance, has the say on foreign lyrics?"

But Leeds Levy, executive vice president of MCA Music, notes that in co-publishing situations, he usually co-administers with the other publisher.

"That way we both collect directly from the record company. And we cross-account on any print. There may be more of a problem in collection overseas than there is domestically because you have different societies and rules."

As for co-publishing deals in themselves, some publishers regard them as creative necessities.

"If split copyrights mean economic dilution of the publishers' share and some administrative readjustments, then so be it," concedes Harold Seider, president of United Artists Music. "That's a small price to pay for the successful song. Our experience has not been an unhappy one. We have also found that other publishers are most cooperative in working out the demo aspects and general administrative procedures of split copyright situations."

"If two writers get together and write a strong song, 50% of that is enough," stresses Arista/Interworld's Meshel.

At The Entertainment Co., Marty Bandier, partner with Charlie Koppelman in the production/publishing complex, states, "We usually look at split copyrights in a positive way if the person we are splitting the copyright with is a real publisher and will exploit the copyright to the same extent we will. This is effective in that separate entities are working on the writers behalf."

But, other publishers take a dim view of split publishing. "They've not been a happy situation for us," maintains Bill
(Continued on page MP-14)



'With joint administration, things can really get messed up when you can't do anything without the other's approval.'

Sid Herman

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Jay Warner, Vice President



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

TOP HITS OF 1980

Billboard

SONG BOOK

TOP COUNTRY HITS OF 1980

Billboard

SONG BOOK

#1 HITS OF THE 70'S

Billboard

SONG BOOK

- VOICE • PIANO • GUITAR
- ★ COULD I HAVE THIS DANCE/Anne Murray
 - ★ MAGIC/Olivia Newton-John
 - ★ STEAL A DO THAT TO ME ONE MORE TIME/Tina Turner
 - ★ LET MY LOVE OPEN THE DOOR/Pete Townshend
 - ★ DO RIGHT/Paul Davis
 - ★ IT'S STILL ROCK A KISS ME IN THE RAIN/Barbra Streisand
 - ★ ONE STEP CLOSER/The Doobie Brothers
 - ★ I BELIEVE IN YOU/Don Williams
 - ★ LOVE THE CALL ME/Blondie
 - ★ MY PRAYER/Ray Charles
 - ★ TIRED OF TOEIN' THE LINE/Johnnie Lee
 - ★ NEVER KNEW LOVE LIKE THIS BEFORE/Stephanie Mills
 - ★ MY HEROES HAVE ALWAYS BEEN CALLING YOUR NAME/Johnnie Lee
 - ★ YOU SHOOK ME ALL NIGHT LONG/Johnnie Lee
 - ★ STOP YOUR SOBBING/The Pretenders
 - ★ DEEP INSIDE NEEDED YOU/Robert John
 - ★ SPECIAL LADY/Ray, Goodie
 - ★ CARRIE/Cliff Richard
 - ★ THE TIE THAT BOUND ME/Dr. Hook
 - ★ YEARS FROM NOW/Dr. Hook
 - ★ TO TULSA TIME/Eric Clapton
 - ★ WE LIVE IN THE CITY/Tommy James
 - ★ THREE TIMES IN LOVE/Tommy James
 - ★ DREAMING/Cliff Richards
 - ★ HURT/John Mellencamp
 - ★ WOMAN IN LOVE/Barbra Streisand
 - ★ YOU BETTER RUN/Pat Benatar
 - ★ WITHOUT YOUR LOVE/Roger Daltrey

- VOICE • PIANO • GUITAR
- | TITLE | Artist |
|---------------------------------------|------------------------|
| ★ AFTERNOON DELIGHT | Starland Vocal Band |
| ★ AMERICAN PIE | Don McLean |
| ★ ANNIE'S SONG | John Denver |
| ★ BAND ON THE RUN | Paul McCartney & Wings |
| ★ BEFORE THE NEXT TEARDROP FALLS | Freddy Fender |
| ★ BLACK AND WHITE | Three Dog Night |
| ★ BRAND NEW KEY | Melanie |
| ★ CAN'T GET ENOUGH OF YOUR LOVE, BABE | Barry White |
| ★ CAT'S IN THE CRADLE | Harry Chapin |
| ★ (THEY LONG TO BE) CLOSE TO YOU | The Carpenters |
| ★ CRACKLIN' ROSIE | Neil Diamond |
| ★ DANCING QUEEN | Abba |
| ★ DELTA DAWN | Helen Reddy |
| ★ DON'T LEAVE ME THIS WAY | Theima Houston |
| ★ EVERYTHING IS BEAUTIFUL | Ray Stevens |
| ★ FAME | David Bowie |
| ★ FEEL LIKE MAKIN' LOVE | Roberta Flack |
| ★ THE FIRST TIME EVER I SAW YOUR FACE | Roberta Flack |
| ★ GONNA FLY NOW (Theme From "Rocky") | Bill Conti |
| ★ GYPSYS, TRAMPS AND THIEVES | Cher |
| ★ HEART OF GLASS | Blondie |
| ★ HOT STUFF | Donna Summer |
| ★ HOW CAN YOU MEND A BROKEN HEART | Bee Gees |
| ★ HOW DEEP IS YOUR LOVE | Bee Gees |
| ★ I CAN HELP | Billy Swan |
| ★ I CAN SEE CLEARLY NOW | Johnny Nash |
| ★ I WRITE THE SONGS | Barry Manilow |
| ★ I'M SORRY | John Denver |
| ★ IF I CAN'T HAVE YOU | Yvonne Elliman |
| ★ JOY TO THE WORLD | Three Dog Night |
| ★ KILLING ME SOFTLY WITH HIS SONG | Roberta Flack |
| ★ KNOCK ON WOOD | Amii Stewart |
| ★ KNOCK THREE TIMES | Tony Orlando & Dawn |

- VOICE • PIANO • GUITAR
- | TITLE | Artist |
|------------------------------------|---------------------------------|
| ★ LAUGHTER IN THE RAIN | Neil Sedaka |
| ★ LET IT BE | The Beatles |
| ★ LET YOUR LOVE FLOW | Bellamy Brothers |
| ★ LET'S STAY TOGETHER | Al Green |
| ★ LISTEN TO WHAT THE MAN SAID | Paul McCartney & Wings |
| ★ THE LONG AND WINDING ROAD | The Beatles |
| ★ LOVE TRAIN | The O'Jays |
| ★ LOVE WILL KEEP US TOGETHER | The Captain & Tennille |
| ★ LOVE YOU INSIDE OUT | Bee Gees |
| ★ LUCY IN THE SKY WITH DIAMONDS | Elton John |
| ★ ME AND BOBBY McGEE | Janis Joplin |
| ★ ME AND MRS. JONES | Billy Paul |
| ★ MY LOVE | Paul McCartney & Wings |
| ★ THE NIGHT CHICAGO DIED | Paper Lace |
| ★ NIGHT FEVER | Bee Gees |
| ★ NO MORE TEARS (Enough Is Enough) | Barbra Streisand & Donna Summer |
| ★ RICH GIRL | Hall & Oates |
| ★ ROCK ME GENTLY | Andy Kim |
| ★ SILLY LOVE SONGS | Paul McCartney & Wings |
| ★ SONG SONG BLUE | Neil Diamond |
| ★ STAYIN' ALIVE | Bee Gees |
| ★ SUNSHINE ON MY SHOULDERS | John Denver |
| ★ THANK GOD, I'M A COUNTRY BOY | John Denver |
| ★ THEN CAME YOU | Dionne Warwick & The Spinners |
| ★ TOP OF THE WORLD | The Carpenters |
| ★ UNCLE ALBERT/ADMIRAL HALSEY | Paul & Linda McCartney |
| ★ WHATEVER GETS YOU THRU THE NIGHT | John Lennon |
| ★ WITH A LITTLE LUCK | Paul McCartney & Wings |
| ★ WITHOUT YOU | Nitsson |
| ★ YOU DON'T BRING ME FLOWERS | Barbra Streisand & Neil Diamond |
| ★ YOU MAKE ME FEEL LIKE DANCING | Leo Sayer |
| ★ YOU'RE NO GOOD | Linda Ronstadt |

- VOICE • GUITAR
- ★ LOOKIN' FOR LOVE/Johnny Lee
 - ★ LOVE THE WORLD AWAY/Kenny Rogers
 - ★ MISERY AND GIN/Merle Haggard
 - ★ MY HEROES HAVE ALWAYS BEEN CALLING YOUR NAME/Johnnie Lee
 - ★ NATURAL ATTRACTION/Billie Jo Spears
 - ★ NEW YORK WINE AND TENNESSEE SHINE/Dave & Sugar
 - ★ 959/John Anderson
 - ★ OCCASIONAL ROSE/Marty Robbins
 - ★ PUT-RUN THE SUN/Jim Chesnut
 - ★ VER (I Can't Believe We're Really Over)/Leon Everette
 - ★ VER THE RAINBOW/Jerry Lee Lewis
 - ★ PAIR OF OLD SNEAKERS/George Jones and Tammy Wynette
 - ★ COS PROMENADE/Tanya Tucker
 - ★ IT OFF UNTIL TOMORROW/The Kendalls
 - ★ THE CONCRETE COWBOY, RIDE/Roy Rogers
 - ★ WE YOUR HEART FOR ME/Jacky Ward
 - ★ ARTING OVER/Tammy Wynette
 - ★ ME TO YOUR LOVIN' PLACE/Larry Gatlin And The Gatlin Brothers Band
 - ★ ING SOMEBODY WITH ME WHEN I FALL/Larry Gatlin And The Gatlin Brothers Band
 - ★ S THE WAY A COWBOY WALKS AND ROLLS/Jacky Ward
 - ★ LOVE WAYS/Mickey Gilley
 - ★ STORY HOUSE/George Jones
 - ★ Tammy Wynette
 - ★ UR Me) UP TO HEAVEN/Reba McEntire
 - ★ NUMBER ONE/Larry Gatlin And The Gatlin Brothers Band
 - ★ LL I TELL VIRGINIA?/Johnny Rodriguez
 - ★ ONT YOU SPEND THE NIGHT/Le Milsap
 - ★ OT ME/Fred Knoblock
 - ★ JONES/Bobby Bare
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Splits With Foreign Publishers Loom Larger

By PAUL GREIN



Anyone who says the international market isn't important as a source for American hits hasn't been watching the top 10 in the past few months.

From Holland, we've had Stars on 45's Beatle-dominated "Medley." From Sweden, Abba's "The Winner Takes It All." From Canada, Gino Vannelli's "Livin' Inside Myself" and a pair of potent albums by Rush. And from Australia, a string of hits by Air Supply and huge LPs by AC/DC.

This influx of hits from world markets outside of the U.S. and U.K. has not gone unnoticed by American publishers. Most are actively pursuing subpublishing deals as an adjunct to their regular income.

"If you're going to be a music publisher in America today," says Billy Meshel, president of Arista/Interworld Music, "how in the world can you ignore the talent that's overseas?"

"Any publisher who's set up to do business and doesn't want to be a subpublisher is turning money away. If there were more music people running publishing companies, the value in subpublishing would be obvious."

Arista/Interworld's most important subpublishing pact is for the Chapman & Chinn catalog, which they have for the U.S. and Canada. The two sides recently pacted a second three-year deal.

"If anyone is going to tell me that handling a catalog like Chinnichap is less meaningful than developing your own copyrights, I would have to laugh at that," Meshel says. "We have gotten 80 covers in the first three years with them, which raises our percentage from the administration fee to a cover fee."

"If you're going to do a subpublishing deal as a banker does," decides Meshel, "sure you're better off developing your own copyrights."

Meshel cites the U.K., Australia, Germany, Holland and Italy, in that order, as the top five foreign markets in terms of generating meaningful American copyrights. But he adds that no market should be ruled out, recalling that "Feelings" came from Brazil and "It's Impossible" from Mexico.

Arista/Interworld also has a subpublishing deal with Jack White, a German producer and writer. But its deal with Air Supply is as worldwide administrator and co-copyright owner in most territories.

Leeds Levy, vice president of MCA Music, has a different view. "Many of our big copyrights in the catalog are from overseas," he says, "but they were acquired in the old days when you subpublished a song for the life of the copyright."

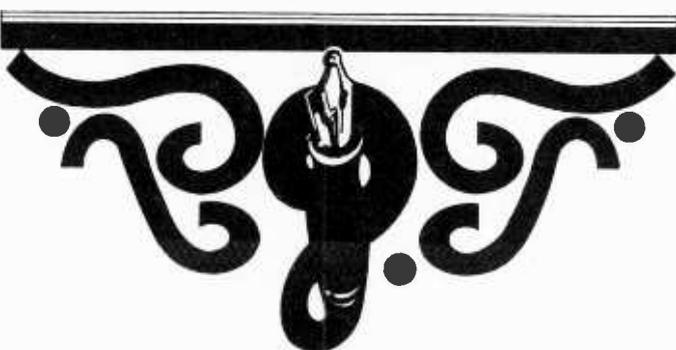


'Any publisher who's set up to do business and doesn't want to be a subpublisher is turning money away.'

Billy Meshel

'Publishing is a dynamic business: We have songs from the '20s and '30s that could be hits again.'

Leeds Levy



that business died out in the '60s," he says, "and now people want the song back after a short term, three years or five or 10. But publishing is a dynastic business: We have songs from the '20s and '30s that could be hits again."

"We decided to focus on domestic compositions. If you're going to spend money and energy developing something, why not develop something you own?"

Mel Bly, president of Warner Bros. Music, takes something of a middle ground. "Naturally in the final analysis you would prefer to own any copyright you represent," he says, "but there are times a subpublishing deal is offered and that's all that's available."

"If I feel very strongly about the situation and there's no other way to become involved with a given artist/writer, I'll go along. I did that with Change, because I felt the group was destined for films and television and out of that would come potent soundtracks."

"That's not the thrust of the company," Bly stresses. "We try to stay away from administration deals and instead sign writers here on a worldwide basis in the traditional publishing sense."

"We want to build catalogs for the long run, so we strive for equity and ownership. But sometimes you have to be flexible."

Bly keeps a sharp eye on subpublishing splits. "When you talk about a 75-25 publishing deal, you're talking about a sizable chunk. But I wouldn't go for less than that. It's not worthwhile when you start talking about 90-10 and 85-15 deals."

Lionel Conway, president of Island Music in the U.S. and chairman of the Island publishing companies worldwide, sees great value in subpublishing.

"I really disagree with those publishers who think they don't need subpublishers," he says. "I know there was a publishing company that tried to eliminate subpublishers and go through mechanical societies to collect their royalties, but it didn't work. They wanted to eliminate the third party, but you need somebody there."

"I seem to have two or three favorites in each territory," Conway says. "I've been doing it now for 13 years, and by trial and error I've been able to establish the ones I can work with. I usually go with a publisher who can offer some promotional help."

"I like promotion and accurate accountings. Some of the publishing companies I've had to deal with have been good at one and bad at the other, so I've had to find the ones that can do both for me."

"The U.S. catalog goes through practically the same subpublishers as the U.K. companies. I try to keep some sort of continuity there: I don't like to split it. But they do pay separate advances."

The U.S. and the U.K. still generate the lion's share of American hits, but as other foreign markets rise in importance, subpublishing deals will become increasingly important.

Paul Grein is a Billboard reporter.

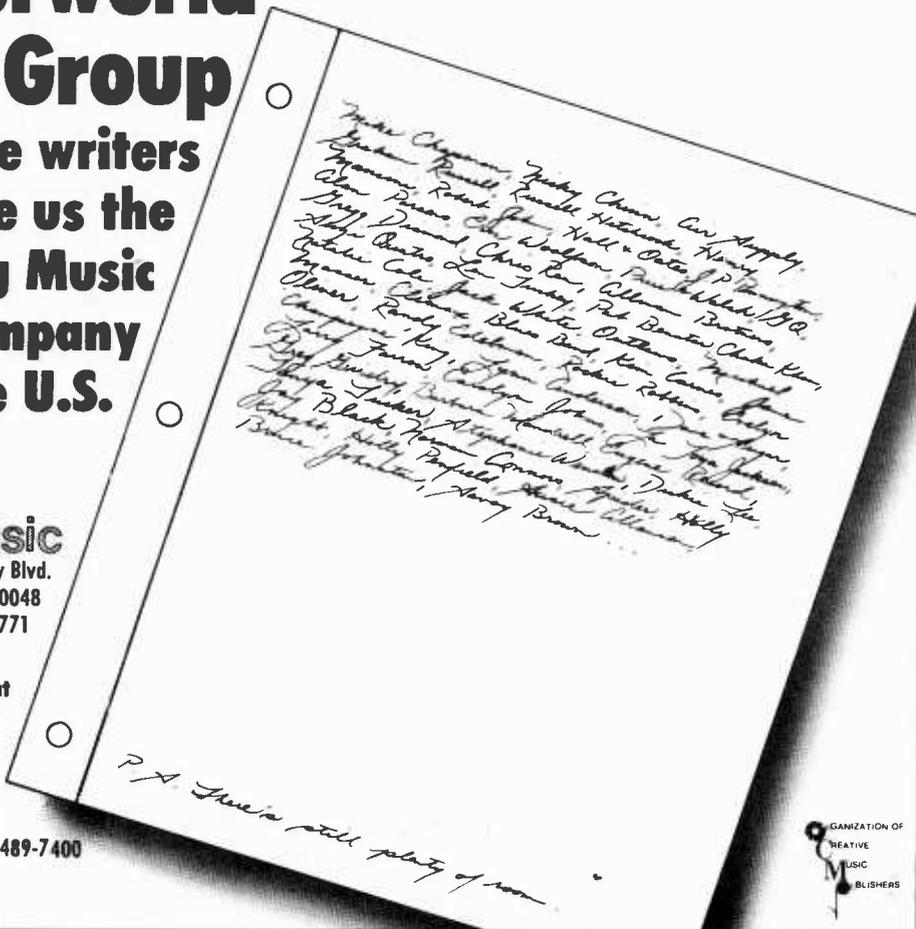
A Billboard Spotlight

JUNE 27, 1981 BILLBOARD

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Australian Music Publ'rs Assn Ltd., 215-217 Clarence St., Sydney, NSW 2000. Tel: (02) 29-6201. Dir.: A.J. Turner.

LICENSING ORGANIZATIONS, MUSIC

A P R A (Australasian Performing Right Ass'n) Ltd., 25-27 Albany St., Crows Nest, Sydney, NSW 2065. Tel: (02) 439-8666. Telex: 23939. Mng. Dir.: J.L. Sturman. (Performing rights only)

Int'l branch: New Zealand.

Australasian Mechanical Copyright Owners Society Ltd., PO Box Q291, Queen Victoria Bldg., Sydney, NSW 2000. Tel: (02) 29-6201. Cable: AZCA. Mng. Dir.: A.J. Turner. (Mechanical rights only).

Phonographic Performance Co. of Australia Ltd., 222 Pitt St., Sydney, NSW 2000. Tel: (02) 233-5677. Gen. Mgr.: John L. Hayes. (Performing rights only)

AUSTRIA

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Austrian Music Publ'rs Union (Musikverleger Union Oestereich), Baumannstr. 10, A-1030 Vienna. Tel: (0222) 73 15 55.

LICENSING ORGANIZATIONS, MUSIC

A K M Gen. mbH (Staatlich genehmigte Gesellschaft der Autoren, Komponisten & Musikverleger), Baumannstr. 8-10, A-1030 Vienna. Tel: (0222) 73 15 55. Cable: MUSIKAUTOREN. Pres.: Dr. Marcel Rubin; Gen. Mgr.: Ernst Huemer. (Performing rights only)

Austro-Mechana GmbH (Gesellschaft zur Verwaltung & Auswertung mechanisch-musikalischer Urheberrechte), Baumannstr. 10, A-1030 Vienna. Tel: (0222) 72 63 62, 72 35 87. Pres.: Hermann Schneider; Gen. Mgr.: Dr. Helmut Steinmetz. (Mechanical rights only)

Literar-Mechana GmbH (Wahrnehmungsgesellschaft fuer Urheberrechte), Linke Wienzeile 18, A-1060 Vienna 6. Tel: (0222) 57 21 61. Dir.: Franz-Leo Popp.

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S B A C E M (Sociedade Brasileira de Autores, Compositores & Escritores de Musica), Praca Mahatma Gandhi 2, 709-710 Cinelandia, Rio de Janeiro. Tel: (021) 221-2866. Pres.: Adelino Moreira de Castro; Sales Mgr.: Gustavo Thomas Filho; Treas.: Newton C. Teixeira.

S B A T (Sociedade Brasileira de Autores Teatrais), Av. Almirante Barroso 97, 3rd fl., Rio de Janeiro. Tel: (021) 221-4464/4844. Superintendent: Djamil Bittencourt. (Represents the interests of BMI & SESAC).

S I A E, Rua Evaristo da Veiga 35, Rio de Janeiro. Tel: (021) 222-7219. (Mechanical rights only).

S I C A M (Sociedade Independente de Compositores & Autores Musicais), Largo Paissandu 51, 10th-16th fls., 01034 Sao Paulo. Tel: (011) 223-8555. Cable: MUSAUTORES. Pres.: Adilson Teixeira de Godoy; Gen. Mgr.: Vera Lucia Rocha, Palma. (Mechanical & performing rights)

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National Committee of the Int'l Music Council, c/o Bulgarian Composers' Union, 2 ul Ivan Vazov, Sofia. Union of Bulgarian Composers, 2 ul Ivan Vazov, Sofia. Cable: COMPOSITORI.

CANADA

ASSOCIATIONS & PROFESSIONAL ORGANIZATIONS

Canadian League of Composers, 1263 Bay St., Toronto, Ont. M5R 2C1. Tel: (416) 961-6601. Canadian Music Publ'rs Ass'n, 111 Avenue Rd., Toronto, Ont. M5R 3J8. Contact: Matthew Heft.

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Canadian Musical Reproduction Rights Agency Ltd. (CMRRA), 111 Avenue Rd., Toronto, Ont. M5R 3J8. Tel: (416) 922-4170. Cable: MUSRITES. Pres.: Al Mair; Gen. Mgr.: C.C. Devereux. (Mechanical rights only)

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(Continued on page MP-18)

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European Publishers

• Continued from page MP-3

EMI's White believes that music will play an important part in the development of the audio/visual market. "It will not provide a solution to the music industry's problems," he says, "but it will become important and we must insure that publishers get paid what they're entitled to for video usage of their music."

West Germany

Just as in Britain, the recession started to affect record sales in Germany during the past year. This year, as a result, German publishers are feeling a financial squeeze.

Rudi Slezak, president of Hamburg-based Rudolf Slezak Musikverlage, says: "Although business is still good for a few companies, the German market has been largely affected by the recession. Record sales are declining. Performances have not improved much and are not really effective in filling the gap."

He claims the German market in the 1980s is "wide open" to a greater variety of material, with British product receiving a larger share and even French and Italian titles making the charts. He says U.S. product is not as important to the overall German market as it was in the 1960s, though it still takes the major share of the foreign section.

"I think it has declined because many U.S. artists don't bother to tour here anymore. They prefer to stay at home."

Slezak adds: "Acquiring subpublishing rights to U.S. catalogs has now become a major problem for most German publishers. With interest rates in Germany around 13%, and having to pay 16⅔% of the gross income to local lyricists on German versions, the sort of deals being asked don't leave us with much."

"It's become quite intolerable. Advances are still sky-high and, with royalty splits now reduced, we are bound to lose money."

Slezak feels that owners of U.S. catalogs have been hit by the recession back home and are trying to make up for lost revenue by asking for heavier deals from German publishers. "Even when you get a good royalty split, you find the small print and the conditions have become tighter. You have to get permission to do everything, except go to the bathroom."

The potential for obtaining covers in Germany is limited now because many important German artists, production companies and publishers have formed themselves into self-contained units, almost like a "closed shop" in a trade union. But, says Slezak: "With good pop or MOR material you can still get a few covers."

Like several other established German publishing companies, his answer to the threat from what he calls "the world-wide problem of lack of creativity" has been to form his own record label. Slezak's record company is Repertoire and started operating April 1 this year with Killy Kumberger, head of a&r at WEA Germany for a decade, as managing director.

The video market is growing in Germany. But Slezak personally is cautious about getting directly involved, though he believes that video could help German publishers if they can find the right way to use it.

"Like a lot of German publishers, I'm sitting on the fence. There are a lot of things happening here with video but only the major companies are making plans."

'Many of the north European countries, which have always been good outlets for U.S. and U.K. product, notably Germany, Benelux and Scandinavia, are now concentrating more on developing their own domestic material.'

Scandinavia

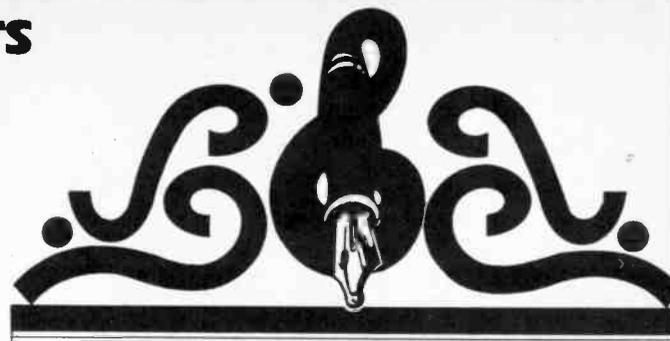
In the Scandinavian territories, taking in Sweden, Norway, Denmark, Finland and Iceland, the recession has also affected record sales and mechanicals. Although the value of performance is improving, the overall level of income is still quite small compared with other European territories. This is because there are no commercial radio stations and airplay opportunities for pop music are limited.

Anders Moren, vice-president of Stig Anderson's Sweden Music, feels that home taping is the biggest problem in Scandinavia.

He says: "Compared with other countries, the boom in buying stereo equipment happened late here, really around five years ago. So most domestic equipment is technically excellent and home copies are almost as good as prerecorded product. Home taping is encouraged by such situations as exist in Denmark, where records can easily be borrowed from local libraries."

An important trend noted by Moren is that local product is becoming more important, with different types of music happening in each Scandinavian territory. For instance, Norway is a big country market; Finland is strong on rockabilly.

"More people are writing and producing their own material in Scandinavia again. And there are a lot of new groups. It all started after the punk and new wave era. Just as when the



'With interest rates in Germany around 13%, and having to pay 16⅔% of the gross income to local lyricists on German versions, the sort of deals being asked don't leave us with much.'
Rudi Slezak

'There are too many risks with international product in the Benelux market—exchange rates, changing musical tastes and our own high interest rates. I've found U.S. lawyers have become that much more reasonable, but not their clients.'
Willem Van Kooten



Beatles came along, local groups realized they could start playing music again."

Moren acknowledges that Scandinavia is still very dependent on U.S. and U.K. product, however, and he says he has to keep an eye on the U.S. market in particular. "Catalogs from the States are still important to us, but the days of the high advances are over."

He adds: "There's a big variation in deals being offered at present, from superstar deals to those for new groups, but we always have to point out the difference between a big-selling act in the U.S. and that same act's sales potential in Scandinavia."

Moren believes it is essential for U.S. artists to tour Scandinavia in order to compete with the U.K. groups which go there at least once a year. "There are no automatic hits here with the original records even though they may be big elsewhere. So we always look at the cover potential of each catalog."

In fact, Scandinavia is still a healthy market for covers, though Moren notes that it has gone down in the last two years. "Many of the big dance bands who used to be so good for cover potential no longer sell records. But country music certainly is getting bigger in this area, and that is a good source of covers in Scandinavia."

Moren says that many of the new local groups are financing their own records and placing them with major labels. But not many publishers are yet setting up their own record labels or getting involved in production.

Sweden Music is planning to move into video production at some stage, according to Moren. "But it is still early days for the use of music on video here, though we've put out two videocassettes of Abba. The first video containing a compilation of Swedish recording artists has just been released here, but the Scandinavian video business is really concentrating on movies at present."

France

France is another European territory which has suffered from the recession. Mechanicals and performances are generally speaking down there, too.

Says Claude Pascal, president of Paris-based Editions Claude Pascal: "But when you get a hit, it is still very big here. Singles are still doing well in France. It is the album market which has been most affected, along with back catalog material."

He cites the "new attitude" of French record companies towards taking outside productions as a major problem facing French publishers. "It is frightening. Because the record companies make it so difficult to get releases, many publishers are now scared to produce and the rate of productions has slowed down. This also affects studios and musicians. It will mean less opportunities in the future for covers and new material."

Although setting up their own labels would be one way for French publishers to get their copyrights on disk and combat the attitude of the majors, Pascal says not many French pub-

publishers are actually doing it. They're concentrating on producing masters to place with the record companies."

He notes Anglo-Saxon music is now doing well in France, this including heavy rock and new wave product. "We're still excited about U.S. and U.K. material and French publishers are always looking for catalogs to subpublish," he says. "But many deals are still too heavy on advances and percentages. The fact of the recession and reduced record sales have not made U.S. lawyers more reasonable in their demands."

Video is now "growing up" in France, according to Pascal, but the market is still small. "It's too early for French publishers to think about getting directly involved," he insists.

Italy

International product is doing well in another important "Latin" market, Italy. It is bolstering the flagging market for domestic material, according to Vittorio Somalvico, international director for Ricordi S.p.A in Milan. He also runs Warner Bros. Music in Italy.

"The recession started to affect the Italian market in 1980, but it is getting stronger this year," he says. "Overseas music helps the market improve and it is certainly becoming more important. Disco became boring, but now that U.S. rock is back, it is overtaking disco. The appeal of heavy metal and new wave is widening in Italy.

"My view is that Italy will soon be regarded as an English-speaking territory in terms of rock music."

Somalvico feels that the Italian publishers should get more involved in subpublishing overseas catalogs. "But many of them will have to change their approach and realize that the international market is very different from the domestic one. Many Italian publishers will have to work on establishing good personal relationships with overseas publishers because it is still possible to make reasonable deals for catalogs when you have built up such a situation."

According to Somalvico, some U.S. attorneys don't seem to understand the problems of the Italian marketplace and are still looking for "ridiculous" advances. "You just can't ask

'Outlets for new songs and writer-performers have become more limited as European record companies have responded to the recession by trimming their rosters and budgets and curtailing the number of new releases.'

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nuge advances for records which haven't even been broken in Italy. The original publisher needs a good subpublisher to work with the local record company and stimulate promotion and activity. Without one, the response from Italian record companies is much lower."

'Home taping is the biggest problem in Scandinavia. It's encouraged by such situations as exist in Denmark, where records can easily be borrowed from local libraries and copied on technically excellent domestic equipment.'
Anders Moran

'The original publisher needs a good subpublisher to work with the local record company and stimulate promotion and activity. Without one, the response from Italian record companies is much lower.'
Vittorio Somalvico

Somalvico says the market for covers is not too good at present. The original versions of international records tend to sell the most. "But we can still get good instrumental covers," he says.

Unlike the situation in most other European territories, there are no music videos on sale in Italy, according to Somalvico, so publishers have not been able to take advantage of this source of income.

"Video is becoming very important to publishers but only in promotional terms. Very few groups tour Italy, so we use video clips instead. They are not often accepted on the national television network but our three commercial stations use them."

Benelux

The gloomy picture painted elsewhere is repeated in the Benelux countries, Holland, Belgium and Luxembourg. The recession is biting.

Willem van Kooten, managing director of Nada Music BV, based in Hilversum, Holland, says: "The Benelux record market is in bad shape. Sales were down some 25% last year, which means publishers will be hit hard this year when the collection societies BUMA for performances and STEMRA for mechanicals make their distributions."

Van Kooten notes that record sales in the 12-20 age group have been most affected. He blames this squarely on the increase in home taping.

Companies handling domestic repertoire are still doing well, according to Nada chief. But on the other hand those involved with international product are getting hurt.

He says: "U.S. material is still important but it is not selling as well as it used to. I don't know whether it is the market, or just the individual records, but sales of groups such as the Eagles are not as good as they used to be."

His company is still offered as many subpublishing deals, though he is turning more down these days. "If it feels uncomfortable, then I won't make a deal. I'm concentrating more on local product these days."

'...The rate of production has slowed down greatly in France. This also affects studios and musicians. It will mean less opportunities in the future for covers and new material.'
Claude Pascal

"There are too many risks with international product now, such as exchange rates, changing musical tastes and our own high interest rates. I've found U.S. lawyers have become that much more reasonable, but not their clients."

The Benelux market is still good for covers, claims Van Kooten, "but it really depends on the material you have. We had some success recently with a cover version of 'Shaddup You Face' in Dutch."

Very few Benelux publishers are diversifying into other areas, such as setting up record labels or video production. "Publishers here only want to be publishers," he says, "or just occasionally producers, and the video market is still too small for them to get involved."

"However I think music videos featuring a compilation of different artists, or maybe live concerts could eventually become very successful in the Benelux territories."

But whatever future developments may bring, there's no argument but that European publishers in general are feeling the pinch right now.



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Split Opinions

• Continued from page MP-6

Lowery of the Bill Lowery Group. "We'd rather not have the song. In some cases, I've bought the whole copyright to avoid arguing over pennies."

Lowery also echoes the sentiments of others who shy away from giving new writers a co-publishing situation.

"I say the hell with it. I don't even want to hear about it. Let them take it somewhere else." Lowery admits that an artist/writer situation in which a label deal has already been set could be an exception, since he doesn't have to "spend hours with the writers."

"But, if I have to spend time developing a writer—and I've nurtured some for as long as five years, and if I have to hustle a song, why should I offer co-publishing?"

Warners' Mel Bly finds a solution in taking 100% of the publishing at the start of a writer's journey to hoped-for acceptance, and then should the writer come through, offer at that point a co-publishing venture. "If a self-contained act, for example, sells X number of albums, he should be entitled to a

contained group which has done all the grunt work and already has a record deal.

"If you have a writer signed under a co-publishing deal who co-writes with someone else, you wind up with 12½% of the

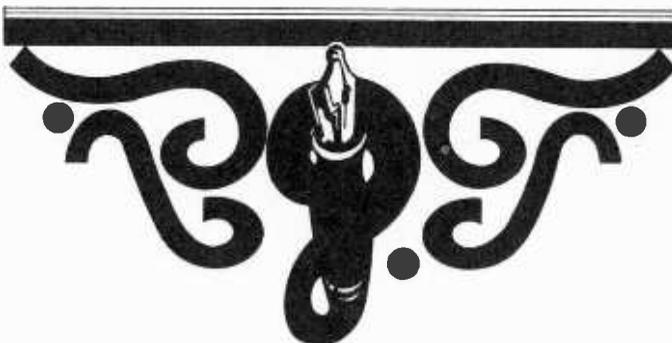


'If split copyrights mean economic dilution of the publishers' share and some administrative readjustments, then so be it. That's a small price to pay for the successful song.'

Harold Seider

'The emergence of split publishing firms has made it difficult if not impossible for new creative publishing entities to develop as they did in the '60s.'

Herb Moelis



gross. Whether this is worth the trouble or not, Levy adds, depends on the writer and the revenue."

Mike Stewart, president of CBS' publishing interests, April-Blackwood Music, feels that even a deal whereby the publisher obtains a full 50% of income, that 50% is less in overall dollar terms when one considers the expense a publisher incurs in running an operation.

For new writers who may seek a co-publishing situation, Stewart says, noting publisher exploitation and administrative expenses in helping copyrights along, that "we already have a partnership."

Although Stewart says his exclusive writer contracts contain a clause that states that the writer cannot collaborate with a non-April-Blackwood person without the firm's permission, it doesn't mean permission will never be granted. "You've got to keep the creative juices flowing."

In this era of self-contained acts, most publishers are more than willing to enter into co-publishing arrangements with those who come by with label deals in hand.

But, Johnny Bienstock, general manager of Hudson Bay Music, who says his co-publishing ventures mostly involve record acts, points to a problem.

'Split copyrights have become a fact of life and there's no way of getting around it. I don't mind dealing in this manner with established writers.'

Herb Eiseman

This is the so-called "controlled composition" clause in label contracts that limits the total mechanical payments on sale of product, a feature of situations where the label does not also possess publishing rights. "In most instances," says Bienstock, "we ask for further compensation from the writer allowing us certain deductions or a smaller advance."

Herb Eiseman, president of 20th Century-Fox Music, perhaps speaks for most publishers on the issue of split copyrights by declaring, "It's become a fact of life and there's no way of getting around it. I don't mind dealing in this manner with established writers. I do resent young writers who come along and only want to deal on a 50-50 publishing basis. For the most part I'm not interested, but in this business you can't say 'never'."

IRV LIGHTMAN

A Billboard Spotlight

'There are tremendous problems in the area of administration of split copyrights if one of the publishers does not have total administration rights.'

Irwin Robinson

publishing interest. Until he does, we want to garner income developed from any covers we may obtain."

Herb Moelis, president and chief operating officer of Don Kirshner Entertainment Corp., declares, "The emergence of split publishing firms has made it difficult if not impossible for new creative publishing entities to develop as they did in the '60s. The heavy economic factors of supporting and developing writers, given the long-time finance needed, has attracted companies into the publishing field who are willing to split publishing, but do little to develop writers or properly exploit their copyrights."

MCA Music's Levy says his co-publishing deals fall into two categories.

"It will either involve a writer who has a track record of success and therefore has a better bargaining position, or a self-

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Harmony Prevails

• Continued from page MP-1

There are also indications that the definition of a professional man—once dubbed a "songplugger"—may be changing. They are evolving into a&r-type personnel, being required to be "street-smart." They are expected to uncover artist/writer situations as an antidote to the continuing struggle to obtain cover recordings, although there is some indication that more self-contained acts are willing to give an outside copyright a fling. Today's professional man can be as much a part of the showcase club scene as an a&r man from a record label.

The future in music publishing, as exciting as it is, remains in some ways, hazy.

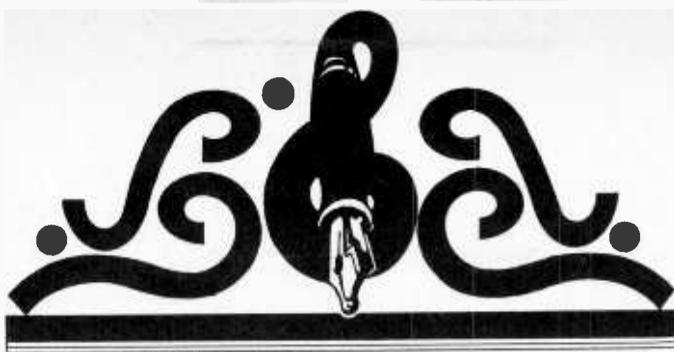
Publishers continue to be involved in greater "split" copyright situations, sharing income on copyrights with others who do not desire to surrender their publishing involvement.

'The music publishing community moved into 1981 with what looked like a mechanical rate increase granted by the Copyright Royalty Tribunal. . . . But, appeals may eventually bring the entire matter to the U.S. Supreme Court.'

Publishers are vitally interested in the home video revolution. No real precedent exists for payment of copyrights exposed through this new medium. Although home video—whether tape or disks—is at the moment filling pipelines with proven fare such as movie classics, the day must come when original programming will bear the major burden of success, a matter that adds greater urgency to a solution to the royalty problem.

Publishers and home video can cite numerous instances whereby music programming has failed to come to market because a deal with publishers could not be struck. If lots of home video concert fare has that one artist/one publisher source look, it's because such deals were easier to come by. Fear of making the "wrong deal" that might set a precedent for the future is inhibiting the release of product now.

The music publishing community moved into 1981 with



'Publishers and home video can cite numerous instances whereby music programming has failed to come to market because a deal with publishers could not be struck.'

'Some admit that their bottom-line would take on a red hue if international business weren't as good as it is.'



what looked like a mechanical rate increase granted by the Copyright Royalty Tribunal. The new rate, 4 cents from 2¾ cents, was to take effect July 1. But, appeals may eventually bring the entire matter to the U.S. Supreme Court.

Like the recording industry it services, music publishers are trying to fill in the spaces created by a newer climate of hard reality and prepare for the years ahead, filled as they are with some uncertainty, but great promise as well.

Publishers Mixed

• Continued from page MP-4

John Denver," "Pocket Guitar," "Pocket Beatles," "The Muppet Movie," "The Kenny Rogers Songbook" and "The New York Times Greatest Songs Of The '70s." According to Keiser, nearly 300,000 chorals for "The Muppet Movie" were sold last year.

Columbia Pictures: "The Best Of Anne Murray," "The Willie Nelson Songbook," "The Dolly Parton Songbook," "The Waylon Jennings Songbook," "The Eddie Rabbitt Songbook," "The Rose," "Top 100 Country Hits Of 1980," "Top 100 Pop Hits Of 1980" and matching folios for albums by Journey, Styx and Supertramp.

MCA: "Evita," "Jesus Christ, Superstar," "Best Little Whorehouse In Texas," "Reel Music" (a compilation of Universal tv and movie themes), "First Time Ever" (in conjunc-

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tion with Belwin-Mills), "Guitar Dictionary," "Lynyrd Skynyrd" and piano and instrumental pieces for educational uses by composer Robert Starer.

Chappell: "Guilty," "It's My Turn," "Every Woman In The World," "I Made It Through The Rain," "Woman In Love" and "Morning Train" (all sheets).

Big 3: "The Legit Professional Fakebook," "Home Library Series," "Annie," "Barnum," "The Guitar System," "Theme From New York, New York" and "Lady."

Hal Leonard: "Easy Play Today" (a series of 140 books), "Longer," "On The Radio," "Birdland" and "Fame" (all educational arrangements).

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A Billboard Spotlight

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Video, New Melon

• Continued from page 1

In a situation where no one is sure what the value of the home video industry will be, everyone is out for what the market is perceived to bear.

Currently there are some two million videocassette recorders in American homes, with another million of sales projected for 1981.

Laser-system videodisk player sales to date are estimated at between 25,000 and 33,000, while RCA plans to market 200,000 incompatible SelectaVision disk players in 1981. Launch of VHD, a third incompatible videodisk system, has been put back until 1982.

There's a trade-off operating, according to attorney Don Biederman of Mitchell, Silverberg and Knupp. "Manufacturers want to acquire as much programming as possible to beef up their catalogs, but they don't know how much they can sell. So they don't want to spend a lot on software at this point."

With a video release going platinum at some 18,000 sales, the current market is tiny. Manufacturers—with production and distribution costs arguably stiffer than their audio competitors—are cautious. "They resent paying either cents-per-song or a percentage of retail," says Jay Cooper, of legal firm Cooper, Epstein and Hurwitz. "They seem to want to pay about the mechanical license rate." This is currently 2¾ cents a song, but due to rise to 4 cents July 1.

"They will pay 4 cents, but not 5% or 6%."

Various deals—and rumors of deals—are being floated. Some publishers are asking between 5 and 6 cents per song per cassette sold, while others are asking for a percentage of the retail price of each cassette or disk. Figures as high as 10% of retail—sometimes with a 4-cent per-song payment on top—have been asked for.

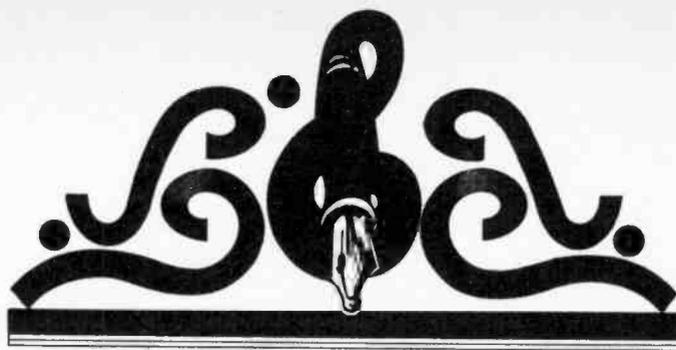
"Whether they get it is something else," says Cooper. Six per cent of retail is a common asking figure, and one recent 5% deal was struck on a music disk retailing for \$16. The ensuing 75 cents was then split up between the various songs.

Don Biederman has seen a range of figures centered around 15% of a program's wholesale price. "With the normal videocassette costing \$40, retail, this isn't a 2¾ cents situation," he says.

Biderman feels that wherever the mechanical rate ends up, the videocassette and videodisk rate will be higher. "Publishers feel entitled to a higher rate due to the higher retail price," he says.

But attorneys for artists, writers, directors and management also come in for a share of criticism. "They're asking for 10% and just won't budge," says more than one publisher.

"Producers—who generally acquire rights clearances—and



'It's all trial and error at this point, but we're not holding anything up. . . . No one's on the righteous path. We'll have a second look later.'

Ed Silvers

'The future of music on videodisk is subject to the industry dealing in suitable economics. We should all take a positive attitude or music will go out of the arena.'

Herb Moelis

'As a part of the creative process, music publishers have a legitimate interest in home video as source of revenue—as long as they don't deny the American public access to this material.'

Seth Willenson



packagers may not have given that much thought to music ownership," says Sidney Herman of Famous Music. "Maybe they thought they were getting a free ride."

Famous feels two rights are involved, and so it asks for a synch fee and a percentage of retail.

"Maybe some producers have gone overboard and given a lot to someone else who contributed to the production," Herman says. "But music is important to a production, and the owner of that music is entitled to a fair share."

What constitutes a "fair share" is—along with the simplification of acquiring world rights and clearing video promo clips for use in home video packages—a bone of contention.

"When the SAG agreement gives actors 4.6% of the producer's net, it's ridiculous for publishers to ask from 6% to 10% of retail when others have contributed so much more," says Reiss. He adds that MCA is not out to "mistreat" publishers, but "a flat percentage of retail is totally unworkable. It's not given to anyone else."

MCA would prefer a negotiated dollar figure based on the importance of the music to the program, as Reiss feels the issue relates more to tv and film than phonograph records.

Licensing is nevertheless proceeding, if at a snail's pace. Publishers know manufacturers must have some product if the new industry is not to be still-born, although opinions as to its eventual worth vary.

"People are very concerned not to kill the goose that laid the golden egg before it lays the golden egg," says Lester Sill.

"Publishers aren't going to stop anyone for going ahead without clearances," says Sid Herman. "They aren't going to sue anyone. The money involved is too small." He feels the big-money ATV/Northern Songs Beatles suit was an exception. Other publishers may be willing to institute suits, however, to set a precedent.

Warner Bros. Music is actively cutting deals, although former chairman Ed Silvers feels many are reluctant to deal in a new field with new rules and hence are slowing things down.

"It's all trial and error at this point," he says, adding that Warner Brothers is negotiating on a per-song per cassette basis according to the importance of the song to the program, and not on a flat-fee basis. If agreement can't be reached, Warners will move into arbitration.

"We're going ahead," he says. "We're not holding anything up. We don't know what the rest of the industry is doing, and, frankly, we don't care much. No one's on the righteous path. We'll have a second look later."

Although there's no clear pattern of negotiations at this point, Al Berman, president of the Harry Fox rights collection agency, does see two clusters of opinion.

"One group of publishers is looking for a pro rata share based on a percentage of retail selling price," he says. "The second wants to charge between five and seven cents per composition per videogram."

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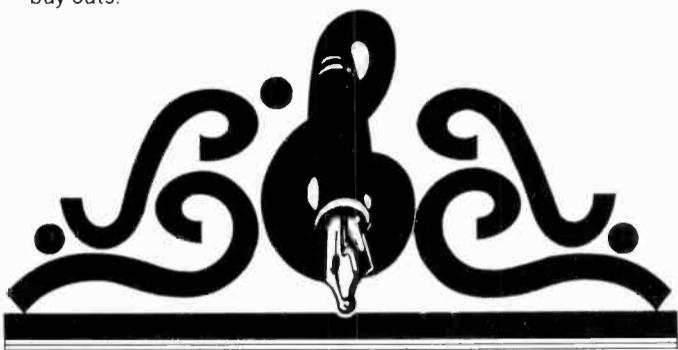
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"The situation is fluctuating wildly."

One highly-favored method for soothing the situation is a so-called "negotiation-arbitration" clause. This clause allows for a certain initial deal—often a synch fee—and agreement to move into arbitration if a fair payment can't be agreed upon after a certain specified period of time.

"Arbitration is a sensible thing," says Sill, stating that Screen Gems/Col Gems-EMI would like to see a percentage of retail figures as an industry standard. They are opposed to buy-outs.



'Any deal should be subject to a second look further down the road on either side. After we see how the industry develops, it will give us a better idea of what's affordable.'

Herb Moelis



"It's important to let the industry sit back and breathe," he adds. "In two years we can see what the market is and arrive at an equitable figure or go into arbitration."

"Any deal should be subject to a second look further down the road on either side," says Herb Moelis, president of Don Kirshner Entertainment Corporation. "After we see how the

industry develops, it will give us a better idea of what's affordable."

The independent Kirshner operation has a "label deal" with RCA to supply a dozen video packages over a period of time. Half the package is existing material from the "Rock Concert" television series and half is original programming for tv which will be put onto disk.

In the case of the concert material, Kirshner is working with CBS Special Products—which will supply the material to RCA—to clear rights from artists and publishers. CBS approaches the record companies to clear the artists while Kirshner deals with publishers directly.

Moelis said they negotiated on a song-by-song basis. Publishers must consider whether a program is a music program or only uses a few songs, he says. He envisions money allocated on the basis of the number of songs required at a given level of importance.

"The future of music on videodisk is subject to the industry dealing in suitable economics," he cautions. He adds that a 10% percentage on a \$20. retail disk is unaffordable.

"We should all take a positive attitude or music will go out of the arena," he stresses. "Videodisks aren't limited to music."

That view is shared by Bob Emmer, who points out that the Blondie effort—a promotional film of the album later put out commercially—took a year to get off the ground, even with cooperation at all levels.

In the Blondie deal the record company and the group owned and controlled the publishing, and a deposit was put into an escrow account on behalf of the AFM. But by the time "Eat To The Beat" was released as a "video album"—a term Emmer uses to cover both disk and cassette in this case—the audio LP was out of the charts and the following LP, "Auto-american," was in.

"The only way the situation is going to be viable is with the simultaneous release of an LP and its video album," he says, and adds that until negotiating procedures are speeded up, video will be limited to films or other sorts of programming.

"There's a lot of room for progress to be made," says Seth Willenson, vice president of programming and business affairs for RCA SelectaVision. Pointing out that RCA does not negotiate directly—clearances and copyright are the responsibility of the licensor, he says—Willenson nevertheless is embarking on a program to educate music publishers about the economics of the new industry.

Working with publishers, Willenson, Alan Kress (director of business affairs East Coast) and Richard Klinger (director of business affairs West Coast) have completed a draft proposal dubbed the "Music Publishing Agreement."

Based on "an equitable return to all participants in the creative process," the agreement features a combination of a per-song fee and a percentage of the wholesale price.

"As a part of the creative process, music publishers have a legitimate interest in home video as a source of revenue—as

long as they don't deny the American public access to this material," he says.

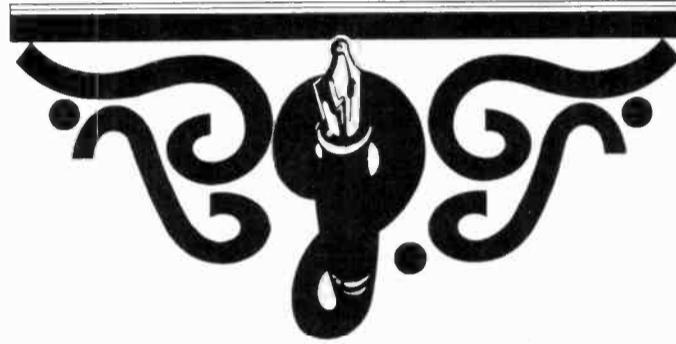
Along with many others, Willenson feels some sort of industry-wide agreement or standard would facilitate a more freely-flowing source of program material.

Regardless of disclaimers of precedent, attorney Jay Cooper feels a "de facto" standard will emerge when enough large publishers with big catalogs do eventually cut significant deals.



'You can't get two publishers to sit at the same table and agree about anything. And if they do sit down, they're accused of price-fixing.'

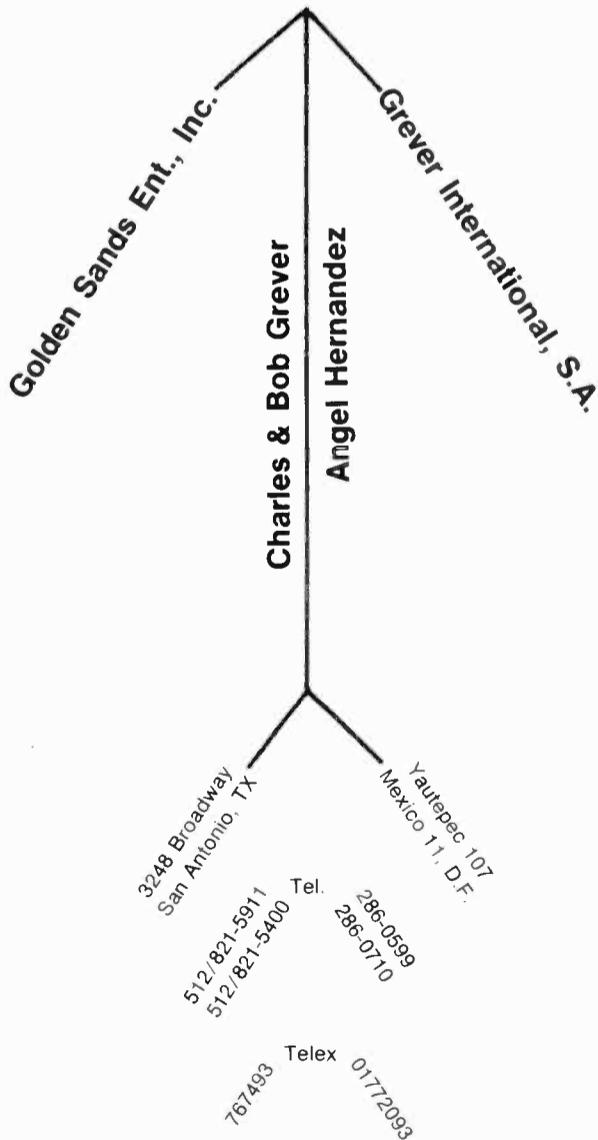
Lester Sill



"It would be useful if we could get a standard," says Al Berman. "But in dealing with music publishers, there's no such thing." They have different ideas about both the value of their respective catalogs and the future of videograms, he adds.

"You can't get two publishers to sit at the same table and agree about anything," concludes Lester Sill. "And if they do sit down, they're accused of price-fixing. The parties concerned are still just too far apart—in the end it all seems to come back to arbitration."

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Filscap (Filipino Society of Composers, Authors & Publishers), Republic Supermarket Bldg., Rm. 243, Rizal Ave., Santa Cruz, Manila. Tel: 49-27 88. Pres.: Felipe P. de Leon, Exec. Dir. & Corp. Sec'y: Simplicio U. Suarez (Performing rights only)
Oskar Salazar Int'l Agency, PO Box 3739, Manila 2800. Tel: 60 48 44. Cable: RAZALAS. Exec. Dir.: Oskar Salazar (Mechanical rights rep)



POLAND

ASSOCIATIONS & PROFESSIONAL ORGANIZATIONS

Z A K R (Zwiazek Polskich Autorow i Kompozytorow Utworow Rozrywkowych—Ass'n of Polish Authors & Composers of Pop Music), ul. Hipoteczna 2, 00 950 Warsaw. Tel: 27-60-61 x 44. Gen. Mgr.: Jan Zalewski; VPs: Piotr Figiel, Mateusz Swiecicki.

LICENSING ORGANIZATIONS, MUSIC

Agencja Autorska, ul. Hipoteczna 2, 00-950 Warsaw. Tel: 27 60 61 (Mechanical & performing rights)
Z A I K S (Society of Authors), ul. Hipoteczna 2, 00-950 Warsaw. Tel: 27-60 61 (Mechanical & performing rights)



PORTUGAL

LICENSING ORGANIZATIONS, MUSIC

S P A (Sociedade Portuguesa de Autores), Av. Duque de Louie 31, 1098 Lisbon. Tel: 578320, 578370. Cable: AUTDRES. Pres.: Dr. Luiz Francisco Rebelo. (Mechanical & performing rights)



ROMANIA

ASSOCIATIONS & PROFESSIONAL ORGANIZATIONS

Composers' Union (Ununea Compozitorilor), Str. 2 Constantin Esarcu, Bucharest. Tel: (90) 16-37-47. Pres.: Petre Brancusi; VP's: Zeno Vancea, Romeo Ghircioasiu; Sec'y's: Dr. Vasile Tomescu, Theodor Grigoriu, Laurentiu Profeta, Wilhelm Berger
Musical Publ'g House of the Composers' Union (Editura Muzicala a Ununii Compozitorilor), Str. 13 Decembrie 24, Bucharest. Tel: 13 57 75.



SOUTH AFRICA

LICENSING ORGANIZATIONS, MUSIC

D A I R O (Dramatic, Artistic & Literary Rights Org.), PO Box 9292, SAMRO House, DeBeer & Juta Sts., Braamfontein, Johannesburg. Tel: 725 2580. Cable: LITFERA. Mng. Dir.: Gideo Roos. (Performing & Mechanical rights)
N O R M (National Org. for Reproduction Rights in Music in Southern Africa Ltd.), 1017 Bosman Bldg., 99 Eloff St., Johannesburg. Tel: (11) 23-8757. Chm.: George Hardie, Sec'y: Kathleen Webb.
S A M R O (Southern African Music Rights Org. Ltd.), PO Box 9292, SAMRO House, De Beer & Juta Sts., Braamfontein, Johannesburg. Tel: 725 2580. Cable: ACISUM. Mng. Dir.: Gideo Roos. (Performing rights only)
S A R R A L (South African Rec'g Rights Ass'n Ltd.), 1017 Bosman Bldg., 99 Eloff St., Johannesburg. Tel: (11) 23-8757. Mng. Dir.: G.R. Hardie. (Mechanical rights only)



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LICENSING ORGANIZATION, MUSIC

S G A E (Sociedad General de Autores de Espana), Fernando VI 4, Madrid 4. Tel: (91) 419-21 00. Cable: SOGETORES.



SWEDEN

ASSOCIATIONS & PROFESSIONAL ORGANIZATIONS

F S T I (Foereningen Svenska Tonsaettare) (Society of Swedish Composers), PO Box 5091, S-102 42 Stockholm 5. Tel: (08) 24-29-50
S K A P (Society of Swedish Popular Composers & Authors), PO Box 5091, S-102 43 Stockholm 5. Tel: (08) 24-29-50. Pres.: Bo Goeran Edling.

LICENSING ORGANIZATION, MUSIC

S T I M (Svenska Tonsaettares Int'l la Musikbyra—Swedish Performing Rights Society), PO Box 1539, S-111 85 Stockholm. Tel: (08) 24-29 50. Pres.: Ove Rainer; Gen. Mgr.: Hans Nordmark. (Performing rights only)



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S U S A (Schweizerische Gesellschaft fuer die Rechte der Urheber musikalischer Werke), Belliarstr. 82, CH-8038 Zurich. Tel: (1) 45-77-00. Telex: 59376 caez ch. (Performing & mechanical rights for musical works).
Symphony Tone Prod'ns, Rte de Lussy 30, CH-1162 St. Prex/Vaud. Tel: (021) 76 10 26. Pres.: Imre Rozsa; Gen. Mgr.: Lea Manhart. (Performing rights only)



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TURKEY

LICENSING ORGANIZATION, MUSIC

Muzikservis, PO Box 66, IMC Blok 6, No. 6430, Ukapani, Istanbul, Tel: 26-54-59. Pres. Nazi Senel; Gen. Mgr. Nihan Goymen; Sales Mgr. Erdogan Kalyoncu (Mechanical rights only)

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Union of Composers of the USSR, Ul. Nyezhdanovi 8, Moscow K-9. Tel: 229-5444-4893
Branch: Leningrad, Ul. Gertzena 45 Tel 12-16-23.

LICENSING ORGANIZATION, MUSIC

Sovskusstvo (div. of V/O Mezhdunarodnaya Kniga), Smolenskaya-Sennaya pl 32-34, 121200 Moscow. Tel: 244-1022. Cable: MEZHKNIGA. Dr. Mikhail F. Shmelev; Deputy Dr.: Viatcheslav P. Klinovsky
V A A P (All-Union Agency of Copyright), Bolshaya-Bronnaya 6A, 103104 Moscow K-104. Tel: 203-4599. Cable: AVTOR. Telex: 7627. Chm.: Boris D. Pankin
Branch: Leningrad 191025 Vladimirovsky pr. 2. Tel: 1215-9237. Oir. Nina Kramarova.

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British Copyright Council, 29/33 Berners St., London W1P 4AA. Tel (01) 580-5544.
British Phonographic Ind. Copyright Ass'n, Corner House, Albert Rd., New Malden, Surrey. Tel (01) 942-2488 x 330. Hon. Sec'y: P.H. Driscoll.
International Federation of Popular Music Pub'rs, c/o MPA Ltd., 73-75 Mortimer St., London W1. Tel (01) 580-3399. Acting Sec'y Gen.: L.P. Smits.
M P A (Music Publ'rs Ass'n) Ltd., Kingsway House, 103 Kingsway, 7 fl., London WC2B 6QX. Tel (01) 831 7591. Pres.: R.N. White; VP: Tony Pool. Sec'y: Peter Dadswell
Royaltycheck, 13 Clifton Way, Hutton Brentwood. Tel: (0277) 214-776. Oir.: Ron Rice
The Songwriters' Guild of Great Britain, 148 Charing Cross Rd., London WC2. Tel (01) 240 2823. Cable: SING-BRIT. Pres.: David Henneker. Gen. Sec'y: Bill Cochran
Video Copyright Protection Society Ltd., c/o Guild of Sound & Vision Ltd., Woodston House, Oundle Rd., Peterborough PE2 9PZ. Tel (0733) 63122. Telex: 32659. Chm.: Iain Muspratt. (Performing rights)

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A S C A P (American Society of Composers, Authors & Publ'rs), 60 Old Compton St., Suite 3, London W1. Tel: (01) 437-3994. Telex: 25833. UK Int'l Rep. Lawrence Ross (Performing rights only)
Home office: USA
B M I (Broadcast Music Inc.), 302 Drake House, Dolphin Square, London SW1. Tel (01) 834 9918 Contact Robert Musell
Britco (British Copyright Protection Ass'n Ltd.), 29/33 Berners St., London W1P 4AA. Tel (01) 636 1491. Cable: BIEMUSICO. Gen. Mgr.: Miss A.T. Beard. (Mechanical rights only)
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P R S (The Performing Right Society Ltd.), 29/33 Berners St., London W1P 4AA. Tel (01) 580 5544. Cable: PERFORIGHT. Gen. Mgr.: M.J. Freegard (Performing rights only)
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American Composers Alliance (ACA), 170 W. 74 St., New York, N.Y. 10023. Tel: (212) 362-8900
American Guild of Authors & Composers (AGAC), 40 W. 57 St., New York, N.Y. 10019. Tel: (212) 757-8833
Cable: SONGRITE. Pres. Ervin Drake
American Society of Univ. Composers, 250 W. 54 St., New York, N.Y. 10019. Tel: (212) 247-3121. Exec. Com. Mitee Chm.: Richard Brooks.

Church Music Publ'rs Ass'n, 501 E. Third St., Dayton, Ohio 45401. Tel: (513) 228-6118.
Composers & Lyricists Guild of America Inc., 10999 Riverside Dr., Suite 100, North Hollywood, Calif. 91602. Tel: (213) 985-4102. Pres.: Elmer Bernstein.
League of Composers, International Society for Contemporary Music (US Section), c/o American Music Center, 250 W. 57 St., Suite 626-7, New York, N.Y. 10019. Tel: (212) 247-3121. Pres.: Paul Alan Levi; VP's: Robert Black, Brian Fennelly.
Music Performance Trust Funds of the Rec'g Inds., 1501 Broadway, New York, N.Y. 10036. Tel: (212) 391-3950
Nashville Songwriters Ass'n Int'l, 25 Music Square W., Nashville, Tenn. 37203. Tel: (615) 254-8903. Exec. Dir. Maggie Cavender
National Academy of Popular Music & Songwriters Hall of Fame, 1 Times Square, New York, N.Y. 10036. Tel: (212) 221-1252. Pres.: Sammy Cahn; Exec. Dir.: Abe Olman. Archives Mgr.: Frankie McCormick.
National Ass'n of Composers USA (NACUSA), PO Box 49652, Barrington Sta., Los Angeles, Calif. 90049. Tel: (213) 541-8213. Pres.: Marshall H. Bialosky
National Music Publ'rs Ass'n Inc., 110 E. 59 St., New York, N.Y. 10022. Tel: (212) 751-1930. Cable: HAFXO. Pres.: Leonard Feist.
Southeastern Composers' League, c/o Radford College, Music Dept., Radford, Va. 24142. Tel: (703) 731-5000.

LICENSING ORGANIZATIONS, MUSIC

A M R A (American Mechanical Rights Ass'n), 250 W. 57 St., Suite 2632, New York, N.Y. 10019. Tel: (212) 246-4077. Exec. Dir.: Rosalie W. Miller. (Mechanical rights only)
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Licensing offices: **San Francisco, Calif.**, Equitable Life Bldg., Rm. 1020, 120 Montgomery St. Zip: 94104. Tel: (415) 781-2141. - **North Miami, Fla.**, 1065 NE 125 St. Zip: 33161. Tel: (305) 895-6390. - **Atlanta, Ga.**, IPerimeter Way NW, Suite 415. Zip: 30339. Tel: (404) 952-8843. - **Rosemont, Ill.**, 10400 W. Higgins Rd., Suite 235. Zip: 60618. Tel: (312) 827-6810. - **New Orleans, La.**, International Trade Mart Bldg., Suite 1322. Zip: 70130. Tel: (504) 524-7701. - **Framingham, Mass.**, 10 Speen St. Zip: 01701. Tel: (617) 873-3515. - **Troy, Mich.**, 755 W. Big Beaver Rd., Suite 306. Zip: 48084. Tel: (313) 362-2444. - **Minneapolis, Minn.**, 7850 Metro Pkwy., Suite 106. Zip: 55402. Tel: (612) 854-0763. - **Cleveland, Ohio**, 772 Hanna Bldg., Playhouse Square. Zip: 44115. Tel: (216) 771-6722. - **Allison Park, Pa.**, 4084 Mount Royal Blvd., Zip: 15101. Tel: (412) 486-2625. - **Jenkintown, Pa.**, Benjamin Fox Pavilion, Suite 807, Old York Rd. Zip: 19046. Tel: (215) 885-2510. - **Santurce, P.R.**, SPACEM (Society of Puerto Rican Authors, Composers & Editors of Music), PO Box 9692, Zip: 00908. Tel: (809) 722-0495. - **Houston, Tex.**, Communications Center, Suite 340, 3901 Westheimer. Zip: 77027. Tel: (713) 621-5692. - **Seattle, Wash.**, 444 NE Ravenna Blvd., Suite 306. Zip: 98115. Tel: (206) 524-8185.
Int'l membership office: England
B M I (Broadcast Music Inc.), 320 W. 57 St., New York, N.Y. 10019. Tel: (212) 586-2000. Cable: BROADCASTMUSIC. Pres.: Edward M. Cramer; Sr. VP: Theodora Zavin; VP PR: Russ Sanjek. (Performing rights only)
Licensing office: **Hollywood, Calif.**, 6767 Forest Lawn Dr. Zip: 90068. Tel: (213) 851-6440.
Branches: **Hollywood, Calif.**, 6255 Sunset Blvd. Zip: 90028. Tel: (213) 465-2111. - **San Mateo, Calif.**, 1650 Borel Pl. Zip: 94402. Tel: (415) 349-9590. - **Coral Gables, Fla.**, 1320 S. Dixie Hwy. Zip: 33146. Tel: (305) 666-6122. - **Schaumburg, Ill.**, 1325 Remington Rd., Suite S. Zip: 60195. Tel: (312) 843-7771. - **Boston, Mass.**, 888 Worcester Rd. Zip: 02181. Tel: (617) 237-3885. - **Hato Rey, P.R.**, Pan Am Bldg., Suite 905, 255 Ponce de Leon Ave. Zip: 00917. Tel: (809) 754-6490. - **Nashville, Tenn.**, 10 Music Square E. Zip: 37203. Tel: (615) 259-3625. VP: Frances Preston. - **Houston, Tex.**, 3115 West Loop S., Suite 50. Zip: 77027. Tel: (713) 626-8570
C S C (Copyright Sharing Corp.), PO Box 3738, Olympic Sta., Beverly Hills, Calif. 90212. Tel: (213) 477-1064. Pres.: Dennis J. Fitzpatrick; VP & Treas.: James D. Boyd, Sec'y Thomas L. Cook. (Sacred music performing rights only)
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L A F C A P (Latin American Federation of Composers, Authors & Publ'rs), 345 W. 58 St., New York, N.Y. 10019. Tel: (212) 582-5705. Pres.: Rogelio Brambila, Mng. Dir.: Gerard de La Chappelle. (Mechanical rights only)
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S E S A C Inc., 10 Columbus Circle, New York, N.Y. 10019. Tel: (212) 586-3450. Chm.: Alice H. Prager; Pres.: Norman S. Weiser; VP Adv. & PR: Charles Scully; VP: Charles Renwick. (Mechanical & performing rights)
Branches: **Los Angeles, Calif.**, 9000 Sunset Blvd. Zip: 90023. Tel: (213) 274-6814. - **Nashville, Tenn.**, SESAC Bldg., 11 Music Circle S. Zip: 37203. Tel: (615) 244-1992.
S P A C E M (Society of Puerto Rican Authors, Composers & Editors of Music), see ASCAP

URUGUAY

LICENSING ORGANIZATION, MUSIC

A G A D U (Asociacion Gen. de Autores del Uruguay) Canelones 1130, Montevideo Tel. 90-31-88. Pres. Antonio Italiano; Gen. Mgr. Rodolfo M. Cosentino; Sec'y Luis Eduardo Echegoncelay. (Mechanical & performing rights.)

VENEZUELA

LICENSING ORGANIZATION, MUSIC

S A C V E N (Sociedad de Autores & Compositores de Venezuela), Edif. VAM, 9th fl., Torre Oeste, Av. Andres Bello, Caracas. Tel: (02) 574-0455/0477/0949. (Mechanical, performing & theatrical rights). Dir. Gen. Luis Alfonso Larrain.

YUGOSLAVIA

ASSOCIATIONS & PROFESSIONAL ORGANIZATIONS

Association of Croatian Composers, Bernislaviceva 9, 41000 Zagreb. Tel: (041) 440-025.

LICENSING ORGANIZATIONS, MUSIC

S O K O J (Savez Organizacija Kompozitora Jugoslavije), Misarska 12/14, 11000 Belgrade. Tel: (011) 334-771. Pres. of Presidency: Slavko Zlatic; Sec'y Toma Prosev. (Mechanical & performing rights).
Zavod za zastitu autorskih malih prava (Performing & Mechanical Rights Society), Misarska 12, Belgrade.

U.S. SONGWRITERS ORGANIZATIONS

Akron Composers and Musicians Exchange, 625 Hillsdale Ave., Akron, Oh. 44303
American Guild of Authors and Composers, 6430 Sunset Blvd., Hollywood, Calif. 90028
Arizona Songwriters Assn., P.O. Box 678, Phoenix, Az. 85001
Atlanta Songwriters Assn., P.O. Box 1306, Atlanta, Ga. 30060
Baltimore-Washington Songwriters Assn., 5507 Stuart Ave., Baltimore, Md. 21215
Columbus Songwriters Assn.: 3312 Petzinger Rd., Columbus Oh. 43227
Composers Workshop Hawaii, P.O. Box 22368, Honolulu, Hawaii 96822
Connecticut Songwriters Assn.: 226 Great Neck Rd., Waterford, Conn. 06385
International Songwriters Assoc. Ltd.: Limerick City, Ireland
Kansas City Songwriters Assn., 9210 W. 81st Terrace, Overland Park, Kansas 66204
Kansas Songwriters Assn., 117 West 8th St., Hays, Kansas 67601
Los Angeles Songwriters Showcase, 6772 Hollywood Blvd., Hollywood, Calif. 90028
Memphis Songwriters Assn., P.O. Box 41365, Memphis, Tenn. 38104
Middle Atlantic Songwriters Assn., 444 Rocky Run Rd., Midway Park, N.C. 28544
Minnesota Songwriters Assn., 3806 6th St., North, Minneapolis, Minn. 55412
Missouri Songwriters Assn., 3711 Andora Pl., St. Louis, Mo. 63125
Muscle Shoals Music Assn.: Box 2009, Muscle Shoals, Ala. 35660
Nashville Songwriters Assn., International, 25 Music Square West, Nashville, Tenn. 37203
New Orleans Songwriters Assn.: 2643 DeSoto St., New Orleans, La. 70119
North Bay Songwriters Assn., P.O. Box 6023, Santa Rosa, Calif. 95406
Open Door Music Society: 1921 West 4th Ave., Vancouver, B.C., Canada V6J 1M7
Pacific Northwest Songwriters Assn., P.O. Box 98324, Seattle, Wash. 98188
Pennsylvania Association of Songwriters, Composers, and Lyricists, 244 No. Ninth St., Allentown Pa. 18102
RASCAL - Rochester Assn. of Songwriters, Composers & Lyricists, 47 Maplehurst Rd., Rochester, N.Y. 14617
Sacramento Songwriters Showcase, 4632 U St., Sacramento, Calif. 95817
San Francisco Folk Music Center, 885 Clayton St., San Francisco, Calif. 94117
San Gabriel Valley Music Assn., P.O. Box 396, West Covina, Calif. 91790
Santa Barbara Songwriters Assn., C/O Creative Music Associates, #3 West Carrillo, Suite 8, Santa Barbara, Calif. 93101
Santa Cruz Songwriters Guild, P.O. Box 76, Ben Lomond, Calif. 95005
Songwriters Association of Jacksonville, P.O. Box SAJAX, Jacksonville Beach, Fla. 32250
Songwriters of San Diego: 7972 Mission Center Court, San Diego, Calif. 92108
Songwriters Resources & Services, 6772 Hollywood Blvd., Hollywood, Calif. 90028
Songwriters Assn. of Philadelphia, 515 Burnham Rd., Philadelphia, Pa. 19119
Songshre: 7 West Augusta, Apt. 2, Oak Park, Ill. 60302
Songstage: 23 Hartwood St., Albany, N.Y. 12205
South Bay Songwriters Assn., P.O. Box 50443, Palo Alto, Calif. 94303
Southern California Songwriters Guild, P.O. Box 723, Cypress, Calif. 90630
Tucson Songwriters Assn., 620 No. 6th Ave., Tucson, Ariz. 85705 or P.O. Box 13422 Tucson, Ariz. 85732

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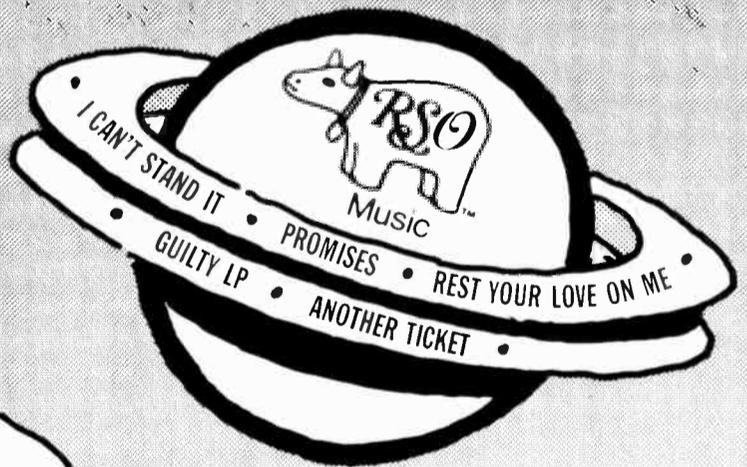
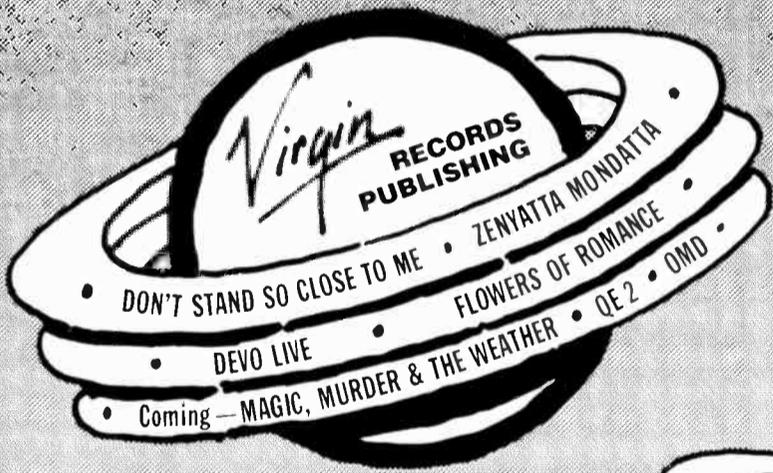
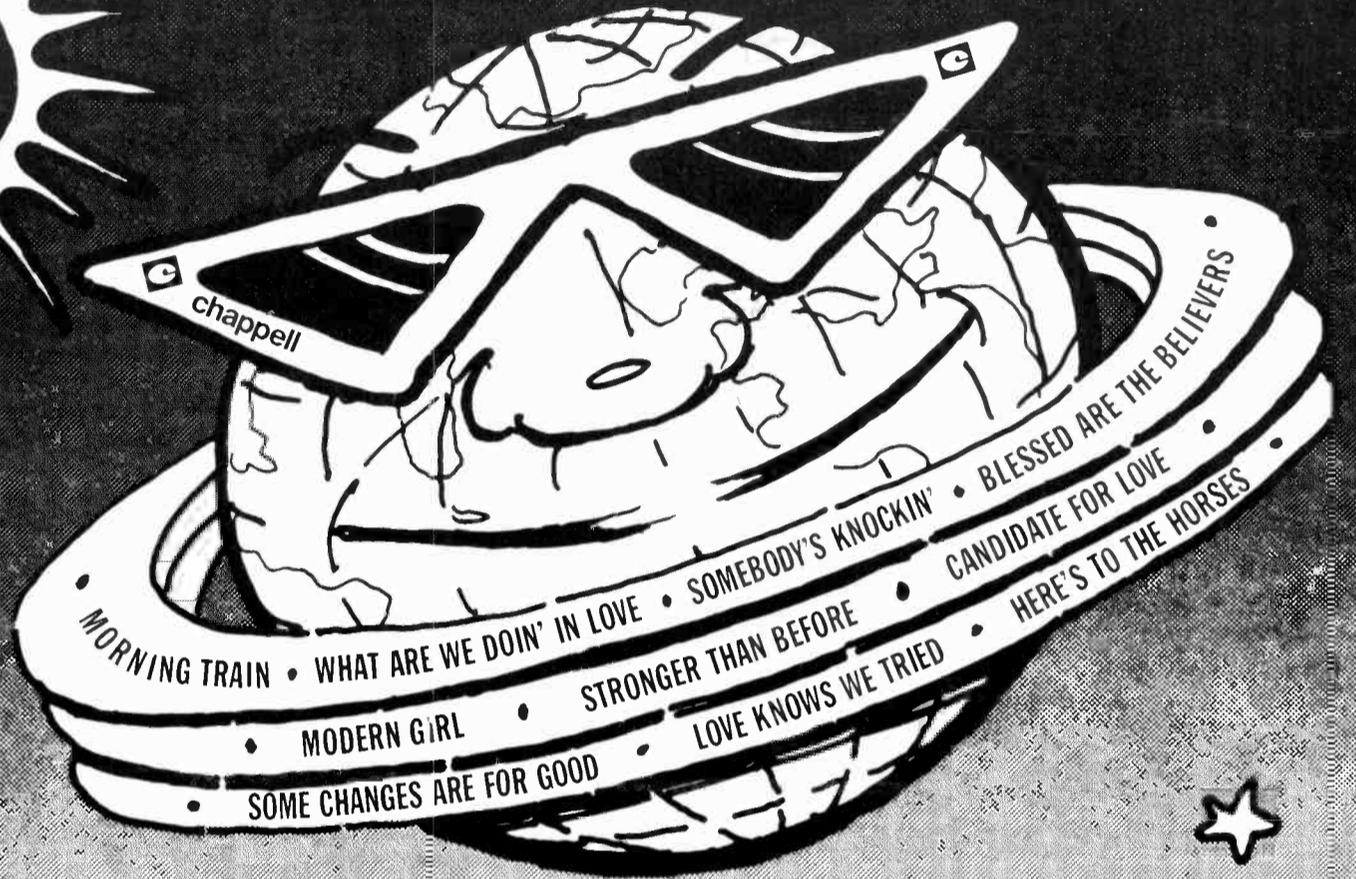
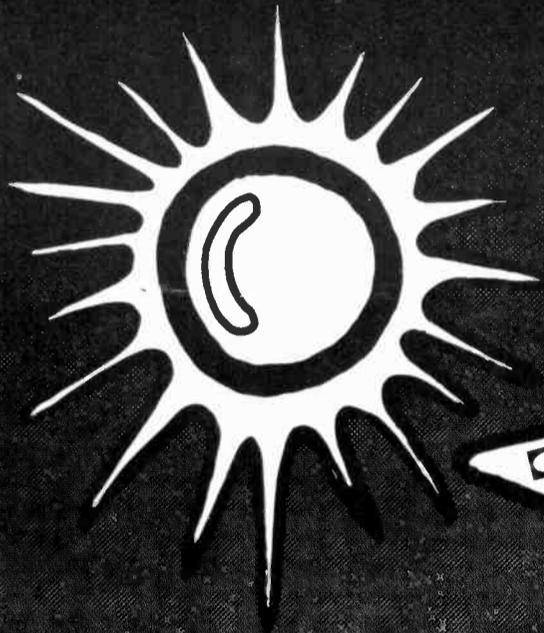
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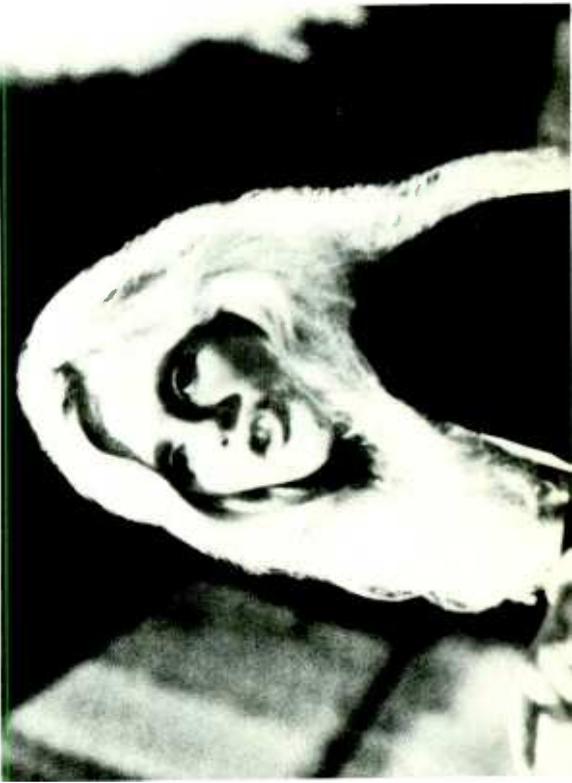
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52	62	5	IT DIDN'T TAKE LONG —Spider Dreamland/RSO 111 (Polygram)
53	63	4	FANTASY GIRL —38 Special A&M 2330
54	39	20	HOW 'BOUT US —Champaign Columbia 11-11433
55	57	9	SHADDUP YOUR FACE —Joe Dolce MCA 51053
56	41	14	WATCHING THE WHEELS —John Lennon Geffen 49695 (Warner Bros.)
57	59	5	SIGN OF THE GYPSY QUEEN —April Wine Capitol 5001
58	67	4	FEELS SO RIGHT —Alabama RCA 12236
59	45	8	LOVIN' THE NIGHT AWAY — The Dillman Band RCA 12206
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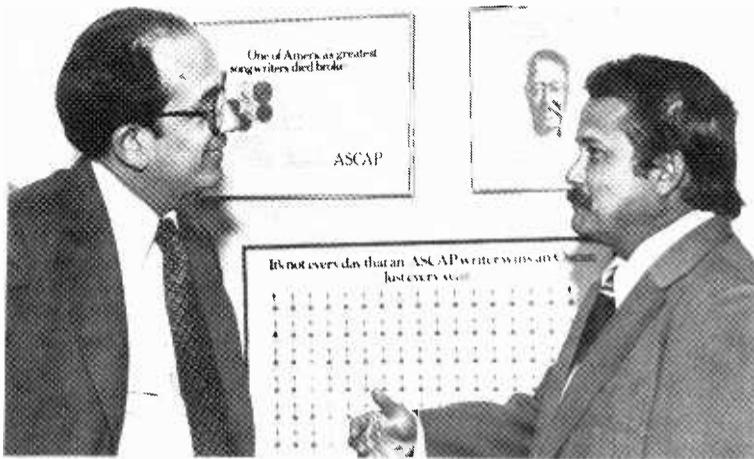
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NEW REP—ASCAP director of membership Paul Adler, left, greets Angel Nater, newly appointed membership representative in Puerto Rico. Nater visited ASCAP's New York offices to meet the staff before returning to the newly established ASCAP office in Puerto Rico.

Movies, TV Bright, Says Combine Leader Beckham

By PAUL GREIN

LOS ANGELES—The success of recent country-themed films and television shows like "Coal Miner's Daughter," "Stand By Your Man" and "Harper Valley P.T.A." hasn't been lost on Robert Beckham, president of the Combine Music Group.

He's negotiating motion picture rights for two of his company's best-known tunes, "Help Me Make It Through The Night" and "Lookin' For Love," and reports that there's a movie-for-tv in the works based on Larry Gatlin's "Penny Annie."

Beckham says he's also received numerous inquiries about a film based on Kris Kristofferson's "Me And Bobby McGee," but has turned them down. "Kris asked me a long time ago to withhold that because at some point he'd like to do it himself."

Beckham acknowledges the danger that this flurry of country-themed films may become a fleeting fad.

"Just like everything else," he says, "in a couple of years it will be driven right into the ground. That's a shame, but it's at least giving us an opportunity to get our foot in the door. Then it's up to us."

Combine Music has placed songs in "Urban Cowboy," "Honeysuckle Rose," "Coast To Coast," "Taxi Driver" and the upcoming "Euphoria." Beckham stresses that this is a needed alternative for copyright exposure.

"One of the brightest futures for the independent publisher is in motion pictures, tv, cable and Home Box Office. As the noose tightens, independent publishers are going to have to develop other areas of growth."

A desire to be close to film and tv production centers is the main reason Combine two years ago opened an L.A. office, headed by Bill Anthony. "We wanted to have contact on a day-to-day basis with people in motion pictures, tv and cable," Beckham says, "and most of them are out here."

Beckham says Combine is the only major Nashville-based publisher with an L.A. office. The others—Acuff-Rose, Tree and Cedarwood—have at most an L.A. representative working out of another office.

Beckham is frank about the reasons he thinks Nashville-based publishers haven't successfully opened L.A. branch offices. "L.A. is the land of shuck and jive," says Beckham. "In the past, publishers thought that in order to be a success in Hollywood they had to ballyhoo like everyone else."

"My idea was to quietly open an office here and gradually build word-of-mouth. It's going to take longer that way, but the credibility will be longer lasting."

All of Combine's top writers have publishing companies they co-own—Kristofferson, Tony Joe White, Larry Gatlin, Billy Swan and Bob Morrison. But Beckham isn't interested in copublishing situations.

"I don't split copyrights with anybody," he says. "I think that's a sickness. I know it's the way a lot of people do business, but I don't have a split copyright in my catalog."

Combine became deeply involved in foreign licensing about 12 years ago, and that now represents between 35% and 40% of Combine's total income, according to Beckham. That's a dramatic jump from about 15% five years ago.

Combine's print has been represented by Big 3 for the past six years and is also showing growth. "Over the past three years I've made \$98,000 on print," Beckham says, "which is good for a country-based catalog, but it's still a small percentage."

Beckham, who had a pair of top 40 pop hits as an artist in 1959-60 in "Just As Much As Ever" and "Crazy Arms," says 1980 was his best year ever in terms of total growth. Combine has had three No. 1 country hits since November, 1979, all cowritten by Bob Morrison: Kenny Rogers' "You Decorated My Life," Johnny Lee's "Lookin' For Love" and Debby Boone's "Are You On The Road To Lovin' Me Again?"

Combine employs two full-time promotion men, Fred Benson in L.A. and Tex Davis in Nashville. Beckham says that 15% to 20% of his earnings are put back into promotion.

Combine's tv involvements also include a recent Larry Gatlin ABC TV special and Bob Morrison's current "You're The One In A Million" jingle for the same network.

But for the most part Beckham isn't interested in ancillary areas like jingles. "I can't put up with that stuff," he says. "To me that's juvenile. It's a specialized business. If I was going to get into that I'd have to devote a lot of time to it that I don't have."

Combine was founded in 1958 by Fred Foster, president of Monument. Beckham joined the firm on April Fool's Day, 1966. In his first year with the company, it signed Kristofferson, Billy Swan and Tony Joe White. It now has 24 staff writers and 14 office staffers.

AT BIG 3

Committee Is Put In Charge

NEW YORK—Big 3 Music, the print division of United Artists Music, is operating under a "planning board" procedure, following the recent departure of Steve Cotler as general manager to join the parent UA film company.

The planning board has already made several key moves, including the increase of single sheets from \$1.95 to \$2.50, a hike instituted several months ago by other print companies, and a more aggressive stance in communicating with its key accounts.

The board consists of Big 3 veterans Russ Martens, production and art chief; Bob Benedikt, sales and sales fulfillment director, and Ed Slattery, administrative consultant. Martens will function as director of the new music print action board. Also being called upon as an active member of the new group is Jay Leipzig, special consultant from The Music Agency Ltd. of New York who will be responsible for the marketing direction of all Big 3 product. Eve Sasko will coordinate legal and business affairs.

Harold Seider, UA Music president who had taken over direction of Big 3 since Cotler left his post, says the decision to form the group is designed to maintain normal operations while still evaluating the ultimate direction to take for the future. The possibility still exists that a distribution deal with another company will materialize, although it's believed to be on hold in view of the recent acquisition of United Artists Pictures by MGM.

Summer Seminar Slated July 25

NASHVILLE—The Nashville Music Assn. will stage its first summer seminar here at Belmont College July 25.

The topics for discussion include songwriter contract awareness; Nashville number system, music theory and harmony for songwriters; copyright protection and establishing proof; money sources; making demos and preparing to pitch; foreign publishing; being your own publisher; and cowriting/collaboration.

On the instructor slate are Richard Perna, president, Music Publishing Consultants; Randy Goodrum, president, Nashville Songwriters Assn.; Terry Smith, director of publishing, the Dr. Hook organization; Johnny MacRae, professional manager, the Combine Music Group; Bobby Braddock, songwriter, Tree Publishing Co.; and attorneys Malcolm Mims, David Ludwick and Scott Siman.

Degree To Marks

NEW YORK—Songwriter Gerald Marks will be awarded a Doctor of Humane Letters honorary degree by Dr. Thomas G. Voss, president of the Univ. of Charleston, West, Va. at ASCAP offices here June 10.

Marks, the writer of "All Of Me," is receiving the award in recognition of his extensive tours of colleges and universities throughout the nation lecturing on his experiences in Tin Pan Alley. Marks is also a former member of the ASCAP board.



HOME RUN—Singer, songwriter and producer Terry Cashman, left, explains the inspiration behind his single, "Willie, Mickey And 'The Duke' (Talkin' Baseball)," to one of the players who inspired it—Willie Mays.

Jukebox Spokesman Scores Record Companies, Artists

By JEAN CALLAHAN

WASHINGTON—Testifying on behalf of jukebox operators, American Music Operators' Assn. past president Wayne E. Hesch told the House Subcommittee on Courts, Civil Liberties and the Administration of Justice Wednesday (10) that record companies and recording artist make no creative contribution to music they produce, declaring that the words and music of a song were the central creative ingredient of a recording.

Hesch's statement added a new twist to the usual litany of reasons used by opponents of legislation to create a performance right for sound recordings.

Broadcaster Robert Herpe, testifying for the National Radio Broadcasters' Assn., asked congressmen, "Why is there a federal crime known as 'payola' if record companies and artists don't benefit from radio airplay?" Herpe owns AM and FM stations in New Haven, Conn. and Orlando, Fla.

"As to providing a fund for those musicians and performers who can't find adequate employment for their skills," Herpe continued, "why shouldn't the successful performers set aside a portion of their income to help musicians and performers who are out of work?"

The National Assn. of Broadcasters' Jim Popham voiced the standard argument that "airplay sells records and continuing exposure of artists' recordings maintains their popularity between release of their records and assures large audiences for their concerts."

Popham said that the creation of a performance royalty would destroy "a balance of benefits" through which "record companies and performers benefit handsomely from the constant, continuous and exten-

sive exposure of their recordings on radio."

NAB also claims that members of the two major performing artists' unions, the AFM and AFTRA, have higher median and average incomes than the general population. Popham also argued that most of the compulsory license fees from a performance royalty "would flow to the minority of recording artists who are popular and whose recordings receive more airplay."

AMOA's witness Hesch described the jukebox business as a depressed industry plagued by competition from background music services, discos and live entertainment. Hesch said jukebox operators already pay for music when they buy records for the boxes and promote record sales when people hear music on jukeboxes.

Subcommittee chairman Robert Kastenmeier (D-Wis) suggested a "modified payment schedule to provide relief" for small radio stations. HR 1805, the bill to create a performance royalty, would only charge jukebox operators \$1 per year per box.

Deerfield Sued By Motown

LOS ANGELES—Motown Records seeks payment of \$289,523.10 allegedly owed it by Deerfield Communications Inc., New York.

The Superior Court complaint charges the defendant agreed to buy \$190,703.40 worth of CTI product, paying half in cash and half in barter. In addition, Motown claims it spent \$98,819.70 in work, labor and services in completing its end of the deal.

Rounder To Distribute Hannibal Label

NEW YORK—Hannibal Records has dropped its distribution agreement with Antilles/Island, and effective immediately the label will be distributed via Rounder Records.

Artists on the Hannibal label, run by producer Joe Boyd, include the Rumour, Kate & Anna McGarrigle, Joe "King" Carrasco, Defunct and Geoff Maldaur.

The Rounder distribution network consists of All-South in New Orleans; Associated in Phoenix; Back Room in San Francisco; Big State in Texas; California in Los Angeles and Seattle; House in Kan-

sas City and Denver; Music City in Nashville; Music Craft in Honolulu; Pickwick in Minneapolis and Atlanta; Progress in Cleveland, Chicago, Detroit, and St. Louis; Richman Bros. in Philadelphia and Washington; Rounder in New England and New York; and Tone in Miami.

Hannibal also has moved to new offices at 611 Broadway, Suite 415, New York, N.Y. 10012; (212) 420-1780. The office will handle promotion, publicity and merchandising. Rounder Records, based in Somerville, Ma., handles all billings, sales and advertising.

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1	3	2	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964	21	NEW ENTRY	1	2001: A SPACE ODYSSEY CBS/MGM M 700002
2	4	2	ELEPHANT MAN Paramount Pictures, Paramount Home Video 1347	22	7	29	STAR TREK Paramount Pictures, Paramount Home Video 8858
3	1	14	9 TO 5 20th Century-Fox Films, Magnetic Video 1099	23	17	6	THE FORMULA MGM/CBS Home Video 600037
4	2	19	AIRPLANE Paramount Pictures, Paramount Home Video 1305	24	29	53	THE MUPPET MOVIE ITC Entertainment, Magnetic Video, CL-9001
5	5	2	POPEYE Paramount Pictures, Paramount Home Video 1171	25	35	18	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
6	6	18	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005	26	20	6	CABARET MGM/CBS Home Video 70035
7	10	14	STUNT MAN 20th Century-Fox, Magnetic Video 1110	27	15	4	THE CHAMP MGM/CBS Home Video 60034
8	8	16	FAME MGM/CBS Home Video M70027	28	28	6	SUPERMAN D.C. Comics, Warner Home Video WB-1013
9	13	14	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022	29	22	8	THE ISLAND Universal City Studios Inc., MCA Distributing Corporation 66023
10	21	2	MY BLOODY VALENTINE Paramount Pictures, Paramount Home Video 1447	30	23	8	MY FAIR LADY MGM/CBS Home Video 900038
11	11	8	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024	31	30	29	BLUES BROTHERS Universal City Studios, Inc., MCA Distributing Corporation, 77000
12	9	10	MY BODYGUARD 20th Century-Fox Films, Magnetic Video 1111	32	NEW ENTRY	1	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
13	14	2	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104	33	19	19	BRUBAKER 20th Century-Fox Films, Magnetic Video 1098
14	12	49	ALIEN 20th Century-Fox Films, Magnetic Video 1090	34	24	2	GUNS OF NAVARONE Columbia Pictures Industries, Inc., Columbia Pictures Home Ent., 10245
15	16	4	FORBIDDEN PLANET MGM/CBS Home Video 60041	35	31	2	CALIFORNIA SUITE Columbia Pictures Industries, Inc., Columbia Pictures Home Ent., 10123
16	27	19	BEING THERE MGM/CBS Home Video 60026	36	NEW ENTRY	1	HOP SCOTCH 20th Century-Fox Films, Magnetic Video 4072
17	18	37	COAL MINER'S DAUGHTER Universal City Studios, Inc., MCA Distributing Corporation 66015	37	32	4	CARNY MGM/CBS Home Video 60028
18	25	4	BILLY JACK Warner Bros. Inc., Warner Home Video WB 1040	38	38	2	WHEN WORLDS COLLIDE Paramount Pictures, Paramount Home Video 5106
19	34	2	BRIDGE OVER RIVER KWAI Columbia Pictures Industries, Inc., Columbia Pictures Home Ent., 10110	39	33	2	WHAT'S UP DOC Warner Bros. Inc., Warner Home Video 1041
20	NEW ENTRY	1	YOUNG FRANKSTEIN 20th Century-Fox Films, Magnetic Video 1103	40	26	4	MASADA Universal City Studios Inc., MCA Distributing Corporation 66025

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INSTANT LP—The rockabilly Rockats perform at the Ritz in New York. The show was recorded live by Island Records, with the LP hitting the streets within 48 hours.

Springfield Doubling As A Singer & Actor

By CARY DARLING

LOS ANGELES—Juggling a career as a soap opera star and a recording artist isn't easy for Rick Springfield but, coming after his near disastrous slide in popularity in the mid-1970s, he is thankful that he is still in demand. He is a regular member of ABC-TV's "General Hospital" and has released the "Working Class Dog" LP on RCA. "It was a struggle between the press, which painted me as a teen or preteen idol, and the kind of music I wanted to play," says Springfield of 1972 when he scored a top 15 hit with "Speak To The Sky."

"Many people who bought my albums were older but they were put off by the image. I did an LP for Columbia which was more like what I wanted to do and the label was disappointed. It thought it was getting another David Cassidy."

Springfield, born and reared in Australia, says he was sucked into the idol syndrome due to naivete. "It was no one's fault. I came over here and people said, 'here's another cute face'. To me it was all just publicity. I would do these long interviews with teen magazines about my music and it would come out 'Rick Springfield, is he too tall to love?'"

After 1974, when he briefly flirted with the charts with "American Girls" from an unreleased Columbia album, he disappeared into obscurity. "I decided it was best to dump everything because the pull of what people expected and what I wanted would have destroyed me," he states. "I had to do something so I went to acting school."

He signed to Universal and appeared in the pilot version of "Battlestar Galactica" and "The Six Million Dollar Man." From this he

Miami ICM Dark

NEW YORK—The International Creative Management booking agency is closing its Miami office and integrating its work into the New York office.

Bill Beutel, who headed the Miami office, is retiring because of illness. This, plus the recent death of Buddy Howe, who operated out of the Miami office in the winter, has led to the decision to close the office, ICM says.

Vic Beri, who recently joined the Miami office, has returned to personal management, and remains in the Miami area.

landed the part of Dr. Noah Drake on "General Hospital," a top-rated daytime serial.

"It's a really flexible schedule so I don't work five days a week on the show," he says. "This allows me to do other things like touring. Music still comes first for me but I would like to continue to do both."

With "Jessie's Girl" a top 30 single hit, he may be forced to choose. "I'm not afraid of making a choice. But I don't want to just star in soap operas all my life. I would like to get into movies. So far, both have been able to help each other," comments Springfield.

His move into American media has had one negative side effect for him: some Australians see him as being disloyal and lacking pride. "That bothers me," he confesses. "I almost got into a fight recently down there (Australia) because of my American accent. They say 'you're with us now, you don't have to pretend you're American.' The reason I dropped the Australian accent was strictly for getting acting roles in the U.S."

Still, he is glad to be doing what he is doing. "I remember in 1975 at the Starwood club here a guy leaned over and said 'you used to be Rick Springfield. You should have gone farther,'" he recalls. "He meant well so all I could say was 'gee, thanks.'"

Philly Air Concerts Firmed

PHILADELPHIA—The city will once again underwrite the summer concert festival at open air Robin Hood Dell East at Fairmount Park here. Designed primarily for the black community to counterbalance the classical summer series of the Philadelphia Orchestra at its Robin Hood Dell West, all existing contracts made earlier with performers will be honored.

General admission will remain at \$1 with front rows at \$3, \$6 and \$10. Robin Hood Dell East seats 10,000 persons on benches and the bordering lawns. The series of jazz, soul and pop concerts gets underway with B.B. King July 6. Following are Ramsey Lewis plus Pieces of Dream (13), Herbie Mann and Mango Santamaria (20), Melba Moore and Franklin Ajaye (22) and Odetta with Hugh Masekela (31).

In August it's Preservation Jazz Band (3), Sarah Vaughan & trio (5), Earl Hines and Joe Williams (10),

'WILD-EYED SOUTHERN BOYS' Manager Spector 'Born Again' As He Eyes .38 Special Gold

By LEO SACKS

NEW YORK — Mark Spector jokes that he sounds like a "born-again" manager when he talks about the success of .38 Special, whose current album, "Wild-Eyed Southern Boys," has been certified gold.

"My philosophy is that every day is a new day in a market where your record is still under wraps," says Spector, who took over the group's management with David Passick in December, 1979. "Over the years, the group has made a practice of visiting local radio, retail and press people, and now they're seeing the time they invested come back to them in a very measurable way."

Breaking a record isn't as simple as "pushing a button," he notes. "It may start in somebody's office, but it certainly doesn't happen there. And by meeting radio jocks and store managers, the guys in the band learned about the role each party plays in perpetuating album sales. Taking the time to let the kid who packs records in a Chicago one-stop know that the artist appreciates his work is invaluable. It's a thank you that can't be bought with a trade ad."

Spector is confident that radio is going to take a close look at "Fantasy Girl," the group's new single, now that "Hold On Loosely," their recent Hot 100 hit, has established

the band's commercial clout. "We're all very happy about the gold LP," he says, "but that was achieved on the strength of just one track. I'd like to think 'Wild-Eyed Boys' still has some life to it."

He points to a live broadcast by the group over KAZY-FM in Denver last year that was carried by 15 AOR stations in the western U.S. Response to the show was strong enough for A&M to release a four-song radio sampler called "Live At The Rainbow." Spector estimates that the disk generated sales of at least 35,000 copies of the group's "Rockin' Into The Night" album, which the manager reports sold over 250,000 units.

"Rockin'..." released in October, 1979, was a pivotal album for the band. "The challenge," says Spector, "was that if they made the right record, they had a chance to break really big. National radio interest was uneven, but certain promoters knew the group to be a strong live act. So we routed our tours to reinforce whatever acceptance we had. Some people think you shouldn't tour with a record that's weak in certain markets. But if you have troops that can win 95% of their battles, why stop fighting? If a record is worth making, it should be worth promoting."

One of the keys to the group's success has been a strong working relationship with A&M, where Spector was the national a&r director from spring 1977 until fall 1979. "My experience at A&M gave me a better understanding of how to be effective from the management side. I now feel I have a realistic expectation of the performance a promotion man in the field should turn in. If you ask him why a station isn't playing your record, and the station isn't the kind that would normally play it, you're destroying your credibility. He'll think of you as just another manager looking to get his product played instead of a manager who is realistically assessing when and where the record should be airing."

As a former a&r man, Spector says "you can't rely on the record company to make the product for you, which is why the essence of my role is knowing when to nudge the group in the studio. If I can be involved in the few decisions that will affect the overall marketability of the record, I don't have to bother with the other 900 decisions that have to be made. It's like the guy in the control tower at the airport. You can't fly his plane, but you can certainly guide him home safely."

Spector, 31, started working at Fillmore East in New York for \$65 a week in 1968. He founded the concert hall's program, which he also wrote and edited in conjunction with Kip Cohen, the former general manager of the site. When the venue closed in 1971, Spector joined Columbia Records, where he signed Andy Pratt and Pavlov's Dog and worked closely with such artists as Santana, Blue Oyster Cult, Aerosmith and Blood, Sweat & Tears. He left the company in 1977 as director of contemporary music.

.38 Special resumes its national tour this month with a performance at JFK Stadium in Philadelphia on a bill with The Allman Brothers Band, The Outlaws, and The Marshall Tucker Band. Other summer shows will see the group perform about 25 dates in outdoor venues with the Jefferson Starship. "Building the act has been a slow and tedious process," says Spector. "It's good to see the effort paying off."

Once A Secretary-Artist, Sylvia Scores With Voice

By ROBYN WELLS

NASHVILLE—Just two years ago, Sylvia was producer Tom Collins' secretary at Pi-Gem, his publishing firm. Today, in the wake of a string of successful singles including "Drifter," her recent No. 1 tune, and "The Matador," her current top 10 song, she appears to be one of the rising stars on RCA's country roster.

Unlike most aspiring singers, Sylvia's initiation to the music scene came not through performing, but by drawing pencil portraits of major country artists. Growing up near Nashville, Ind., she earned a reputation at the Little Nashville Opry for her proficient sketches. In fact, her

likeness of Barbara Mandrell so impressed the singer that she used it on her backstage passes. Sylvia says she might try her hand at a self-portrait for a future album cover.

Shortly after graduating from high school in 1975, Sylvia traveled to Nashville, armed with a capella demonstration tapes. Finally, she says, Collins told her he'd give her a call if he needed a female singer for demos. She went back to Indiana, returning to Nashville several months later and walked into the Pi-Gem office, asking for a job. Collins offered her a part-time secretarial position. (Continued on page 57)

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MEAT LOAF'S VALUED COLLEAGUE

'Blood, Thunder, Iron & Guts' Steinman Says Of His Singing

By ED HARRISON

LOS ANGELES—"What separates me from Meat Loaf is that my qualities are of the heroic 'Star Wars' effect. Sweeping and theatrical. Blood and thunder, iron and guts."

So says Jim Steinman, author of Meat Loaf's mega platinum "Bat Out Of Hell" LP, whose own debut album "Bad For Good" on Cleveland International/Epic was recently released.

Steinman, who again has written all the material for Meat Loaf's long awaited followup, says the Meat Loaf album will be intentionally dissimilar from "Bat Out Of Hell" and "Bad For Good" expressing obvious concern that both LPs wouldn't conflict.

"My record follows the personality of 'Bat Out Of Hell,'" says Steinman. "Meat Loaf's album will be more personal love songs. My songs are darker and wilder, kind of thunder and lightning like God hit the world and the world hit back."

Steinman's LP was originally intended to be Meat Loaf's followup until it was time to lay down the vocals. It was then, says Steinman, when Meat Loaf opened his mouth "and no sound came out."

"He went to see doctors, coaches, anyone associated with the human voice. It was 50% psychological, having to follow a big record and the other half ripping his voice touring."

"He came back six months later and still couldn't sing. It was a

mental block. Those songs represented failure to him."

So Steinman, who was going to record his own LP anyway, picked up the ball and recorded his own songs with Todd Rundgren producing.

As a result, Steinman juggled his own album with the writing of Meat Loaf's LP, all the time trying to give both albums separate identities.

To the surprise of many, Steinman's vocals sound stronger than expected, unusual in as much as he hasn't sung since 1973. He couldn't sing for two years after that, the result of a broken nose sustained in a bar fight.

"I always liked singing more than writing," he confesses. "I taught the songs to Meat Loaf. He became my voice. I used to sing Doors and Stones rockers in 1972."

"My voice is edgier and there's a different texture to it. Drummer Max Weinberg describes it as sounding like 'I have to go to the bathroom.'"

Surprisingly, Steinman grew up with opera, so one of his seven or eight-minute epics "sounds like a jingle" to him, when compared to a five-hour opera.

Steinman says that when writing songs he thinks of movies: "I make cinematic adventures with edits built in."

He is currently writing "Neverland" for CBS Films which he de-

scribes as a "rock'n'roll sci-fi Peter Pan."

Half of the songs on "Bad For Good" were actually written for it. "I'm into the idea of someone putting on headphones and listening to a film," he says.

Steinman admits that when working on "Bad For Good" he wanted each song to be of anthem-like proportion, which explains the passionate, urgently charged personality of the music.

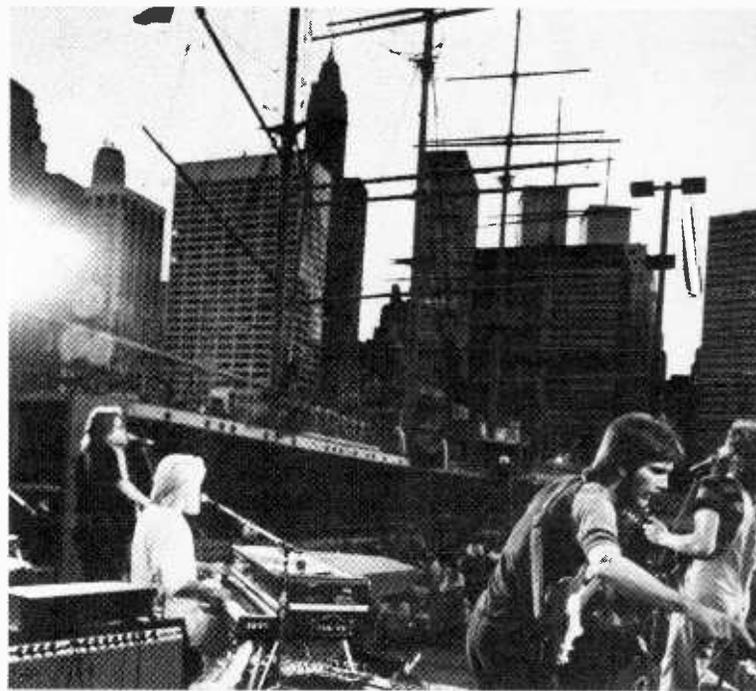
Included is a duet with Karla DeVito, reminiscent of her duet with Meat Loaf on "Paradise By The Dashboard Lights."

"It was part of the game plan," says Steinman. "Karla is the link with 'Bat Out Of Hell.' I wanted to see if I could do it again and take it farther."

The release of Steinman's LP has caused some confusion at the radio and retail level. "Some people thought of my album as Meat Loaf's second LP. Stations expected it to be. They had to be told it wasn't Meat Loaf. But you have to get the consumer to know the connection though."

Steinman hints at a few possible dates with Rundgren and DeVito and then a tour with Meat Loaf where both albums will be incorporated. And then again, DeVito has her own LP due so there could even be a three-way tour.

Steinman intends to continue recording although he says this "is the end of the line for the 'Bat Out Of Hell' type material."



Billboard photo by Chuck Pulin

SEAPORT BENEFIT—Leon Russell & the New Grass Revival perform a benefit concert for the South Street Seaport Museum in New York. In the background is the downtown New York skyline and the museum's four-masted barque, the Peking.

Talent Talk

There is a strong West Coast orientation to "New Wave Theatre," a showcase for new acts that is being seen with rock films on the "Night Flight" series on the USA cable television network. Some of the acts featured on the 30-minute Saturday night shows, are Black Flag, Wild Kingdom, Brainiacs, Wet Picnic, Surf Punks, Hollywood Trash, Castration Squad, Arsenal, Knifetwist, Spittin' Teeth and others.

The Knack, the most popular new wave band to come from L.A., is in the studio with producer Jack Douglas. Sources say the new LP will cost somewhat more than the Knack's famous \$18,000 debut. "They'll be in the studio until they get it right," says the source. . . . Also getting ready to get it right is Meat Loaf, whose LP, "Dead Ringer," is expected Aug. 23. A tour will follow.

Carly Simon has recorded a new version of Timi Yuro's "Hurt" with B.B. King on "Torch," her new LP now being completed at the Power Station in New York. . . . Among the acts who came to see the marathon performances by the Clash at Bond's have been members of PiL, Devo, Squeeze, the Ramones, Holly & the Italians, and Lene Lovich, as well as such film personalities as Robert DeNiro and Diane Keaton.

The Kitchen, a new art, video, and experimental music venue in Soho in New York, staged a benefit for its performance fund. Featured were such acts as Phillip Glass, the Feelies, Jim Carroll, Bush Tetras, Laurie Anderson, and Fab 5 Freddie. Todd Rundgren did a short acoustic set, and Mick Jagger was seen in the audience. . . . There is now an official Doors Fan Club (Box 46, Jerico, N.Y. 11753).

Musician, Player & Listener magazine and the Bose Corp. are sponsoring a "Salute To The Blues" featuring Albert Collins and Steve Ray Vaughn at the Hyatt Regency Ballroom in Chicago Saturday (27). . . . "Ben E. King Day" was declared in Washington D.C. recently. . . . Ornette Coleman makes his first New York appearance in three years at the Public Theatre Friday (26) and Saturday (27). Lydia Lunch, formerly of Teenage Jesus & the Jerks, Eight-Eyed Spy, and Devil Dogs, now plays with 13-13, and is doing East Coast club dates. The music is described as "sad psychedelia."

Pyrotechnic expert and Triumph drummer Gil Moore was asked to supervise the fireworks display for the town of Mississauga, Ontario. He gave detailed instructions on what explosives he would need, and how he would like them set up. His instructions were followed to the letter, Moore noticed when he arrived in the afternoon. The only problem was that the town fathers aimed the entire 250-lb. arsenal of rockets straight at a local oil refinery.

ROMAN KOZAK

Brewtown Peaches Continues Normally

CHICAGO—A spokesman for Milwaukee's Peaches Records and Tapes outlet says the chain's recent bankruptcy filing (Billboard, June 6 & 13, 1981) hasn't affected its participation in Milwaukee's Summerfest, Thursday (4) to July 5.

Peaches Rock Stage '81 has booked more than 40 bands including headliners Billy Squire, the Rage, Short Stuff, Sweetbottom, Bad Boy, Doc Holliday, Great Building and the Greg Kihn Band, Jeff Lorber's Fusion and Willy Nile. Rock music, plus jazz, country, soul and classical, also is booked at the festival's main stage.

According to the store, major vendors have resumed product shipments and business is continuing normally under the reorganization plan.

Singer Caswell Opens Own Club

LOS ANGELES—Pop singer Johnny Caswell is building himself his own showcase in Santa Monica, Calif. He's tied in with his personal manager Jan Jacques and Texas oil mogul Jesse Pirtle and, after an expenditure of more than \$400,000, will unveil the new 250-seat club June 26 with himself and an all-new five-piece backup band as the main attraction.

Additionally, Caswell has just inked a new contract with RCA Records as a single artist. The former Capitol and 20th Century-Fox Records pactee is set to cut his debut

single for RCA also before the end of June—the Bacharach-David tune "Only Love Can Break A Heart." Bob Cullin and Dave White will coproduce; the latter, a longtime associate of Caswell, is composer of such rock standards as "At The Hop" and "Rock 'N' Roll Is Here To Stay," among others.

Jacques, well-known in the East for his promo work on a dozen-odd clubs in the New Jersey area, including Bullwinkles in Atlantic City and the 8,000-seat Cherry Hill Arena in Cherry Hill, N.J. (his home town), has this to say about Easy Street:

"The club is designed to the state-of-the-art, both audio and visually. We will showcase quality variety acts only, and that means comics, jugglers, the works. We are not catering to any punk or loud, obnoxious hard rock music. There's got to be at least one club in L.A. where adults can go and relax and converse and still get top-drawer entertainment."

Probably the biggest lure for all talent, according to Jacques, is the built-in, 24-track recording facilities the club will offer for live recording sessions and live radio broadcasting.

Starship Starts Jersey Season

WEST ORANGE, N.J.—The South Mountain Music Fair, a new open air summer concert series sponsored by Mountain View soft drink in association with the Essex County Dept. of Parks, Recreation & Cultured Affairs, will kick off June 30 with Jefferson Starship, featuring Grace Slick. Approximately a dozen top attractions will be presented during the summer months.

The series is being produced by John Scher's Monarch Bureau, rock concert promotion agency based in New Brunswick, N.J., in cooperation with WNEW-FM.

Already set for the series are the Doobie Brothers, July 9; Southside Johnny & the Asbury Jukes, July 16; Peter, Paul & Mary, July 18 and Pat Benatar, Aug. 1. Other attractions will be announced as negotiations are completed.

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Survey For Week Ending 6/14/81

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	JOURNEY/BILLY SQUIER/415 —Bill Graham Presents/Avalon Attractions, Fairgrounds, Ventura, Ca., June 7-9 (3)	31,918	\$12.50-\$15	\$400,435*
2	VAN HALEN/FOOLS —Bill Graham Presents, Colis., Oakland, Ca., June 11-13 (3)	31,081	\$8-\$10	\$298,445*
3	RUSH/FM —Avalon Attractions, Forum, L.A., Ca., June 10 & 11 (2)	27,246	\$8.75-\$10.75	\$275,241*
4	OAK RIDGE BOYS/ALABAMA/LARRY GATLIN/ROY CLARK/BELLAMY BROS. —Sea-Son Productions, Reunion Arena, Dallas, Tx., June 13	16,971	\$10.65-\$12.65	\$194,611
4	STYX —Star Date Productions, Arena, Milwaukee, Wisc., June 9-10 (2)	17,343	\$10-\$11	\$183,292
5	JACKSON BROWNE/GARY U.S. BONDS/BONNIE RAITT/GRAHAM NASH/STEPHEN STILLS/BOB WEIR —Larry Vallon Presents/Alliance for Survival, Bowl, Hollywood, Ca., June 14	17,439	\$6-\$14.50	\$172,268*
6	RUSH/FM —Avalon Attractions, Arena, Long Beach, Ca., June 14	12,796	\$8.75-\$10.75	\$131,438*
7	Z Z TOP/LOVERBOY —Di Cesare-Engler Productions, Civic Arena, Pittsburgh, Pa., June 14	12,300	\$9.75	\$119,925
8	Z Z TOP/LOVERBOY —Brass Ring Productions, Arena, Detroit, Mich., June 13	11,028	\$9-\$11	\$115,770
9	RUSH/FM —Avalon Attractions/Marc Berman Concerts, Sports Arena, San Diego, Ca., June 9	12,145	\$8.75-\$9.75	\$114,671*
10	TED NUGENT/KROKUS —Alpine Valley Music Theatre, Music Theatre, E. Troy, Wisc., June 13	10,366	\$9-\$12.50	\$102,841
11	JEFFERSON STARSHIP/.38 SPECIAL —Contemporary Productions/New West Presentations, Muni. Aud., Kansas City, Mo., June 13	9,917	\$8.50-\$9.50	\$91,634*
12	RUSH —Di Cesare-Engler Productions/Sunrise Entertainment, Aladdin Theatre, Las Vegas, Nev., June 15	7,450	\$12	\$89,400*
13	JEFFERSON STARSHIP/.38 SPECIAL —Contemporary Productions, Kiel Aud., St. Louis, Mo., June 14	9,250	\$8.50-\$9.50	\$86,591*
14	ISLEY BROS./STAR POINT/TIERRA —JAM Productions/Imperial Productions, Reunion Arena, Dallas, Tx., June 14	8,548	\$10.15-\$11.15	\$84,115
15	JAMES TAYLOR —Sunshine Promotions, Sports Center, Indianapolis, Ind., June 11	7,525	\$9.50-\$10.50	\$76,990
16	RUSH/FM —Avalon Attractions, Convention Center, Anaheim, Ca., June 12	7,163	\$8.75-\$10.74	\$74,885*
17	SANTANA —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., June 12	8,117	\$6-\$12.50	\$72,765
18	SANTANA —Cross Country Concerts, Colis., New Haven, Ct., June 9	7,800	\$7.50-\$9.50	\$70,316
19	JOE WALSH/DAVID LINDLEY —Schon Productions, Met. Center, Minneapolis, Minn., June 10	6,223	\$8.75-\$9.75	\$59,881
20	TED NUGENT/KROKUS —Sunshine Promotions, A.C.C., Notre Dame, Ind., June 14	4,112	\$8-\$9	\$35,009
Auditoriums (Under 6,000)				
1	STATLER BROTHERS/BRENDA LEE —Lanierland Music Park, Lanierland Music Park, Cummings, Ga., June 13 (2)	5,840	\$8-\$10	\$63,659
2	STATLER BROTHERS/BRENDA LEE —Country Music Park, Country Music Park, Franklin, Ga., June 12	5,645	\$7-\$9	\$47,294
3	STATLER BROTHERS/BRENDA LEE —Opry House, Opry House, Douglas, Ga., June 14 (2)	5,011	\$7-\$11	\$40,042
4	SANTANA —Don Law Co., Orpheum, Boston, Mass., June 10	2,800	\$10.50	\$28,760
5	THREE DOG NIGHT —Barrett Ryan Entertainment, Fairgrounds, Kalispell, Mont., June 14	2,750	\$8.50-\$9.50	\$24,025
6	BURT BACHARACH/CAROLE BAYER SAGER —Sunshine Promotion, Clowes Hall, Indianapolis, Ind., June 13	1,662	\$8.50-\$12.50	\$19,111
7	THREE DOG NIGHT —Barrett Ryan Entertainment, Opera House, Spokane, Ore., June 13	2,075	\$8-\$9	\$18,514
8	THREE DOG NIGHT/PAMELA MOORE —Barrett Ryan Entertainment, Paramount, Portland, Ore., June 11	2,075	\$8.50-\$9.50	\$17,907
9	THREE DOG NIGHT/PAMELA MOORE —Barrett Ryan Entertainment, Paramount, Seattle, Wa., June 12	1,666	\$8.50-\$9.50	\$14,582

JEFFERSON STARSHIP
San Diego Stadium, San Diego
Tickets: \$10, \$8, \$7

With Grace Slick firmly back at the helm after an almost three-year absence, a revitalized Jefferson Starship set out to prove to a crowd of nearly 38,000 that a major rock band from the 1960s can still be relevant and vital in the 1980s. Sometimes it succeeded, sometimes it didn't.

Playing after a June 7 Sockers soccer game, the Starship—for the first time in seven years—did not open with the traditional "Ride The Tiger" for its nearly two dozen-tune set. Instead, its performance of that song was preceded by a rousing rendition of "Somebody To Love," as if to welcome back Slick, for whom this was only the second date since rejoining the band a few months ago.

And welcome back Slick they should. Both vocally and physically, she was in better form than she's been in years, and she pretty much carried the two-hour show, the ferocious hardness of her voice and onstage charisma intact and overshadowing that of her fellow band members.

Next to Slick, lead vocalist Mickey Thomas, who jumped aboard the Starship when Slick and the equally irreplaceable Marty Balin left in late 1978, looked rather bewildered and out of place. Slick clearly dominated stage center whether she was singing or not, and both she and Thomas seemed to know it. Furthermore, Thomas' clear tenor has never really fit in that well with the Starship sound, and Slick's presence made it all the more obvious.

With Grace Slick back in the band, the Starship had a much wider repertoire from which to choose, and thus managed to mix in songs from its earlier days—"Fast Buck Freddie," "Dance With The Dragon"—with Slick solo numbers "Mistreater" and "Sea Of Love" and newer songs "Stranger," "Girl With The Hungry Eyes" and "Find Your Way Back."

Drummer Aynsley Dunbar stood out as the evening's outstanding musician. Since he joined the band in early 1979 he's given it a solid base to work from. And lead guitarist Craig Chaquico's flashy but repetitive style has matured, proving him capable of executing more textured and complicated leads. The low points were a bass solo and a drum solo, two displays of musical excess so boring it's a wonder any band still indulges them.

The evening was capped by a particularly stunning and emotional performance of the classic "White Rabbit," a teen anthem more than a decade ago and inspiringly sung by the tenacious Slick, who hit all the notes and showed that despite her almost 42 years of age, she's still one of the best female singers around.

THOMAS K. ARNOLD

GARY U.S. BONDS
FAST FONTAINE

Country Club, Reseda, Calif.
Admission: \$7.50

When Gary U.S. Bonds told the soldout audience June 13 that Bruce Springsteen was not going to join him onstage as had been rumored, there was an audible groan. But the crowd soon found it had no reason to despair: Bonds proved he is a capable performer in his own right who doesn't need to couple with a superstar to get his point across.

Backed by a five-piece band, Bonds was confident and eager in the 13-song, 70-minute set. In fact, he may have been a bit too eager. After each song, he told the audience how glad he was to be back and let out a loud "rock'n'roll!" The cliched crowd baiting—though Bonds seemed sincere—was unnecessary considering his talents and the audience's enthusiasm.

As expected, the set was a mix of oldies from the early 1960s and new material from his EMI-America LP, "Dedication." Despite the fact he may be three times as old as much of the audience, his husky voice is still in good shape. He doesn't move around with the agility or intensity of Springsteen, but few performers of any age do.

Opening was former Bob Seger associate Fast Fontaine and his five-piece backing band. Along with Billy & the Beaters, the James Harmon Band, Sheiks of Shake and others, EMI-America's Fast Fontaine fits in with the r&b/blues revival which is happening in L.A. clubs. The 13-song, 50-minute set was breezily enjoyable with rollicking versions of the Doors' "L.A. Woman" and the Spinners' "Rubberband Man" getting excited response from the audience.

CARY DARLING

Talent
Talent In Action

MANHATTANS
Roxy, Los Angeles
Admission: \$8.50

Veteran crooners the Manhattans displayed a combination of polished pop and slick r&b during the opening show of a two-night stand here June 8-9.

Though only three-fourths full, the crowd nevertheless enthusiastically supported the smooth vocal delivery of lead singer Gerald Alston, especially on the sensitive ballad "Kiss And Say Goodbye" and the midtempo "Shining Star."

The two singles have been the impetus for recent gold albums by the group on Columbia Records.

Nicely paced, the 75-minute set included fancy, and at times ambitious, choreography which aptly complemented such peppy and melodic selections as "Girl Of My Dreams" and "Dance To A Love Song."

The quartet, taking a nostalgic trip down memory lane, performed a memorable "street corner symphony" of doo-wop leanings, complete with fingersnaps, on "We Are Made As One."

They were aided by a crisp, tight rhythm section (keys, drums, guitar and bass) that never got excessive. The full brass section provided punchy accents, most notably on the funky, instrumental intro.

The Manhattans' characteristically tight vocal harmonies were effective on "Tomorrow" from the Broadway musical "Annie," "A Time For Us" and as part of an oldies medley that included "If My Heart Could Speak," "Let It Be," "I Kinda Miss You" and "Smile Awhile."

"Just One Moment Away," a ballad from an upcoming LP, was the only new addition to their extensive repertoire.

VICKI PIPKIN

JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR
WALTER HAWKINS, THE FAMILY & THE LOVE CENTER CHOIR
THE MIGHTY CLOUDS OF JOY
SHIRLEY CAESAR & THE CAESAR SINGERS
TWINKIE CLARK & THE CLARK SISTERS

Paramount Theatre, Oakland, Calif.
Tickets: \$12.50, \$10.50, \$8.50, \$7.50

Film producer David Leivick called it his "dream concert." Indeed, the soldout June 12 event at the ornate 3,000-seat facility was a monumental event that gathered five of the hottest acts in black gospel music to make a feature-length motion picture.

Leivick and partner Fred Ritzenberg brought along seven 35mm cameras under the direction of veteran cinematographer Dave Myers and the Record Plant's 24-track mobile unit manned by engineer Joel Moss to record the concert for the 10-year-old Berkeley-based Golden Door Productions, a film company noted for its medical and sports documentaries.

According to Ritzenberg, the firm is negotiating record and video disc rights with five major companies.

Starting 45 minutes late, the concert ran too long—4½ hours. Each group had to work extra hard to move the audience, which seemed somewhat distracted by the hot lights and camera movement, yet before their 45-minute sets were over, they had all brought the crowd to points of near catharsis.

The most striking thing about the Mighty Clouds of Joy's energy-charged six-song opening set was the clarity of the sound. Often saddled with substandard audio on the gospel circuit, the veteran quartet's full harmonies came across with a rare perfection that allowed Elmo Franklin's bass to boom immaculately.

Despite the presence of an obtrusive drummer, Shirley Caesar wasted no time in generating fervor throughout the audience. One highlight of her emotional four-tune performance was "He's Got It All In Control," during which she referred to the murdered children of Atlanta.

James Cleveland was in peak form, directing his 30-voice choir with flair and using his distinctively hoarse baritone with masterful subtlety on six selections. The stomping "Can't Nobody Do Me Like Jesus" had the house rocking

and culminated in Cleveland physically removing his drummer, who was overcome by the spirit, from the stage.

Detroit's five Clark Sisters, led by organist-composer Twinkie, got the strongest response of the night with four long numbers that featured their unique harmonies and explosive lead trading. Their set was greatly enhanced by the fast-fingered jazz fills of Clouds' guitarist Eddie Alford.

Hitting the stage around midnight, Walter Hawkins, the Hawkins Family & the Love Center Choir appeared to be discomforted by the hot movie lights, yet turned in a workmanlike eight-song performance that included such crowd-pleasers as "What Is This," "I Tried" and brother Edwin's "Oh, Happy Day." With the exception of Cleveland, all the other performers joined in on "I'm Goin' Away," the concert's rousing finale.

LEE HILDEBRAND

WISHBONE ASH

Hammersmith Odeon, London
Tickets: \$8, \$7, \$6

Veteran U.K. rock group Wishbone Ash played to a capacity 3,500 audience here June 2, as part of a national tour tied to the promotion of its new MCA album "Number The Brave," its 14th LP.

The gig also served to introduce new bassman Trevor Bolder to Ash's predominantly male adolescent audience. Bolder, originally with David Bowie's "Spiders From Mars," was given ample opportunity to demonstrate his capabilities and the established group members seemed anxious that he should be accepted following the departure of Ted Turner.

The volatile Ash lineup was also augmented by the luminous Claire Hamill whose subtle, yet sparkling, background vocals breathed extra life into much of the 17-song program.

Hamill, cowriter of "Living Proof" from the "Just Testing" album, fitted in well and her confident feminine presence added a much-needed focal point as she strutted and hopped around the stage. Notably, her only solo number, a poignant ballad "Danny Don't Go To Ireland," drew a particularly warm response from the crowd.

From the wide selection of older material performed, only "Jail Bait" from the classic 1971 album "Pilgrimage," and "Warrior," off the band's 1973 offering "Argus," escaped unscathed through a hissing, poorly-mixed p.a. system.

This detracted from the show, distorting Laurie Wisefield and Andy Powell's guitar-break repartee, and giving Hamill's vocals an unintentional abrasive quality at some points. The new songs, such as "Where Is The Love," "Underground" and "Number The Brave," while less imaginative than their predecessors, came over more successfully with their catchy hooks and rhythms.

Generally, though, the band's live performance lacked much of the intricacy and detail of its studio recordings, but this didn't bother an audience drawn mainly from the ranks of the heavy metal loyalists. The two-hour set concluded with a two-song encore featuring a surprisingly convincing rock version of Smokey Robinson's "Get Ready."

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Billboard® Hot Country Singles

Survey For Week Ending 6/27/81

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	13	BLESSED ARE THE BELIEVERS —Anne Murray (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	35	43	4	RAINBOW STEW —Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	68	76	2	SEND ME THE PILLOW YOU DREAM ON —The Whites (H. Locklin), (Four Star, BMI) Capitol 5004
2	3	8	I WAS COUNTRY WHEN COUNTRY WASN'T COOL —Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51107 (Pi-Gem, BMI)	36	44	4	RICH MAN —Terri Gibbs (E. Mattson), MCA 51119 (Song Biz, BMI)	69	77	3	SWEET SOUTHERN LOVE —Phil Everly (P. Everly, J. Paige), Curb/CBS 02116 (Everly & Sons/Music Table, BMI)
3	4	13	FIRE AND SMOKE —Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	37	40	7	NORTH ALABAMA —Dave Kirby (D. Kirby, J. Allen), Dimension 1019 (Millstone, ASCAP/J. Allen, BMI)	70	78	2	MY BABY'S COMING HOME AGAIN TODAY —Bill Lyerly (B. Lyerly), (Chapparral, ASCAP) RCA 12255
4	6	6	FEELS SO RIGHT —Alabama (R. Owen), RCA 12236 (May Pop, BMI)	38	38	8	I STILL MISS SOMEONE —Don King (J. Cash, R. Cash), Epic 19-02046 (Rightsong, BMI)	71	79	3	SOMEHOW, SOMEWAY AND SOMEDAY —Amarillo (D. Jackson), NSD 81 (Mountainwood, BMI)
5	5	13	IT'S A LOVELY, LOVELY WORLD —Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	39	41	7	LUKIN' HIM AND LOVIN' YOU —Kin Vassy (J. MacRae, B. Morrison), Liberty 1407 (Southern Nights, ASCAP)	72	NEW ENTRY	NEW ENTRY	OLDER WOMEN —Ronnie McDowell (J. O'Hara), Epic 19-02129 (Tree, BMI)
6	7	12	BY NOW —Steve Wariner (D. Pirimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	40	45	5	LONGING FOR THE HIGH —Billy Larkin (D.B. McClinton, S. McCorvey), Sunbird 7562 (Cross Keys, ASCAP/Timber, SESAC)	73	55	13	ELVIRA —The Oak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)
7	9	12	SURROUND ME WITH LOVE —Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	41	46	5	COULD YOU LOVE ME (One More Time) —John Conlee (C. Stanley), MCA 51112 (Fred Rose, BMI)	74	57	5	THEY'LL NEVER TAKE ME ALIVE —Dean Dillon (D. Dillon, F. Dycus), RCA 12234 (Pi-Gem, BMI)
8	12	10	THE MATADOR —Sylvia (B. Morris, D. Pirimmer), RCA 12214 (Pi-Gem, BMI)	42	48	4	WIND IS BOUND TO CHANGE —Larry Gatlin (L. Gatlin), Columbia 11-02123 (Larry Gatlin, BMI)	75	82	2	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)
9	10	9	LOVIN' HER WAS EASIER —Tompall & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)	43	51	3	DON'T WAIT ON ME —The Statler Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)	76	NEW ENTRY	NEW ENTRY	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH —Stephanie Winslow (S. Winslow, D. Hill, B. Mann), Warner/Curb 49753 (Yatahey, Welbeck, ATV, Mann & Weil, ASCAP, BMI)
10	17	8	FOOL BY YOUR SIDE —Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	44	53	3	IT'S NOW OR NEVER —John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys, ASCAP)	77	60	12	I WANT YOU TONIGHT —Johnny Rodriguez (S. Davis), Epic 19-01033 (Algee, BMI)
11	1	12	BUT YOU KNOW I LOVE YOU —Dolly Parton (M. Settle), RCA 12200 (Tro-Devon, BMI)	45	52	4	BEDTIME STORIES —Jim Chestnut (D. Morrison, C. Lester), Liberty/Curb 1405 (House Of Gold, BMI)	78	NEW ENTRY	NEW ENTRY	IT'LL BE HIM —Debbie Boone (B. R. Reynolds), Warner/Curb 49720 (Hat Band, Baron, BMI)
12	8	11	LOVIN' ARMS/YOU ASKED ME TO —Elvis Presley (T. Jans, W. Jennings, B.J. Shaver), RCA 12205 (Almo, ASCAP, Baron, BMI)	46	54	3	WHILE THE FEELING'S GOOD —Rex Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline, BMI)	79	61	6	DREAM MAKER —The Shoppe (B. Hill, J.R. Wilde), NSD 90 (Welbeck, ASCAP)
13	15	11	LOVE DIES HARD —Randy Barlow (F. Kelly), Paid 133 (Frebar, BMI)	47	13	14	I'M JUST AN OLD CHUNK OF COAL —John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	80	NEW ENTRY	NEW ENTRY	GOOD TIMES —Willie Nelson (W. Nelson), RCA 12254 (Pamper, BMI)
14	18	5	PRISONER OF HOPE —Johnny Lee (S. Whipple, G. Metcalf), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	48	14	14	FRIENDS/ANYWHERE THERE'S A JUKEBOX —Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, Bobby Goldsboro, BMI)	81	63	6	LOVE TAKES TWO —Roy Clark (R. Lane, D. Morrison), MCA 51111 (House Of Gold/Tree, BMI)
15	16	11	MY WOMAN LOVES THE DEVIL OUT OF ME —Moe Bandy (B.P. Barker), Columbia 11-02039 (Baray, BMI)	49	59	3	QUEEN OF HEARTS —Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	82	NEW ENTRY	NEW ENTRY	HONKY TONK HEARTS —Dickey Lee (B. McDill), Mercury 57052 (Hall-Clement (Welk), BMI)
16	29	5	DIXIE ON MY MIND —Hank Williams Jr. (M. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	50	62	2	YOU'RE THE BEST —Kieran Kane (K. Kane, B. Channel), (Cross Keys, Did Friend, BMI, ASCAP) Elektra 47148	83	86	2	BLUE AS THE BLUE IN YOUR EYES —Nancy Ruid (J. S. Sherrill, B. DiPiero), (Combine, Sweet Baby, BMI) C & R 102
17	23	8	DON'T BOTHER TO KNOCK —Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 12220 (Pi-Gem, BMI)	51	20	11	DOES SHE WISH SHE WAS SINGLE AGAIN —Burrto Brothers (R. Leigh, M. Blackford), Curb/CBS 01011 (United Artists, ASCAP)	84	67	4	SWINGING DOORS —Del Reeves (M. Haggard), Koala 333 (Blue Box, BMI)
18	21	10	GOOD OL' GIRLS —Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)	52	58	5	KEEP ON MOVIN' —King Edward IV (K.E. Smith, C.L. Rutledge), Soundwaves 4635 (Phono, SESAC)	85	NEW ENTRY	NEW ENTRY	SOMEBODY'S DARLING, SOMEBODY'S WIFE —Dottsy (L. Young), Tanglewood 1908 (Emeryville, BMI)
19	30	6	TOO MANY LOVERS —Crystal Gayle (M. True, T. Lindsay, S. Hogin), Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)	53	56	5	RUN TO HER —Susie Allison (G. Goffin, J. Keller), Liberty/Curb 1408 (Screen Gems/EMI, BMI)	86	NEW ENTRY	NEW ENTRY	BORN —Orion (F. Burch, W. Young), Sun 1165 (Shelby Singleton, BMI)
20	24	9	JUST LIKE ME —Terry Gregory (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)	54	69	2	A TEXAS STATE OF MIND —David Frizzell & Shelly West (C. Crofford, J. Durrill, S. Garrett), (Pego, Wallet, BMI) Warner/Viva 49745	87	72	14	LOUISIANA SATURDAY NIGHT —Mel McDaniel (B. McDill), Capitol 4983 (Hall-Clement (Welk), BMI)
21	22	9	LOVE TO LOVE YOU —Cristy Lane (D. Heavener), Liberty 1406 (Cristy Lane, ASCAP)	55	65	3	I DON'T HAVE TO CRAWL —Emmylou Harris (R. Crowell), Warner Bros. 49739 (Visa, ASCAP)	88	80	11	SOME LOVE SONGS NEVER DIE —B.J. Thomas (A. Kriester, B. Morrison, J. MacRae), MCA 51087 (Southern Nights, Youngun, ASCAP, BMI)
22	32	5	I STILL BELIEVE IN WALTZES —Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	56	11	13	WHAT ARE WE DOIN' IN LOVE —Dottie West (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)	89	NEW ENTRY	NEW ENTRY	HELLO WOMAN —Doug Kershaw (D. Kershaw), Scotti Bros. 02137 (CBS) (Doug Kershaw, BMI)
23	25	7	DREAM OF ME —Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	57	42	8	FOOTPRINTS IN THE SAND —Edgel Groves (J. Buckner, G. Garcia), Silver Star 20 (BGO, Southfield, ASCAP)	90	NEW ENTRY	NEW ENTRY	IT'S NOT THE RAIN —Music Row (R. Hughes, B. Pippin), Debut 8116 (Gilpip, BMI)
24	26	7	UNWOUND —George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	58	47	6	YOU MADE IT BEAUTIFUL —Charlie Rich (B. Sherrill, S. Davis, G. Sutton), Epic 19-02058 (Warner-Tamerlane/Algee, BMI)	91	81	13	A MILLION OLD GOODBYES —Mel Tillis (B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Pixrus, ASCAP)
25	27	9	DON'T GET ABOVE YOUR RAISING —Ricky Scaggs (L. Flatt, E. Scraggs), Epic 19-02034 (Peer, BMI)	59	50	11	MONA LISA —Willie Nelson (J. Livingston, R. Evans), Columbia 11-02000 (Famous, ASCAP)	92	83	13	DO I HAVE TO DRAW A PICTURE —Billy Swan (B. Swan, G. Clark), Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)
26	35	4	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)	60	70	3	SOME DAYS ARE DIAMONDS —John Denver (D. Feller), RCA 12246 (Tree, BMI)	93	93	2	GOLD CADILLAC —Tom Carliie (T. Carliie), (OPA-Locka, ASCAP) Door Knob 157
27	31	4	THEY COULD PUT ME IN JAIL —Bellamy Brothers (B. McDill), Warner/Curb 49729 (Hall/Clement, BMI)	61	71	2	I JUST NEED YOU FOR TONIGHT —Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Welk, BMI) Capitol 5011	94	84	19	SEVEN YEAR ACHE —Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)
28	28	10	LEARNING TO LIVE AGAIN —Bobby Bare (B. McDill), Columbia 11-02038 (Hall-Clement/Welk, BMI)	62	75	2	MAYBE I SHOULD'VE BEEN LISTENING —Gene Watson (B. Rabin), (Screen Gems-EMI, BMI) MCA 51127	95	85	15	THE BARON —Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11 60516 (First Lady/Sylvia's Mother's/Algee, BMI)
29	19	11	DARLIN' —Tom Jones (O.S. Blandemer), Mercury 76100 (September, Yellow Dog, ASCAP)	63	66	4	HEADIN FOR A HEARTACHE —Cindy Hurt (B. Hill, J.R. Wilde), Churchill 7772 (Welbeck, ASCAP)	96	87	16	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)
30	49	2	I DON'T NEED YOU —Kenny Rogers (R. Christian), (Boothchute, BMI) Liberty 1415	64	64	5	TIME HAS TREATED YOU WELL —Corbin-Hanner Band (D. Hanner), Alfa 7001 (Sabal, ASCAP)	97	88	7	MIDNITE FLYER —Sue Powell (P. Craft), RCA 12227 (Rocky Top, BMI)
31	34	6	I SHOULD'VE CALLED —Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP)	65	73	2	DADDY —Billy Edd Wheeler (B. E. Wheeler, B. Gibson, J. Duncan), (Sleepy Hollow, ASCAP; Hitkit, BMI) NSD 94	98	89	14	EVIL ANGEL —Ed Bruce (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)
32	33	7	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)	66	74	3	THIS MUST BE MY SHIP —Diana Trask (R. Murrach, T. Murrach, S. Anders), Kari 121 (Blackwood/Magic Castle, BMI)	99	90	4	I OUGHT TO FEEL GUILTY —Jeannie Pruett (B. Zerface, J. Zerface, B. Morrison), Paid 136 (Combine, BMI/Southern Nights, ASCAP)
33	37	6	WHISKEY CHASIN' —Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)	67	68	4	FOOL, FOOL —Brenda Lee (T. Seals, J. McBee, M.D. Barnes), MCA 51113 (Irving, Down N' Dixie/Danor/Almo, BMI/ASCAP)	100	36	13	WHISPER —Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 11-01036 (Algee, BMI)
34	39	7	ANGELA —Mundo Earwood (M. Earwood), Excelsior 1010 (Music West Of The Pecos, 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.)

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Fan Fair Attracts 15,000 To Nashville

By ROBYN WELLS

NASHVILLE — Some 15,000 country music devotees trekked here for the 10th annual International Country Music Fan Fair. Contributing more than \$3 million to the city's coffers during the activity-packed week-long fest.

For the first time, a ceiling was put on registration prior to Fan Fair's opening because of capacity limitations at Municipal Auditorium, site of the event.

"This year we created a couple of additional events for the fans, offering alternative activities to scheduled auditorium events," says Bud Wendell, Fan Fair chairman and president and chairman of the board for WSM Inc. "Tours, open houses and trips to the Hall of Fame had some impact on the number of people in the auditorium at one time."

Tickets for the extra events were supplied in each person's registration booklet. Wendell says that the Grand Ole Opry and the Country Music Assn., cosponsors of Fan Fair, are discussing plans to allow for the burgeoning popularity of the annual affair.

Fan Fair registrants hailed from as far away as Europe and Japan. At a dinner honoring performers on the international show, Tandy Rice, Country Music Assn. president, noted that country music's boundaries have stretched beyond Nashville and the U.S., spreading worldwide.

Festivity highlights included a private RCA reception for Ronnie Milsap, during which the artist received the RIAA's first Braille gold album for "It Was Almost Like A

Song." He also received gold and platinum LPs for his "Greatest Hits" package. Making the Braille presentation was Ellie Rosenblum, RIAA awards administrator.

As a special Fan Fair attraction, five country acts joined the Country Music Hall Of Fame's Walkway Of Stars. Joining the ranks were Moe Bandy, Boxcar Willie, Louise Mandrell, the Stoneman Family and the Armstrong Twins.

Among the luminaries in town for Fan Fair was Dick Clark, longtime host of "American Bandstand." Reportedly in town to explore possible Nashville television specials, Clark received a warm welcome when he appeared as a special guest on MCA Records showcase.

Dominating the week's events were a full slate of label showcases. Taking the stage were artists from Sunbird, CBS, MCA, Plantation/Sun, RCA and Elektra/Asylum. Also on the bill were the bluegrass, cajun, international, reunion and mixed label shows. For the third consecutive year, Warner Bros. took top honors in the men's softball tournament, while Sound Shop won first place in the women's division.

And the weary and bleary-eyed faithful watched Kentucky native Jimmy Mattingly fiddle his way to first place in the grand masters fiddling championship, Fan Fair's traditional finale. During the show, a special tribute was made to Wendell for his continuing support of the competition. Among those in attendance were Roy Acuff, Porter Wagoner and the Speer Family.

The 11th annual Fan Fair is scheduled for June 7-13, 1982 in Nashville.



FAN-TASTIC LYNN—Loretta Lynn performs on the MCA showcase during Fan Fair.

Consistency Key For Tiny AMer

• Continued from page 26

feels the station could use more female listeners.

"Our research has shown that we aren't capturing the females," he puzzles. "Our male audience outweighs the women four-to-one." Stinson's remedy calls for his DJs to beef up the number of male artists they play ("Women would rather hear men sing," he reasons), slip in a "classic gold" record every fifth or sixth spin, and to regularly lead out of the news with a country hit of the past.

He's also attempting to infuse more direction in the station's overall programming policy. "I don't want to tell my staff what to play," he explains, "but one night I was driving home in my car and I heard the night jock playing Gene Autry's 'That Silver-Haired Daddy Of Mine.'" I nearly had a wreck. You've got to keep one eye on being commercial if you're trying to attract new listeners."

As a result, Stinson is beginning to "cluster" the rotation oldies according to year of popularity. This way, he hopes to avoid repeats—and ancient recordings such as Autry's—finding their way into regular programming. Part of the problem, he admits, stems from the fact that his overstuffed station library contains well over 10,000 singles and 7,000 albums spanning several decades of country music, making it difficult to narrow-cast selections.

WTMT first went on the air in August, 1958 with a big band sound and call letters that stood for "with thoughtfulness, maturity and taste." The big band format lasted all of four months, at which point the station played "Country Music Is Here To Stay" non-stop all afternoon Dec. 4 and converted to country.

Stinson joined WTMT in February, 1959, finally purchasing the daytimer himself in 1975. With both a son and daughter on the sales staff, Stinson has managed to keep things "very much in the family."

And this, he claims, is the secret to WTMT's staying power: "We've been playing country music long enough now to understand what people like to hear. We're consistent."

Fan Fair: Exhilarating, Crazy & Deeply Sincere

By KIP KIRBY

Country fans from all over the U.S.—not to mention overseas—are drifting home after surviving what is going down on the books as the best Fan Fair yet. Fan Fair 1981 was a rip-roaring, high-energy, spirits-never-flagging parade of showcases, parties, label displays of neophyte and name talent, and (for some) a chance to see Nashville in action doing what it's best known for.

VIEWPOINT

True, it's not always easy dealing for a week with an influx of 15,000 avid country music buffs... watching them drive the wrong way up Music Row... stopping to gape at buildings and sightseeing tourist traps, pointing happily at everything in sight. Sometimes it is hard not to chuckle at the eager polyester-clad, bermuda-shorted, camera-laden fans who descend en masse each June in awesome contingents.

Yet, as a phenomenon all its own, unparalleled in any other form of music outside country, Fan Fair exists as an exhilarating experience that defies description. It has to be seen to be believed, felt to be described.

No one who has ever stood

shoulder-to-shoulder in Municipal Auditorium in the midst of thousands of cheering country fans at 10 a.m. in the morning can ever doubt their fierce loyalty. No one who has watched fans sitting almost up to the rafters of the cavernous hall, attempting to take flash bulb pictures of their favorite artists miles away down on the stage, can possibly be cynical about their sincerity.

Somehow, underneath all the sideshow craziness, the carnival-like atmosphere of booths and concessions and hawking commercialism, Fan Fair still manages to reaffirm the potent message of country's soul. And the artists, who understand this better than anyone else, respond in kind.

The Country Music Assn. and the Grand Ole Opry are to be congratulated for the very real gift they provide each year for country fans. And Nashville itself, which has given birth to the contemporary country industry, needs to recognize and applaud the devotion of these fans. They bring a refreshing honesty and enthusiasm with them when they make their annual June pilgrimage... and Nashville owes them a debt of thanks for their unwavering support.

KIP KIRBY



MILSAP LANDMARK—At a reception in his honor during Fan Fair, Ronnie Milsap, right, displays his first platinum album, awarded for his "Greatest Hits" package. During the ceremony, Milsap also received the RIAA's first Braille album for "It Was Almost Like A Song." Joining in on the honors are, from left, Tom Collins, Milsap's producer; Jerry Bradley, division vice president, RCA, Nashville; and Milsap's wife Joyce.

New On The Charts



THE WHITES

"Send Me The Pillow You Dream On"—★

Bluegrass aficionados are quite familiar with the White clan. After all, one of the most influential bluegrass bands has been Buck White and the Downhome Folks, a group which has included such talented musicians as Ricky Skaggs. And father Buck and daughters Sharon and Cheryl have graced a number of Emmylou Harris' efforts, both on stage and in the studio.

Mandolin picker Buck White's musical career has ranged from a stint with western swing bandleader Tommy Duncan to playing electric

piano for a rock group called the Volcanoes. In 1966, he became a regular on the bluegrass circuit, along with his two daughters and wife Pat.

At one point, White recorded for Sugar Hill. His album releases include "Poor Folks Pleasure" and "More Pretty Girls Than One." Buck, Sharon and Cheryl signed to Capitol in 1980. "Send Me The Pillow You Dream On" is their first single for the label. For booking information, telephone the Nashville Capitol office: (615) 244-7770.

Promo Firm Starts Wing To Push Pop Crossovers

NASHVILLE—With an increasing number of Nashville acts finding their way onto pop adult playlists, the need for crossover record promotion servicing has also increased.

That's the theory behind Hughes-Ghent Promotion, an expansion of country-oriented Gene Hughes Promotion. The new division will specialize in pop adult promotion, both for breaking A/C records and for records meriting airplay on more than one format.

"These days, you almost need more than one format to sell records," explains Jeannie Ghent, who will serve as Gene Hughes' partner in the expanded promotion firm.

"That's why we've created this new service."

The company is already moving into gear with the new Ronnie Milsap pop/country single, "There's No Getting Over Me." Also being worked by Hughes-Ghent in dual markets is Kieran Kane's latest Elektra release, "You're The Best," and Razy Bailey's RCA single, "Scratch My Back."

Hughes, a former singer and member of the 1960s group the Casinos ("Then You Can Tell Me Goodbye"), has a number of years in country and pop promotion. Ghent was national promotion coordinator for ABC/Dot and MCA Records Nashville.

Fan Fair: 10 Years Old & Always Enjoyable



JUNE 27, 1981, BILLBOARD

Fan Fair: For fans, autograph seekers and country music buffs, Fan Fair 1981 was a circus of events to be enjoyed. In the top row, from left, the Statler Brothers accept awards for top vocal group and best album of the year on the Music City News Country Awards Show; Joe Bonsall of the Oak Ridge Boys signs a photo for a young fan; and Barbara Mandrell makes a fast play at the plate during the Celebrity Softball Tournament. In the second row, from left, Marty Robbins signs autographs in the CBS booth; George Strait makes his first appearance at the MCA Fan Fair booth; and new artist Mike Campbell sings on the CBS Show. In the third row, from left, Elektra's Kieran Kane performs his latest single on the label showcase; Ronnie McDowell signs pictures for his fans; and Brenda Lee does the same in the MCA booth. In the bottom row, from left, Tompall & the Glaser Brothers headline on the Elektra Show; Alabama receives its first gold album awards from RCA Records president Bob Summer onstage at Municipal Auditorium; and Wendy Holcombe makes an appearance at the Top Billing-sponsored International Country Music Buyers Assn. gala.

Nashville Scene

By KIP KIRBY

The 15,000-plus fans who converged upon Nashville last week to enjoy this year's edition of **Fan Fair** got more than their money's worth this time. The major record companies trotted out their biggest names to headline their shows—or to fill out the ranks of the CMA's Mixed Label Show. The smaller labels proudly showcased their new and upcoming rosters. And almost all the artists—big or small—hung around after their shows to sign autographs and give fans a once-in-a-lifetime chance to visit up close.

Barbara Mandrell chose this year's Fan Fair as the perfect time to record her first live album, inviting guests to join her at the Roy Acuff Theatre next to the Opry House for the occasion. And if the crowd reaction is any barometer, Barbara's live album ought to be a killer.



Speaking of **live albums**, by the way, MCA should give some serious thought to releasing the recent **Oak Ridge Boys'** performance at the Tenn. Performing Arts Center as a live LP project. For stunning dynamics, sound and excitement, it would be hard to top this evening's concert—and few live albums could ask for a more enthusiastic or appreciative audience, either. By the time "Elvira" rolled around at the show's end, the Oaks had masterfully spellbound the entire sellout house.

Top Billing Hosts Party For Buyers

NASHVILLE—Top Billing Inc. hosted a party for members of the International Country Music Buyers Assn. following the recent Music City News Country Awards live telecast.

This year's event was the fifth such celebration sponsored by the Nashville booking and management agency for members of the ICMB. It offered the buyers a chance to meet Top Billing artists Bill Anderson, Bobby Bare, Jim Ed Brown, Tom T. Hall, Wendy Holcombe, Ronnie McDowell, Jeannie C. Riley and Charly McClain, who were featured on the Music City News Country Awards.

The theme of the party was "A Star Is Born," with guests invited to dress as famous celebrities from the past. Approximately 150 people attended the gala which was emceed by Top Billing president Tandy Rice.

Fender Leaves On Dutch Tour

AMSTERDAM—There's a resurgence of interest here in U.S. singer-guitarist Freddy Fender, who hit the Dutch charts in mid-1975 with "Before The Next Teardrops Fall," as the result of an Arcade Holland release of a compilation album, "The World Of Freddy Fender."

The LP contains 18 titles, all from MCA, and "You're Turning Down The Flame Of Love Too Low" has been put out as a single. The album has sold more than 50,000 units in less than a month and is expected to top the 100,000 mark in June, the result of an impressive promotional campaign jointly handled by Arcade and MCA.

The package has been boosted by 20-second radio commercials and television spots of 30 seconds. Also, Fender was filmed in Texas for a tv special.

Scheduled for Wednesday is a Dutch promotional visit, following a successful appearance here a few months back at the International Country Festival. The Arcade compilation appears set for release in West Germany and other European territories.

There was the kick-off **Celebrity Softball Tournament** which emptied most of the offices along Music Row for two days while staffers and artists batted and swung in the heat for two days. **Joe Bonsall** of the Oaks hit a home run off ex-Cincinnati Reds' pitcher Fred Norman, and you'd have thought he won the world Series playoffs singlehandedly by his ecstatic reaction.

Warner Bros. Records was the unofficial winner of the "Most Jumping Hospitality Suite" this year. At various points each night, guests to the suite saw impromptu performances by none other than **Con Hunley, Gail Davies, Moe Bandy, T.G. Sheppard, Dean Dillon** and **Gary Morris**. Scene's Spies report that Warner Bros. exec **Stan Byrd** did a mean a cappella duet with singer Morris, while promotion man **Gene Hughes** treated everyone to a rendition of his former hit song, "Then You Can Tell Me Good-bye."

And who can forget **Alabama** lead vocalist **Randy Owens'** excitement at hearing about his new baby son born only hours before the group appeared on the RCA Records show at the end of the week?

There were some wonderful moments that will become memories for countless tired-but-happy fans as they trek back home again. These were the moments of meeting a lifelong idol... of hearing a certain song sung by the artist who made it great... of meandering slowly from booth to exhibition booth, accumulating records, giveaways and posters... of having a picture taken with a favorite performer for the family scrapbook... and of having the once-a-year royal carpet treatment given by Nashville in honor of their visit... New observation about **Irene Mandrell** after seeing her on the recent **Music City News Country Awards**: She looks like **Farrah Fawcett** and laughs like **Goldie Hawn!**

And now that Fan Fair's over, it's on to (dare we suggest it??) **October** and **DJ Convention!**

CBS Records' new under-wraps explosion, **Calamity Jane**, missed its chance to perform for the first time in public when one of its members, **Marshall Chapman**, came down with laryngitis prior to the label shows. The other three musical

cohorts—**Pam Rose, Mary Ann Kennedy** and **Mary Fiedler**—decided to forego the showcase until they could launch the entire act.

One unexpected visitor to this year's Fan Fair actually came to tape a "Hee Haw" segment instead—but his mere appearance was guaranteed to draw thrilled gawkers. Who was this celebrity? Why, **Sesame Street's Big Bird**, of course! **Big Bird** was on hand to do a number or two from the **Muppets'** newest album, "Sesame Country." This LP, produced by Dennis Scott, is a charming and thoroughly enchanting romp through country as seen by the irrefragible furry/feathered gang. All the favorites are on hand—Oscar the Grouch, Cookie Monster, Ernie, Grover (and of course, **Big Bird**)—along with "country legit" **Crystal Gayle, Loretta Lynn, Glen Campbell** and **Tanya Tucker**. The album stands on its own as a musical country experience for both adults and children, and there are several cuts radio programmers could easily slide into summer rotation for some chuckles. "Sesame Country's" first single features **Loretta Lynn** and **The Count** singing—what else?—"Count On Me."

Also a surprise visitor to this year's Fan Fair hoopla was tv producer/radio host **Dick Clark**. He seemed as genuinely affected by his Fan Fair experience as most other first-time attendees. Clark was seen viewing several label shows in the Auditorium and made a brief appearance on the MCA Records show where he was introduced by **Jim Foglesong**.

"The Big Blue Marble," an internationally-syndicated kids' tv program, chose Fan Fair as the week to film its second segment featuring **Wendy Holcombe**. Her episode showed her playing on the Fan Fair softball team sponsored by RCA, then later at the Music City News Country Awards where she was nominated for her banjo work with **Buck Trent**. "Marble" film crews also followed Wendy to her "Hee Haw" taping and the annual Fan Fair Bluegrass Show where she performed with **Bill Monroe**.

Promoting his new association with the Po' Folks restaurant chain, **Bill Anderson** brought plenty of chicken, moon pies and cola drinks over to his Municipal Auditorium booth to give away to hungry fans.

Liberty Records' artist **Susie Allanson** made a rare Nashville appearance when she performed on the CMA Mixed Label Show. Her forthcoming album is a sizzler, with plenty of cuts for both country and pop programming. It also proves beyond a shadow that **Susie's** voice is a veritable powerhouse. Before this new LP (entitled "Sleepless Nights"), no producer had tapped her reserve of vocal skills, but Allanson and Michael Lloyd have done an outstanding job with this effort. One of the best cuts on the album is a **Deborah Allen** original song called "Hearts." Allen herself performed it recently on a live Radio Luxembourg broadcast from Nashville.

Oh, and one final note: the new **Billie Jo Spears** album, which she has just completed at Nashville's Sound Emporium, will be released worldwide on Warwick Records, not Jet Records as reported here last week. This is the first time Billie Jo has produced herself in the studio. Al deLory served as co-producer on the project.

Psychologist To Address Buyers

NASHVILLE—When the Country Music Assn. sponsors its 10th annual Talent Buyers' Seminar Oct. 9-11 at the Hyatt Regency here, the keynote address will be given by Mortimer R. Feinberg, Ph.D.

Feinberg, chairman of the board and co-founder of BFS Psychological Associates, Inc., will speak on the theme of "Challenge Of Change: Handling Yourself In A New Decade." His address will be given on Saturday, Oct. 10.

Feinberg is the author of numerous articles that have appeared in business, professional, trade and general interest magazines. One of his books, "Effective Psychology For Managers," has sold more than 125,000 copies in 11 printings. He has also been the keynote speaker for such groups as NARM, Cox Broadcasting Corp. and Trans-america Corp.

Positive & Determined, Sylvia Is Country Today



Sylvia Style: Following a rendition of "The Matador," Sylvia chats with **Bob Braun**, host of a Cincinnati-based syndicated talk show.

• Continued from page 51

"I'm a positive person," says Sylvia. "I knew that if it took me 20 years, I could accomplish what I'd set out to do."

Saying that she "really hadn't done any professional performing before signing with RCA," Sylvia honed her rich alto tones through demos and local jingles. "Working on the road helps you develop and strengthen your voice," notes Sylvia. "But in the studio you can play back the tapes and develop style."

She first came to RCA's attention when she auditioned for Dave & Sugar, a part which Sue Powell eventually landed. Nonetheless, Jerry Bradley was sufficiently impressed with her efforts to sign her to the label in mid-1979. Initially, she gained her professional footing by touring with Charley Pride's road show.

The decision to use only her first name came about almost accidentally, says the singer, whose full name is Sylvia Kirby Allen. "I started out about the same time Deborah Allen was overdubbing Jim Reeves' songs," she explains. "It didn't seem to be a good idea for two young female singers to have the same last name. But I didn't want to change my name, I wanted the folks back home to know who I was. So, I suggested using just Sylvia and everybody said 'why not?'"

With songs like "Tumbleweed" and "Drifter" to her credit, it is easy to link Sylvia to western-sounding music. "It's a kind of a modern western sound. Tom (Collins) calls it prairie mu-

sic," she says. "But I don't want to get caught in a bag of just doing that type of music. If you don't continue to be different, after awhile you bore yourself and the people listening."

"We've tried to make the music danceable because I do a lot of clubs," she continues. "For example, 'The Matador' is popular in Texas, partly because it's a good song to dance the four corners to."

Recently, Sylvia played her first Las Vegas stint, appearing at the Marina Hotel. KVEG-AM did a "Vegas Loves Sylvia" campaign to promote her appearance. The promotion tied-in with RCA's current "Lips" marketing push behind Sylvia. An imprint of her red lips appears on a white gloss press kit mailed to radio and other media personnel, corresponding with the red "Sylvia" logo on her "Drifter" LP.

"Betty Grable had the legs and Dolly Parton has the uh, well," laughs Sylvia. "I guess they're saying I have the lips."

Sylvia credits much of her success to her producer, Collins. "Everything I know I learned from Tom. While I was his secretary, when he was in the studio with Barbara Mandrell or Ronnie Milsap, I was right there learning." Eventually, Sylvia plans to do some cowriting.

"The days of Kitty Wells were good days. That was good country music," says Sylvia. "But young people have been exposed to different things, have had different influences. I think I reflect what's country today, what's happening now. And 10 years from now, I hope I can say I'm country today, too."



FRICKE FEATURE — Janie Fricke sparkles during a recent Columbia showcase held in her honor in Nashville.

Murray U.K. Tour

NASHVILLE—Television appearances highlighted Anne Murray's recent two-week tour of the U.K. In addition to guesting on four major network tv shows, Murray was the focal point of an hour-long BBC special. Concert stops included a sold-out performance at London's Palladium, taped by BBC Radio.

Gallis Promotions

CHICAGO—Paul Gallis, long time independent record promoter in this area, is branching out into national country promotion. His address is 1801 Cree Ln., Mt. Prospect, Ill. 60056. (312) 827-6414.

208 Headliners

NASHVILLE—Diane Pfeifer, Billy Joe Shaver, George Strait and Bobby Bare headlined the recent segment of "Country Music Spectacular" broadcast live over Radio Luxembourg from the Tenn. Performing Arts Center. Bare, who performed on the original installment of the show, is the only singer to date who has made an encore appearance on the monthly broadcast since its inception in December, 1980.

Firms Relocate

NASHVILLE — Velvet Apple/Song Yard Music have relocated their offices to 4301 Hillsboro Rd., Suite 224, Nashville, Tenn. 37215 (615) 327-2338.

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Billboard® Hot Country LPs™

Survey For Week Ending 6/27/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	15	FEELS SO RIGHT Alabama, RCA AHL1 3930	40	42	39	LOVE IS FAIR Barbara Mandrell, MCA 5136
★	3	21	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	41	45	16	I HAVE A DREAM Cristy Lane, Liberty LT 1083
	3	2	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	42	49	85	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	4	4	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SOO 12144	43	41	33	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
☆	10	36	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	44	46	30	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
☆	11	3	FANCY FREE The Oak Ridge Boys, MCA 5209	45	47	19	GUITAR MAN Elvis Presley, RCA AHL1 3197
	7	5	WILD WEST Ottie West, Liberty LT 1062	46	44	7	MUNDO EARWOOD Mundo Earwood, Excelsior XLP 88006
	8	8	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	★	52	2	PLEASURE Dave Rowland & Sugar, Elektra 5E 525
	9	6	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932	★	NEW ENTRY		TAKE THIS JOB AND SHOVE IT Soundtrack, Epic SE 37177
	10	9	JUICE Juice Newton, Capitol ST 12136	49	51	40	THESE DAYS Crystal Gayle, Columbia JC 36512
	11	13	DRIFTER Sylvia, RCA AHL1 3982	50	48	18	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
	12	16	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852	51	36	11	ROLL ON MISSISSIPPI Charley Pride, RCA AHL1 3905
	13	12	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883	52	56	12	DAKOTA Stephanie Winslow, Warner/Curb BSK 3529
	14	15	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4021	53	38	10	WASN'T THAT A PARTY The Rogers, Cleveland Int./Epic JE 37107
☆	25	37	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	54	54	22	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
	16	7	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	55	55	6	BOBBY GOLDSBORO Bobby Goldsboro, Curb/CBS JZ 36822
	17	14	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	56	53	7	THE CONCRETE COWBOYS BAND Excelsior XLP 88007
	18	18	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	57	57	23	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
	19	17	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	58	58	134	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
	20	20	I AM WHAT I AM George Jones, Epic JE 36586	59	60	18	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178
	21	21	CARRYIN' ON THE FAMILY NAMES David Rizzell & Shelly West, Warner Bros. BSK 3555	60	66	50	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
★	28	18	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	61	67	7	GREATEST HITS Jim Ed Brown & Helen Cornelius, RCA AHL1 3999
	23	24	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110	62	61	10	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055
	24	23	I BELIEVE IN YOU Don Williams, MCA 5133	63	62	56	MUSIC MAN ● Waylon Jennings, RCA AHL1 3602
	25	30	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547	64	68	53	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
	26	22	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	65	59	18	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
	27	27	DARLIN' Tom Jones, Mercury SRM 14010	66	50	31	ENCORE Mickey Gilley, Epic JE 36851
	28	19	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	67	72	85	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	29	29	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	68	73	133	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
	30	26	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	69	74	57	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
	31	32	BACK TO THE BARROOMS Merle Haggard, MCA 5139	70	70	9	WHO'S CHEATIN' WHO Charly McClain, Epic JE 36851
	32	31	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003	71	63	30	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491
	33	33	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	72	65	35	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239
	34	34	ONE TO ONE Ed Bruce, MCA 5188	73	71	34	LOOKIN' GOOD Loretta Lynn, MCA 5148
	35	35	STARDUST ▲ Willie Nelson, Columbia JC 35305	74	75	42	RAZZY Razzy Bailey, RCA AHL1 3688
	36	37	HARD TIMES Lacy J. Dalton, Columbia JC 36763	75	64	5	OUTLAWS Waylon Jennings, RCA AFL1 1321
	37	43	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752				
	38	40	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644				
	39	39	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.)

Country

Chart Fax

By ROBYN WELLS

"Blessed Are The Believers" makes Anne Murray the first non-American and the first Capitol artist to score a No. 1 country tune in 1981. Since the Canadian songstress first crested on the chart in 1970 with the top 10 "Snowbird," she has racked up a string of six chart-toppers.

Murray's most successful year was 1979 when all three of her single releases reached the summit. Leading the way was "I Just Fall In Love Again," followed by "Shadows In The Moonlight" and "Broken Hearted Me." Both of her album releases that year, "New Kind Of Feeling" and "I'll Always Love You" hit the top 5, peaking at 2 and 4, respectively.

Her grand total of six top songs puts Murray in a tie for third place among the leading solo women scorers over the past decade. Here are the feminine rankings in the No. 1 country singles sweepstakes, from 1971 to the present:

- Dolly Parton—13
- Crystal Gayle—8
- Loretta Lynn—8
- Tammy Wynette—8
- Donna Fargo—6
- Anne Murray—6
- Tanya Tucker—6
- Lynn Anderson—4
- Emmylou Harris—4
- Barbara Mandrell—3
- Dottie West—3
- Margo Smith—2

The following ladies have all garnered one top country tune apiece over the past decade—Debby Boone, Rosanne Cash, Jessi Colter, Barbara Fairchild, Cristy Lane, Charly McClain, Melba Montgomery, Marie Osmond, Jeanne Pruett, Linda Ronstadt, Billie Jo Spears and Sylvia.

Of the 24 women listed above, all but Lane, McClain, Smith and Sylvia have also been represented on the pop chart during the past decade. Only Boone and Parton, and of course Ronstadt, have had No. 1 pop singles. Parton scored across the board with "9 To 5" earlier this year. But a top song in one field doesn't always enjoy equal success in another. "When Will I Be Loved" hit the country summit for Ronstadt in 1975, but stalled at the runnerup position on the pop chart.

And while Boone's blockbuster "You Light Up My Life" commanded the top of the pop chart for 10 weeks in 1977, it only managed to reach the fourth spot in the country domain. Ironically, "Don't It Make My Brown Eyes Blue," Gayle's best shot to date at a pop topper, rode the charts shoulder-to-shoulder with "Light." Although "Brown Eyes" soared to the premier country position for four weeks, it remained lodged at the second pop spot behind "Light" for three weeks before dropping off the chart. Incidentally, the song that finally budged Boone's monster hit from its elite position was the Bee Gee's "How Deep Is Your Love."

Mixed duets that have enjoyed the most top country action over the past decade are Loretta Lynn/Conway Twitty and Tammy Wynette/George Jones. Both pairs have had three No. 1 tunes in that time period. Other summit-reaching male/female duos include Dottie West/Kenny Rogers (2); Dolly Parton/Porter Wagoner (1); Charlie Rich/Janie Fricke (1); Bill Anderson/Mary Lou Turner (1); Jim Ed Brown/Helen Cornelius (1); and David Frizzell/Shelly West (1).

Some folks are enjoying unprecedented success in the top 30 this week. Leading the way is Earl Thomas Conley, who zips to starred 3 with

"Fire And Smoke." "Silent Treatment," his best effort to date, stopped at 7 earlier this year. Steve Wariner's "By Now" charges to super-starred 6, besting "Your Memory" by one. Sonny Curtis takes "Good Ol' Girls" to starred 18 this week. The veteran songwriter's version of "Love Is All Around," the self-penned theme song to the "Mary Tyler Moore Show," peaked at 29 last year. Terry Gregory goes to starred 20 with her debut Handshake release, "Just Like Me," while George Strait hits 24 with "Unwound," his initial MCA single. And Ricky Skaggs' "Don't Get Above Your Raising," his first Epic tune, glides to starred 25.

Stephanie Winslow bows to starred 76 with "I've Been A Fool," backed with a cover of Dan Hill's "Sometimes When We Touch," which topped out at three on the pop chart in 1978. Ronnie McDowell is this week's leading entry, coming aboard at starred 72 with the cleverly penned "Older Women." Rounding out the new entries are Debby Boone, Willie Nelson, Dickey Lee, Dottie, Orion, Doug Kershaw and Music Row.

Prime movers include Kenny Rogers, David Frizzell and Shelly West, Hank Williams Jr., Gene Watson, Kieran Kane and Crystal Gayle.



CLARK STRUMS—Roy Clark performs to a delighted audience at the Riviera Hotel in Las Vegas, while Merv Griffin urges him to continue. Clark's segment will air on an upcoming "Merv Griffin Show."

Country Singles A-Z

A Million Old Goodbyes (Jimmy Bowen).... 91	Hello Women (D. Perry, D. Kershaw)..... 89	My Baby's Coming Home Again Today (Roy Deal)..... 70
A Texas State Of Mind (S. Garrett, S. Dorff)..... 54	Honky Tonk Hearts (Jerry Kennedy)..... 82	My Woman Loves The Devil Out Of Me (Ray Baker)..... 15
Angela (J. Darrell-S. Vining)..... 34	I Don't Have To Crawl (Brian Ahern)..... 55	North Alabama (Ray Pennington)..... 37
Bally-Hoo Days (Bob Montgomery)..... 32	I Don't Need You (Lionel B., Richie Jr.)... 30	Older Women (Buddy Killen)..... 72
Bedtime Stories (J. Gillespie-J. Chestnut).. 45	I Don't Think Love Ought To Be That Way (Jerry Kennedy)..... 96	Prisoner Of Hope (Jim Ed Norman)..... 14
Blessed Are The Believers (Jim Ed Norman)..... 1	I Just Need You For Tonight (Dale Morris)..... 61	Queen Of Hearts (Richard Landis)..... 49
Blue As The Blue In Your Eyes (R. Light, N. Ruud)..... 83	I Ought To Feel Guilty (W. Haynes)..... 99	Rainbow Stew (Merle Haggard)..... 35
Born (S. Singleton)..... 86	I Should've Called (Jimmy Bowen)..... 31	Rich Man (Ed Penney)..... 36
But You Know I Love You (Mike Post-Greg Perry)..... 11	I Still Believe In Waltzes (R. Chancey-C. Twitty-L. Lynn)..... 22	Run To Her (Michael LLOYD)..... 53
By Now (Tom Collins)..... 6	I Still Miss Someone (Steve Gibson)..... 38	Send Me The Pillow You Dream On (Neil Wilburn)..... 68
Could You Love Me (One More Time) (Bud Logan)..... 41	I Want You Tonight (Billy Sherrill)..... 77	Seven Year Ache..... 94
Daddy (Walter Haynes)..... 65	I Was Country When Country Wasn't Cool (Tom Collins)..... 2	Somebody's Darling, Somebody's Wife (B. Fischer, J.B. Barnhill)..... 85
Darlin' (S. Popovich-B. Justis)..... 29	I'm Just An Old Chunk Of Coal (Norro Wilson)..... 47	Some Days Are Diamonds (Larry Butler)..... 60
Dixie On My Mind (Jimmy Bowen)..... 16	It'll Be Him (Larry Burler)..... 78	Some Love Songs Never Die (Larry Butler)..... 88
Dream Maker (Charlie McCoy)..... 79	It's A Lovely, Lovely World (Gail Davies)..... 5	Somehow, Someday And Someday (Redman)..... 71
Do I Have To Draw A Picture (B. Vaughn-J. Grayson)..... 92	It's Not The Rain (Bill Pippin, Glen Gill)..... 90	Surround Me With Love (Larry Rogers)..... 7
Does She Wish She Was Single Again (Michael Lloyd)..... 51	It's Now Or Never (Tony Scotti-John D'Andres)..... 44	Sweet Southern Love (E. Everly-J. Paige)..... 69
Don't Bother To Knock (Tom Collins)..... 17	I've Been A Fool/Sometimes When We Touch (Ray Rule)..... 76	Swinging Doors (B. Vaughn)..... 84
Don't Get Above You Raising (Ricky Scaggs)..... 25	Just Like Me (Mark Sherrill)..... 20	The Baron (Billy Sherrill)..... 95
Don't Wait On Me (Jerry Kennedy)..... 43	Keep On Moving (Gene Elders-G. Betzer)..... 52	The Matador (Tom Collins)..... 8
Dream Of Me (Brien Fisher)..... 23	Learning To Live Again (Rodney Crowell)..... 28	They Could Put Me In Jail (Michael Lloyd)..... 27
Elvira (Ron Chancey)..... 73	Leavin' You Is Easier, Louisiana Joe (A. V. Mittelstat)..... 75	They'll Never Take Me Alive (Jerry Bradley)..... 74
Evil Angel (Tommy West)..... 98	Likin' Him And Lovin' You (Larry Rogers)..... 39	This Must Be My Ship (Bill Rice)..... 66
Feels So Right (Alabama-L. McBride-H. Shedd)..... 4	Longing For The High (Nelson Larkin-E. T. Conley)..... 40	Time Has Treated You Well (Tommy West)..... 64
Fire And Smoke (Nelson Larkin-P. Grisset-E. T. Conley)..... 3	Louisiana Saturday Night (Larry Rogers)..... 87	Too Many Lovers (Allen Reynolds)..... 19
Fool By Your Side (Jimmy Bowen)..... 10	Love Dies Hard (Fred Kelly)..... 13	Unwound (Blake Mevis)..... 24
Fool, Fool (Ron Chaney)..... 67	Love Takes Two (Larry Butler)..... 81	What Are We Doing In Love (Brent Maher-Randy Goodrum)..... 56
Footprints In The Sand (J. Buckner-G. Garcia)..... 57	Love To Love You (Jerry Gillespie)..... 21	While The Feelings Good (Curtis Allen)..... 46
Friends/Anywhere There's A Jukebox (Bob Montgomery)..... 48	Lovin' Arms/You Asked Me To (Felton Jarvis)..... 12	Whiskey Chasin' (Ray Baker)..... 33
Gold Cadillac (Gene Kennedy)..... 93	Lovin' Her Was Easier (Jimmy Bowen)..... 9	Whisper (Billy Sherrill)..... 100
Good Ol' Girls (The Hitmen)..... 18	Maybe I Should've Been Listening (Russ Reeder-Gene Watson)..... 62	Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright-W. Jennings)..... 26
Good Times (Willie Nelson)..... 80	Midnight Flyer (Jerry Bradley)..... 97	Wind Is Bound To Change (Larry, Steve, You Made It Beautiful (Billy Sherrill)..... 58
Headin' For A Heartache (Bob Milsap)..... 63	Mona Lisa (W. Nelson-P. Buskirk-F. Power)..... 59	You're The Best (Jimmy Bowen)..... 50

Disco Business

FROM \$2 TO \$200,000

Downstairs Records: Winning N.Y. Gamble

By LEO SACKS

NEW YORK—Claude (Nick) deKrechewo is a man with a light-hearted approach to the record retail business.

When he opened Downstairs Records here in the corridor of a subway station at Sixth Ave. and 42nd St. in the fall of 1969, he made \$2 his first day of business from the sale of two 45s. In January, the store moved above ground to a new mid-town location, and deKrechewo expects to gross in excess of \$200,000 by the end of the year. He calls the enterprise "a gamble that paid off."

But astute record industry observers know otherwise, for the 31-year-old French-born businessman was exposing new disco product in his store to spinners as early as 1976, "before there were 12-inch disks." He says disco music sells as well today as it did five years ago, primarily because "dance music is where it's at. DJs no longer cater exclusively to gays. Now they've got blacks, whites and rockers to think about as well."

A partner, John Kulish Jr., handles the disco stock, because deKrechewo expends his energy maintaining the outlet's massive inventory of 45s, which he says hovers around the 3.5 million mark.

He began collecting oldies as a teenager in Cleveland, where his French mother and Russian father moved from Strasbourg, France, in

the mid '50s. When the family settled in Hempstead, N.Y., soon after, deKrechewo worked in a local record shop after school.

"I always knew selling records was for me," he states. "As a kid listening to WABC, I knew the names of hundreds of song titles and performers, and I always loved the look on people's faces when I would identify a record for them which no one else could. Sometimes all I needed was a line from a song, and I get that same kick helping people today."

Determined to open a concern of his own, he hocked "everything" he had, including his prized '67 T-Bird for \$1,000, and opened Downstairs with a \$10,000 inventory. The former site of Times Square Music, the underground location was "the size of a closet—eight feet wide and 20 feet deep."

"I worked alone, and it was discouraging," he recalls. "In those early years, business was only good during the morning and evening rush hours." But he continued to put the money he made back into the operation, and on the strength of product sold from the playlists of WABC and WWRL, he was able to build an inventory of \$60,000 by 1972.

That year, he moved across the hall to a store twice the size, due to a

(Continued on page 62)

Avant-Garde On Charts Via Clubs—Not Radio

By CARY DARLING

LOS ANGELES—The "new music," experimental sounds coming from both sides of the Atlantic, may not be burning up airwaves but it is getting more than a fair hearing in the dance clubs. This is reflected in the disco charts where 28 of the 100 songs are reflective of the new pop music.

While the top of the charts is still dominated by traditional disco, more offbeat and avant-garde entries are finding their way onto disco turntables. Of these 28, 11 are imports and the same number are on non-major labels.

The highest ranking is Lene Lovich's "New Toy" at 20. The others are: the Clash's "Magnificent Seven" (Epic) at 31; the Cure's "Primary" at 33 (Fiction); Duran Duran's "Planet Earth" (Harvest); at 34; Kraftwerk's "Pocket Calculator" (Warner Bros.) at 35; Adam & the Ants' "Stand And Deliver" (CBS) at 40; Romeo Void's "Myself To Myself" (415) at 48; Human League's

"The Sound Of The Crowd" (Red) at 44; and "(We Don't Need This) Fascist Groove Thang" (Heaven 17) at 32.

Below the top 50 are tracks by Bauhaus, Public Image Ltd., Gang Of Four, U2, Depeche Mode, ESG, Fad Gadget, Psychedelic Furs, Soft Cell, Holly & the Italians, the Plastics, Stray Cats, Pigbag, Bow Wow Wow, the Quick, Brian Eno & David Byrne, Billy Idol & Generation X as well as Killing Joke. A second Duran Duran cut is on at 81, "Careless Memories."

A year ago, the chart showed only three such rock disco acts: the Pretenders with "Brass In Pocket/Mystery Achievement," Blondie's "Call Me" and Gary Numan's "Cars." Of course, rock as a whole has been getting stronger over the past year with acts as diverse as J. Geils Band and Kim Carnes making the disco charts. But these artists aren't part of the new music as their roots are in more

(Continued on page 62)

Winning Over Seattle's Skeptics

Dance Event Pulls 500; Spurs Another Slated July 3

LOS ANGELES—Ariola Records' Viola Wills is set to perform at the second disco party at the Seattle Trade Center July 3. The first, featuring Fantasy's Two Tons, was held March 13 and drew 500 patrons, according to Paul Curtis, co-director with Stan Hill of Innovation Productions.

Curtis hopes for 800 to 1,000 attendees this time, at \$20 a ticket. "Everyone was skeptical before the first show," he acknowledges. "Other people have tried events like this before in Seattle and they haven't come across that professional."

"I'm a DJ at one of the bigger gay clubs, the Brass Door, but they haven't been able to afford to bring in live entertainment, professional designers or big sound systems."

Curtis was DJ at the March event, but has contracted with Mike Lewis, DJ at Studio One in L.A. and Trocadero Transfer in San Francisco, to spin at the July party. Sound and lights will be by Seattle's Lackey Sound & Light Co.; the laser light show by Richard Van Worth in L.A.

"Discos are great for every night," Curtis says, "but people these days like to feel they're going to something special and unique. In terms of size, space and atmosphere, you have to convey a professional feeling or people just aren't going to come back."

The theme for the March party was "Superstitions," the concept for the July show is "Freedom." A third event is planned for Sept. 26 with the theme "Heavy Equipment;" a fourth for Dec. 31 with the theme "Light Years." It's scheduled to feature a 3-D laser show and a performance by Linda Clifford.

Curtis compares the Trade Center shows to similar theme parties taking place around the country. He notes that Steve Cohn in New York and David Bandy and Gary Roverana of Conceptual Entertainment in San Francisco have undertaken similar shows in recent months.

Curtis' partner, Stan Hill, is president of two other divisions of TEP, Inc., which owns Innovation Productions. Hill supervises The Body,

a gay gym, and Pele, a suntanning parlor.

Hill is charged with overseeing business aspects; Curtis directs the creative end. Curtis says if ticket sales are strong enough, he'll book a second artist for the July party. He's looking at Edwin Starr and Debbie Jacobs to fill that slot.

The July 3 show is set to run from 10 p.m. to 5 a.m. with non-stop dancing and a no-host bar. No tickets will be sold at the door.

Part of the reason the tickets are priced so steep is the extravagance of the production. "We're going to have special effects and a laser show," Curtis says. "The sound system has 10,000 watts of power and hasn't been used on the West Coast before."

The sound system was designed by Bill Lackey, a former Las Vegas stage designer.

"All the bars are helping us out with promotion," reports Curtis, Billboard's regional DJ of the year for Seattle in the late '70s.

PAUL GREIN

RFC IS HOT

LOS ANGELES—Ray Caviano has a lock on the top three positions on Billboard's Disco Top 100 for the third week in a row.

His RFC/Atlantic logo has the week's No. 1 hit, Gino Soccio's "Try It Out," and the number three entry, Change's "Paradise." In between at number two is Grace Jones' "Pull Up To The Bumper" on Island, which Caviano works as an independent promoter.

RFC/Atlantic also has the second highest new chart entry, Suzy Q's "Get On Up And Do It Again," at number 62, while RFC/Quality is represented at number 10 with Karen Silver's "Set Me Free"/"Love Me Tonight." Quality is a Canadian production company and record label.

Caviano also promotes Lene Lovich's "New Toy" on Stiff at number 20, Duran Duran's "Planet Earth" on EMI at number 34 and Material with Nona Hendryx's "Busting Out" on Island at number 79.

Caviano's RFC logo departed Warner Bros. three months ago.

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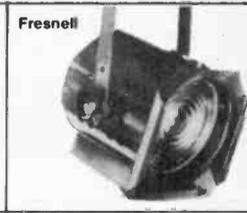
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LP's—Lime; Vera; Henry Chalkids; Carol Jiani; Kurtis Blow; Heaven & Earth; Super Snooper; Rafael Cameron; Kid Creole; Boys Town Gang; Ear Candy (Without Your Love).

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Disco Business

Downstairs Wins Retailing Gamble With Dance Disks

• Continued from page 61

"booming" oldies business. The late Gus Gossett, a WPIX air personality, had an oldies program with a tremendous following in the early part of the decade, and deKrecho remembers that "he brought back a buying public that had stopped purchasing disks because the Motown and Beatles sounds couldn't touch the four-part doo-wop harmonies they grew up on."

Business started to change for deKrecho in 1976 with the disco onslaught.

"Suddenly we found ourselves flooded with product from small independent labels which couldn't get exposure for their product elsewhere. DJs like Roy Thode, Jim Burgess, Tom Moulton and Larry Levan would frequently come by to sample new disks, and soon we were breaking records in store."

At the time, disco was still "too young and unproven" for major labels to take it seriously, he recalls. "But they started to get wise when they saw we could move several thousand copies of a disk like 'Ten Percent' by the Salsoul Orchestra."

In fact, disco sales were so strong for Downstairs that he decided to open three new stores in Manhattan and Queens in 1977. But three years later, he closed the stores, representing a loss of \$100,000. "The economy was failing, and we weren't making any money. So we swallowed our egos and chose to concentrate on making the original site stronger."

The new location, at 20 W. 43rd St., gives Downstairs a new ethnic mix, according to deKrecho. "Now that we've moved above ground, we're starting to attract people who would never think of walking into a subway station just to go record shopping. We also stand a good chance of shaking the disco-black music stigma which has haunted us for the past several years. I tried selling catalog in the mid '70s, and at one point I even priced a new two-pocket Led Zeppelin record in our store window at \$1.99, but there weren't any takers. Now we're moving quantities of the new Kim

Carnes or Carole Bayer Sager LPs, for example, because our female demographic has exploded."

A record collector himself, deKrecho takes pride in what he affectionately calls "The Money Wall" in the back of the 2,000-square-foot store. What the consumer gets is a dazzling array of high-priced rarities as they were originally pressed. House specialties include an RCA EP that features a 16-second sampler of Elvis Presley singing "Jailhouse Rock" (\$1,000), and an Apple sampler containing performances by Mary Hopkin, Jackie Lomax, the Ivies and the Beatles (\$300). Current 45 hits, and the store's 500 top-selling oldies, retail for \$1.39 and \$1.89, respectively.

Avant-Garde

• Continued from page 61

traditional rock.

Just six months ago, the number of new music songs on the chart was 18. This included such mainstream new wave acts as the Police, Robert Palmer, Devo, r&b/pop Prince and chart stalwart David Bowie.

Other new rock acts on the chart at the time were the B-52s, Talking Heads, Orchestral Maneuvres In The Dark, Billy Idol & Generation X, Killing Joke, Psychedelic Furs, Jim Carroll, Blondie, Ultravox, Manicured Noise, Bush Tetras, Polyrock and the Jam.

As could be expected, some of the titles are outrageous. On the current chart, Bow Wow Wow has "W.O.R.K. (N.O. Nah! No! No! My Daddy Don't)" at 100, Pigbag has "Papa's Got a Brand New Pigbag" at 74, Holly & the Italians have "Rock Against Romance" at 75, "Into You Like A Train" by the Psychedelic Furs is at 52, "Beat My Guest" by Adam & the Ants is at 40, "Kick In The Eye" by Bauhaus is at 84 and "Talk Dirty To Me" by Romeo Void is at 48.

Recent entries have been "Don't Say It's Just For White Boys" by Way Of The West, "Me No Pop" by Coati Mundi and "Hungry, So Angry" by Medium Medium.

Billboard

Disco Top 100

Survey For Week Ending 6/27/81

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	1	10	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	★	56	6	THE BOOGIE'S GONNA GET YOU/SWEET DELIGHT—Woods Empire—Tabu (LP) JZ 37334
★	3	13	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	★	69	2	DUMB WAITER/INTO YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NFC 37339
★	2	13	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RFC/Atlantic (LP) 19301	★	53	6	ANY TIME IS RIGHT—Archie Bell—Becket Records (12-inch) BKD 501
★	4	12	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049	★	61	4	ANGEL FACE/R.E.R.B.—Shock—RCA (7-inch) Import
★	7	9	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	★	55	48	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515
★	6	11	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	★	66	2	I WANNA DO IT—Scandal & Lee Genesis—SAM (12-inch) S12338
★	7	5	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208	★	57	49	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093
★	8	8	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISING THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231	★	58	36	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
★	9	9	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151	★	59	43	I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001
★	15	5	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001	★	70	2	GOING BACK TO MY ROOTS—Odyssey—RCA (LP) AFL1 3910
★	30	4	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B (12-inch) RBDS 2516	★	NEW ENTRY		BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036
★	25	4	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	★	NEW ENTRY		GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813
★	13	14	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	★	NEW ENTRY		IKO IKO—Loverde—Prism (12-inch) PDS 406
★	26	5	DANCIN' THE NIGHT AWAY—Vogue—Celsius (12-inch) Import	★	NEW ENTRY		FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111
★	15	11	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023	★	65	65	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
★	16	13	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULD'NT HURT ME—Quincy Jones—A&M (LP) SP 3721	★	66	68	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
★	47	4	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	★	67	73	MEMORABILIA—Soft Cell—Some Bizarre (Import)
★	28	4	LOVE NO LONGER HAS A HOLO ON ME—Johnny Bristol—Handshake (12-inch) 4W8-02076	★	68	76	LET ME BE THE ONE/KIMO KIMO—Webster Lewis—Epic (LP) JE 36878
★	54	3	I'M IN LOVE—Evelyn King—RCA (LP) AFL1-3962	★	69	62	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import
★	20	21	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	★	70	63	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137
★	21	10	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	★	71	74	SIT UP—Sadane—Warner (LP) BSK 3503
★	22	12	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	★	72	64	I WILL FOLLOW—U2—Island (LP) ILPS 9646
★	23	16	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	★	88	2	HIGH ON THE BOOGIE—Stargard—Warner (LP) BSK 3456
★	38	4	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	★	87	2	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
★	25	18	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810	★	75	75	ROCK AGAINST ROMANCE—Holly & the Italians—Epic (LP) NFE 37359
★	26	20	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	★	NEW ENTRY		IT HURTS TO BE IN LOVE/I STILL REMEMBER—Dan Hartman—Blue Sky/CBS (LP) JZ 37045
★	27	22	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526	★	77	77	DIAMOND HEAD—The Plastics—Island (LP) ILPS 9627
★	28	23	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	★	78	NEW ENTRY	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610
★	29	24	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	★	79	NEW ENTRY	BUSTING OUT—Material with Nona Hendryx—Island (LP) IL 9667
★	45	4	HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165	★	80	NEW ENTRY	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009
★	31	37	THE MAGNIFICENT DANCE/THE CALL UP/THE COOLOUT/ THE MAGNIFICENT SEVEN—The Clash—Epic (LP/12-inch) E3x 37037/48 02036	★	81	86	CARELESS MEMORIES—Duran Duran—EMI (12-inch) Import
★	32	32	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F. (12-inch) Import	★	82	51	FLOWERS OF ROMANCE—Public Image LTD.—Warner Bros. (LP) BSK 3536
★	33	33	PRIMARY—The Cure—Fiction (12-inch) Import	★	83	52	WHAT WE ALL WANT—Gang of Four—Warner (LP) BSK 3565
★	34	34	PLANET EARTH—Duran Duran—Harvest (LP) ST-12158	★	84	46	KICK IN THE EYE—Bauhaus—Beggars Banquet (7-inch) Import
★	55	3	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—Kraftwerk—Warner (LP) HS 3549	★	85	92	GET TOUGH/LICENSE TO DREAM/DE KLEER THING—Kleer—Atlantic (LP) SD 19288
★	36	39	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209	★	86	78	STRAY CAT STRUT—Stray Cats—Arista (7-inch) Import
★	37	42	ROCK ME/BAD COMPANY/WARM & GENTLE EXPLOSION—Ullanda McCullough—Atlantic (LP) 19296	★	87	89	HEY EVERYBODY—Peoples Choice—West End (12-inch) 22133
★	38	44	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704	★	88	82	TWO HEARTS—Stephanie Mills—1/4*TH Century (LP) T-700
★	60	3	FUNKY BE BOP—Vin-Zee—Emergency (12-inch) EMDS 6517	★	89	59	U.F.O.—Caution—Roy B. Records (12-inch) RBDS 2513
★	50	4	STAND AND DELIVER/BEAT MY GUEST—Adam And The Ants—CBS (7-inch) Import	★	90	80	TANTRA THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310
★	41	17	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	★	91	81	DOUBLE DUTCH BUS—Frankie Smith—WMOT (7-inch) 8-5351
★	42	19	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	★	92	67	MOODY/YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04
★	43	27	MAGNIFIQUE—Magnifique—Siamese (12-inch) Import	★	93	93	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import
★	53	4	THE SOUND OF THE CROWD—Human League—Red (12-inch) Import	★	94	83	NIGHT TRAIN—Stevie Nicks—Island (LP) ILPS 9576
★	45	35	STILL IN THE GROOVE—Ray Parker Jr. & Raydio—Arista (LP) 9543	★	95	84	YOU ARE THE ONE/HOOKED ON YOUR LOVE—Cerrone—Malgator (LP) Import
★	46	29	BETTE DAVIS EYES—Kim Carnes—EMI-America (7-inch) 8077	★	96	72	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—Gamble—PIR (LP) JZ 36370
★	47	41	YOUR LOVE—Lime—Prism (12-inch) PDS 409	★	97	79	LOVE RESCUE—Project—PBI (12-inch) 1001
★	48	31	MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO ME)—Romeo Void—415 Records (LP) A0004	★	98	98	DANCING WITH MYSELF—Billy Idol & Gen X—Chrysalis (7-inch) CHS 2488
★	49	40	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401	★	99	95	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/
★	58	6	LET SOMEBODY LOVE YOU—Keni Burke—RCA (LP) AFL1 4024	★	100	91	W.O.R.K. (N.O. NAH NO! MY DADDY DON'T)—Bow Wow Wow—EMI (12-inch) Import

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WE EXPORT—SAME DAY SERVICE

BPI Awaiting Import Hearing

LONDON—An action by the British Phonographic Industry to stop a London-based company bringing cheap Canadian-manufactured albums into the U.K. has been held over in the High Court while a date is fixed for a final hearing.

The BPI is claiming that the albums, Blondie's "Autoamerican," "Parallel Lines" and "Eat To The Beat," Abba's "Super Trouper" and the UFO's "The Wild, The Willing And The Innocent" are illegal parallel imports. Also involved is BBC's comedy compilation, "Not The Nine o'Clock News."

Defendants are Warren Goldberg, Warrens Records Ltd., Simons Sales Stores Ltd., Simons Records Ltd., and Warneken Marine and General Shipping Ltd.

The case has been brought by Chrysalis Records Inc., Chrysalis Records Ltd., BBC Enterprises and CBS U.K.

Lio Of Belgium Prepares For Debut In English

BRUSSELS—Teenage singer Lio, currently Belgium's top-selling pop artist, is now looking to crack the U.S. and U.K. markets with the help of Sparks brothers Ron and Russell Mael, who have been enlisted as lyrics translators.

Lio's international breakthrough came last year with her first single, "Le Banana Split," which sold 1.2 million copies worldwide. The follow-up, "Amoureux Solitaires," has notched sales of 2.5 million and is still going strong. Her debut album for Ariola, simply titled



"Lio," has sold more than 300,000 copies in Europe, Japan, Canada and Australia.

Now the Mael brothers have translated the words of her first album into English. It's ready for international release in September, together with Lio's second, French-language album.

The pair are also translating the lyrics of a new album by electronics pop group Telex, two of whose members, Dan Lacksman and Marc Moulin, are Lio's producers. It's the first time in Belgium that pop lyrics have been translated in this way, and Ron and Russell Mael will be credited on both the albums involved.

Lennon LP Deluxe Set From EMI

LONDON—With a dealer price of around \$45, the John Lennon Box Set, comprising eight albums in their original sleeves, has been released here by EMI on its Parlophone label.

The albums included are: "Live Peace In Toronto," "Plastic Ono Band," "Imagine," "Stranger In New York City," "Mind Games," "Walls And Bridges," "Rock 'n' Roll" and "Shaved Fish."

Also included is a 20-page glossy booklet containing the tribute to John Lennon published shortly after his death in his home town newspaper, the Liverpool Echo.

VROOOO-OOOM! Japanese Dig Jet's Exhaust; Sound Effects LP Selling Big

TOKYO—King Record Co. has a hit with an LP featuring the engine sound of the McDonnell Douglas F-15 Eagle jet fighter which it placed on sale April 5. It's now planning to issue another album on the F-16, F-18 and French Mirage 2000 jets Sept. 21.

Yoshio Terasawa, chief director of King's a&r department, originally pressed 15,000 copies, with a huge poster given away with each copy of the disk.

He said a tally May 20 showed that 50,000 copies of the LP had been sold and that the June 20 tally should show a total well over 60,000.

Terasawa said that those buying the F-15 record range from primary schoolers to high school students. The LP has a picture of the F-15

Eagle on the cover and comes with a McDonnell Douglas blueprint of the F-15 as well as a 12-page booklet in color.

As to why King put out such an unusual record, Terasawa explained, "In Japan there are many so-called documentary sound fans. There are records of waterfalls, waves, bird calls, steam locomotives and racing cars. We decided to go one step further in super machines and feature a jet fighter, particularly since the air shows have proved so popular in Japan."

King started planning for the record in February, 1980 and asked the U.S. Air Force for permission to do the recording at the Kadena USAF Base, Okinawa. It submitted a list of the sounds it wanted to record.

The USAF originally gave permission for recording in August, but only a few days before the scheduled date, the USAF cancelled because of political tension in South Korea.

Terasawa explained, "Since the first F-15s were scheduled to be handed over to the Japanese Air Self-Defense Force in the spring of 1981, he wanted to finish recording by December at the latest. For a time, it appeared as if we would not make it, but the USAF telephoned King in November and said we could record the next day. We hurriedly sent a crew to Okinawa headed by director Jiro Kohno. The team was at Kadena for a week, but because of bad weather, it was able to record for only two full days. The Air Force was very cooperative, and

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BOSCH COURTS MATSUSHITA

JVC European Vid Deal Near

This story prepared by Shig Fujita in Tokyo, Peter Jones in London, Jim Sampson in Stuttgart and Richard M. Nusser in New York.

TOKYO—Japanese video manufacturers are gearing up to join European manufacturers in the production of video hardware and software for the rapidly developing European video market.

JVC here says it expects to sign an agreement with England's Thorn EMI, West Germany's AEG Telefunken and France's Thomson-Brandt for a joint manufacturing venture in Western Europe within two months. This comes despite reports that France's new socialist government has Thomson-Brandt on its list of potential companies to be nationalized (Billboard June 16, 1981).

Then from West Germany came word that Robert Bosch GmbH, one of that country's leading electrical equipment suppliers, confirmed it was negotiating a similar deal with Matsushita of Japan.

Bosch has been importing Panasonic VID recorders, marketed in Germany by its Blaupunkt subsidiary.

Neither company would speculate as to a start up date for the manufacturing plant, which would likely be located in West Germany.

Thorn EMI admits it is already engaged in "preliminary work" in West Berlin regarding a European plant for JVC product. It presently imports Japanese product under its Ferguson imprint.

Thorn EMI has also bought a fac-

tory for the mastering and pressing of videodisks as software back-up for the VHD videodisk player it plans to launch in mid-1982 with JVC.

The new center, sited in Swindon, starts operations next January, and will employ around 100. It will also supply metal stampers to EMI Electrola in Cologne, West Germany, where a videodisk pressing-only operation is being initiated.

Around \$10 million is initially being invested in the two sites which, inside a year, will have a combined output of three million VHD videodisks annually, with a facility of doubling production by 1983.

Thorn EMI says site choice was very problematical. "The mastering of software onto videodisk is a completely new technology requiring, in the first instance, minimum ground vibration."

The company decided on the Japanese Victor Co. (JVC) system in preference to those of Philips or RCA for its videodisk development. Thorn EMI is also developing and producing its own presses at Cologne and is supported by material technology and signal processing groups at its central research laboratories in the U.K.

All basic materials used in disk manufacture will be ultimately produced in Europe.

A Thorn EMI source says "good progress" is being made on the negotiations among it, JVC and Telefunken and Thomson-Brandt.

JVC spokesman Makoto Nakamura suggested the two-month signing deadline, but said no decision had been reached on who would helm for the Euro venture. He believes the top executive would be selected from outside the companies involved in the negotiations.

He said the joint venture would probably begin production of VHS system recorders in the latter half of 1982 with production of 1,000 units a month initially.

Each party would retain entire individual freedom as far as marketing is concerned.

As to the question of whether such production of videorecorders in Europe would cut back on the sales of VHS videorecorders under their own brand names under separately concluded OEM (original equipment manufacturer) supply contracts with JVC, Nakamura said the market for videorecorders was expanding so there was no worry on that point, adding that the supply is not keeping up with the demand.

IFPI COUNCIL REPORT

Korea, Mid East Join Piracy Fight

• Continued from page 1

Representatives from 25 attending nations at the annual IFPI powwow were also cheered by reports concerning recently publicized antipiracy raids in Greece, and throughout the Far East, where a turnaround in piracy is underway.

The only sour note was the news that Norway wants to impose a tax, for the state's benefit, on the importation, sale and/or hire of audio and video recording and playback equipment, and on blank and prerecorded tape.

The council, after much discussion, public and private, on the Norwegian move, declared it was "both unfair to the industry and ineffective in compensating rights owners."

It also passed a resolution calling on Norway to reconsider the move, and introduce legislation to compensate rights owners for unauthorized use of intellectual property resulting from "technological developments never envisioned by the Norwegian Copyright Act of 1961."

Otherwise the council deliberations here were buoyed by developments in its antipiracy operations in the South East Asia territories and elsewhere.

It was enthusiastically announced that, finally, in Korea, legislation is being introduced with severe penalties for copyright infringement.

In the Middle East, too, delegates

heard growing successes in territories "where governments have become increasingly aware that piracy can't continue to go unchecked."

There's a special police section now acting in Egypt to combat piracy. In Saudi Arabia, the authorities have taken tough action to organize the trade in sound recordings. And a court in Kuwait has, for the first time in Persian Gulf area, declared that piracy is illegal and ordered the confiscation of pirate cassettes.

Delegates were told that, with the help of law enforcement agencies in the Philippines and Malaysia, piracy has been dramatically reduced. In Thailand, they heard, "the last major manufacturer of pirate product has ceased illegal operations and several former pirates have shown a willingness to turn to legitimate activities."

Even in once notorious Singapore, it was added, the government now has declared its intention to strengthen the copyright laws and to help in their enforcement.

Following its victory in March this year, the record industry revitalized its campaign in Singapore by setting up an IFPI office jointly with the Singapore Phonogram Association.

After the two-day meet, IFPI issued a statement to the extent that: "This all adds to the point that,

(Continued on page 65)

Dy Re-Elected 2-Year Leader For ASEAN

JAKARTA—The Assn. of South-east Asian Nations (ASEAN) has unanimously re-elected James G. Dy for another two-year term as chairman of the music industry body. The announcement was made during the third Asian Music Industry Assn. (AMIA) conference attended by industry leaders from Indonesia, Malaysia, the Philippines, Singapore and Thailand.

M. Sumadi, Indonesia's director-general for the Radio, Television and Film Ministry of Information and guest speaker for the meet, stressed the AMIA's role in promoting cultural cooperation among the ASEAN region. He also suggested the review of all existing copyright laws in each country to determine whether these laws can help in the solution of the piracy problem in the music industry. Inadequate legislation, he said, can hinder the anti-piracy crusade of the industry. Reports from countries participating in ASEAN noted swift progress being made in anti-piracy fights in their respective countries.

Permanent and official AMIA rules were drafted and ratified by the body during this meeting hosted by the Indonesian Industry Assn. headed by M. Sudarsono.

Upon his re-election to the top AMIA post, Dy assured the association he would work closely with all members by promoting copyright laws and ensuring their enforcement. Dy also strongly advocated the exchange of repertoire and musical talents among member countries.

Phonogram In France Promos Via Cassettes

PARIS — Phonogram has joined WEA and CBS in France in using audiocassettes as promotional tools.

Under the title Radio Phonogram, the company is compiling a 20-minute cassette every two weeks and mailing copies to 350 key media people, including journalists, disk jockeys, wholesalers and specialist retailers. The cassette compilations contain excerpts from new international and domestic releases, factual background to the product and interviews with some of the featured artists. With each cassette release comes an up-to-date Phonogram hit parade.

Phonogram believes that the popularity of the Sony "Walkman" in France, plus the increasing difficulty music writers and disk jockeys have in sampling all the product released each month will make its "Radio Phonogram" idea a popular and practical proposition.

Involved in the production of the cassettes are Jean-Claude Guerero, promotion director of Phonogram; Jean-Paul Commin, international director, Gerard Baque, director of French a&r and Nicole Savourat, independent label manager.

Expanded Manila Fest Picks Winners

By CES RODRIGUEZ

MANILA—An 18-year-old secretarial course graduate and a part-time scorer of stage plays and films emerged the top winners in the amateur and professional divisions, respectively, during the finals night held here recently of the fourth Metro Manila Popular Music Festival.

Elizabeth Barcelona's dramatically rendered entry, "The Mad Man And The Sinner," bested six other finalists in the songwriting contest's amateur field, winning for her a total of \$13,200 in cash prizes and music scholarships. Another \$8,000 in cash was awarded Ananias Montano for his folkish "Woman," chosen best song from among six other professional contenders.

The winning songs are slated to be the Philippines' official entries in the Bulgarian Pop Festival this month, the first ASEAN Pop Festival in July and the Pacific Song Contest in December. Both the ASEAN and the Pacific music competitions will be held in Manila this year.

Second and third places, respectively, went to Gary Granada's "Just A Little Bit" and Gines Tan's "Get Moving" in the amateur division, and Butch Monserrat's "Life, Hope" and Emil Sanglay's "Rain of Peace" in the professional category. All entries were interpreted by noted recording and performing acts.

This year's contest was the most experimental thus far. The Popular Music Foundation of the Philippines, organizer of the yearly fest, chose to separate the amateur and professional entries this year to give amateur songwriters a better chance to compete. The festival had been criticized in the past for allegedly favoring more accomplished songwriters to the detriment of little-known composers. A once struggling Freddie Aguilar entered his song, "Anak" in the first pop fest four years ago. Though it wound up as finalist, it failed to cop any of the top four prizes. "Anak" eventually became an international hit.

In addition to the separate divisions, the Foundation also saw it fit to represent all pop music categories. Because MOR songs dominated the past contests, five major categories in both the amateur and professional divisions were opened to the worthiest jazz, folk, rock, disco songs, as well as MOR contenders. To complete the seven finalists required in both divisions, the two remaining slots were represented by the most deserving songs regardless of category.

This year's finals was highlighted by a stirring tribute to composer Constancio de Guzman, an institution in local films and recording, whose songs over the past 50 years have become Filipino classics.

Sleeve Taste Warning Given

LONDON—The Department of Trade here is urging record companies to take special care that their sleeve designs or promotional material don't have "a damaging effect upon young people."

"Especially involved are illustrations which can give a misleading impression of the social acceptability of dangerous practices such as drug taking," says the department.

'VIDEO VIRGINS' Televideo In U.K. Offers Rent, Buy Deal To 1st Time Buyers

LONDON — Televideo, which claims to be the U.K.'s first "movies-by-mail" company, has finalized a deal with the massive Currys electrical group to seduce "video virgins."

Through national advertising, Televideo is to offer people who don't already have a videorecorder the chance to buy or rent a Philips VR2020 VCR at a special cut rate through any of Currys 500-odd U.K. retail branches.

Respondants to the campaign, primarily through television, will be able to buy a VR2020 at roughly \$40 below normal price, or to save \$20 on the first year's rental fee.

Says Clive Selwood, Televideo managing director: "We know there is a vast number of people who'd like to buy or rent feature films on tape from us, but who don't have a videorecorder. We call them the 'video virgins,' and we're out to persuade them to take the plunge and get a recorder."

Customers joining the Televideo Club pay a quarterly subscription of around \$10 for rent-or-buy access to a catalog of more than 200 major feature films. To support the recorder offer, Televideo has assembled a special 100-title catalog of material exclusively on Philips Video 2000 format.

Selwood explains the Philips selection. "I think it vital to all our future interests to support a European system. Technically the Philips machine is certainly the most advanced and the tracking is automatic so any of our prerecorded tapes will give perfect results with any machine."

Televideo's videorecorder campaign is part of an ambitious television ad campaign by the company this year. It follows the company's successful test launch in the London area, when around 250,000 viewers called the Televideo "movie hotline" to find out more details.

Number Of Platinum, Gold & Silver Awards Down In British Market

LONDON—The number of platinum, gold and silver disk awards made for U.K. record sales in 1980 was significantly down on the 1979 total, according to John Deacon, director general of the British Phonographic Industry.

In his report to the BPI annual general meeting, June 24, Deacon

notes at album level there were only 26 platinum awards in 1980 against 54 in 1979; 93 gold awards against 109; and 104 silver, down from 105 last year.

Sales criteria for albums are, in full-price range: platinum 300,000; gold 100,000; silver 60,000. For budget lines it's platinum 600,000; gold, 200,000; silver 120,000.

There were two platinum singles in 1980 (Pink Floyd's "Another Brick In The Wall," Harvest/EMI, and Slade's "Merry Christmas Everybody," Polydor) as against three in 1979. Sales of a million singles qualify for platinum.

In 1980, there were 18 gold singles (500,000 units) as opposed to 30 in 1979, and 87 silver singles (250,000) against the 112 of the previous year.

In general terms, Deacon said upcoming sales figures could well show "the worst may be behind us."

"Our survey of sales for 1980 showed a drop of over 7 million LP units delivered to the trade, that's 67.4 million as against 74.5 million in 1979," he said.

"As 1979 showed a drop of 11 million units from 1978, it's clear our U.K.-based companies have been going through a very difficult time.

"Significantly, we estimate that the volume of parallel imports of albums totaled some 18 million units during 1980, which corresponds with the industry's loss in volume over the past two years."

But he reiterated that prerecorded

tapes increased by 1.7 million units last year, due to a general fall in price and "at least to date, the prerecorded tape market has remained relatively unscathed by the effects of home taping."

Singles sales last year declined by around 11 million units to 77.8 million. And, Deacon ruefully reminded member companies, blank cassette sales last year were up to 69.1 million, against 59.4 million in 1979 and a 1977 total of just 45.2 million.

Tape Ads Spur Fray

• Continued from page 3.

Wright, co-chairman of Chrysalis Records, revealed that he was moving to buy one of his top acts—widely believed to be Blondie—out of its blank tape endorsement deal with Ampex.

Doug D'Arcy, Chrysalis managing director in London, says: "We're far from happy to hear that Blondie is being used in this kind of blank tape promotion."

"Anything the blank tape manufacturers do to link blank tape with recorded music is seriously damaging. But it all underlines the urgency of going for a government-backed levy on blank tape. A further problem, of course, is that most people just don't understand the copyright laws."

Now 3M is pondering its position over whether to try to continue with its campaign.

Bellaphon U.K. Leaves Debts Totalling \$500,000

LONDON — Bellaphon Records U.K., which was set up here in mid-1980 and closed down just seven months later, had total debts of nearly \$500,000, a meeting of creditors has been told.

Assets of the London branch of the German parent company were around \$12,000.

Now some major creditors are to check the statutes of the Treaty of Rome to see whether they can prepare a case against the parent company, which is one of the major independent operations in that territory.

The German company was not represented at the meeting of creditors here. It was said that some of the original London-based employees of Bellaphon had kept the operation going using their own money, on the understanding that Bellaphon Germany would refund the money.

It was said that money has not been returned. One promotion chief was said to have lost around \$4,000 of his own money. Now, unless the treaty of Rome provides a legal commitment, it seems that, at best creditors here will receive a token payment.

Finns Launch Pop Magazine

HELSINKI—Finland has a new pop music monthly magazine, O.K., published by the Kolmio-Kirja company and slanted primarily at the 12 to 19 age group and covering rock, pop, cinema, fashion and hobbies and taking in charts and record reviews.

Editor-in-chief is Tom Pyyonen, former head of pop magazine "Help!" Initial print run of "O.K." is to be 100,000, in color, running at least 100 pages.

The Finnish pop magazine scene currently includes "Soundi," "Suosikki" and "Disco," altogether selling 200,000 copies monthly.

Rothschild Forms U.K. Cable Firm

LONDON — British Aerospace and merchant bankers N.M. Rothschild have formed a joint satellite television company.

The new Satellite Broadcasting Co. plans to acquire three satellites of the type being developed by the European Space Agency. The company aims to provide two satellite channels that would be leased to broadcast authorities such as the BBC. A number of tv companies have already expressed interest. Satellite transmission, however, is still five years away and awaits final government approval.

Investment costs are estimated at approximately \$200 million, with annual operating expenses about \$1 million. It is expected that tv companies would pay leasing fees of \$28-34 million per channel.

East German Song Wins At Czech Fest

PRAGUE—First prize in Czechoslovakia's Bratislava Lyre Song Festival, open for the first time in its 16-year history to singers and writers from the Western world, went to the song "Good Night Amigo" from East Germany.

Written by the Schram-Branonov team, and performed by Silly Family, the song proved to be the most contemporary of all the East European entries.

Yugoslavia's "You're Giving Me Goodbye," sung by Darko Domijan and written by the Novkovic-Krznic duo, placed second. Third went to the Slovak contribution "On The Road," performed by Marcela Laiferova and written by Birestsky.

Special prizes for performance and interpretation went to Ines Reiger (Austria), Nazarij Yaremciuk (Soviet Union) and Lazaro Maresma (Cuba).

After a break of several years, the festival chiefs also persuaded some top talent to enter a purely national section of the competition.

Vaclav Neckar (Supraphon) took first prize with "To Your Long Hair"; fellow Supraphon artist Very Spinarova came in second with "Meteor Of Love"; and Opus singer Pavol Hammel third with "Circus Summer."

Altogether, there were 16 competitors, including representatives of Austria, Holland, Italy, West Germany and Switzerland. Participation from socialist territories included a singer from Vietnam. Judging included song quality and performance value.

Main attraction in the non-competitive gala aspect of the festival was Billy Preston and his group, who won a prolonged standing ovation.

To get over the problem of including rock content in a pop song festival, the organizers put on a non-competitive eight-hour rock concert, plus a special, or ballad, presentation. All three major events, running almost simultaneously, were virtual sell-outs. As a result, this production pattern will probably be used in future.

Czechoslovakian record companies took over the actual organization of this year's production side. That helped draw top composers and artists into what is one of the best-established music events in Eastern Europe.



VINTAGE AWARD—Paul Russell, right, managing director, CBS Records Australia, presents Billy Joel with a collection of rare Australian Para Port wine—1933 to 1942 vintage—to commemorate \$5 million in retail sales of his product in Australia. Joel, on the tail-end of a SRO tour of the country, received the award during a post-performance gala in Melbourne.

Optimism Reigns At U.K. Equipment Show

LONDON—For the export companies involved at this year's Assn. of Professional Recording Studios (APRS) exhibition, there appeared to be an aura of almost unbridled optimism.

Reason is the abrupt fall in value of the pound sterling against the U.S. dollar, giving particular heart to the long-established exporters such as Dolby, in the field of noise reduction, and Rupert Neve, in the console-building area.

New companies, particularly Melkuist, pioneers in the field of automated systems, also reported they were "actually doing business" at the 1981 APRS showcase, biggest yet in the series of U.K. audio technology displays.

A switch of venue to the massive Kensington Exhibition Center helped attract a record number of manufacturers. There were 98 exhibitors, taking a total of 121 stands.

Attendance figures also hit new highs, with as many visitors arriving in the first two days as did in 1980 in three.

While there were no major new developments or discernible trends, there were new lines on show and modifications to existing ranges. FWO Bauch, for instance, unveiled 15 new hardware items from the various companies it markets in the U.K., including improvements to Studer tape machines, new Revox machines, and computerized consoles from Harrison and EMT.

Neve displayed its latest consoles, including the 8108, claimed here to be "the world's most advanced desk," and even on purely visual levels, this proved a big talking-point. Tannoy showcased its massive Dreadnought speaker, said to be capable of delivering a sound level equal to that of Concorde.

On a novelty level, the small

F-15 Disk

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McDonnell Douglas also provided the blueprint free of charge."

His opinion is that the record sold so well because of the extras—the blueprint and the 12-page booklet.

The F-15 LP is being sold in record shops on the West Coast of the United States. It probably still is not available in New York, according to Terasawa. He said that West Germany was being approached about selling this record in that country.

Director Kohno is presently at the air show in France recording the sounds of the F-16, F-18 and Mirage 2000. As soon as he returns on June 17, production of the record will begin. King intends to place it on sale Sept. 21.

The LP is priced at \$11 or 2,500 yen.

WRIGHT TO IFPI

LONDON—Chris Wright, co-chairman of the Chrysalis group of companies and chairman of the British Phonographic Industry, has been elected to the board of the International Federation of Producers of Phonograms and Videograms (IFPI).

His elevation, says IFPI, will: "Strengthen and boost the representation of independent record companies and of the U.K. record industry on the board."

Turnkey Co. displayed the four-track tape-recorder used by the Beatles for the "Sgt. Pepper" album, which it bought at an auction of old equipment held at the EMI Abbey Road studios last year.

15th Montreux Begins July 3

MONTREUX—The Montreux International Jazz Festival Celebrates its 15th anniversary here with a 17-day program (July 3-19) that will embrace swing, salsa, reggae, rockabilly, blues and bebop.

Among the special highlights will be a Roots Of Rock evening with Chuck Berry, Lightnin' Hopkins, Magic Slim and Midnight Flyer; a soul concert featuring James Brown; a piano summit with Herbie Hancock and Oscar Peterson; plus concerts featuring Dizzy Gillespie, Ella Fitzgerald, Chick Corea, John McLaughlin and McCoy Tyner.

The program is: July 3, Ray Barretto, Toots & the Maytals, UB40; (4) Airto Moreira, Elba Ramalho, Toquinho; (5) the Blues Band, Mike Oldfield, Spliff Radio Show; (6) Big Bands Night; (7) James Brown; (8) Chuck Berry, Lightnin' Hopkins, Magic Slim, Midnight Flyer; (9) Bessie Griffin, Mighty Clouds of Joy, Staple Singers; (10) Pearl Harbour, BIM, Stray Cats; (11) Swiss Radio big bands, Andreas Volleweider, Overseas, Marco Zappa, Larry Nozero, Larry Coryell; (12) James "Blood" Ulmer, Philippe Cauvin, Raphael Fays, Kilimandjaro, Bireli, Lagrene, Harry Pepl, Lee Ritenour, Larry Coryell, Harri Stojka; (13) Big Bands Night No. 2; (14) Al Jarreau, Larry Carlton, Randy Crawford, Larsen-Feiten Band, Mike Mainieri, David Sanborn, Warren Bernhardt; (15) Chick Corea & Roy Haynes, Joe Henderson, Gary Peacock, John McLaughlin, Yellow Jacket, (16) Herbie Hancock, Ron Carter, Wynton Marsalis, Tony Williams, Oscar Peterson Trio; (17) Ella Fitzgerald with Jimmy Rowles Trio, Dizzy Gillespie with Milt Jackson & James Moody; (18) Arthur Blythe, Chico Freeman, McCoy Tyner; (19) Norman Simmons, Billy Butler, Doc Cheatham, Major Holley, Oliver Jackson, Eddie Chamblee, Monty Alexander & Tommy Flanagan, Mauricio Einhorn, Dorothy Donegan, Bunny Briggs, Chuck Green & Sandman Sims, the Heath Brothers, Paquito D'Rivera.

Cure Tour On Nomad Route With Tents

AMSTERDAM—U.K. band the Cure is currently playing a concert tour of Holland from a traveling circus tent, with both the musicians and the road crew, nearly 40 people in all, living in caravans along the route.

Tied to the tour, Polydor here is marketing a double cassette-only release which contains the Cure's recent album "Faith," together with music from the band's movie "Carnage Visors," which is being shown at the concerts in place of a support act. The double cassette is being sold for the price of a single tape, and Polydor general manager Tom Steenbergen hopes to combat home taping of the Cure's material. The cassette is available only in the U.K. and in the Benelux countries.



LATIN LEADERS—Manuel Villareal, left, president, CBS Records Mexico, and Dick Asher, deputy president and chief operating officer, CBS Records Group, take a break during a series of management meetings held in Miami. Heads of CBS's Latin American affiliates and other key personnel from the Latin American operations office, Coral Gables, Fla. were also on hand for the meet.

Anti-Piracy Fight Gains 2 Converts

• Continued from page 63

given the manpower and resources, IFPI can deal effectively with piracy, wherever the origin. But though much has been achieved, much has yet to be done.

"Increased funding is urgently needed and we have to enlist the financial assistance of performing artists and authors with publishers in the anti-piracy struggle."

Also spotlighted in debate were negotiations under way now with BIEM for a new mechanical royalty contract as from Jan. 1, 1982, plus means of increasing the industry's remuneration arising from the exercise of its broadcasting and public performance rights.

Reports were given on the IFPI campaign for a royalty on blank tapes and hardware to remunerate the industry and other rights owners for use of material in home copying.

From now on, IFPI's activities within the video field will be carried out under the title of IFPI Video and a body of IFPI members of the videogram division will be set up to consider future video policy and also financial backing for IFPI Video.

Over the past year, IFPI has been concerned with promotion of national video bodies, negotiations for agreements with owners of rights in video productions and the legal problems associated with film soundtracks, postal tariffs, sales taxes and rental of videograms.

Delegates to the council meeting were reminded of meetings between IFPI's video section and the Motion Picture Export Association of America (MPEAA) and the International Federation of Film Producers Associations (FIAPF).

Next meeting of the IFPI Council will take place in June, 1982, in Lisbon, Portugal. A meeting of the Asia Pacific Regional Council of IFPI will be staged in Bangkok, October, this year.

THREATEN BOYCOTT Musicians Squeeze Greece On Piracy

By JOHN CARR

ATHENS—Greece's "unionized" musicians have issued an angry call to the government here to show more alacrity and determination in fighting the country's very serious piracy problems.

They underline the viewpoint that piracy in Greece "threatens to overwhelm the legitimate music industry and its artists."

The Greek Musicians' Union called a meeting here June 10 to draw media attention to a pirate trade that devours up to 90% of total cassette sales in this volatile territory.

The union claims it has the full support of the International Federation of Musicians. With this muscle behind it, it says it will boycott the prestigious Athens Festival, an annual summer event that draws some of the world's leading classical ensembles and orchestras.

The Greek union says that all international musicians will join the boycott if it is called. It adds that the Greek government has been inexcusably dragging its feet in ratifying a drastic anti-piracy and copyright bill that was voted by parliament and readied for presidential signature a year ago.

But the presidential seal has yet to be affixed, therefore the bill does not have the force of law.

If the bill is not signed by June 30, threatens the local musicians' organization, the boycott of the festival goes ahead.

The Greek union took similar action last summer when it prevented the visiting Oxford Promusica Orchestra from playing an Athens date. Then the Greek government, anxious not to lose tourist revenue through cancellation of the Athens Festival, immediately issued a counter-statement saying work on the anti-piracy legislation was going ahead according to plan.

Andreas Adrianopoulos, minister of culture, says he is willing to take on the union's June 30 deadline. "The ministry has always insisted that the musicians display a spirit of cooperation so that the bill, voted by parliament, can finally be signed," he says.

The union's meeting here also pushed some needed publicity the way of the small, but effective, anti-piracy squad headed by Stelios Elliniadis, an Athens-based attorney. The squad recently scored notable successes in raiding and seizing stocks of pirate cassettes.

But even so, its confiscations are seen as a mere drop in the ocean, compared to the vast quantities of pirated material still circulating in the Greek marketplace.

Cliff Spanish Tour Fiasco; Authors Society Blamed

MADRID—Mystery surrounds the almost total failure of Jamaican reggae artist Jimmy Cliff's recent tour in Spain.

Cliff was originally booked by new promoter Marsha Pamela Pinto, daughter of the South African ambassador to Spain, to appear at Barcelona, San Sebastian and Madrid.

The San Sebastian concert was cancelled before Cliff arrived. The Barcelona concert took place, but was a fiasco with only some 1,000 in the huge Palacio de Deportes, and the Madrid concert was abandoned when angry fans demanded their money back.

Pinto has now left Spain, after suffering a reported nervous breakdown. A statement has been issued by her father, Albertus L. Hattingh, the South African ambassador here.

He says: "Marsha Pinto tried to promote these Jimmy Cliff concerts and she had considerable difficulty in Madrid. Basically, her concert was sabotaged by local collaborators. They persuaded her to reduce the ticket price from 800 to 550 pesetas (roughly \$8 down to \$5.80) after the tickets had been approved by

the Spanish General Society of Authors.

"While she was in Barcelona, someone introduced more tickets which were spotted by the society when they were returned for approval at the lower price and as a result the society did not give the necessary go-ahead for the Madrid concert."

The Spanish General Society of Authors, headlined by one Madrid newspaper as being responsible for the failure of the Madrid Cliff concert, refuses now to comment on the matter. But it does appear that the society refused to rescue the concert and give Jimmy Cliff a chance to play to his fans here when it was in a position to do so.

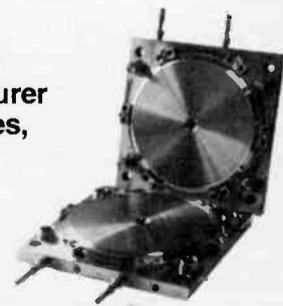
One source here suggests that Pinto, as a newcomer to the concert scene, was not only inexperienced, but was harassed by traditional promoters who acted "in a very ruthless manner." Pinto claims she lost around \$20,000 on the tour.

Carlos Casado, international a&r manager for Hispavox, Cliff's Spanish record company, says his organization spent \$5,000 on broadcast promotion for the concerts.

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Spanish Festival Boosting Sales

Dizzy, Gaynor, Tina Turner Appear; Some No-Shows

By ED OWEN

MADRID—"The biggest music festival Spain has seen for 14 years." That was the organizers' verdict at the close of this city's San Isidor Fiesta, which this year included ten days of music, from ancient folk to modern jazz, staged at a cost over \$500,000 in four major locations. The event, however ambitious was dogged with a series of nettlesome problems.

Promotion organization Compania Espanola De Audiovision Y Comunicacion was given responsibility for hiring, staging and promoting the many acts involved at the shortest of notice. Says the company's Fernando Garcia: "The main idea was to get people to participate in different things, rather than to be economically successful. All the gate prices were set low to ensure as many as possible took part. Attendances were low during the first few days but soon increased. The Madrid government should get back 50% of

their investment from ticket sales."

Garcia adds that his own company charged no artists' commission, and that he did not know whether a similar music festival would be planned for next year.

At the City Council, cultural chief Enrique Moral claimed 1.5 million people had taken part, and that the cost was justified, taking into account not only ticket receipts but also employment offered to those working in and around the fiesta. "I believe we have achieved all our objectives," he said. "The first was to revive the fiestas with massive public participation."

However, there were problems, perhaps largely as a result of too much last minute organization. Many artists, including Chubby Checker and Enrique y Ana, did not turn up as billed, and long frustrating waits for ticket holders produced some tense situations. Bad weather also hit the first few days,

especially the pop shows held in the Madrid Bull Ring.

Gloria Gaynor's excellent performance in the Sports Palace was marred by poor attendance, though Tina Turner packed the hall later in the week. Jazz fans watching the Dizzy Gillespie Quintet, singer/guitarist Baden Powell and others were dangerously squeezed into a huge tent in one part of the city. Concerts in Retiro Park were free and ran until four in the morning. A variety of local groups performed. Flamenco artists Pablo Milanes and Silvio Rodriguez fronted a traditional night in the Sports Palace.

Record companies reported increased sales of product from the artists in town. In spite of its problems, the new music angle to the annual San Isidor Fiesta filled the Spanish capital city with enthusiasm and could provide a valuable shot in the arm for the music industry if repeated.



CLASSICAL JAZZ—Jazz violinist Stephane Grappelli and classical cellist Julian Lloyd Webber (brother of "Evita" composer Andrew) after performing together on stage at the Festival Theatre, Malvern, during Grappelli's U.K. tour. The concert was filmed by BBC-TV for the "Rhythm On Two" series. An album featuring the two musicians seems certain to follow.

LIVE IN THE SKY Newcomers Scheduled For 4-Day Tokyo Jazz Festival

TOKYO—Sonny Rollins, Devadip Carlos Santana and Paco de Lucia are appearing for the first time in the fifth annual Live Under the Sky '81 being held July 22-26 in the Denen Coliseum in Tokyo.

Repeaters in this popular jazz event, sponsored by the Yomiuri Shimbun newspaper and Ai Music, include Chick Corea, Stanley Clarke, Ron Carter, Herbie Hancock, Mike Brecker and Eddie Gomez.

Toshinari Koinuma, president of Ai Music, said that 50% of the tickets were sold in the first week after tickets were placed on sale May 15.

He was confident that at least 70-80% of the tickets would be sold before the concerts started. He said Ai Music hoped that at least 35,000, if not 40,000, would attend the six concerts—one each July 22-25 and two July 26.

Tickets were already sold out for the night concert on July 26 featuring Hancock with the Santana Special Band, including Carter, Tony

Williams, Armand Peraza, Raul Rekow, Orestes Vilato and David Margen. The same members are appearing in a concert at 2 p.m.

The tickets for the two July 26 concerts are priced the highest—\$19.75 and \$17.55. Tickets for the other four nights are \$18.87 and \$16.68.

July 22 is Sonny Rollins Night with George Duke, Clarke and Al Foster joining Rollins. Chick Corea Night is July 23 with Corea appearing with Clarke, Gomez, Brecker, Roy Heynes and Mike Garson.

The Clarke/Duke Project night on July 24 will see Clarke, Duke, Geoffrey Leib and Gordon Peeke on stage.

July 25 is Paco de Lucia night with Corea as special guest. Joining de Lucia and Corea on stage will be Carlos Benavente, Ruben Dantas, Jorje Pardo, Lamón de Aljeciras and Pepe de Lucia.

Koinuma pointed out that Ai Music's other star, sax man Sadao Watanabe is on his Orange Express

Tour '81, which started in Yokohama June 16 and will include 21 concerts in 15 cities. It will end July 10 with a concert in the Nakano Sun Plaza Hall in Tokyo. Six concerts, including the last four, are in Tokyo.

Touring with Watanabe are Bernard Wright (piano), Bobby Broom (electric guitar), Marcus Miller (electric bass), Buddy Williams (drums) and Carl Steele (percussions).

His next album, "Orange Express," will be released by CBS/Sony in June. **SHIG FUJITA**

2 Neptune Albums Set For U.S.

TOKYO — Toshiba-EMI has signed with Inner City of the United States for the release there of two albums by John Kaizan Neptune, who plays original jazz on the "shakuhachi," a Japanese bamboo flute.

Hideo Yoshida, head of Toshiba-EMI's overseas dept., said that Inner City would probably issue "Bamboo" in the U.S. in June, followed by "Shogun" three or four months later. He said Toshiba-EMI, which will send the masters to Inner City for pressing in the U.S., expects the two albums to sell 30,000 copies each eventually.

Neptune earned his "shihan" (master) certificate in "shakuhachi" in 1977, and won the right to use the middle name Kaizan. He came to Japan in 1973-74 to study "shakuhachi" and has been residing in Japan since 1976.

Yoshida said that Neptune's two albums had been planned and produced from the very beginning for export. This was in line with the overseas dept.'s goal of introducing original Japanese instruments to the world.

He pointed out that Toshiba-EMI recordings of classic music performed on the "koto" (13-stringed Japanese horizontal harp) are being pressed and sold in the U.S. The Koto Ensemble of Tokyo, consisting of eight women, has recorded "Vivaldi/Four Seasons"; "Koto/Mozart"; "Koto/Handel"; and "Koto & Flute/Vivaldi." **SHIG FUJITA**

British Industry Seeking Funds For PR Campaign

• Continued from page 4

vision direct response marketing here.

Knowles describes the scheme as "a self-liquidating idea to guarantee regular and accurate information between the record companies, the record retail trade and the general public in the U.K."

He suggests a redeemable stamp, costing maybe 50 cents, which the retailer buys for half the face value, and then offers to the consumer as an alternative to a discount. Once collected, the redeemable stamps could be used against 50% of the purchases of a specially compiled list of records and prerecorded cassettes.

The scheme has yet to be fully developed, but Knowles believes it would provide the record industry here with a massive mailing list, coded into different music categories, since the goods offered against the stamps would be obtainable from a special center and sent straight to the purchasers, sidestepping the retailer.

In any event, the agency survey results will shortly be known and Levison hopes to call an all-industry conference in September to discuss

plans for the advertising and public relations campaign. "I want opinions and suggestions from as wide a cross-section of the trade as possible," he emphasizes.

But even if it is decided a generic campaign, as there has been for tea, milk, bread and other products in the U.K., is really desirable where is the money to come from?

The survey has cost the BPI only \$20,000, but a national advertising campaign, which would surely have to extend to tv and radio if it were to have any real impact, might cost \$2 million or more.

The BPI itself has no funds with which to finance such a campaign. It would have to go to the individual record companies for backing, and an industry in the depths of recession is unlikely to foot such a bill readily. This would seem to be the worst possible time to underwrite a worthwhile campaign along these lines.

In any event, the assessment of which companies contributed what would inevitably produce argument. Efforts by the British Recorded Tape Development Committee in the early 1970s to promote tape on an industry-wide basis foundered on just these financial rocks.

DEFEAT FOR SMALL DEALERS

U.K. Approves Chain Discounts

LONDON—Following opinions aired here by the director general of Britain's Office of Fair Trading, it seems that the four-year fight by U.K. record retailers to put an end to record companies' selective discounting on shipped goods has fizzled out.

The "fair trading" chief, Gordon Borrie, delivered his viewpoint in a debate on a report on "non-cost justified discounts to retailers" prepared by the Monopolies and Mergers Commission.

He said such "discriminatory pricing" not only exists, but is widespread. He added that it was not, in the main, contrary to the public interest. He insisted that banning or regulating it would be unnecessary.

And he ended with the opinion that existing laws under the Fair Trading Act of 1975 were sufficient in themselves to cope with exceptional abuses.

However, he also said that while cut-price items were of benefit to the customer, discriminatory discounts could have adverse effects.

"The rising share of the market captured by a larger retailer, so far a

stimulus, in the long run could lead to a diminution of competition."

Retailers and their trade associations, notably the Record and Video Retailers Organization, have long tried to outlaw manufacturers' selective discounts.

There were around 100 delegates present to hear the fair trading chief give his views. One said he'd been placed in a position where he could buy records more cheaply from his competitors than from suppliers.

"Obviously that's both damaging and restrictive to the small trader," said Leicester-based Jack Ainly, who warned: "Once we've gone, other small city center traders will follow. The whole shopping structure will change."

Borrie stressed that discounts weren't necessarily originated by the supplier. "The buying muscle of the major retailers would itself influence manufacturers to offer preferential terms."

The report represents a four-year investigation by the commission into a trading practice which has infuriated small, independent record retailers for a long time.



CHAMPAGNE OCCASION—Anne Murray, right, meets with Ken East, left, president and chief operating officer, EMI Music, and Brian Harris, marketing manager, EMI Records Australia, during a champagne breakfast given in her honor by Capitol Records U.K. Murray was in England for a two-week promotion visit which included several television guests appearances, her own hour-long BBC-TV special, radio and press interviews, and a SRO concert at the London Palladium, which was recorded by BBC radio.

P'Gram Releasing Verve, Telefunken, Classic Rock

TORONTO — Polygram's upcoming release schedule covers the spectrum in music, highlighted by the news that the Verve catalogue is being reactivated, and the company has acquired the Telefunken label from Germany. The first six releases included in the Verve re-issue program include albums by Billie Holiday, Getz & Gilberto, Ella Fitzgerald, Jimmy Smith, Wes Montgomery, and Gene Krupa with Buddy Rich.

The Telefunken release encompasses between 69 to 75 titles. The top line Analog and Digital and the three mid-priced lines—Aspekte, Reference and Noblesse—will eventually be built to full strength in Canada. Previously the repertoire was only available on import.

In a more contemporary field, Polygram Canada has distribution rights to the Editions EG label, which owns rights to repertoire by

Brian Eno ("Discreet Music" and "Music For Films"), Fripp and Eno ("Evening Star," "No Pussyfooting"), John Hassell with Eno ("Possible Music") and The Lounge Lizards.

Also from Polygram is an extensive re-release program on the classic Rolling Stone ABKO catalogue in LP, 8 track and cassette configurations. Titles include "Hot Rocks," "More Hot Rocks," "High Tide & Green Grass," "Through The Past Darkly," "Let It Bleed," "Get Your Ya-Ya's Out!," "Stone Age," "England's Newest Hit Makers," "12x5," and "Now"

Other new releases include Pavarotti's "My Own Story" twofer, Rick Wakeman's musical adaptation of George Orwell's novel, "1984," the Simple Minds, "Long Distance Voyager" by the Moody Blues and Suspended Animation from The Monks.

Major Labels Actively Promoting Canadian Acts

TORONTO—Whether by accident or design, most all of the major labels here are actively promoting Canadian albums at a time when few superstar releases are scheduled and there is an overall lull in sales.

The industry here is also running hot on the international charts with Loverboy, Rush, April Wine, Anne Murray, Pat Travers, Brenda Russell, Bruce Cockburn, Nash the Slash, Zon, True Myth, Saga, Triumph and the Rovers.

Lisa Dal Bello has just completed a national promotion tour to introduce her first Capitol album, "Drastic Measures." Simultaneously released in the U.S., this is her third album in as many years, but the first to have a major label supporting her on a North American release.

Quality Records has pulled out all stops to launch Ronnie Hawkins' "Legend In His Own Time" album. To launch the preview single, a version of John Fogerty's "(Stuck In) Lodi," national promotion director John Small and regional promo man Larry McRae hired a coach with a team of horses and sent "The Hawk" around town to major radio and retail outlets.

Anthem Records is working on breaking the single "Tom Sawyer" by Rush in tandem with Mercury Records in the U.S., also concentrat-

ing on launching pop star Ian Thomas on radio. His "The Runner" LP is being promoted via a national club tour and within a matter of weeks the LP and or single has been added at every major station coast-to-coast. The Ontario leg of his tour was met with rave reviews and a tie-in CHUM-FM broadcast from the El Mocambo.

Attic Records has just released a double-live "Best Seat In The House" LP from Goddo, one of the top grossing bar bands in the country. Frontman Greg Godovitz has completed a national radio and press promo tour and now concert dates are being lined up. The label has announced intentions to follow up this package with a new studio album in time for the fall marketing season.

Other major domestic releases set for the next four to six weeks include "Mummy Dust," an anthology of Bruce Cockburn's album career with True North; "Storm Warning" by Murray McLauchlan, also on True North (and Elektra in the U.S. and other territories); "Geoff Hughes" by Geoff Hughes, from WEA; "Good Manners In The 1980s" by Graham Shaw, on True North; and "Thrillz" by Walter Zwoil and The Rage on A&M.

West Germany

WEA Cuts Some Rock Cassette Prices To Dissuade Home Tapers

MUNICH—WEA Germany has reduced the wholesale price of its best-selling domestic rock cassettes by 37%, using what it calls the "musical paperback" approach to cassette marketing.

WEA's market research revealed that while cassette sales here average

40% of LP turnover, the album-to-tape ratio on rock music is around 10-to-1. The conclusion is that rock fans are the most active home tapers in West Germany.

Taking aim at this group, WEA chose a repertoire field not threatened by parallel imports, domestic rock, and slashed the wholesale cassette price to roughly \$3.50. Supported by extensive trade and consumer press advertising, the experiment, tagged "Formula D," continues through August.

Siegfried Loch, WEA managing director, Germany, has frequently compared the cassette with a paperback book because, he theorizes, the contents are identical with the higher price album, though sound and packaging quality is lower. He believes a lower price could lead consumers to buy an inexpensive tape copy to avoid the effort of duplicating a record.

Several of the company's competitors are skeptical that the move will significantly stimulate sales.

Michael Anders, CBS sales and

marketing chief, doesn't think the price is a major factor. "We feel the quality of a product is the main criterion for purchase, independent of price."

The EMI Electrola view is: "We don't accept the idea of subsidizing cassettes through LPs. Besides, tape license fees and manufacturing costs aren't any lower."

Another senior industry executive questioned whether all of the price reduction would be passed on to the consumer.

But Teldec's managing director Gerhard Schulze is "observing closely" the WEA move to see if the volume justifies the lower price. And at Phonogram, Gerhard Weber, deputy managing director, considers "Formula D" to be "an interesting attempt which could lead to greater popularity of prerecorded cassettes, especially among young buyers."

At present, none of West Germany's other major recording companies report having anything similar to "Formula D," either in effect or in planning stages.

Mikulski Wins Partial Victory In DG Suit

MUNICH—An apparent misunderstanding by the German Supreme Court explains why Mikulski Import Co. has won a partial victory in its legal battle with Deutsche Grammophon (Billboard, March 28, 1981).

Even though the court ruled in favor of Deutsche Grammophon (DG), Mikulski has been relieved of paying DG's legal fee and will split court costs with the record company. This decision was based on the assumption by the German Supreme Court that CBS Israel and CBS U.K. are one company, receiving one license to market the album in question—Abba's "Arrival"—and that the Israeli disks were marketed in the U.K. by CBS.

The case involved CBS Israeli pressings of the Abba LP, imported via CBS U.K. by Bernhard Mikulski's import house in Dorchheim. DG claimed exclusive domestic distribution rights of the album through paragraph 85 of the German copyright law.

Mikulski countered that the goods were shipped to Germany from the U.K., a European Economic Community (EEC) member, and, he pointed out, Israel also has a free trade agreement with the EEC.

DG asserts there are two separate license agreements, and that CBS neither imported nor distributed Israeli Abba product in the U.K. The judges ruled, however, that since CBS allowed imports into the U.K., exports from the U.K. to West Germany were legal.

This partial victory does not change the legal consequences for the German music industry in parallel import cases, however, legal sources claim. Overall, the court ruled in favor of DG, once again confirming their position, as it has in previous cases. The court has said that owners of copyrights or masters may license them on a territorial basis, with distribution outside that territory only with the permission of the local license holder. Furthermore, copyright law can be used to stop certain parallel imports from countries with free trade agreements with the EEC (records are not in the list of goods in the EEC-Israel agreement).

Mikulski, however, is not completely happy with the decision, which he terms "bitter" for importers, copyright holders and consumers. He believes direct imports from other free trade countries, such as Portugal, are legal. Here too, DG disagrees.

The Portuguese export situation will not be settled in Germany, either. The case of "Polydor vs. Harlequin" is now before the European Court of Justice, where it has become a test case.

Teamwork Boosts Heino

COLOGNE—The top German-language singer here last year was Heino, with disk sales totalling 1.14 million units. His career, which spans 15 years with the same record company and the same creative team, offers a rare example of stability in this fast-changing business.

Heino began recording with EMI Electrola in 1966, when the single "Jenseits Der Tales" was released. Producer Ralf Bendix, who discovered him, and writers Erich Becht and Wolfgang Neukirchner, who provide his material, have worked with him ever since.

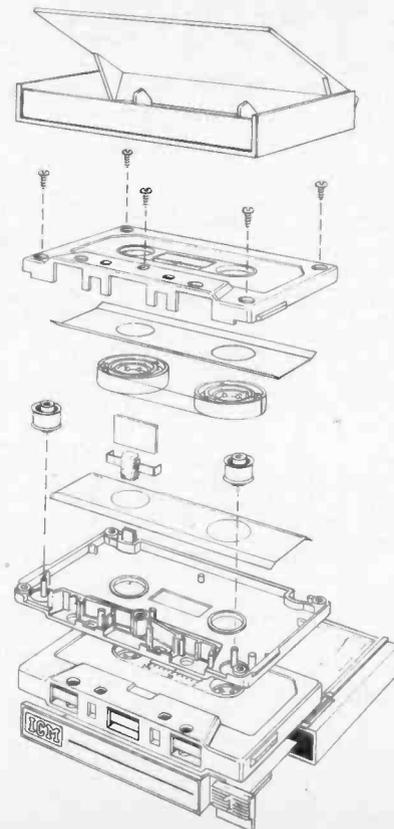
During that time, Heino has released 30 albums and as many singles, with total sales in West Germany alone of 15 million LPs and

7.5 million singles. His current album "Lieder Der Berge" has now reached 700,000 units sold, giving him his second platinum disk. The follow-up "Lieder Der Berge 2" reached 100,000 sales within a few weeks of its release in April.

Ralf Bendix, who earned Electrola's Golden Dog award as long ago as 1962, when "Babysitter Boogie" sold one million singles, has now been awarded the company's Golden Ring, given to EMI acts in West Germany who have enjoyed long relationships with Electrola. Bendix received it for 25 years spent exclusively with EMI Electrola, partly as a singer in his own right ("Mary Ann," "Kriminal Tango") and partly as Heino's producer.

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BRITAIN

(Courtesy of Music Week)
As of 6/20/81
SINGLES

This Week	Last Week	
1	1	BEING WITH YOU, Smokey Robinson, Motown
2	3	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
3	2	MORE THAN IN LOVE, Kate Robbins, RCA
4	22	TEDDY BEAR, Red Sovine, Starday
5	6	HOW 'BOUT US, Champaign, CBS
6	8	GOING BACK TO OUR ROOTS, Odyssey, RCA
7	5	STAND AND DELIVER, Adam & Ants, CBS
8	9	WILL YOU, Hazel O'Connor, A&M
9	17	ALL STOOD STILL, Ultravox, Chrysalis
10	7	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
11	10	I WANT TO BE FREE, Toyah, Safari
12	4	FUNERAL PYRE, Jam, Polydor
13	11	AIN'T NO STOPPING, Enigma, Creole
14	12	CHARIOTS OF FIRE, Vangelis, Polydor
15	34	MEMORY, Elaine Paige, Polydor
16	16	SWORDS OF A THOUSAND MEN, Tenpole Tudor, Stiff
17	25	PIECE OF THE ACTION, Bucks Fizz, RCA
18	19	DON'T LET IT PASS YOU BY, UB40, Dep Intl.
19	31	BODY TALK, Imagination, R&B
20	15	ALL THOSE YEARS AGO, George Harrison, Dark Horse
21	NEW	GHOST TOWN, Specials, 2-Tone
22	24	TAKE IT TO THE TOP, Kool & Gang, DeLite
23	23	SPELLBOUND, Siouxsie & Banshees, Polydor
24	13	STARS ON 45, Star Sound, CBS
25	14	BETTE DAVIS EYES, Kim Carnes, EMI America
26	18	CHEQUERED LOVE, Kim Wilde, Rak
27	29	IF LEAVING ME IS EASY, Phil Collins, Virgin
28	28	LET'S JUMP THE BROOMSTICK, Coast To Coast, Polydor
29	20	KEEP ON LOVING YOU, REO Speedwagon, Epic
30	21	THE SOUND OF THE CROWD, Human League, Virgin
31	38	DANCING OF THE FLOOR, Third World, CBS
32	NEW	THROW AWAY THE KEY, Linx, Chrysalis
33	NEW	NO LAUGHING IN HEAVEN, Gillan, Virgin
34	NEW	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros.
35	NEW	WIKKA WRAP, Evasions, Groove
36	35	IS THAT LOVE, Squeeze, A&M
37	37	WOULD I LIE TO YOU, Whitesnake, Liberty
38	NEW	NO WOMAN NO CRY, Bob Marley & Wailers, Island
39	NEW	MULTIPLICATION, Showaddywaddy, Arista
40	NEW	NORMAN BATES, Landscape, RCA

ALBUMS

1	1	STARS ON 45, Star Sound, CBS
2	3	DISCO DAZE & DISCO NUTS, Various, Ronco
3	2	PRESENT ARMS, UB40, Dep Intl.
4	4	ANTHEM, Toyah, Safari
5	8	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
6	7	MAGNETIC FIELDS, Jean Michael Jarre, Polydor
7	9	THIS OLD HOUSE, Shakin' Stevens, Epic
8	6	THEMES, Various, K-tel
9	5	CHARIOTS OF FIRE, Vangelis, Polydor
10	10	FACE VALUE, Phil Collins, Virgin
11	11	LONG DISTANCE VOYAGER, Moody Blues, Threshold
12	12	HI INFIDELITY, REO Speedwagon, Epic
13	23	VIENNA, Ultravox, Chrysalis
14	13	SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
15	16	SECRET COMBINATION, Randy Crawford, Warner Bros.
16	22	THE RIVER, Bruce Springsteen, CBS
17	20	MAKING MOVIES, Dire Straits, Vertigo
18	18	THE FOX, Elton John, Rocket
19	21	EAST SIDE STORY, Squeeze, A&M
20	37	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
21	17	BAD FOR GOOD, Jim Steinman, CBS
22	19	HOTTER THAN JULY, Stevie Wonder, Motown
23	15	WHA'APPEN, Beat, Go Feet
24	28	KILIMANJARO, Teardrop Explodes, Mercury
25	34	SKY 3, Sky, Ariola
26	NEW	MISTAKEN IDENTITY, Kim Carnes, EMI America
27	25	THE JAZZ SINGER, Neil Diamond, Capitol
28	27	THE DUDE, Quincy Jones, A&M
29	24	COME AND GET IT, Whitesnake, Liberty
30	32	MANILOW MAGIC, Barry Manilow, Arista
31	14	HEAVEN UP HERE, Echo & Bunnymen, Korova

32	31	I AM A PHOENIX, Judie Tzuke, Rocket
33	30	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo
34	26	BARRY, Barry Manilow, Arista
35	NEW	BREAKING GLASS, Hazel O'Connor, A&M
36	NEW	DIRK WEARS WHITE SOX, Adam & Ants, Do It
37	NEW	OFF THE WALL, Michael Jackson, Epic
38	NEW	BEING WITH YOU, Smokey Robinson, Motown
39	NEW	CAN'T GET ENOUGH, Eddy Grant, Ice
40	36	CHRISTOPHER CROSS, Warner Bros.

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 6/21/81
SINGLES

This Week	Last Week	
1	1	BETTE DAVIS EYES, Kim Carnes, EMI America
2	2	STARS ON 45, Quality
3	3	BEING WITH YOU, Smokey Robinson, Motown
4	6	ALL THOSE YEARS AGO, George Harrison, Dark Horse
5	11	SUKIYAKI, A Taste Of Honey, Capitol
6	4	TAKE IT ON THE RUN, REO Speedwagon
7	7	THIS LITTLE GIRL, Gary U.S. Bonds, EMI America
8	10	A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
9	8	TOO MUCH TIME ON MY HANDS, Styx, A&M
10	13	THE WAITING, Tom Petty & Heartbreakers, Backstreet
11	9	WATCHING THE WHEELS, John Lennon, Geffen
12	19	JESSIE'S GIRL, Rick Springfield, RCA
13	5	LIVING INSIDE MYSELF, Gino Vannelli, Arista
14	NEW	THE ONE THAT YOU LOVE, Air Supply, Polygram
15	NEW	NOBODY WINS, Elton John, Geffen
16	16	I LOVE YOU, Climax Blues Band, WEA
17	12	JUST THE TWO OF US, Grover Washington Jr., Elektra
18	NEW	YOU MAKE MY DREAMS, Hall & Oates, RCA
19	14	I MISSED AGAIN, Phil Collins, Atlantic
20	NEW	WINNING, Santana, CBS

ALBUMS

1	2	MISTAKEN IDENTITY, Kim Carnes, EMI America
2	4	HI INFIDELITY, REO Speedwagon, CBS
3	1	FACE VALUE, Phil Collins, Atlantic
4	5	DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
5	3	ARC OF A DIVER, Steve Winwood, Island
6	7	HARD PROMISES, Tom Petty & Heartbreakers, Backstreet
7	6	FACE DANCERS, Who, Warner Bros.
8	NEW	SUSPENDED ANIMATION, Monks, Mercury
9	NEW	LONG DISTANCE VOYAGER, Moody Blues, Threshold
10	NEW	STARS ON LONG PLAY, Stars On Long Play, Quality

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/22/81
SINGLES

This Week	Last Week	
1	1	STARS ON 45, Stars On 45, CNR
2	3	HANDS UP, Ottawan, Carrere
3	2	IN THE AIR TONIGHT, Phil Collins, Atlantic
4	4	SHADDAP YOU FACE, Joe Dolce, Ariola
5	5	THIS OLD HOUSE, Shakin' Stevens, CBS
6	9	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa
7	13	LORELEY, Dschinghis Khan, Jupiter
8	6	MAKING YOUR MIND UP, Bucks Fizz, RCA
9	8	KIDS IN AMERICA, Kim Wilde, Rak
10	7	FADE TO GREY, Visage, Polydor
11	10	MIND OF A TOY, Visage, Polydor
12	17	BETTE DAVIS EYES, Kim Carnes, EMI
13	NEW	CHEQUERED LOVE, Kim Wilde, Rak
14	NEW	STAND AND DELIVER, Adam & Ants, CBS
15	14	OH NO NO, Bernie Paul, Ariola
16	20	AGADOU, Saragossa Band, Ariola
17	21	SEVEN TEARS, Goombay Dance Band, CBS
18	24	LA PROVENCE, Nana Mouskouri, Philips
19	27	MARIE MARIE, Shakin' Stevens, Epic
20	19	MISTER SANDMAN, Emmylou Harris, Warner Bros.
21	12	DO YOU FEEL MY LOVE, Eddy Grant, Ice
22	11	LOOKING FOR CLUES, Robert Palmer, Island
23	16	STOP 'N' GO, Peter Kent, Electrola

24	15	KEEP ON LOVING YOU, REO Speedwagon, Epic
25	18	VIENNA, Ultravox, Ariola
26	28	I MISSED AGAIN, Phil Collins, Atlantic
27	26	WOMAN, John Lennon, Geffen
28	25	STOP THE CAVALRY, Jona Lewie, Stiff
29	30	SAMSTAG ABEND, Hanne Heller, Ariola
30	23	TE-SE-CA, Secret Service, Strand

ALBUMS

1	1	A WIE ABBA, Abba, Polydor
2	2	FACE VALUE, Phil Collins, Atlantic
3	5	LONG PLAY ALBUM, Stars on 45, CNR
4	7	VISAGE, Visage, Polydor
5	6	WIR KINDER VOM BAHNOF ZOO, Soundtrack, RCA
6	4	TURN OF THE TIDE, Barclay James Harvest, Polydor
7	3	DIE SCHOENSTEN MELODIEN DER WELT 2, Anthony Ventura Orchestra, Arcade
8	9	STINKER, Marius Mueller-Westernhagen, Warner Bros.
9	8	UDOPIA, Udo Lindenberg, Telefunken
10	11	COMPUTERWERK, Kraftwerk, EMI
11	NEW	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
12	10	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
13	15	RED SKIES OVER PARADISE, Fischer Z, United Artists
14	18	SCHNEIDER WITH THE KICK, Helen Schneider, WEA
15	14	Q2, Mike Oldfield, Ariola
16	12	CLUES, Robert Palmer, Island
17	13	UPRISING, Bob Marley & Wailers, Island
18	19	HI INFIDELITY, REO Speedwagon, Epic
19	16	KILLERS, Iron Maiden, EMI
20	17	FLASH GORDON, Queen, EMI

JAPAN

(Courtesy Music Labo)
As of 6/22/81
SINGLES

This Week	Last Week	
1	1	HURRICANE, Shannels, Epic/Sony (PMP/JVK)
2	NEW	BLUES JEANS, Masahiko Kondo, RVC (Janny's)
3	2	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara)
4	4	NAGAI YORU, Chiharu Matsuyama, News Record (STV Pack/Panta)
5	3	NATSU NO TOBIRA, Seiko Matsuda, CBS/Sony (Sun/JCM)
6	7	SMILE FOR ME, Naoko Kawai, Nippon Columbia (Geiei/TV Asahi)
7	8	NAGISA NO LOVE LETTER, Kenji Sawada, Polydor (Watanabe)
8	5	OYOME SAMBA, Hiromi Go, CBS/Sony (April)
9	6	DAKARETAI MOU ICHIDO, Eikichi Yazawa, Warner Pioneer
10	9	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
11	NEW	SUMIRE IRO NO NAMIDA, Hiromi Iwasaki, Victor (Watanabe/NTV)
12	14	IN FOR A PENNY IN FOR A POUND, Arabesque, Victor (Shinko)
13	NEW	SUNNYSIDE CONNECTION, Junko Mihara, King (Burning/Being)
14	12	HANJUKU KI, Hiroyuki Okita, CBS/Sony (Stardust)
15	16	9 TO 5 (MORNING TRAIN), Sheena Easton, Toshiba
16	20	ESPIONAGE, Alice, Polystar (JCM/Noel)
17	13	AI NO CORRIDA, Quincy Jones, Alfa (Taiyo/Intersong)
18	17	CINDERELLA SUMMER, Yuko Ishikawa, Radio City (Yamaha)
19	10	SUNSET MEMORY, Naomi Sugimura, Polystar (NTV)
20	15	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)

ALBUMS

1	1	REFLECTIONS, Akira Terao, Toshiba-EMI
2	2	TOKI O KOETE, Chiharu Matsuyama, News Record
3	4	GREATEST HITS, Arabesque, Victor
4	3	SILHOUETTE, Seiko Matsuda, CBS/Sony
5	5	A LONG VACATION, Eichi Ohtaki, CBS/Sony
6	6	MODERN GIRL, Sheena Easton, Toshiba-EMI
7	11	ORANGE EXPRESS, Sadao Watanabe, CBS/Sony
8	7	YUKO HARA GA KATARU HITOTOKI, Yuko Hara, Victor
9	8	MIZU NO NAKA NO ASIA E, Yumi Mattoya, Toshiba/EMI
10	9	SEXY MUSIC, Nolans, Epic/Sony
11	20	RUMIN NO UTA, Kai Band, Toshiba-EMI
12	10	THE DUDE, Quincy Jones, Alfa

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

13	13	HORIZON DREAM, Masayoshi Takanaka & Jun Fukamachi, Polydor
14	12	TWILIGHT DREAM, Naoko Kawai, Columbia
15	14	RINGETSU, Miyuki Nakajima, Canyon
16	NEW	STRIPPER, Kenji Sawada, Polydor
17	17	HEART & SOUL, Shannels, Epic/Sony
18	NEW	NANTONAKU CRYSTAL, Soundtrack, CBS/Sony
19	15	JIGGLE, Keiko Mizukoshi, Polydor
20	16	AI NO CONCERTO, Richard Claydeman Orchestra, Victor

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/22/81
SINGLES

This Week	Last Week	
1	3	BETTE DAVIS EYES, Kim Carnes, EMI America
2	1	THIS OLE HOUSE, Shakin' Stevens, Epic
3	4	TURN ME LOOSE, Loverboy, CBS
4	2	JEALOUS GUY, Roxy Music, Polydor
5	5	KEEP ON LOVING YOU, REO Speedwagon, Epic
6	6	ANGEL OF THE MORNING, Juice Newton, Capitol
7	8	KIDS IN AMERICA, Kim Wilde, Rak
8	11	THEY WON'T LET MY GIRLFRIEND TALK TO ME, Jimmy & Boys, Avenue
9	7	IN THE AIR TONIGHT, Phil Collins, Atlantic
10	9	FADE TO GREY, Visage, Polydor
11	12	COOL WORLD, Mondo Rock Avenue
12	13	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
13	14	VIENNA, Ultravox, Chrysalis
14	NEW	BAD HABITS, Billy Field, Festival
15	16	ALL THOSE YEARS AGO, George Harrison, Dark Horse
16	15	TO CUT A LONG STORY SHORT, Spandau Ballet, Chrysalis
17	18	LATELY, Stevie Wonder, Motown
18	10	9 TO 5, Sheena Easton, EMI
19	NEW	MISTER SANDMAN, Emmylou Harris, Warner Bros.
20	19	FLASH'S THEME, Queen, Elektra

ITALY

(Courtesy Germano Ruscitto)
As of 6/16/81
SINGLES

This Week	Last Week	
1	1	SARA' PERCHE' TI AMO, Ricci E. Poveri, Baby/CGD-MM
2	2	AMOREUX SOLITAIRES, Lio, Ariola/CGD-MM
3	6	SEMPLICE, Gianni Togni, Paradiso/CGD-MM
4	4	GIOCA-JOUER, Claudio Cecchetto, Hit Mania/Fonit Cetra
5	3	JOHNNY AND MARY, Robert Palmer, Island/Ricordi
6	7	ENOLA GAY, Orchestral Maneuvers In The Dark, Ricordi
7	10	WOMAN, John Lennon, Geffen/WEA
8	5	MALEDETTA PRIMAVERA, Loretta Goggi, WEA
9	8	TUNNEL OF LOVE, Dire Straits, Vertigo/Polygram
10	9	WOMAN IN LOVE, Barbra Streisand, CBS
11	NEW	E INVECE NO, Edoardo Bennato, Ricordi
12	13	BIA LA SFIDA DELLA MAGIA, I Piccoli Stregoni, Fonit Cetra
13	NEW	DONATELLA, Rettore, Ariston/Ricordi
14	11	NON POSSO PERDERTI, Bobby Solo, EMI
15	15	PER ELISA, Alice, EMI
16	18	I RAGAZZI CHE SI AMANO, I Collage, Lupus/Cicordi
17	12	TI ROCKERO, Heather Parisi, CGD-MM
18	NEW	CANTA APPRESS'A NUJE, Edoardo Bennato, Ricordi

19	NEW	DANIELA, Christian, Polygram
20	14	ANCORA, Edoardo De Crescenzo, Ricordi

HOLLAND

(Courtesy BUMA/STEMRA)
As of 6/15/81
SINGLES

This Week	Last Week	
1	1	HOW 'BOUT US, Champaign, CBS
2	3	DANCE ON, Doris D & Pins, Philips
3	NEW	MA QUALE IDEA, Pino D'Angio, Teistar
4	5	I'VE SEEN THAT FACE BEFORE, Grace Jones, Island
5	NEW	ME KAMMET JE, Andre Van Duin, CNR
6	4	DE VERZONKEN STAD, Frank En Mirella, Polydor
7	7	KLAP MAAR IN JE HANDEN, Peter Koelewijn, Philips
8	6	RAIN IN MAY, Max Werner, CNR
9	8	THIS OLE HOUSE, Shakin' Stevens, CBS
10	9	KIDS IN AMERICA, Kim Wilde, EMI

ALBUMS

1	1	HOW 'BOUT US, Champaign, CBS
2	NEW	A VAN, Abba, Polydor
3	2	THE WORLD OF FREDDY FENDER, Freddy Fender, Arcade
4	3	2ND LIVE, Golden Earring, Polydor
5	NEW	THE RIVER, Bruce Springsteen, CBS
6	NEW	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
7	NEW	PETER LIVE, Peter Koelewijn, Philips
8	8	NIGHTCLUBBING, Grace Jones, Island
9	4	ZIJN GROOTSTE HITS, Peter Maffay, Arcade
10	NEW	FOREVER, Dolly Dots, K-tel

SWEDEN

(Courtesy GLF)
As of 6/6/81
SINGLES

This Week	Last Week	
1	1	KOPPABAVISA, Bengt Pagefelt, Masmedia/Goodwill
2	2	KIDS IN AMERICA, Kim Wilde, Rak
3	5	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polat
4	3	MAKING YOUR MIND UP, Bucks Fizz, RCA
5	4	IN THE AIR TONIGHT, Phil Collins, Atlantic
6	6	ISADORA, Isadora Juice, RCA
7	NEW	BETTE DAVIS EYES, Kim Carnes, EMI America
8	7	VIENNA, Ultravox, Chrysalis
9	10	SENSUELLA ISABELLA, Tomas Ledin, Polar
10	NEW	STOCKHOLM, Pugh Rogefeldt, EMI

ALBUMS

1	1	FACE VALUE, Phil Collins, Atlantic
2	2	MODERNA TIDER, Gyllene Tider, Parlophone
3	7	THE RIVER, Bruce Springsteen, CBS
4	3	RUNAWAY BOYS, Stray Cats, Arista
5	4	EXISTENS-MAXIMUM, Hanson De Wolfe United, Bastun
6	8	VIENNA, Ultravox, Chrysalis
7	5	TWANGING, Dave Edmunds, Swan
8	10	TINSEL TOWN REBELLION, Frank Zappa, CBS
9	6	KRAAKSANGER, Mikael Wiehe, Amatheas
10	NEW	LIVE, Magnus Uggla, Epic

MOVIE TRACKS

Producer George Korngold:
A New Fondness For Classical

By ALAN PENCHANSKY

CHICAGO—Record producer George Korngold today is dividing his time between the motion picture and record industries while continuing to seek increased exposure for the music of his father, the late Erich Wolfgang Korngold.

Korngold's latest album success, "Violanta," his father's one act opera from 1916, was released by CBS in a world premiere recording. "Violanta" entered the Billboard top selling classical LP chart at number 29, following recent Korngold-produced "hits" on the Chalfont and Philips labels.

"Die Tote Stadt," the first Korngold opera to be recorded, and a number one Billboard album in 1975, was another case of "Korngold on Korngold."

Today, Korngold's album production work has been trimmed due to the U.S. classical production slow-down. But Korngold is helming the Philips digital Boston Pops series under John Williams, and hopes to bring recorded attention to still unfamiliar areas of his father's catalog.

"Recording is still my big love,"

the producer explains, "but unfortunately in the classical field down to the MOR levels there isn't that much to do today. Most of the companies that are still active have their own producers."

Korngold, who spoke in a recent phone interview, has been a music editor for 20th Century-Fox pictures since 1976, following a 10-year stint as RCA Records staff classical producer. His Fox duties are multifaceted: "You provide assistance to the composer, you spot the film with him, you break it down for him."

Adds Korngold, "You're at the recording, you literally cut the music, and you make any changes that are necessary."

Korngold's sights still are set on recording more of his father's operatic music, a side of the composer's career that's sometimes overshadowed by his motion picture industry association.

Admirers of Korngold's music note it's special sensitivity to themes of human sensuality, evident even in "Violanta," which was composed when Korngold was only 17.

According to the composer's son,

Korngold himself expressed amazement in later life at his ability, as a sheltered lad in an intellectual Viennese family, to have been able to deal so strongly with the erotic themes in the opera.

Korngold says he believes his father's finest opera to be "Das Wunder Der Heliane," introduced in 1927. This opinion, he notes, was shared by conductor Bruno Walter, under whom several Korngold works were premiered.

And he wants to explore the post-Hollywood Korngold years, including the "Serenade For Strings," a work performed by the legendary Furtwangler and requiring an orchestra of 60 players.

"I might do some independent recordings and license them," explains Korngold. "The trouble is everything is expensive."

One German broadcast facility, RIAS, is launching a major Korngold retrospective, which could lead to a record coproduction deal, Korngold added. A similar agreement allowed the recording of "Violanta."

Philips' third Boston Pops album, a Christmas collection set for fall release, is being edited at Soundstream in Salt Lake City.

Korngold, who believes digital recording will completely eliminate analog before very long, terms the Soundstream computer editing process "marvelous."

"You treat it as if you had a tape machine in front of you except that there is instant access. It just has made life much easier for the editor."

Both previous Pops LPs, "Pops In Space" and "Pops On The March" found comfortable chart slots, and sessions for a fourth album, "Pops On Broadway" are also completed.

The younger Korngold's friendship with conductor John Williams made him a natural for the Philips' Boston Pops assignment. "I know John well and we work well together," explains Korngold.

Korngold, who works almost exclusively in digital now, is one who endorses the movement away from multi-track recording and post-session balance adjustments.

"All my recordings have been done straight to two-track," the producer revealed. "The most we ever had, and that was a back up of four-track, was done for RCA so they could have quad."

"My theory is if you can't mix it at the session you're not going to do any better later. You fool yourself."

For the Pops series, there are spotlight microphones on instruments like harp and celeste, and, says Korngold, "we support the woodwinds," but "essentially we get it from a front microphone sound."

Korngold admires some of the results gotten today from "purist" microphone technique, but says sometimes it can "backfire." Emphasizes Korngold, "I go for the overall sound in stereo."

The film industry, which Korngold observes up close, has a new fondness for soundtracks using Beethoven, Vivaldi, Wagner, Pachelbel, Ravel, etc.

Korngold speculates that Hollywood's new passion for the old masters was discovered accidentally.

Explains Korngold, "Possibly, I'm guessing, but a lot of producers like to track pictures before they even give it to a composer. Sometimes they say 'Let's track it with classical,' and then they've got this sound in their ear."

RCA's Red Seal Label Is Eyeing TV Merchandising

By IRV LICHMAN

NEW YORK—"My heart is into making records, my head is into merchandising them, with most of my day taken up in how to sell them."

This is the self-described job profile of Tom Shepard, vice president of RCA's Red Seal division, which earlier this year took on greater autonomy, bringing both a&r and merchandising activities under the veteran music man, along with Irwin Katz, director of marketing, and Peter Elliott, manager of Red Seal product management.

Thus, Shepard these days is more likely to address himself to marketing and merchandising approaches for Red Seal product.

As an example, he maintains "that many areas of exploitation are not taken advantage of. A lot of people who love the theatre or go to concerts don't make it part of their lives to go to a record store. They come to New York to spend \$100 to \$200 to see a show, but won't go into a record store."

But, Shepard indicates, RCA is currently talking about working around this dilemma by taking advantage of television, both commercial and cable.

"The surprise of the '80s is the growing importance of classical music on television, despite its lousy sound and network competition. We have no specific plans yet to merchandise in this area, but you bet your life it's being explored."

Shepard is eager to clarify interpretations of statements he made at a recent panel discussion on classical music hosted by the Music & Performing Arts Lodge of B'nai B'rith here.

He maintains he did not mean to

come across as "elitist" by sounding some concerns on the subject of classical artists making pop-oriented crossover product. "Most of the panelists suggested that classical music was holding its own mainly because of pop product by classical artists. But, that doesn't tell you that you have a growing audience awareness for classical music. We sometimes pretend it's classical when it isn't."

"I'm not opposed to crossovers, it could have a healthy side effect. But, unless you offer pure classical product by these performers, then you're not a classical label."

Red Seal, Shepard assures, is not about to give up its standing in the original cast/soundtrack area, one that Shepard notes shows greater activity at Red Seal than any other label. In recent years, the division has marketed such hit casters as "Ain't Misbehavin'," "Sweeney Todd," "42nd Street" and, most recently, "Sophisticated Ladies." And look for more newly recorded versions of great showtunes by Joan Morris/William Bolcom/Max Morath, with plans for two-volume Rodgers & Hart releases in the fall.

And in the classical area, Shepard is attempting to build a "star" roster among newer classical performers. This approach, Shepard explains, will bring to Red Seal artists to replace classical giants who no longer record.

As for the latter, Red Seal is currently reviving great performances of past through a "Point 5" program, featuring half-speed, Teldec-pressed product. Shepard believes that many a years back "splendid" master tape was not properly "carried through in the production process. We're really cherry-picking this product."

JUNE 27, 1981, BILLBOARD

LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimamente, Arcano 3535	1	ROBERTO TORRES Recuerda al trio Matamoros, SAR 1016
2	JOSE JOSE 15 exitos mas grandes, Telediscos 1015	2	HANSE & RAUL Y la charanga, TH 2133
3	VIVA EL NORTE 15 exitos nortenos, Profono telediscos 1501	3	WILLIE COLON Fantasmas, Fania 590
4	CARLOS Y JOSE El chubasco, TH 2099	4	CHEO FELICIANO Sentimiento tu, Vaya 95
5	YOLANDA DEL RIO Arcano 3608	5	ISMAEL MIRANDA La clave del sabor, Fania 593
6	CONJUNTO MICHOCAN Piquetes de hormiga, Odeon 73171	6	SONORA PONCENA Unchained force, Inca 1077
7	NAPOLEON Lena verde, Raff 9079	7	JOHNNY VENTURA Mucho Johnny, Combo 2020
8	CHELO Ya no me interesa, Musart 1801	8	HECTOR CASANOVA Que le den vitamina, Fania 589
9	LIZA LOPEZ Si quieres verme llorar, Hacienda 6981	9	EDDY WILSON Y su tren latino, Guajiro 4006
10	DIEGO BERDAGUER Estoy vivo, Profono 3044	10	ORQUESTA BORINQUEN TH 2111
11	ROCIO DURCAL Canta a Juan Gabriel Vol 5, Pronto 1090	11	CONJUNTO CANAYON Folclorico tropical, TH 2117
12	JULIO IGLESIAS De nina a Mujer, CBS 50317	12	CHICO ALVAREZ Montuneando, Guajiro 4009
13	RAPHAEL En carne viva, CBS 80305	13	JORGE MALDONADO Guajiro 4007
14	LORENZO DE MONTECLARO Abrazado a un poste, CBS 20406	14	GENE HERNANDEZ El sabor de Gene, Alegre 6025
15	ROBERTO CARLOS CBS 12314	15	ELLIOT ROMERO El negro ahi, Jessica 1001
16	LUPITA D'ALELIO Ya no regreso contigo, Orfeon 16047	16	ANDY MONTANEZ Salsa con cache, LAD 341
17	ALVARO DAVILA La culpable, Profono 3042	17	LOS SONEROS SAR 1019
18	CAMILO SESTO Amaneciendo, Pronto 1086	18	CHARANGA CASINO SAR 1017
19	JUAN GABRIEL Con mariachi, Pronto 1080	19	EL GRAN COMBO Unity, Combo 2018
20	VICENTE FERNANDEZ 15 grandes exitos, Telediscos CBS 20422	20	LA INDIA DE ORIENTE A bailar el son Guajiro 4004
21	BEATRIZ ADRIANA Mexico y su musica, Perless 2183	21	SAR ALL STARS Vol #1, SAR 1021
22	JULIO IGLESIAS Hey, CBS 50302	22	BOBBY VALENTIN Bronco 114
23	MIGUEL BOSE CBS 60309	23	OSCAR DE LEON Al frente de todos, TH 2115
24	JUAN GABRIEL Recuerdos, Pronto 1076	24	ORQUESTA BROADWAY Paraiso, Coco 159
25	CAMILO SESTO 15 exitos mas grandes, Telediscos 1011	25	FANIA ALL STARS California jam, Fania 585

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Pop

BLUE OYSTER CULT—Fire Of Unknown Origin, Columbia FC37389. Produced by Martin Birch. Blue Oyster Cult stands its best chance of duplicating the success of its "Agents Of Fortune" LP which contained "Don't Fear The Reaper" on this mature collection of power rock all reinforced with some fairly strong melodies and lyrical content. While BOC hasn't conformed to a lush melodic sound like REO Speedwagon, they do have their pulse on AOR radio demands. With a song called "Joan Crawford," it appears there is a beginning of a trend toward immortalizing old movie stars in song. Karla DeVito contributes vocals on "Soul Survivor." This is solid hard rock by a group that goes beyond sheer gut crunching noise.

Best cuts: "Fire Of Unknown Origin," "Joan Crawford," "Soul Survivor," "Vengeance (The Pact)."

THE JOE PERRY PROJECT—I've Got The Rock 'N' Rolls Again, Columbia FC37364. Produced by Bruce Botnick. Second LP by the former Aerosmith guitarist keeps alive the head banging kind of intense rock that Perry has been playing since Aerosmith. Perry's lead guitar blazes its way through 10 rough and tumble tracks that hard rock fans (and radio) should embrace almost instantly. For some reason, no matter how indistinguishable these licks are, there is a huge demand for ferocious heavy metal.

Best cuts: "East Coast, West Coast," "No Substitute For Arrogance," "TV Police."

ORIGINAL SOUNDTRACK RECORDING—The Great Muppet Caper, Atlantic SD16047. Produced by Joe Raposo. The follow-up to the RIAA-certified "Muppet Movie" soundtrack is a similar collection of novelty-edged kiddie tunes and mass appeal ballads which will hook into the younger crowd but also have meaning for their parents. On the last set "The Rainbow Connection" filled this role; here the tune is "The First Time It Happens." There's a lot of jaunty, upbeat scoring between the main song selections, which are performed by the popular Muppet characters. Raposo, a "Sesame Street" veteran, produced and wrote all the music and lyrics.

Best cuts: "The First Time It Happens," "Piggy's Fantasy," "Hey A Movie!"

PETER TOSH—Wanted Dread And Alive, Rolling Stones, EMI America SD17055. Produced by Peter Tosh. Tosh's first for EMI America continues in the style he set for himself before: authentic reggae. The only concession to commerciality is "Nothing But Love," a midtempo duet with singer Gwen Guthrie. This is an excellent song which could draw mainstream listeners into the package. Given a few listeners, the shroud of mystery which surrounds reggae disappears and the open minded will discover a treasure of good sounds. Tosh uses the most respected Jamaican session musicians including Robbie Shakespeare and Sly Dunbar. "Fools Die" is an excellent ballad, while the rest of the album is more up-tempo.

Best cuts: "Nothing But Love," "That's What They Will Do," "Fools Die," "Wanted Dread & Alive."

THIRD WORLD—Rock The World, Columbia FC37402. Produced by Third World. Group's first for Columbia is an extension of what the band was doing on Island; crisp, rhythmic accessible reggae with optimistic lyrics. "Dancing On The Floor (Hooked On Love)," the initial single, should be a natural for pop and r&b playlists. Like much of the album, it has the perfect gentle lilt for summer listening and dancing. While Third World speaks of the same concerns of other reggae acts, it is all done in a very appealing, non-threatening way. This is perhaps one reason why their albums consistently go well over the 100 mark on the charts. Maybe not for the hardcore but Third World's potential is huge.

Best cuts: "Dancing On The Floor (Hooked On Love)," "Rock The World," "Spiritual Revolution," "Shines Like A Blazing Fire."

Soul

MAZE FEATURING FRANKIE BEVERLY—Live In New Orleans, Capitol SKBK12156. Produced by Frankie Beverly. Three sides of Maze's new album were recorded live at the Saenger Theatre in New Orleans; the fourth was cut in studio at Automatt in San Francisco. The concert material ranges from modified funk to midtempo r&b tunes and shows Maze's skill on hits like "Southern Girl" and "Joy And Pain." The four new songs show maturation on the group's part; one song, "We Need Love To Live," is a very pretty ballad. "Running Away," the first single from the set, is slick, mass appeal funk in the best Maze tradition.

Best cuts: Those cited plus "You," "Changing Times," "Happy Feelin's," "Reason."

Country

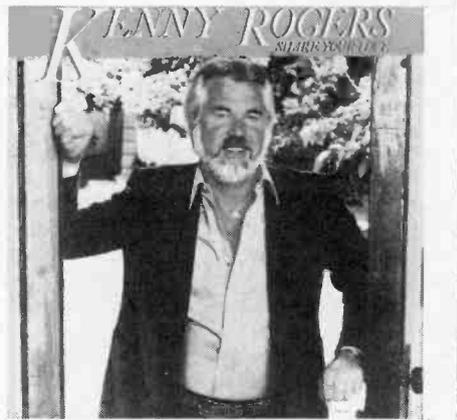
RIDERS IN THE SKY—Cowboy Jubilee, Rounder 0147. Produced by Fred LaBour and Woody Paul. Few modern-day musicians could make western cowboy music sound so pala-

Spotlight

KENNY ROGERS—Share Your Love, Liberty L001108.

Produced by Lionel Richie Jr. There's a major element of surprise apparent from the first drop of the needle on this album: all the repetitious predictability has vanished from Rogers' music. His phrasing, his vocal shadings, even his material are different under Richie's brilliantly sensitive production. The result is a stunning package that combines the finest elements of pop and country. From the organ riffs and church-choir background vocals on "The Good Life" (one of four fine Richie-penned originals) to the high-stepping "Blaze Of Glory" dynamics, the album is convincingly and emotionally genuine. Richie has given fresh dimensions to Rogers without compromising either's intrinsic elements. This is an ideal studio mating that elevates the artistic standing of both producer and artist.

Best cuts: "Makes Me Wonder If I Ever Said Goodbye," "Without You In My Life," "Through The Years," plus those cited.



table—or so contemporary—as this accomplished trio. They blend beautiful melodic harmonies into images of sky and prairie, throw in a few yodels from time to time, and even write much of their own material. This delightful LP is the Riders' second for Rounder and is even more appealing than its predecessor. The purity is striking, while the musicianship features instruments that syncopate perfectly with the traditional-flavored songs.

Best cuts: "Soon As The Roundup's Through," "Riding Alone," "Cowboy Jubilee," "Red River Valley," "On The Rhythm Range."

TOM SCOTT—Apple Juice, Columbia FC37419. Produced by Tom Scott & Hank Cicalo. A sextet accompanies Scott's tenor pipe and Lyricon on seven tracks taped last January in New York. By recording only his own tunes, Scott lessens the appeal of his LP, yet there are passages which transcend the output of many other contemporary artists. One ponders how Scott's performances would sound if he abandoned his heavy dependence on electronic effects and simply let the music flow naturally.

Best cuts: "We Belong Together," "In My Dreams."

Jazz

SIBELIUS: SYMPHONY NO. 4, LUONNOTAR, FINLANDIA—Philharmonia Orchestra, Ashkenazy, London Digital LDR71019. Live concert recordings don't always hit the mark technically or musically, but this set offers artistic high points and sharply-etched, well-balanced digital production enough to satisfy any critical listener. And, of course, the set's target market includes millions of television viewers for whom the March 23 live PBS concert broadcast is still a vivid memory. Excellent annotation relating the operatic program to each singer's career and complete texts and translations complete the package. Side two is best for demonstrations, opening with Puccini's "Che Gelida Manina" from Pavarotti.

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First Time Around

CLASSIX NOVEAUX—Liberty LT1104. Produced by Sal Solo, Mik Sweeney. Despite the pretensions of the cover photo, this British quartet is really just a good old fashioned pop band with a modernistic edge. Unlike other acts in the dance rock genre, Classix Nouveaux doesn't go in for long, repetitious passages. As with Devo, the songs are kept short and to the point. In this sense, this is one of the more commercial bands to come from the movement. Sal Solo's vocals are distinctive and the band is extremely tight. Lyrics deal with coping in the modern world as shown in "Tokyo" talking about Japanese inventiveness and "Nasty Little Green Men" speaking of aliens from outer space. Discos should go on this one immediately.

Best cuts: "Guilty," "Nasty Little Green Men," "Robots Dance," "Tokyo," "Every Home."

DURAN DURAN—Harvest (Capitol) ST12158. Produced by Colin Thurston. Dance rhythms propel this first offering from one of Britain's latest offerings. The rock disco mix is full of explosive hooks and the full production only complements the sound. "Planet Earth," the single, has been a hit overseas and could do well here with its insistent rhythm. Pitch to fans of Spandau Ballet and similar acts in that genre.

Best cuts: "Planet Earth," "Friends Of Mine," "Girls On Film."

GARY O'—Capitol ST12157. Produced by Richard Landis. Gary O' is shorthand for Gary O'Connor who sings and wrote most of the words and music. This should appeal to this new generation of Loverboy, Climax Blues Band and Bill Squier fans who want professionally played, hook oriented and accessible hard-edged rock. While O'Connor throws in a few slower moments on his debut disk, he mostly keeps it up-tempo and rocking. "Just A Little Love" and "Nightrider" could easily fit into what AOR and mass appeal stations are playing these days. Play in store as this should generate inquiries. O'Connor is also a very hot guitarist which should appeal to those fans who look for instrumental prowess.

Best cuts: "All The Young Heroes," "Just A Little Love," "Nightrider," "California Goodbye."

ROCKATS—Live At The Ritz, Island ILPS9626 (WB). Produced by Kenny Vance. This live LP by the five-man English rockabilly band, was recorded, mixed live, and released in New York with 48 hours of the show at the Ritz. The rockabilly form is basic enough, and the Rockats are musically sharp

and tight enough, that the experiment turns out quite well. The music has a primitive excitement that works very well within the live concert milieu. Both the ballads and the up-tempo material are true to the rockabilly feeling, while at the same remaining perfectly contemporary.

Best cuts: "Start All Over Again," "My Way," "Room To Rock," "I Wanna Boop."

Classical

THE REDS—Stronger Silence, Stony Plain SPL1037. Produced by Joe McSorley. Once on A&M and now recording on this Canadian label, the Reds play the kind of music that commands your attention if nothing else. Power guitar licks and urgently delivered rockers are the order here. **Best cuts:** "The Danger," "Stronger Silence," "Play The Game."

JON AND THE NIGHTRIDERS—Live At The Whisky, Vox200005. Produced by Thom Wilson, John Blair. Recorded earlier this year at the Whisky in Hollywood, Jon and the Nightriders play great surf music that is very popular in California these days. Some superb guitar work highlight "Surfin' & Spyin'," "Pipeline," "Rumble at Waikiki," "Hawaii 5-0" and just about all the other cuts. **Best cuts:** Those mentioned.

Billboard's Recommended LPs

pop

NEW ENGLAND—Walking Wild, Elektra 6E346. Produced by Todd Rundgren. Even with producer Rundgren's pop consciousness, New England still comes across as a pretentious amalgam of various English and American outfits, still searching for a style of their own. While the playing is strong, and the vocals equally as impressive, one gets the feeling we've heard this all before. **Best cuts:** "DDT," "Don't Ever Let Me Go," "Get It Up."

MURRAY McLAUCHLAN—Storm Warning, Asylum 6E347. Produced by Bob Ezrin. McLauchlan is an interesting songwriter, whose songs always seem to state a point of view. The Canadian performer cushions his material within the context of tasty arrangements courtesy of Ezrin who lend a progressive sort of backbone to the material. The playing is excellent with smart guitar work and a strong sax solo on "Wouldn't Take Another Chance on Love." **Best cuts:** "If The Wind Could Blow My Troubles Away," "Stranger," "You Need a New Lover Now."

UNDERTONES—Positive Touch, Capitol ST12159. Produced by Roger Bechirian. Ireland's Undertones manage to cram 14 songs on this album, their first for Capitol. The quintet used to be quite punkish in orientation and while the brevity of songs is still there, there has been an expansion in style. Melodic grace and tone has replaced brashness making the band comparable to pop masters Split Enz. There is a very mainstream air to this LP which may alienate older fans but is sure to attract some new ones. **Best cuts:** "Sigh And Explode," "Fascination," "Julie Ocean," "The Positive Touch," "Forever Paradise."

DIESEL—Watts In A Tank, Regency RY9603 (MCA). Produced by Pim Koopman. This four-man group out of Holland plays a very palatable kind of guitar-powered rock. Tempos alternate from high energy burners to some more midtempo melodic

cuts. Vocals come across with rock conviction even if they sometimes sound incredibly similar to Steve Miller. **Best cuts:** "Sausalito Summertime," "All Because Of You," "Good Mornin' Day," "Bite Back."

STATES—Picture Me With You, Boardwalk NB133231. Produced by John Ryan. Clean, crisp teen-oriented rock is what States plays. There is the professional gloss of Styx and REO Speedwagon with some of the zeal of the old Raspberries or Rubinoos. The sextet offers a credible version of "Angel In The Morning" though it's the originals, such as the title track, which show the band has potential. Producer John Ryan is currently hot with the Climax Blues Band. **Best cuts:** "Picture Me With You," "Saturday Night," "Angel Of The Morning," "Love You Girl," "Tell Me It's Love."

EYDIE GORME—Since I Fell For You, Applause APL1002. Produced by Don Costa. Gorme sticks to the torchy love ballads which are her forte on her first album for Artie Mogull and Jerry Rubenstein's new label. Costa, Nelson Riddle, Michel Legrand and Jack Elliot contributed the brassy arrangements, which provide a cool contrast to Gorme's hot vocals. The songs range from relatively new tunes like "Come In From The Rain" to ancient chestnuts like "God Bless The Child" and "You're Nobody Till Somebody Loves You." **Best cuts:** Those cited, "Since I Fell For You," "What'll I Do."

STEVE LAWRENCE—Take It On Home, Applause APL1001. Produced by Don Costa. Lawrence's deep baritone sparks the 11 cuts assembled here, which range from recent hits by Michael Jackson ("She's Out Of My Life") and Rita Coolidge ("We're All Alone") to classy show tunes by Kander & Ebb, "Maybe This Time" from "Cabaret" and "New York, New York." There's also a jaunty island-flavored cut, "Welcome To Paradise," which was the theme on the recently-axed tv series "Aloha Paradise." **Best cuts:** Those cited plus "I'd Rather Leave While I'm In Love."

THE REDS—Stronger Silence, Stony Plain SPL1037. Produced by Joe McSorley. Once on A&M and now recording on this Canadian label, the Reds play the kind of music that commands your attention if nothing else. Power guitar licks and urgently delivered rockers are the order here. **Best cuts:** "The Danger," "Stronger Silence," "Play The Game."

JON AND THE NIGHTRIDERS—Live At The Whisky, Vox200005. Produced by Thom Wilson, John Blair. Recorded earlier this year at the Whisky in Hollywood, Jon and the Nightriders play great surf music that is very popular in California these days. Some superb guitar work highlight "Surfin' & Spyin'," "Pipeline," "Rumble at Waikiki," "Hawaii 5-0" and just about all the other cuts. **Best cuts:** Those mentioned.

JOY DIVISION—Closer, Factory, FACT US6 (Rough Trade). Produced by Martin Hannett. This is dark and brooding music, with both disco and psychedelic influences. In that, it predates the current new romantics fad, but the feeling here is more personal and less gimmicky. Following the death of singer Ian Curtiss last year, Joy Division no longer exists. It makes this, the second Joy Division LP to be released in the U.S., all the more poignant. **Best cuts:** "Atrocity Exhibition," "Passover," "Heart And Soul," "Decades."

ATOMIC CAFE—Various Artists, Rounder 1034. Various producers. This compilation of 17 cuts, representing a fascinating mix of songs recorded in the years immediately following the nuclear bombing of Japan in 1945, is also the soundtrack to a film that dwells on the same subject. The LP is subtitled "radioactive rock'n'roll, blues, country & gospel," and it is all that and more. The artists range from the Golden Gate Quartet's "Atom And Evil" to Slim Gaillard's "Atomic Cocktail." **Best cuts:** All.

country

DOUG KERSHAW—Instant Hero, Scotti Bros. FZ37428. Produced by Don Perry, Doug Kershaw. Kershaw's sparkling debut effort on Scotti Bros. should give his career a definite shot in the arm. His distinctive style and vocals grow more appealing with each spin on the turntable. All tunes are originals, with the title track carrying especially infectious lyrics. **Best cuts:** "Instant Hero," "It's All Your Fault," "Hello Woman" and "I Might Cry."

VARIOUS ARTISTS—Encore Series, Epic FE37343-FE37348/Columbia FC37350-FC37355. Various producers. This 12-album set carries some of the cream of previously-released material. Each LP is devoted to one act. The series showcases Joe Stampley, Tammy Wynette, Johnny Paycheck, George Jones, Charly McClain, George Jones and Tammy Wynette, Moe Bandy, Bobby Bare, David Allan Coe, Marty Robbins, Lynn Anderson and Johnny Cash. **Best cuts:** Take your pick.

jazz

DAN TERRY—Big Big Band, Metronome M1010. Produced by Dan Terry. Taped in Las Vegas last February, Terry's aggregation is as powerful as any on the scene today. He plays trumpet and flugel, and Gene Roland's charts allow a lot of space for solos. The 11 tracks offer a nice mix of originals and evergreens all performed in strictly contemporary fashion. One of

(Continued on page 72)

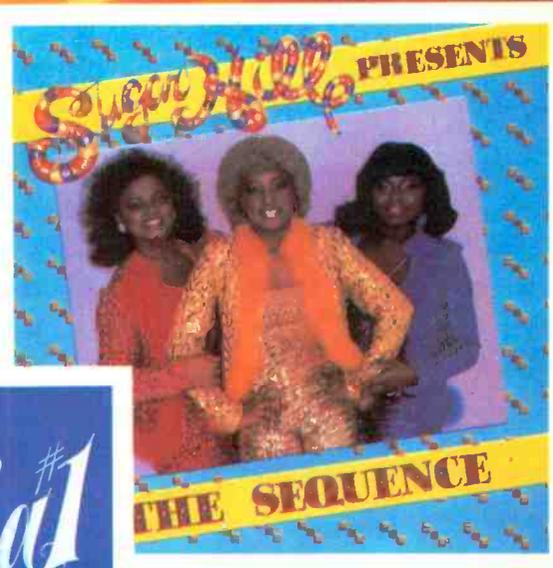
Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

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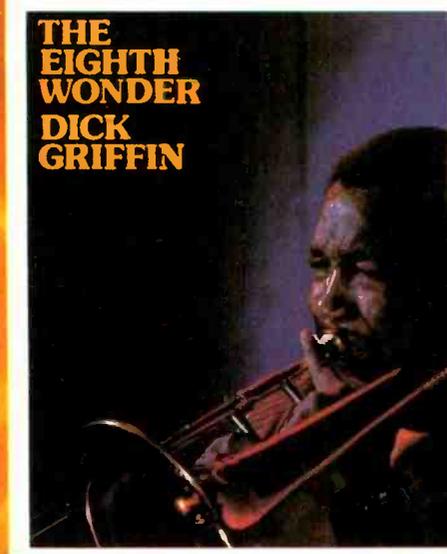
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Billboard's[®]
Survey For Week Ending 6/27/81

Number of singles reviewed
this week **77** Last week **82**

Top Single Picks

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RONNIE MILSAP—(There's) No Gettin' Over Me (3:15); producers: Ronnie Milsap, Tom Collins; writers: Tom Erasfield, Walt Aldridge; publisher: Rick Hall, ASCAP; RCA, JH-12264. Milsap is right in the pop groove with this easy swaying midtempo track that is highlighted by Milsap's smooth vocal and a tasty sax break.

GINO VANNELLI—Nightwalker (3:56); producer: Gino Vannelli, Joe Vannelli, Ross Vannelli; writer: Gino Vannelli; publisher: Black Keys, BMI; Arista, 0613. Vannelli follows "Living Inside Myself" with another powerful big building love song. Again, it's Vannelli's fiery vocals that draw attention to this immaculately produced and arranged tune.

FRANKIE & THE KNOCKOUTS—You're My Girl (2:42); producer: Steve Verroca; writer: F. Previte, W. Elworthy, B. Harrison; publisher: Big Teeth, BMI, Bright Smile, ASCAP. Followup to the top 10 "Sweetheart" is a dramatically edged midtempo pop number. This is perfect for adult contemporary and mass appeal formats.

recommended

GET WET—Where The Boys Are (2:44); producer: Phil Ramone; writer: N. Sedaka, H. Greenfield; publisher: Screen Gems, Big Seven, BMI; Boardwalk, NB7-11-111.

BILL WRAY—Nothin's Gonna Change My Mind (3:56); producer: Ed E. Thacker; writer: M. Cawley; publisher: Canal, Dev-Mel, BMI; Liberty, 1413.

UNION—Mainstreet U.S.A. (3:58); producer: Randy Bachman; writer: Randy Bachman; publisher: Survivor; Portrait, 12-02149 (CBS).

THE MARSHALL TUCKER BAND—Love Some (2:49); producer: Tom Dowd; writer: Alan Tarney, Trevor Spencer; publisher: ATV, BMI; Warner Bros., 49764.

MICKY GILLEY—You Don't Know Me (3:03); producer: Jim Ed Norman; writers: C. Walker, E. Arnold; publisher: Rightsong, BMI; Epic, 14-02172.

MANFRED MANN'S EARTH BAND—Lies (Through The 80's) (4:15); producer: Manfred Mann; writer: D. Newman; publisher: WB Music, ASCAP; Warner Bros., 49762.

GERALD MASTERS—I Love You So Badly (3:09); producer: Tony Atkins; writer: Gerald Masters, Tony Atkins; publisher: Next Plateau, ATV Music, ASCAP; Handshake, WS8 02106.

SHAKE RUSSELL-DANA COOPER BAND—Song On The Radio (3:36); producer: Shake Russell, Dana Cooper; writer: Dana Cooper; publisher: Drunk Eye, BMI; Southcoast MCA 51133.



CHANGE—Hold Tight (3:43); producer: Jacques Fred Petrus, Mauro Malavasi; writers: D. Romani, M. Malavasi, P. Slade; publisher: Little Macho, ASCAP; Atlantic 3832. An understated dance song, the vocals on this cut are outstanding. It takes awhile to get into this track but the effort is worth it.

MANHATTANS—Just One Moment Away (3:22); producer: Leo Graham; writer: L. Graham, P. Richmond; publisher: Content, BMI; Columbia, 18-02191. The Grammy-winning group offers another smooth, soulful ballad in the tradition of "Shining Star." Dynamic horn lines contrast with the pretty vocals.

TAVARES—Turn Out The Nightlight (3:38); producer: Alan Abrahams; writer: B. Hull, A. Woolfolk; publisher: Brass Heart, BMI, Werdna Kloffow, ASCAP; Capitol, P-A5019. Tavares' latest is a slow, soulful ballad which is a smart change-of-pace from its usual perky uptempo party tunes. Pretty vocal harmonies highlight the mix.

CHANGE—Hold Tight (3:43); producer: Jacques Fred Petrus, Mauro Malavasi; writers: D. Romani, M. Malavasi, P. Slade; publisher: Little Macho, ASCAP; Atlantic, 3832. An understated dance song, the vocals on this cut are outstanding. It takes awhile to get into this track but the effort is worth it.

recommended

JEAN CARN—Sweet And Wonderful (3:23); producer: Norman Connors; writer: M. Robinson, D. Van Lewis, D. Hughes; publisher: Stone Love; TSOP, Z5502183.

OZONE—Mighty-Mighty (3:31); producer: Michael L. Smith, Angelo Bond; writer: M.L. Smith, A. Bond; publisher: Boots Bay, BMI; Motown 1518F.

CLAY HUNT—Keep Me On Fire (3:30); producer: Freddie Perren; writer: Ric Wyatt Jr., Larry McIntosh; publisher: Perren-Vibes, Pen, BMI; Polydor 2175.

ERIC MERCURY—Gimme A Call Sometime (3:31); producer: Eric Mercury, Ray Chew; writer: E. Mercury, W. Smith; publisher: Teaincense, BMI, Salamani, ASCAP; Capitol, P-A5020.

SARAH VAUGHAN—Fool On The Hill (4:15); producer: Marty Paich, David Paich; writers: John Lennon, Paul McCartney; publisher: Comet, ASCAP; Atlantic 3835.

WAS (NOT WAS)—Out Come The Freaks (3:57); producer: Don Was, David Was, Jack Tann; writer: D. Was, D. Was; publisher: Los Was Cosmopolitanos, ASCAP; Island, 49756(WB).



MICKY GILLEY—You Don't Know Me (3:03); producer: Jim Ed Norman; writers: C. Walker/E. Arnold; publisher: Rightsong, BMI. Epic 1402172. Jerry Vale introduced this pop standard in 1956 and Ray Charles made it a bigger hit in 1962. Now Gilley (with a possible eye on repeating his cover success with "Stand By Me") delivers a thoroughly engaging performance here in a straight-ahead pop arrangement.

RAZZY BAILEY—Scratch My Back (And Whisper In My Ear) (3:25); producer: Bob Montgomery; writers: Raymond Moore/Marcell Strong/Earl Cage Jr.; publisher: Fame, BMI. RCA JB12268. Bailey croons in style on this jazzy ballad spiced with a few French endearments. The flip side carries an upbeat trucking number entitled "Midnight Hauler."

DON WILLIAMS—Miracles (2:59); producer: Don Williams & Garth Fundis; writer: Roger Cook; publisher: Dick James, BMI. MCA 51134. The dulcet-voiced Williams blends a vision of faith and love into a song with positive overtones. Acoustic guitar, velvet strings and light touches of electric lead provide the fabric.

ANNE MURRAY—We Don't Have To Hold Out (3:39); producer: Jim Ed Norman; writers: A. Mason-G. Adams; publisher: Belmur, CAPAC. Capitol 5013. A bit more forcefulness in her delivery and a little different edge in her voice makes this an effective followup to Murray's "Believers." There's a nice pop/country flow to the arrangement.

MEL TILLIS & NANCY SINATRA—Texas Cowboy Night (3:20); producers: Jimmy Bowen/Billy Strange; writers: Mel Tillis/Buddy Cannon/Raleigh Squires; publishers: Mel Tillis, BMI/Sabat, ASCAP. Elektra 47157. Sinatra and Tillis' vocals play well off each other in this even-paced number. Smooth production is aided by fiddle interludes, steady percussion and a smattering of keyboards.

BILLY JOE SHAVER—Ragged Old Truck (4:10); producer: Eddie Kilroy; writer: B.J. Shaver; publisher: House of Cash, BMI. Columbia 1802175. Shaver's a classic country artist in more ways than one—his grainy, roadman voice injects gut emotion into any song. This one's an original Texas-flavored ballad with guitars, steel, harmonica and dobro dashes for genuine honkytonk appeal.

RAY PRICE—It Don't Hurt Me Half As Bad (2:30); producer: Ray Pennington; writers: Joe Allen/Deoin Lay/Bucky Lindsey; publisher: Combine, BMI. Dimension 1021. Price chooses a steady ballad for his followup to "Getting Over You Again." Sprightly harmonies and steel guitar accent the tune.

DIANA—He's The Fire (2:55); producer: Ben Hall & Nelson Larkin; writers: Chester Lester/Danny Morrison; publisher: House of Gold, BMI. Sunbird 7564. Two years ago, Diana scored well with "Just When I Needed You Most." Now she's back with a fresh, husky appeal on a song that takes its sparkle from clean, energetic production. Her phrasing and vocal inflections are especially intriguing.

recommended

RICH LANDERS—Hold On (2:28); producer: Michael J. Radford; writer: Rich Landers; publisher: Nub-Pub, ASCAP. Ovation 1173.

DONNA HAZARD—Love Never Hurt So Good (2:34); producer: Ed Keeley; writers: B. Whitaker/M. Felder; publishers: Music City, ASCAP/Combine, BMI. Excelsior STS1016.

Billboard's Recommended LPs

• Continued from page 70

the month's brightest jazz entries. **Best cuts:** "Jasmine," "Lover Man," "Stompin' At The White House."

DUKE & TERESA—It Don't Mean A Thing, Columbia PC37340. Produced by Bob Thiele. Teresa Brewer and the Duke Ellington band of 1973 prove an enticing, entertaining collaboration. This reissue, in Columbia's Jazz Odyssey series, hits the mark as Tess sings 11 Ellington classics with surprising understanding. The diminutive "Music, Music, Music" lady has come a long way in 30 years, and the Duke's rich, impeccable background music offers ideal accompaniment. **Best cuts:** "Mood Indigo," "I've Got To Be A Ruggcuter," "I Got It Bad," "Satin Doll."

MIKE WOFFORD TRIO—Plays Jerome Kern Vol. 3. Produced by Albert Marx. Wofford has pretty well covered the best of Kern's timeless melodies with this third volume, but his keyboard skills are evident on all the nine cuts. Accompaniment is provided by Andy Simpkins, bass, and Jim Plank on drums. Album was recorded last January in Los Angeles and affirms that Wofford is one of the West Coast's outstanding piano

SHAUN NIELSEN—Dream Baby (How Long Must I Dream) (2:48); producer: Larry Butler; writer: Cindy Walker; publisher: Combine, BMI. MCA 51130.

GARY GOODNIGHT—Let Me Fill For You A Fantasy (2:30); producer: Gene Kennedy; writer: Lloyd Schoonmaker; publisher: Chip'N'Dale, ASCAP. Door Knob 81159.

CLINT EASTWOOD—Cowboy In A Three Piece Suit (2:48); producer: Snuff Garrett; writer: Dewayne Blackwell; publishers: Peso/Wallet, BMI. Warner/Viva WBS49760.



CLASSIX NOUVEAUX—Guilty (3:11); producer: Sal Solo, Mik Sweeney; writer: Sal Solo; publisher: Phantom, ASCAP; Liberty, 1416. A great summer pop song, this has a danceable rhythm and a solid hook. Layered keyboards gives the track an added dimension.

BALANCE—Breaking Away (3:15); producer: Balance; writer: P. Castro; publisher: Daksel, BMI; Portrait, 24-02177. (CBS). This new group comprised of session players known how to maximize the pop hook. Both vocal and instrumental hooks keep the tune ringing long after the record is over. Could this be the next Toto?

MARK GORDON CREAMER—Music Machine (3:31); producer: Mark Gordon Creamer; writer: Mark Gordon Creamer; publisher: Listening ASCAP. Handshake WS802141. The rigors of trying to gain a foothold in the music industry is detailed in this debut effort. Creamer's powerful baritone is enhanced by some high-energy backup support.

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.

soloists. **Best cuts:** "All In Fun," "Lovely To Look At," "I Dream Too Much."

GORDON BRISKER—Collective Consciousness, Sutra SUS1007. Produced by Dave Pell. Brisker's reeds are heard on hundreds of disks. Now he breaks out of the studios as a sideman to offer his own LP, as leader. Seven tracks make it up, and while men like Bobby Shew, Bill Mays and Bob Magnusson offer strong assists, the weakness is in the repertoire—all unknown themes. Still, Brisker is particularly potent on tenor. **Best cuts:** "Moon Love," "Olivera Street."

RAY BRYANT—Hot Turkey, Classic Jazz CJ130. Produced by Black & Blue. The one-time Philly flash romps confidently through seven titles, taped in New York in October, 1975, with Panama Francis, drums, and Major Holley on bass laying down sympathetic, unobtrusive backup. Five standards and two originals are judiciously included and Bryant, one of the most versatile of all jazz pianists, delivers them all beautifully. **Best cuts:** "Li'l Darling," "Sophisticated Lady," "Hot Turkey."

Chartbeat

• Continued from page 11

number 92 this week, further establishing the Swedes as the all-time champs for repetitious titles. This is the same group that's given us "Honey, Honey," "I Do, I Do, I Do, I Do, I Do," "Money, Money, Money" and "Gimme! Gimme! Gimme!"

We're not even counting "Knowing Me, Knowing You," which is sing-songy but not specifically repetitious. Abba, of course, became immortal in the annals of pop trivia with its 1975 hit "SOS." That's the only instance in chart history where the name of the act and the name of its record are spelled the same backwards and forwards.

Look, if it's important, it's in Chartbeat.

★ ★ ★

Mighty Oaks: The Oak Ridge

boys' "Elvira" (MCA) leaps 13 points to number 10 this week, becoming the seventh No. 1 country hit of the '80s to hit the top 10 pop.

It follows **Kenny Rogers'** "Coward Of The County" and "Lady," **Eddie Rabbitt's** "Drivin' My Life Away" and "I Love A Rainy Night," **Johnny Lee's** "Lookin' For Love" and **Dolly Parton's** "Nine To Five."

★ ★ ★

Various Artists: CBS has one of the best-selling sampler albums in recent years as the 2-LP "Exposed/A Cheap Peek At Today's Provocative New Rock," at \$2.98 list, enters the chart at number 75.

Four labels hit the pop chart with samplers during the disco years. There was Scepter's "Disco Gold" in 1975, De-Lite's "Hustle Hits" in '76, Salsoul's "Disco Boogie" in '77 and Marlin's "Disco Party" in '78.



Billboard photo by Paul Natkin

SIGNING LANGUAGE—Eddie Rabbitt flashes the OK sign as he re-signs with Elektra/Asylum, his label since 1974. Looking on are Vic Faraci, left, E/A's executive vice president and director of marketing, and Joe Smith, board chairman. Rabbitt's eighth LP, "Step By Step," will be released at the end of July.

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Radio & Records

debut 36

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	2	9	KIM CARNES Mistaken Identity EMI-America SO 17052		8.98		36	26	11	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)		8.98		☆	79	5	FRANK ZAPPA Tinsel Town Rebellion Barking Pumpkin PW-2-37336 (CBS)			
	2	1	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			37	27	9	GARY U.S. BONDS Dedication EMI-America SO-17051		8.98	SLP 34		72	75	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98	
☆	3	11	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		☆	52	3	AIR SUPPLY The One That You Love Arista AL 9551		8.98			73	73	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
☆	4	22	STYX Paradise Theatre A&M SP 3719	▲	8.98		39	31	14	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98			74	65	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	8.98	SLP 65
	5	5	VAN HALEN Fair Warning Warner Bros. HS 3540		8.98		40	38	46	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		☆	NEW ENTRY		VARIOUS ARTISTS Exposed/A Cheap Peek At Today's Provocative New Rock CBS X2 37124			
☆	6	6	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)		8.98		41	41	45	AC/DC Back In Black Atlantic SD 16018	▲	8.98			76	68	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 5
☆	16	3	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)		8.98		42	43	17	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 10		77	77	CLIMAX BLUES BAND Flying The Flag Warner Bros. BSK 3493		8.98	
	8	8	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		43	40	16	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98		☆	86	5	SQUEEZE East Side Story A&M SP-4854		7.98	
	9	9	SANTANA Zebop Columbia FC 37158				44	42	30	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98			79	71	BARBRA STREISAND Guilty Columbia FC 36750	▲		
	10	10	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		45	45	6	SPLIT ENZ Waiaata A&M SP-4848		7.98		☆	89	13	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048			
	11	7	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98		☆	54	6	GRACE JONES Nightclubbing Island ILPS 9524 (Warner Bros.)		8.98	SLP 9	☆	NEW ENTRY		YOKO ONO Season Of Glass Geffen GHS 2004 (Warner Bros.)		8.98	
	12	11	SMOKEY ROBINSON Being With You Tamla T8-375M1 (Motown)		8.98	SLP 11	47	47	22	APRIL WINE The Nature Of The Beast Capitol 500-12125	●	8.98		☆	94	6	RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		8.98	SLP 15
	13	13	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 2	48	48	7	DAVE EDMUNDS Twangin' Swan Song SS-16034 (Atlantic)		7.98			83	83	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
☆	25	8	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		8.98		49	49	11	DAVID SANBORN Voyeur Warner Bros. BSK 3546		8.98	SLP 28		84	76	THE MARSHALL TUCKER BAND Dedicated Warner Bros. HS 3525		8.98	
☆	24	9	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)		8.98	SLP 1	50	39	37	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 5		85	78	CHUCK MANGIONE Tarantella A&M SP-6513		11.98	SLP 56
☆	33	2	GEORGE HARRISON Somewhere In England Dark Horse DHK 3492 (Warner Bros.)		8.98		☆	57	5	THE TUBES The Completion Backward Principle Capitol SDG-12151		8.98		☆	99	4	MARTY BALIN Balin EMI-America SO-17054		8.98	
	17	17	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 3	☆	59	3	OAK RIDGE BOYS Fancy Free MCA MCA-5029		8.98	CLP 6		87	82	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99	
	18	18	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		53	44	18	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033					88	84	GRATEFUL DEAD Reckoning Arista A2L-8604		13.98	
	19	12	GROVER WASHINGTON JR. Winelight Elektra 6E-305	▲	7.98	SLP 16	☆	60	2	CAMEO Knights Of The Sound Table Chocolate City CCLP 2019 (Polygram)		8.98	SLP 7		89	80	SOUTHSIDE JOHNNY & THE ASBURY JUKES Reach Up And Touch The Sky Mercury SRM-2-8602 (Polygram)		11.98	
	20	20	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	●	7.98		55	50	15	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 23		90	93	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	
☆	23	4	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98		56	56	15	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	●				91	91	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL1-3932		8.98	CLP 9
	22	21	LOVERBOY Loverboy Columbia JC 36762	●			57	51	13	JUDAS PRIEST Point Of Entry Columbia FC 37052				☆	92	81	PURE PRAIRIE LEAGUE Something In The Night Casablanca NBLP 7255 (Polygram)		7.98	
	23	15	GINO VANNELLI Nightwalker Arista AL 9539		8.98	SLP 31	☆	69	3	PETER FRAMPTON Breaking All The Rules A&M SP-3722		8.98		☆	103	3	DIONNE WARWICK Hot Live And Otherwise Arista A2L-8605		11.98	SLP 45
	24	14	THE WHO Face Dances Warner Bros. HS 3516	●	8.98		59	61	25	SHALAMAR Three For Love Solar BZL1-3577 (RCA)	●	8.98	SLP 10	☆	94	72	ABBA Super Trouper Atlantic SD 16023	●	8.98	
☆	46	16	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697		7.98		61	53	15	ERIC CLAPTON Another Ticket RSO RX-1-3095 (Polygram)	●	8.98		☆	114	3	TEENA MARIE It Must Be Magic Gordy G8-1004M1 (Motown)		8.98	SLP 17
	26	19	QUINCY JONES The Dude A&M SP-3721		8.98	SLP 6	62	62	12	GREG KIHN Rockinroll Beserkley BZ 10069 (Elektra)		7.98		☆	NEW ENTRY		JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			
☆	29	6	JOE WALSH There Goes The Neighborhood Asylum 5E-523 (Elektra)		8.98		☆	74	7	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98		☆	106	7	DAVID LINDLEY El Rayo-X Asylum 5E-524 (Elektra)		8.98	
	28	28	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98		64	64	11	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 21	☆	108	12	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 19
☆	30	8	LEE RITENOUR Rit Elektra 6E-331		7.98	SLP 20	65	66	7	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531				99	100	THE DREGS Unsung Heroes Arista AL 9548		7.98		
☆	32	7	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	SLP 4	66	58	27	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 22		100	101	THE DOORS Greatest Hits Elektra 5E-515	●	8.98	
☆	34	14	ALABAMA Feels So Right RCA AHL1-3930	●	7.98	CLP 1	67	67	15	CAROL HENSEL Dancersize Vintage VNI 7701 (Mirus)		8.98			101	87	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●		CLP 13
☆	35	14	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 3	68	55	9	ANNE MURRAY Where Do You Go When You Dream Capitol 500-12144		8.98	CLP 4		102	88	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	
☆	36	8	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 8	69	63	39	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		8.98			103	92	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98	
☆	37	9	BILLY SQUIER Don't Say No Capitol ST-12146		8.98		70	70	15	CHAMPAIGN How 'bout Us Columbia JC 37008			SLP 14		104	104	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	

★ 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 27, 1981, BILLBOARD

Closeup

VARIOUS ARTISTS—Stars Of The Grand Ole Opry, First Generation GOOS 01-11. Produced by Pete Drake.

Just as the Vatican outshines its most luminous pontiff, so does the Grand Ole Opry overshadow its most talented performer. (Remember, it could afford to send Hank Williams packing at the height of his popularity—and did.) This eminence is a tribute to the Opry, but it is no doubt frustrating to those whose showmanship is forever being eclipsed by the Opry's greater celebrity and its sparse allotment of weekly stage time.

How fortunate it is, then, that 10 Opry acts have been given the chance to parade their talent via this series of record albums. These performers haven't had major label affiliation for years. While this is not a fate worse than artistic death, it's certainly equivalent to it.

Featured on this first 11-album package in the series are Ernest Tubbs, the Vic Willis Trio, the Wilburn Brothers, Jean Shepard, Stonewall Jackson, Ray Pillow, Charlie Louvin, Justin Tubbs, Jan Howard and Billy Walker. (Ernest Tubbs is represented by two albums, including the reissued "Legend And The Legacy" project.)

Producer and First Generation president Pete Drake might have made these albums into museum pieces by concentrating on the artists' historical importance to country music. But, wisely, he didn't. By providing them new material and top backup musicians, Drake demonstrates they still have the qualities that made them stars in the first place.

Each album has a "then" side of greatest hits and a "now" side of previously unrecorded material tailored to each individual's style.

Except for Tubbs, whose sound and repertoire are eternal, there are some delightful surprises in this set.

Stonewall Jackson, amazingly enough, can sing something other than "Waterloo" or "Don't Be Angry" and do it exceedingly well. His "I'm Just An Old Chunk Of Coal," a recent hit for John Anderson, is a monument of feeling and conviction. In fact, Jackson has the kind of out-on-the-limb control of his voice that one normally associates with George Jones.

Jan Howard turns "Memories For Sale" into a pop torch masterpiece—then readily shifts into canonical hillbilly for "The Life Of A Country Girl Singer." Charlie Louvin resurrects some of the soulful magic of the Louvin Brothers duets, but puts his own husky stamp on the honky-tonk gem. "Tonight I'm Going To The Gallos." Ray Pillow and Billy Walker both show themselves to be fine balladeers.

Neither the Wilburn Brothers nor Jean Shepard make a single concession to crossover country here. Their performances are unapologetically old-timey. Yet the emotional power they build up illustrates why the form perseveres, even without airplay.

The Vic Willis Trio—virtually a new act since the departure and subsequent deaths of Skeeter and Guy Willis—embraces and brings off such disparate ditties as "Shenandoah" and "If I Said You Had A Beautiful Body (Would You Hold It Against Me)."

Justin Tubbs is an adequate singer—but he's a good songwriter and a better polemicist, as witness his chip-on-the-shoulder "What's Wrong With The Way That We're Doing It Now." Most of the other songs on his album are his own compositions.

Drake promises to get around to other overlooked Opryites once this collection sets sail. It's a nobile ambition—and one that sincere country music fans will look forward to.

EDWARD MORRIS

General News

CTI Returns To Market With Indie Distribution

• Continued from page 4

release information. In by-passing the distributor, the veteran music executive maintains CTI can conquer the "fear that distributors might not follow-through on getting this material to dealers" and make life easier for distributor salesmen who might have to cart the material to the dealer. He says that for each dealer who would accept the terms, salesmen in the market involved would receive a commission.

In addition, Chirumbolo indicates CTI will again sponsor "mini-concerts" here and abroad as "we did the first time around."

As for label chief Creed Taylor, he contends that the company's recording philosophy will not be specifically geared for crossover impact, but in hopes that by making "good jazz records we'll make some with obvious mass appeal." With CTI generally regarded in the past as a high quality jazz line, Taylor emphasizes that this approach must continue in a climate of consumers who are "more quality conscious than ever before. Because of this consumer backlash, survival depends on it."

Taylor says he has no plans to record digitally, claiming he can maintain a quality equivalent without it. "For me at the moment, it's not a terribly relevant issue. I don't see it. What's the big fuss?"

As for home video, Taylor admits he doesn't have "the slightest idea of how it's going to implement itself. It

can take the mystique out of who's making those beautiful sounds."

Yet, CTI does have possible video projects to offer, having videotaped and filmed several concerts in the early '70s in Hollywood and New York. They feature such acts as George Benson, Freddie Hubbard, Hubert Laws, Hank Crawford, Ron Carter, Billy Cobham, Deodato and Esther Phillips (the latter two, pop breakthroughs for the label in the '70s), Milt Jackson, among others. Both concerts were recorded on 24-track boards.

Working out of a townhouse at 46 W. 11th St. here, CTI has established in-house art and photo services. In addition to Taylor and Chirumbolo, other staffers include Jonathan Andrews, art director; Rick Block, business affairs chief; Christine Chestis, assistant to Taylor; and Carole Levy, assistant to Chirumbolo and in charge of production.

Although CTI retains most of its catalog, six casualties were albums by current hit Elektra artist Grover Washington Jr., three of which are being marketed under Motown's new \$5.98 midlines. This was part of an out-of-court settlement of a legal dispute between Motown and CTI.

The CTI distributors are: MJS Entertainment, New York; Big State, Dallas; M.S., St. Louis, Atlanta and Chicago Music Craft, Hawaii, Pan American, Denver, Pika, Cleveland, Pacific Record & Tape, Los Angeles, San Francisco and Seattle, Universal, Philadelphia, Zamoiski, Baltimore.

Foreign licensees are Polydor, British Isles and Ireland; Metro-nome, Germany; Hispavox, Spain; King Records, Japan & Hong Kong; Gamma, Mexico; Gallo, South Africa; Jem, Philippines; CGD, Italy; Phonogram, Australia, Papua, New Guinea, Norfolk Island; East-ronics, Israel; and Industria Electrosonora, Colombia.

Novel 12-Inch EP

LOS ANGELES—Capitol-distributed Harvest Records has issued a 12-inch EP of Duran Duran's "Planet Earth" for dance clubs and promotional use. The track is the group's first single and was a top 10 hit in its native U.K.

JUNE 27, 1981, BILLBOARD

Lifelines

Births

Girl, Kimberly Brooke, to Debbie and Michael Lansing June 6 in Los Angeles. Father is tour manager for Leo Sayer and Melissa Manchester.

Boy, Gary Jr., to Mr. and Mrs. Gary Nolan June 5 in Worcester, Mass. Father is music director at Worcester's WFTQ-AM.

Girl, Jacqueline Nelle, to Ellen and Perry Cooper in New York last month. Father is director of artist relations and development at Atlantic Records.

Boy, Brennan Michael Murphey, to Michael and Mary Murphey May 24 in Taos, N.M. Father is singer-songwriter.

Girl, Rebecca Morrow, to Woody and Liza Paul May 23 in Nashville. Father is member of Riders In The Sky, a Rounder Records trio.

Marriages

Debra Young to Joey Carbone June 12 in North Hollywood, Calif. Bride was with Broadcast Music, Inc. Groom is a Los Angeles composer, producer and musician.

Lorene Horner to Ron Gabe June 14 in Stillwater, Okla. Groom is program director of KSPI-AM-FM in Stillwater.

Leon Sylvers III, member of the Dynasty group and Solar Records producer, to Nidra Beard, singer with Dynasty, June 7 in Van Nuys, Calif.

Sally Jo Fisk to Bruce Donald Law May 9 in Greenville, Mich. Groom is program director and morning DJ at WPLB-AM-FM Greenville.

Deaths

Frankie Socolow, 57, veteran saxophonist who appeared on hundreds of records, of cancer in New York recently. He is survived by his widow, Joanne, and a son, Frank Jr.

Georg Malmsten, 78, Finnish composer of pop, military, movie and children's songs as well as operettas, in Helsinki recently. At the peak of his career, during the 1930-1950s, he recorded for major companies such as Levyttukku and PSO.

Joan S. Weber, 45, best known for her 1950s recording of "Let Me Go Lover," May 13 in Winslow Township, N.J. The singer earned a gold record for the disk and performed in nightclubs as well as on television variety shows of the era.

Mac Sedaka, 67, father of recording artist Neil Sedaka, June 6 in Ft. Lauderdale, Fla. He had been undergoing treatment for cancer. Other survivors include his widow, Eleanor, son Ronnie and four sisters.

Beulah Flerlage, 87, founder with son Rae Flerlage of Chicago indie distributorship, Kinnara, Inc., May 26 in Mt. Prospect, Ill. She is survived by her husband and son.

Bruce W. Squires, 71, trombonist who recorded with bands led by Gene Krupa, Freddie Slack, Jimmy Dorsey, Harry James and Benny Goodman, in Los Angeles recently. He is survived by his widow, Irene; a son, brother, sister and grandson.

Rock'n'Rolling

• Continued from page 10

on a photo book with Marc Chagall. It seems as soon as you get involved in outside activities, the gossip mongers run out and begin to sew the strangest fantasies. It's time to put an end to all this silly, silly nonsense about my leaving the group. The Rolling Stones are the biggest project in my life and always will be."

Friday (19), Saturday and Sunday were the dates for Venus Weltklang, the First International Women's Rock Festival, presented in West Berlin under the slogan, "Music From Women For Mankind."

The festival was organized by journalist/filmmaker Sonja Schwaz-Arendt in coproduction with Reinhard Konzack, Albatros Concerts. It will be filmed for West German television, specifically the influential "Rockpalast" show.

The festival was scheduled to feature six all-female, or predominantly female acts per night, including the Bitchband (Germany), Kandeggina Gang (Italy), Malaria (Germany), Lilidrop (France), the Slits (U.K.), Strapaze (Germany), Pink Plastic & Panties (Holland), Liliput (Swiss), the Aupairs (U.K.), Gianna Nannini & Band (Italy), Wicked Lady (Holland), Insisters (Germany), Kollpas (Sweden), Carambolage (Germany) and Modettes (U.K.).

Three American bands close the shows: Unknown Gender, the Bloods, and Die Hausfrauen. At a small press conference held just before the U.S. bands departed for Europe, Adele Berti of the Bloods said she expected about 4,000 fans at each of the concerts. The American musicians, she said, are only taking their guitars and keyboards with them. They will rent and share equipment once they get to Europe, which in the case of the Bloods, was via Warsaw on Polish Airlines.

"They (the promoters) are paying us to get there," she says. "Then we are booking gigs to get back. We already have three dates in Holland. We should be out of Europe within a month and a half."

Who has ever heard of the Bloods, and how long would it take for an unsigned avant-garde five-person group to earn enough money on the U.S. circuit to pay for transatlantic air tickets?

But in Europe, where the BBC worries about playing the latest Dead Kennedy's single, and where the Cramps' name is spray-painted on the walls of Marseilles, the reception to new music is considerably warmer. Consider the case of Giovanni Natale and Oderso Rubini, who run Italian Records and promote new music concerts in Bologna, in Italy.

Italian Records has such local acts as Confusional Quartet, Gaznevada, Stupid Set and Monofonic Orchestra. It also licenses acts from abroad, releasing in Italy Tuxedo Moon, Pere Ubu, Bauhaus, DNA, Lounge Lizards, and Peter Gordon, via deals with labels like Fetish Records, Industrial Records, Beggar's Banquet, and Ralph Records.

Italian Records also has reached an agreement with the cassettes-only Reach Out International Records to license the "James Chance And The Contortions Live In New York" and "Eight-Eyed Spy Live" cassettes in Italy.

On July 7, in conjunction with the city government, Natale and Rubini will present a new wave festival, which will run for three days in the middle of town, and which will feature such acts as Bauhaus, DNA, Lounge Lizards, Peter Gordon, and others. There will be also a 10-hour video show, featuring new music artists. About 5,000 fans are expected per night.

The two partners say there is a strong market for this sort of music in Italy. In a country where 20,000 units sold constitutes a hit, a Tuxedo Moon can sell up to 10,000 copies. When Snakefinger, who is virtually unknown in New York, played in Bologna, he drew 3,000 fans, they say.

They credit the relative popularity

of new music to an aware audience that is served by an active music press, and to independent radio stations. While the RAI national radio network plays nothing but pop, the myriad small private radio stations that have grown up in Italy in the last seven years, are more willing to experiment. Also the local Communist government helps out.

"We work with city hall," says Natale. "They are interested in this sort of music. They know there are people who want more than just parades."

Humble Pie's Steve Marriott was hospitalized with a bleeding ulcer in Dallas, and was forced to cancel concerts in that city, Houston and New York. However, after a week's rest, he is expected back on the road Wednesday (24).

It is the second misfortune to befall the singer/guitarist on this tour. In April, he crushed his hand badly in a hotel door, forcing him to cancel several shows. When he came back he concentrated on his singing until his hand had a chance to heal.

Two weeks ago, we reported that Stiff Records in England has released "The Wit And Wisdom Of Ronald Reagan." Since we wrote this, we have played the LP. It is totally blank—15 minutes of quiet per side.

TOP LPs & TAPE

POSITION 105-200

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105	95	24	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 32
106	96	8	AC/DC Highway To Hell Atlantic SD 19244		8.98	
107	97	30	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	
108	110	6	VARIOUS ARTISTS The Secret Policeman's Ball Island IL 9630 (Warner Bros.)		5.99	
109	98	30	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 12
110	112	20	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98	CLP 19
★	120	3	JOHN KLEMMER Hush Elektra SE-527		8.98	
★	112	102	U-2 Boy Island ILPS 9646 (Warner Bros.)		8.98	
★	123	2	FATBACK Tasty Jam Spring SP-1-6731 (Polygram)		8.98	SLP 25
114	118	33	STEVIE WONDER Hotter Than July Tamlab T8-373M1 (Motown)	▲	8.98	SLP 29
★	125	4	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	
116	116	10	POINT BLANK American Excess MCA MCA-5189		8.98	
117	85	15	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98	
118	121	7	BILLY & THE BEATERS Billy & The Beaters Alfa AAA-10001		7.98	
119	113	13	APRIL WINE Harder-Faster Capitol ST-12013		8.98	
120	105	19	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		8.98	CLP 18
121	107	19	JOURNEY Captured Columbia KC-2-37016	●	8.98	
★	152	6	GINO SOCCIO Closer Atlantic/RFC 16042		8.98	SLP 26
123	109	15	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98	
★	154	3	AURRA Send Your Love Salsoul SA 8538 (RCA)		8.98	SLP 33
★	143	2	JIMMY MESSINA Messina Warner Bros. BSK 3559		8.98	
126	126	11	THE JEFF LORBER FUSION Galaxian Arista AL 9545		7.98	SLP 17
★	148	2	PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1-1190 (Warner Bros.)		8.98	
★	144	4	IRON MAIDEN Killers Capitol ST-12141		7.98	
129	129	3	JOHNNY VAN ZANT BAND Round Two Polydor PD-1-6322 (Polygram)		8.98	
130	111	15	WAYLON & JESSI Leather And Lace RCA AAL1-3931		8.98	CLP 17
131	115	8	TANGERINE DREAM Thief (original soundtrack) Elektra 53-521		8.98	
132	117	11	VARIOUS ARTISTS Concerts For The People Of Kampuchea Atlantic SD-2-7005		13.98	
133	119	10	T.G. SHEPPARD I Love 'Em All Warner Bros. BSK 3528		8.98	CLP 16
134	136	13	BILL SUMMERS AND SUMMERS HEAT Call It What You Want MCA MCA-5176		8.98	SLP 24
135	124	8	ROGER TAYLOR Fun In Space Elektra SE-522		8.98	

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
136	127	11	DEVO Devo-Live Warner Bros. Mini-3548		5.99	
137	128	15	DAVE GRUSIN Mountain Dance Arista/GRP GRP 5010		7.98	
138	133	21	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	▲	7.98	
★	149	4	JIM PHOTOGLO Fool In Love With You 20th Century T-621 (RCA)		7.98	
140	140	8	VARIOUS ARTISTS The Music Of Cosmos RCA ABL1-4003		8.98	
141	131	39	ANNE MURRAY Anne Murray's Greatest Hits Capitol SD00-12110	▲	8.98	CLP 23
142	122	13	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98	
143	130	51	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 8
144	146	5	THELMA HOUSTON Never Gonna Be Another One RCA AFL1-3842		7.98	SLP 51
145	145	7	THE DILLMAN BAND Lovin' The Night Away RCA AFL1-3909		7.98	
★	156	5	JOHN McLAUGHLIN, AL DIMEOLA, PACO DeLUCIA Friday Night In San Francisco Columbia FC 37152		7.98	
147	134	8	ROBERT WINTERS AND FALL Magic Man Buddah BDS 5732 (Arista)		7.98	SLP 44
148	135	14	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98	
149	138	31	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 37
★	150	NEW ENTRY	THE ENGLISH BEAT Wha'ppen Sire SRK 3567 (Warner Bros.)		8.98	
★	162	5	WHITESNAKE Come An' Get It Mirage WTG 16043 (Atlantic)		7.98	
152	132	11	ROBERT GORDON Are You Gonna Be The One RCA AFL1-3773		8.98	
153	139	8	SYLVIA Drifter RCA AHL1-3986		8.98	CLP 11
★	164	4	PLASMATICS Beyond The Valley Of 1984 Stiff America WOW 11		8.98	
★	165	3	GEORGE JONES I Am What I Am Epic FE 36586		8.98	CLP 20
156	141	18	SISTER SLEDGE All American Girls Columbia SD-16027 (Atlantic)		8.98	SLP 55
157	147	19	TOM BROWNE Magic Arista/GRP GRP 5503		8.98	SLP 30
158	151	33	THE POLICE Regatta De Blanc A&M SP-4792	●	7.98	
★	169	4	STEPHANE GRAPPELLI/DAVID GRISMAN Live Warner Bros. BSK 3550		8.98	
160	153	36	RONNIE MILSAP Greatest Hits RCA AHL1-3772	●	7.98	CLP 15
161	163	6	BRAM TCHAIKOVSKY Funland Arista AB 4292		8.98	
162	150	15	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)	●	8.98	SLP 12
163	155	35	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	7.98	CLP 26
164	157	113	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	
165	167	4	X Wild Gift Slash SR-107 (Jem)		7.98	
166	160	75	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
167	158	7	TOM JOHNSTON Still Feels Good Warner Bros. BSK 3527		8.98	
168	142	22	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 46

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
★	170	NEW ENTRY	THE PSYCHEDELIC FURS Talk Talk Talk Columbia NFC 37339		7.98	
170	170	6	MOTHERS' FINEST Iron Age Atlantic SD 19302		7.98	
171	171	3	ROBBIE DUPREE Street Corner Heroes Elektra 6E-344		8.98	
★	182	2	RAMSEY LEWIS Three Piece Suite Columbia FC 37153		7.98	CLP 7
173	176	12	DOTTIE WEST Wild West Liberty LT-1062		7.98	
★	184	2	UNLIMITED TOUCH Unlimited Touch Prelude PRL 12184		7.98	SLP 42
★	185	2	20/20 Look Out Portrait NFR 37050 (Epic)		8.98	
★	186	2	THE BRECKER BROTHERS Straphagin Arista AL 9550		8.98	
177	180	3	ROGER WHITTAKER Live In Concert RCA CPL2-4057		11.98	
178	181	10	MICHAEL JACKSON One Day In Your Life Motown M8-956M1		8.98	SLP 52
179	179	3	COLD CHISEL East Elektra 6E-336		8.98	
★	190	2	LINX Intuition Chrysalis CHR-1332		8.98	SLP 39
181	177	67	WILLIE NELSON Stardust Columbia JC 35305	▲	8.98	CLP 35
182	187	369	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
183	183	2	RAZZY BAILEY Makin' Friends RCA AML1-4026		8.98	CLP 14
★	184	NEW ENTRY	ARLO GUTHRIE Power Of Love Warner Bros. BSK 3558		8.98	
★	185	NEW ENTRY	ROBERTA FLACK Bustin' Loose MCA MCA-5141		8.98	
★	186	NEW ENTRY	JOHNNY GUITAR WATSON And The Family Clone DJM DJM-501 (Polygram)		8.98	SLP 49
187	189	2	BARBARA ANN AUER Aerobic Dancing Gateway GLP 7610		7.98	
188	188	2	JERRY JEFF WALKER Reunion MCA MCA-5199		8.98	
★	189	NEW ENTRY	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98	
★	190	NEW ENTRY	JESSE WINCHESTER Talk Memphis Bearsville BRK 6989 (Warner Bros.)		8.98	
★	191	NEW ENTRY	JOE DOLCE Shaddap You Face MCA MCA-5211		8.98	
★	192	NEW ENTRY	999 Concrete Polydor PD-1-6323 (Polygram)		8.98	
★	193	NEW ENTRY	THE DAZZ BAND Let The Music Play Motown M8-957M1		8.98	SLP 60
194	196	68	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SD00-12041	▲	8.98	
195	195	89	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98	
★	196	NEW ENTRY	ORIGINAL BROADWAY CAST Woman Of The Year Arista AL 8303		9.98	
197	166	10	SOUNDTRACK This Is Elvis RCA CPL2-4031		13.98	
198	191	67	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98	
199	193	8	STARPOINT Keep On It Chocolate City CCLP 2018 (Polygram)		8.98	SLP 35
★	200	NEW ENTRY	THRILLS First Thrills G&P GP-1002		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	55
Abba	94
AC/DC	3, 41, 106
Adam And The Ants	53
Air Supply	38
Alabama	32
Alan Parson's Project	72
April Wine	47, 119
Atlantic Starr	76
Barbara Ann Auer	187
Aurra	183
Razy Bailey	86
Pat Benatar	83, 195
Blondie	102
Gary U.S. Bonds	37
Tom Browne	157
Billy & The Beaters	118
Brecker Brothers	176
Cameo	54
Kim Carnes	1
Rosanne Cash	33
Champaign	70
Change	64
Chipmunks	90
Cold Chisel	179

Eno Clapton	61
Stanley Clarke/George Duke	34
Climax Blues Band	77
Phil Collins	8
Cosmos	140
John Cougar	69
Randy Crawford	82
Christopher Cross	18
Devo	136
Dazz Band	193
Neil Diamond	31
Dillman Band	145
Joe Dolce	191
Doors	100
Dregs	99
Robbie Dupree	171
Sheena Easton	43
English Beat	150
Dave Edmunds	48
Fatback	113
John Klemmer	111
Kool & The Gang	74
Kraftwerk	115
Peter Frampton	149
Gap Band	66
Terri Gibbs	110
Robert Gordon	152
Grateful Dead	88
Stephanie Grappelli	159
Dave Grusin	137
Arko Guthrie	184
Daryl Hall & John Oates	40
Emmylou Harris	120

George Harrison	16
Thelma Houston	144
Carol Hensel	67
Isley Brothers	162
Iron Maiden	128
Michael Jackson	7
Rick James	15
Jefferson Starship	36
Garland Jeffreys	117
Waylon Jennings	164
Billy Joel	198
Tom Johnston	167
Elton John	21
Grace Jones	46
George Jones	155
Quincy Jones	26
Journey	121
Chaka Khan	17
Greg Kihn	62
John Klemmer	111
Kool & The Gang	74
Kraftwerk	115
Lakeside	149
Debra Laws	98
John Lennon/Yoko Ono	44
Ramsey Lewis	172
Linx	180
Jeff Lorber Fusion	126
Lowerby	22
Chuck Mangione	85
Manhattan Transfer	60
John McLaughlin	146

Don McLean	103
David Lindley	97
Jimmy Messina	125
Pat Metheny & Lyle Mays	127
Moody Blues	7
Shalamar	30
Ronnie Milsap	91, 160
Anne Murray	68, 141
Mothers Finest	170
Willie Nelson	101, 181
Juice Newton	42
Yoko Ono	81
Oak Ridge Boys	52
Ozzy Osbourne	28
Original Broadway Cast	196
Ray Parker Jr.	13
Dolly Parton	109
Tom Petty	6
Stephanie Mills	182
Plasmatics	154
Jim Photoglo	139
Point Blank	116
Police	73, 158
Pretenders	87, 166
Van Halen	57
Psychedelic Furs	169
Pure Prairie League	92
Eddie Rabbitt	143
REO Speedwagon	2, 138
Lee Remick	25
Smokey Robinson	12
Kenny Rogers	50
Rush	10

Carole Bayer Sager	63
David Sanborn	49
Santana	9
John Schneider	96
Bob Seger & The Silver Bullet Band	194
Shalamar	59
Sister Sledge	156
Split Enz	45
Rick Springfield	25
Squeeze	78
Dionne Warwick	93
Billy Squier	35
Gino Soccio	122
Soundtracks:	
Fame	104
This Is Elvis	197
Phoebe Snow	142
Southside Johnny	189
Bruce Springsteen	163
Starpoint	193
Styx	4
Sylvia	153
Bill Summers	134
Tena Marie	95
T.G. Sheppard	133
T.S. Monk	168
Tangerine Dream	131
James Taylor	85
Roger Taylor	135
Bram Tchaikovsky	161

Thrills	200
Pat Travers	148
Robin Trower	123
Tubes	51
Marshall Tucker	84
Unlimited Touch	174
U-2	112
Joe Walsh	27
Jerry Jeff Walker	188
Dionne Warwick	93
Grover Washington Jr.	19
Johnny Guitar Watson	186
Waylon & Jessi	130
Jessi Winchester	190
Dottie West	173
Gary Wright	189
Whispers	105
Roger Whittaker	177
Whitesnake	151
Who	24
Deniece Williams	80
Robert Winters	147
Steve Winwood	11
Stevie Wonder	114
Van Halen	5
Gino Vannelli	23
Various Artists	75,



TEXAS MEET—Texas officials, left to right, Bart "The General" Barton, Jeff Douglas, B.D. Griffin, Tom Pitts, Rufus Clay and Ed Bernet cut the cake signifying the first meeting of the Texas Music Assn., June 1, at the Tarrant County Convention Center in Fort Worth. Over 200 memberships were secured during the gathering of the association which was organized to bring together and foster the growth of all segments of the music/entertainment industry within the state, and enhance the Texas music community's communication with the rest of the nation. The group also plans to aid persons interested in music industry careers through education and consultation, and establish a Texas Music Hall of Fame and Museum.

RFC Offers 12-Inch Deal To Introduce New Artists

By ROMAN KOZAK

NEW YORK—The RFC Group of companies is offering 12-inch singles contracts to new acts as a relatively low-cost way of introducing them into the marketplace.

Says Ray Caviano, founder and president of RFC, "If the record then stiffs, at least we've given the artist a shot, and I don't have to spend \$100,000 on the next one. But if a record sells past a certain figure, usually about 100,000 units, then it automatically clicks into an album deal."

RFC is, in effect, three different entities. There is RFC/Quality, associated with Quality Records in Canada and distributed independently; RFC/Antlantic, distributed by Atlantic Records; and RFC, an independent club promotion company.

Caviano says he started offering his 12-inch singles deal first via RFC/Quality with such acts as Karen Silver, Jimmy Ross, Tracy Webber and Empire. But now, he says, he has begun also doing it with Atlantic with the signing of Suzy Q, whose 12-inch "Get Up And Do It Again" debuts on the Disco Top 100 at 62.

"If West End Records can sell 400,000 copies of 'Heartbeat' by Taana Gardner, then there is no reason why the Atlantic machine, and it is a machine, can't sell 200,000, 300,000 or 400,000 copies of 'Get Up And Do It Again.' It behooves us to break new artists in this way."

Caviano says that he likes the 12-inch format because club DJs are amenable to it, and the format is still popular among the black record buyers, who now, he says, constitute 25% of the total music market. Though he concedes the 12-inch market isn't what it used to be two years ago, he blames the major record companies for just oversaturating the market and then suddenly pulling out of it. But, he notes, this has left the door open for him and for other small labels such as West End, Prism and Prelude. Now Caviano sees a return of the 12-inch disk.

Since there is virtually no crossover of uptempo black music on to white pop radio now, clubs, and

their need for 12-inch disks, are becoming that much more important again. "It's like we're back to square one," he says.

However, he says, the 12-inch disk does cut into album sales, and once it outlives its time as a promotional tool, and the LP is on the market, then is the time to withdraw the 12-inchers.

Currently Caviano and RFC/Antlantic have the number one and three titles on the Disco Top 100 (story, page 61).

Caviano moved from Warner Bros. to his current deals with Atlantic and Quality Records at the beginning of this year, and, he says, he likes the change.

"I am more self-sustaining now. I am not exclusively tied to one company," he says. "I can go the independent route with Quality, and I like working with Atlantic. They have always been closer to black music and to the street. I think I talked too fast for them in Burbank."

Capitol's A&R Has N.Y. Presence

• Continued from page 9

getting acts signed that sound like what is currently on the radio.

"Let's say radio is playing a certain type of music, and I go out and find a band that plays that kind of music. By the time the deal is consummated, we find a producer, the record is made, radio can be doing a 180 on it," he notes.

"That is not the way to do it. You have to have input from promotion when you have an act. You ask if they think they can get it on the radio. But when you look for an act, you have to look for quality, class music. We have to make it so good that radio cannot help but play it."

Problems with radio play and with "quality" are among the reasons Schoenbaum cites as to why Capitol has stayed away from the New York new music scene.

"As a company, on the whole we do not sign any of what is called New York new wave," he says. "There are reasons for that. Personal

Now that Chicago personal manager Marv Stuart and his longtime protege, Curtis Mayfield, have parted, as reported earlier here, look for Capitol Records to distribute the new Gold Coast Records, jointly operated by Stuart and veteran black promo nabob, Cecil Holmes. Label is named after Stuart's new firm, Gold Coast Management. Holmes will work out of L.A., while Stuart remains in ChiTown. . . . Watch for John Allison to move his diggings from Dallas, where he's WEA sales manager, to L.A., where he'll replace Dave Mount as Chatsworth sales manager. Mount was made WEA's first video national sales boss.

NARM's rackjobber advisory committee meets later this month in Washington, where they will probably set a fall date for the second annual rackjobber conference to be held at a Scottsdale, Ariz. hostelry. Meanwhile, Lou Fogelman and the retail advisory corps seek proper quarters somewhere in the West for their first national huddle in September. . . . Looks like early September for vice president Stan Harris to pass out keys to the new Olive Blvd. WEA quarters.

Look for Atlantic Records to open a Nashville office before year's end. Label won't acknowledge the rumor, but a highly-placed source with the firm says, "There's something to it." . . . Motown marketing honcho Dick Sherman has appointed Amy Distributing, giving the Berry Gordy labels their first Motor City-based distributor in five years.

PolyGram Distributing's Jack Kiernan lettered accounts Monday (15) informing them of an impending price boost July 1. No details were in the epistle. . . . Wall St. still loves us. Check the over-the-counter price on Integrity Entertainment this week and you'll probably find the Lee Hartstone retail chain floating between 8 and 9 per share. That contrasts with a low of less than a buck when the stock was up for grabs in 1979 and found no tak-

Injunction On Rogers Album

LOS ANGELES—A preliminary injunction, halting distribution of the Koala Records album by Kenny Rogers has been granted by Federal District Court, Nashville.

The injunction bans the Hendersonville, Tenn. label and Better Music Corp. in the same city from further sale and distribution of an album of 10 "First Edition" tunes or any other product by Rogers.

The court reprimanded the defendants, including Wesley E. Sanborn, president, chairman and only stockholder of Koala, for releasing the album, which misled consumers by large display of the wording, "Kenny Rogers' Greatest," copying his recent Liberty smash album.

Rogers, Liberty and Warner Bros. Records, which has exclusive rights to the First Edition material by Rogers, jointly filed suit against the defendants earlier this year.

tastes come into play. It is difficult to put your heart into an act if you don't believe in the music.

"Also I travel a lot, and in the Midwest they don't want to know about that type of music. Radio has a huge backlash. Any station that tried had trouble with ratings. Right now it is very difficult to get that music on radio, and if you don't get it on radio, you don't sell records.

"Things may change, but you have to move very slowly. I personally think it is not what people in this country want to hear. In England, there was a reason for the music, at least in the beginning, because it was abrasive music for abrasive times.

"But people buy music because it makes them feel good, or feel a little blue, or make them remember something they could relate to in their lives. In my opinion, the last thing they want from music is anxiety or anger. And a lot of the new music has that in it, and I don't believe people in America want to hear that.

Inside Track

ers. Today, the movement is between 300,000 and 450,000 shares per week for the only exclusively-retailer publicly-held stock Track knows of. And remember, there are only 3 million shares available. . . . Paul Williams emcees and Gladys Knight and the Pips perform at the City of Hope music chapter's gala July 9 at the Century Plaza Hotel, honoring Johnny Mathis. . . . The Univ. of Southern California school of music has established the Ernie Freeman scholarship fund. Contributions in the name of the late industry veteran can be sent to School of Performing Arts, University Park, L.A. 90007.

A live phone hookup made it possible for Aretha Franklin to accept her award for creative achievement from the Music Performing Arts Lodge of B'nai B'rith, New York, Saturday (13) from her sickbed in her L.A. residence. More than 500 attended the event, at which John Hammond personally accepted his award for humanitarian achievement.

Some overtures have been made by industry firms for individual and/or small clusters of the 35 Peaches stores, following the voluntary petition for reorganization (see separate story in current issue). But Track is putting the blue chips on a possible buyout of all stores as the only alternative possible, except to continue to do business as usual in the 35 stores as is being done currently. And Dan and Kay Moran of Bromo Distributing, parent of the Sound Warehouse stores, might just acquire the entire chain. They have the loot, understand operation of large stores such as the Peaches group, and are expansion-minded. Unconfirmed word is that all vendors are shipping Peaches C.O.D. . . . Dale Reeves has been relieved as program director and morning man at WKTU-FM New York and shifted to the overnight slot. Joe Causi has taken over the ayem show and Carlos De Jesus, the 10 p.m. to 2 a.m. shifter, is acting p.d.

Edited by JOHN SIPPEL

VIA CLOTHING STORES

Segway Sets July Promo For Manhattan Transfer

By LEO SACKS

NEW YORK—More than 75,000 postcards promoting the new Manhattan Transfer album, "Mecca For Moderns," will be delivered to 300 clothing stores next month by Segway Inc., a foreground music supplier to fashion chain outlets.

The postcards, which feature a picture of the group and a brief profile, will be delivered to 200 Merry-Go-Round and 100 Body Shops of America stores across the country. Atlantic Records will also supply Segway with 300 unmounted 2x2 posters of the new album. A one-hour tape of the group's old and new material (including the current single, "Boy From New York City") will be played in the stores during July.

Sam Kaiser, director of national singles promotion for Atlantic, says he will carefully monitor sales of the

single and LP at record outlets located in the vicinity of the participating fashion units. He notes that the company is exploring the idea of initiating a cross-promotion with some of the record stores. One idea the label is examining involves distributing "Mecca For Moderns" discount coupons to the fashion chains.

"It looks like a very promising experiment," says Kaiser. "Segway will feature our music, manufacture and distribute the postcards, and make sure the posters are displayed at optimum points. And the stores attract the sort of 15-34-year-old demographic we're interested in. Anticipating sales from the cross-promotion is hard to do at this point, but chances are good that it's going to draw people into record stores, or at the very least, generate some interest in the group."

Segway, which distributed Emmylou Harris postcards in support of her "Evangeline" album to 600 Merry-Go-Round, Paul Harris and Jean Nicole fashion stores in May, supplies contemporary programmed music each month to cover 2,000 U.S. clothing shops. "You rarely find a Segway subscriber more than a few doors away from a record store," says company president Robert Gray. "Exposing new product to middle-American shoppers in a clean mall environment has to be a definite plus for any record company."

MCA Campaign

LOS ANGELES—MCA Records and MCA Distributing are working on a sales and marketing campaign this month. "Black Music: The Sound To Count On," as part of Black Music Month.

Nine albums are featured in the drive, specifically the latest releases by Rufus, B.B. King, One Way, Joe Sample, Bill Summers, Roberta Flack (soundtrack to "Bustin' Loose"), Alicia Myers, Round Trip and Klique.

JOHN DENVER

The New Album

*Some Days
Are Diamonds* AFL1-4055

Featuring the single,
"Some Days Are Diamonds" PB-12246

Personal Management:
Jerry Weintraub/
Management Three

Produced by
Larry Butler



RCA 
Records and Tapes



AN EXTRAORDINARY ALBUM FROM AN EXTRAORDINARY YOUNG LADY.

STACY LATTISAW

Stacy Lattisaw's exceptional talent—the style and magic that makes superstars—fully surfaces on **"With You,"** an album that's sure to make you fall in love with her.

SD 16049



Featuring the single, **"Love On A Two Way Street."**

46015

ON COTILLION RECORDS AND TAPES.

Produced by Narada Michael Walden

