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Fox Agency To Step Up Audits; Reserve Acc'ting?

By IRV LICHTMAN

NEW YORK—The Harry Fox Agency plans more frequent auditing of mechanical royalties that might be owed by labels to music publishers, and manufacturers may even be required for the first time to render an accounting to publishers of specific royalty dollars held in reserve.

The general practice of auditing on a two-year basis may be reduced to an 18-month interval, according to Al Berman, president of the collection arm of the National Music Publishers Assn.

"There are a lot of militant publishers out there who are calling for more frequent audits," says Berman, who touched on the subject at an annual meeting here Tuesday (23) of NMPA.

Berman says two main factors are leading in the direction of more frequent audits:

- The decision by the Copyright Royalty Tribunal, effective last November, that set a nine-month time limit in which recordings are deemed to have been distributed and for which mechanical royalties are due; and

- High interest rates, which, Berman notes, "make it appealing for manufacturers to drag their feet."

"Nobody's in a hurry to acknowledge indebtedness that's going to cost them money,"

he says. "We don't want labels to act like a bank," adds Berman, "in an era of high interest rates. We want to take a closer look at reserves. They've held too large an amount of monies over too long a period."

Berman told the NMPA gathering that the CRT decision is being "overlooked 99% of the time by record companies. They've paid no serious attention to it."

Berman acknowledges that he cannot start a speedier auditing process without the general

(Continued on page 72)

REVERSES INTERIM PLAN U.S. Appeals Court OKs CRT's 4-Cent Mechanical

By JEAN CALLAHAN

WASHINGTON, D.C.—The United States Court of Appeals here has upheld the Copyright Royalty Tribunal's increase of the mechanical royalty rate to 4 cents.

Publishers, composers and the Tribunal itself are celebrating the decision which effectively raises the rate starting Wednesday (1).

While the court upheld the 4-cent rate, it reversed the Tribunal's plan for future interim adjustments. The court remanded the interim rate adjustment plan to allow the Tribunal to devise an alternative scheme which would not

require the agency to meet annually to determine adjustments.

The court held that the Tribunal "exceeded its authority" in adopting a procedure to exercise discretion between now and 1987 when the rate will be negotiated again. The Tribunal has the option of indexing the mechanical rate to the Consumer Price Index or some other barometer which will insure that the rate remains fair between now and 1987.

American Guild of Authors and Composers attorney Fred Greenman says he is "gratified that the court affirmed the 4-cent rate." National Music Publishers' Assn. attorney Morris Abram calls the increase "sorely needed and deserved."

And, acting Tribunal chairman Tom Brennan says he views the court's decision as "a comprehensive victory" for the Tribunal that sets an "encouraging" precedent for other Tribunal decisions on appeal, including the jukebox and cable television royalty proceedings.

RIAA lawyer Cary Sherman is not so pleased with the court's decision. Whether RIAA will appeal, however, depends, Sherman says, on the delivery of a full opinion

(Continued on page 15)

British Seeking Sales Initiatives

By MIKE HENNESSEY

LONDON—The British record industry, hit by a \$30 million drop (more than 5%) in sales last year, is planning a three-pronged initiative to fight the recession and to re-establish the gramophone record as a key component of the U.K. leisure business.

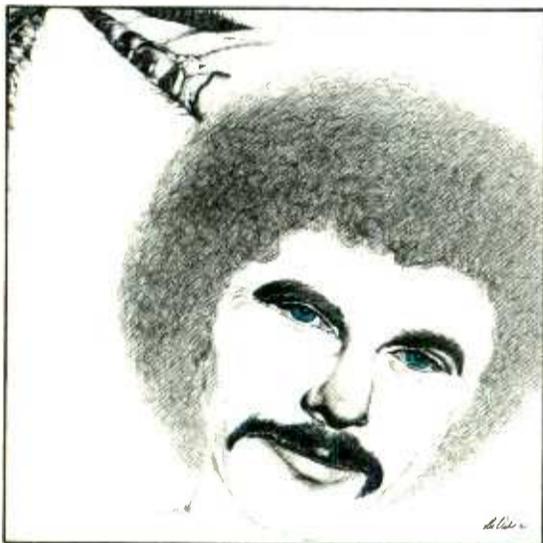
In addition to the campaign to enhance the record industry's image (Billboard, June 27, 1981), the British Phonographic Industry is seeking to stem the flow of parallel imports into the U.K., estimated at 18 million LP units

annually; to put pressure on parliament for the introduction of legislation to provide a levy on blank tape sales; and to initiate a publicity campaign to bring the 25-35 age group back into the record shops.

These were the principal subjects of discussion at the annual meeting of the BPI in the Mayfair Hotel, June 24, when director general John Deacon's report was formally presented.

BPI attorney Tony Hoffman said that paral-

(Continued on page 12)



MY ROAD OUR ROAD (SE-526) is a bold step in the career of Lee Oskar, composer and harmonica virtuoso, as he melds European melodies with Pan American rhythms. Travel the world with Lee Oskar from the symphonic purity of MY ROAD to an exotic mixture of Latin/Gospel/R&B/Jazz on OUR ROAD and be spellbound by a master storyteller! Produced by Greg Errico for Far Out Productions on Elektra Records. (Advertisement)

Further Inroads For AC Radio

By ED HARRISON

LOS ANGELES—Adult contemporary radio, responding to the most recent U.S. census placing the nation's median age at 30 and to advertisers calling for listeners in the 25-to 54-year-old bracket, is broadening its program mix, with a softer music menu and emphasis on personalities and informational services, including news, sports and talk.

Record companies are also gradually changing their attitudes towards adult contemporary radio with a rethinking of this format's ability to break records.

"When an individual reaches a certain age, his lifestyle changes," notes Al Herskovitz, program manager of WIP-AM Philadelphia. "They are into business, a career and a family."

"People aren't into boogying all the time. They want more from radio

than just music. They mature into adults and their lifestyle changes. If they like music, they still like popular and contemporary but with less intensity," says Herskovitz.

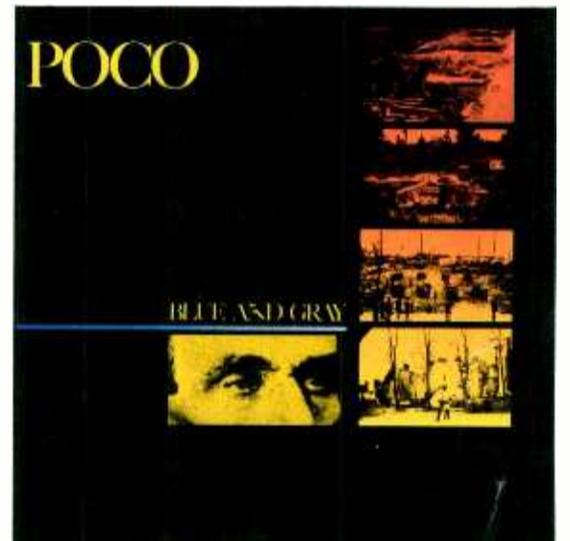
"Adult contemporary is the AOR of the '80s," says Ken Kohl, program director of KOMO-AM Seattle. "You're dealing with an audience that is broader based than top 40."

"The successful AC is the one that can hold onto a 30-year-old as well as the 45-year-old. Information has to be lifestyle-oriented. The commitment to full service separates us from top 40."

Says Denny Long, music director at WCCO-AM Minneapolis: "We're big on weather, sports, news and interviews. The music is secondary at best even though we play a lot of it."

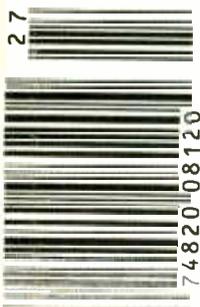
Claiming to be "true personality

(Continued on page 22)



There is such an urgency, such a sense of history interwoven throughout "Blue And Gray," POCO's remarkable new album, that one digs deep into the record's lyricism for the reality of another time and another place. POCO has taken various strains of music—from rock to country to blues and formed one sound, one theme that makes each song so vivid, but at the same time a part of the whole, naturally coming together as "Blue And Gray." Produced by Mike Flicker on MCA Records (MCA-5227).

(Advertisement)



KITTYHAWK

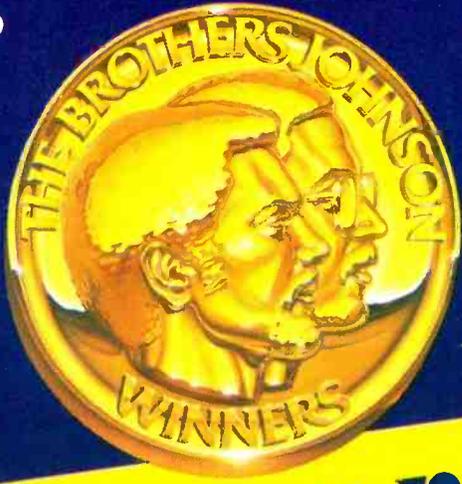
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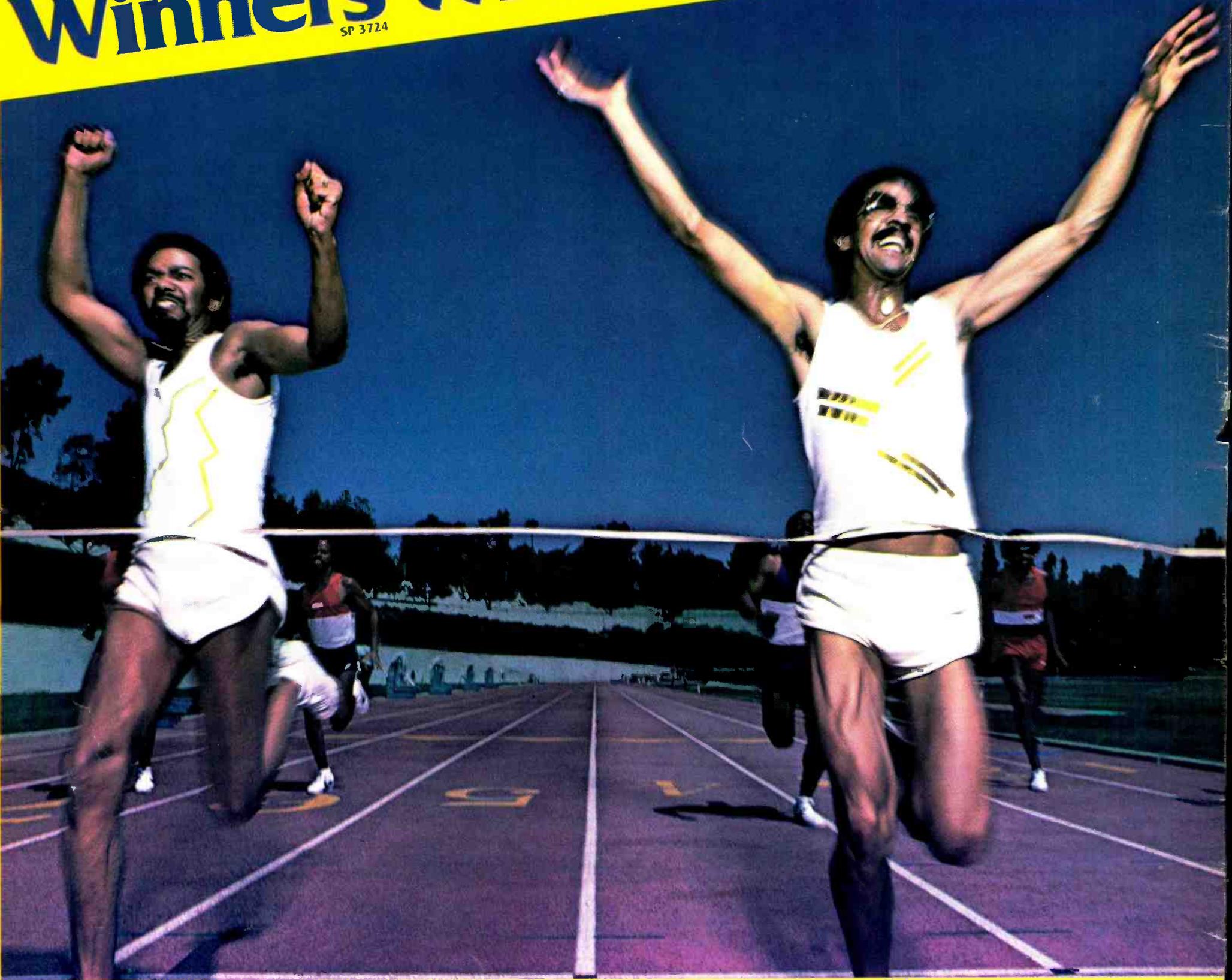
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Winners

The Brothers Johnson



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VideoMusic Making Mark In 21 Markets

By CARY DARLING

LOS ANGELES—While the new Warner-Amex continuous stereo videomusic cable package has been getting a lion's share of the spotlight (Billboard, June 13, 1981), the Midwest-based VideoMusic Channel is currently providing similar programming to 35 to 40 cable systems in 21 markets.

In addition, the VideoMusic Channel is coproducing original music video and promotional programming with such firms as the ON-TV pay cable system in Southern California and EMI-America Records.

The difference between VideoMusic and the Aug. 1 debuting MTV: Music Television from Warner-Amex, at least for the moment, is that the former designs its formats to each market as the programming is delivered on tape as opposed to being beamed nationwide via satellite.

"The concept to program locally seemed like a must to me," says president Robert Mertzman. "If the idea of programming music like a radio station is going to expand and there's going to be the selling of advertising on cable, then it has to be handled like a local radio station."

The Indianapolis-based firm, which has a programming office in Dallas and is planning a Los Angeles office, began building its library two years ago. However, it didn't hit the air until April of this year.

"We do play in Peoria but we are all over, not just in the Midwest," voices Mertzman. "Most of the systems are in the Northeast such as New York and Boston." Other cities carrying the VideoMusic Channel include El Paso, Miami and San Diego.

Depending on what the cable operator desires, VideoMusic Channel can provide as little one hour weekly or as much as 24 hours daily of its programming. Each hour is divided

(Continued on page 37)



SHAKIN' IT—Cheryl Lynn, right, is clearly enjoying herself as she chats with Columbia's Larkin Arnold, vice president/general manager, black music a&r. The duo are seen during the label's recent listening party at Carlos 'n Charlies in Los Angeles, honoring Lynn's new "Shake It Up Tonight" LP. That's Raydio's Ray Parker Jr., looking on from the background.

Griffey, RCA Go To Court Over Solar Distrib Pact

LOS ANGELES—Dick Griffey and RCA Records are in dispute in Superior Court here over Solar Records' distribution deal with the major.

The local complaint seeks court determination of who is right in a quarrel where RCA claims it is still owed albums and money in its deal with Solar, while Griffey contends he has fulfilled his commitment.

The filing shows the original deal with RCA was negotiated in August, 1975 between the label and Cornelius-Griffey Entertainment, an Illinois corporation founded by the "Soul Train" entrepreneur Don Cornelius and Griffey.

In April, 1978, the RCA pact was amended with Dick Griffey doing business as Solar Records succeeding CGE. Many contract amendments are proffered the court, but the deal was principally a 14% of retail list royalty and an escalating advance against album delivery.

The label/producer dispute con-

centrates on the present year, when plaintiff and defendant were negotiating a new pact. In March, in two different amendments, RCA agreed to pay Griffey \$1,500,000, in payments of \$1 million and then \$500,000, which Griffey could repay or which amounts could be worked into new contract extensions.

Griffey claims he fulfilled his commitment for albums to RCA by turning over the following albums: "Tame Me" by Dynasty; "Keep On Movin'" by Lakeside; "Straight Ahead" by the Whispers and "Bright Lights" by Shalamar. Griffey also claims he paid back RCA for the 1981 advances with a check for \$1,478,343.40, which held out \$162,550.90 and \$9,105.63, allegedly due his publishing firms, Spectrum and Hip Trip.

Griffey also charges RCA interfered with his deal with Elektra/Asylum/Nonesuch by writing letters to Joe Smith stating RCA still had Griffey and Solar under contract.

RCA contends it is still owed albums by Griffey. RCA also alleges its pact with Solar calls for its exclusive use of the label name, Solar, for two more years. Griffey counters that if he doesn't get the logo, its value is destroyed.

RCA claims Griffey has no right to withhold monies allegedly due from publishing, the complaint adds.

Griffey seeks a temporary injunction and \$6 million in collective damages. **JOHN SIPP**

FBI: Smash Cincy Video Ring

NEW YORK—FBI field raiders last week smashed an international mail order ring in Cincinnati that allegedly specialized in bootleg video cassettes. The economic loss prevented by the seizure tops the \$100 million mark, according to the RIAA.

Alfred E. Smith, special agent in charge of the FBI's Cincinnati office, said that 12 agents armed with search warrants recovered 357 master tapes and feature films last Wednesday (24) from the home of Robert and Katherine Iulicucci of 5699 Highland Terrace in Milford, Ohio. Beta and VHS tapes by such artists as the Beatles, the Rolling Stones and Elvis Presley were seized,

D.C. HEARINGS BEGIN

Testify For Broader Antipiracy Penalties

By JEAN CALLAHAN

WASHINGTON, D.C.—Noting that piracy and counterfeiting cost "\$600 million per year in domestic losses to the record industry," Sen. Charles McC. Mathias (R-MD) opened hearings on S 691, a bill to increase the penalties for film, record and tape counterfeiting and piracy Friday (19).

Renee Seybala of the Justice Dept. recommended some changes in the bill that would broaden the definition of "trafficking" and preserve forfeiture provisions currently part of the law. Staffer Charlie Borden of the Senate Subcommittee on Criminal Law expects that Justice's proposed editing of S 691 will be incorporated into the bill and anticipates the legislation will progress into the full Justice Committee after the Senate's July recess.

Also testifying before the Senate, James Bouras, vice president of the Motion Picture Assn. of America,

represented his organization as well as the Recording Industry Assn. of America. Bouras called the counterfeiting and piracy of records, films and tapes a "billion dollar-a-year industry."

Illustrating the "epidemic proportions" of the problem, Bouras referred to FBI raids that have netted multi-million dollars worth of equipment and counterfeit records and to the recent Sam Goody case that resulted in the conviction of one of the nation's major retail chains for the purchase of counterfeit recordings.

Bouras also referred to the U.S. Attorney General's August, 1980 report which ranked film and record counterfeiting and piracy third on its list of the 44 most pressing white collar crime problems. He mentioned the increasing sophistication of counterfeit product and, again quot-

(Continued on page 85)

NMPA's Memo In Court Prompts Member Dispute

By IRV LICHTMAN

NEW YORK—A memorandum filed in U.S. District Court here by the National Music Publishers Assn. in defense of Mills Music in a "derivative works" dispute has stirred controversy among member publishers.

The issue came to light Tuesday (23) at NMPA's annual membership meet here, where most publishers present were apparently unaware of NMPA's stand.

The initial challenge to NMPA's decision came from longtime publisher Larry Spier, who contended that "it was not right to take sides" and questioned why the decision, passed by the NMPA board, "was not put before the entire membership."

NMPA, Harry Fox Agency attorneys, respectively, Peter Felcher and Alan Shulman countered that the case involved publisher interests.

Earlier this year, the Fox Agency instituted a suit here against Mills Music and Marie Snyder and Ted Snyder d/b/a Ted Snyder Music that in essence requested judicial direction in how it was to disperse mechanical income regarding the standard, "Who's Sorry Now?" co-written by the late Ted Snyder.

While the Snyder heirs had retrieved the copyright from Mills under the 19-year extension granted by the 1976 Copyright Act, Mills Music contended that it was still entitled to its share of royalties on all recorded versions ("derivative works") of the song released prior to the Snyders' termination of Ted Snyder's share of the song.

In calling for a summary judgment to "urge this court to adopt the construction of the Copyright Act of

(Continued on page 72)

U.K. Bootleg Raids Break Up Ring, Show A Profit

By MIKE HENNESSEY

LONDON—The British Phonographic Industry's crackdown on bootleggers, code-named Operation Moonbeam, not only resulted in the break-up of a bootlegging ring in the U.K. but also has shown a profit.

This was announced at the annual

U.K. Sees Sales Of LPs Dip 15%

LONDON—Sales statistics from the British Phonographic Industry (BPI) for the first quarter of this year reiterate that the market is ravaged by an economic recession that has spawned a demand for parallel imports, blank tape and budget-priced prerecorded cassettes. (see story, page one).

Consequently, first quarter sales of LPs were down 15% in units, from last year at the same time, and in monetary terms, down 10.3%, or \$6 million.

"The important LP market clearly continues to be adversely affected

(Continued on page 73)

meeting of the BPI held at the Mayfair hotel June 24, when the Association's lawyer, Tony Hoffman, revealed that while the cost of Operation Moonbeam was \$100,000 the BPI had received damages in the sum of \$60,410, and was expecting damages from further court actions of \$44,562 and had seized equipment valued at \$4,000—making a total of around \$110,000. In addition the BPI had confiscated bootleg product with a street value of \$200,000.

Said Hoffman: "The BPI's antipiracy unit has encountered an attitude over the last year which represented bootlegging as 'not such a bad thing, after all, because it probably helped to sell legitimate records and, in any case, was only a minor problem created for the most part by unemployed 16-year-old music fans.'"

Hoffman said this was simply not the case. As Operation Moonbeam had proved, bootlegging is a well-organized industry.

Outlining the Moonbeam operation

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Strong Dollar Detering Tourists?

Foreigners Prime Buyers, Say Worried N.Y. Retailers

By ROMAN KOZAK

NEW YORK—Tourism forms an important segment of the New York music scene, though this summer there is some concern that the relative strength of the dollar may make it too expensive for many foreign visitors to spend their money here.

"The hard dollar has hurt us," says Ben Karol, head of the King Karol chain in New York. "We were looking at our summer figures for this summer compared to last, and we decided one of the reasons business was slow was because it has become too expensive for many visitors even to come here. Where one and a half marks would buy a dollar, now it's two and a half. For the Argentine

peso, there is a 100% difference.

"But we can't do anything about it, it's the economy," Karol continues. "We can't really advertise abroad. If they know us, it is through word of mouth. We have been here long enough. Foreigners are a very important part of our business," he adds.

"Sometimes in our stores in the summer, you think you are in a different country," says John D'Antoni, buyer for the Disc-O-Mat chain. "And they buy stuff Americans normally wouldn't, like Woody Guthrie LPs or Negro spirituals.

"We don't advertise, but we get a lot of foreign repeat customers. They

know us through the airline personnel who come here a lot. Also sometimes we get a ship that comes in, and then the stores look like a base," he continues.

Though the dollar may be more expensive to buy, he adds, record prices abroad are so high, that buying disks and tapes in New York is still a bargain.

"We think that there may tend to be a problem with a more expensive dollar," says George Wachtel, director of research for the League of New York Theatres and Producers, the single biggest music beneficiary

(Continued on page 85)

Australasia Lures Foreign Producers

By GLENN A. BAKER

SYDNEY—An increasing number of prominent international record producers are accepting assignments in Australasia, with notable chart success.

John Boylan set the pace in 1977, working with Little River Band at AAV Studios in Melbourne. Eddie Leonetti visited around the same time, producing two albums for Skyhooks and one for TMG at Sydney's Trafalgar Studio on two separate trips. Californian Jay Lewis came to Australia as a guest of the Sherbs in 1978 and went to New Zealand, where he was invited to produce an album for CBS Australia act Sharon O'Neill. Kim Fowley recorded punk group the Lonely Boys in Melbourne in 1979 which have been subsequently issued by the Bomp and GNP Crescendo labels in the U.S.

Independent companies have generally been responsible for the hiring of foreign production talent. England's David Tickle was hired for the sixth Split Enz LP by Melbourne's Mushroom imprint, and brought them from cult status to the nation's number one recording act with additional international impact. A single he produced for the Swingers trio "Counting The Beat," became a number one gold single in this country for the Kiwi label.

Tickle was Mushroom's third imported producer. Leonetti was fol-

(Continued on page 74)

sustaining those already signed to the label. Columbia has always had a broad spectrum of music, and that will also continue.

"I am a great believer in planning, and I don't believe in any formula approaches. I see no problems in breaking new artists or developing current ones," he continues, promising to maintain a high visibility in his new role.

"One of the most exciting things is to work with artists, friends and colleagues I have known when I was previously with Columbia," adds Teller, who began his career in 1969 as an assistant to the president of the CBS Records Division.

(Continued on page 90)

Telefunken, Mitsubishi In Link

By ALAN PENCHANSKY

CHICAGO—With competition in worldwide sales of digital audio equipment heating up rapidly, a new major technical accord was announced last week linking Japan's Mitsubishi Electric Sales and AEG-Telefunken of West Germany.

The agreement, committing the West Germany company to Mitsubishi's format for digital audio, will bring Mitsubishi digital equipment

into European markets under the Telefunken brand name, according to Lou Dollenger, national sales manager for Mitsubishi digital audio in the U.S.

News of the agreement was released last week by Dollenger's office in Chicago. Reportedly, it calls for Mitsubishi to OEM equipment to Telefunken, giving Telefunken marketing rights in all European countries except Sweden.

Both two-track and multi-track recording standards are covered in the agreement, notes Dollenger.

In other recent Mitsubishi developments, formal pricing was announced on two new pieces of equipment, and Dollenger said a

(Continued on page 41)

Executive Turntable



Ochs



Asher



Teller

Ed Ochs joins Billboard in Los Angeles as assistant special issues editor. He was formerly a Billboard music editor in New York, served as publicist for two West Coast based labels and also editor for two consumer magazines.

Record Companies

There's a new senior management structure for the CBS Records Division in New York. Dick Asher is named president though he continues his duties as deputy president and chief operating officer for the CBS Records Group. Al Teller is now senior vice president and general manager of Columbia Records. He was operations vice president on the staff of the deputy president of the CBS Records Group. . . . Robin Wren takes over national album promotion associate director on the West Coast for Epic/Portrait/CBS Associated Labels. He was album promotion director at RSO Records. . . . Jack Lameier takes over as national Columbia promotion director for CBS Records Nashville. He was Western regional country marketing manager. . . . Rich Schwan moves up at CBS Records Nashville to national Epic/Portrait/Associated Labels promotion director. He was manager of the same department. . . . In Los Angeles, Craig Applequist is now Western regional country marketing manager in for CBS Records. He was a sales representative in the Los Angeles branch. . . . Lynda Penn moves up at W.M.O.T. Records in Philadelphia as East Coast regional promotion director. She was executive assistant and promotion coordinator for the label. . . . Three new posts at Warner Bros. dance music dept.: Craig Kostich is named dance music director. He was national promotion director for Warner Bros./RFC Records.



Wren

Bob Shaw is now national promotion manager for Dance Music. He was a regional promotion man for Warner Bros./RFC. Stephen Petrie takes over national promotion manager for dance oriented rock music. He too was a Warner/RFC promotion man. Kostich is located in Burbank, Calif. while the others are based in New York. . . . Marilu Windvand is named assistant to the director of packaging/pre-production at Atlantic Records in New York. She has been part of the packaging/pre-production department since January 1980. . . . Jon H. Clayton joins Praise Records in Burnaby, B.C. and Bellingham, Wash. as international sales manager. He was a Southeastern regional manager for Berkey-Colortran Ltd. and a radio stations sales manager. . . . At Third Coast Records in Evanston, Ill., Dennis Price becomes national sales manager. He was national one-stop manager for Lieberman Enterprises. Also joining are Frank Guiliano, national top 40 coordinator, and Micki Szego, promotion assistant. Both were with Ovation Records.



Lameier

Marketing

John Allison becomes sales manager for the Los Angeles market at WEA Corp. in Burbank, Calif. He was field sales manager at the Dallas branch.

Publishing

Si Mael becomes financial comptroller at ATV Music in Los Angeles. He replaces Tony Curbishley who returns to England after creating the post two years ago. Mael was vice president/general manager of the Interworld Music Group and vice president of finance/operations at ABC Records. . . . Stu Cantor takes over as vice president/director of creative affairs for Buttermilk Sky Associates Music Publishing Companies in New York. He was professional manager. . . . Angelo Di-Santi joins G. Schirmer Inc. in New York as director of management information systems. He was systems manager for the Gilbert Merrill Steel Co.

Related Fields

Bill Boyd, who has served as either president or chairman of the Board of the Academy of Country Music since 1968 relinquishes that post July 20 to become the organization's first executive director. . . . Wally Meyrowitz joins ICM's contest department in New York. He was ATI vice president for 10 years. . . . Cynthia Friedland is named ATI Video vice president in charge of programming and acquisition. She has been associated with ATI in various capacities for over 10 years. . . . Michael Cangialosi becomes marketing and sales vice president for Osawa's audio division in Port Washington, N.Y. He was at BSR USA Ltd. where he was sales vice president. . . . Nancy Reese is now advertising manager for the Magnetic Tape division of Sony Consumer Products Co. in New York. She formerly operated a graphic art shop, Brightside Studio and was company creative services manager for Spalding Sporting Goods. . . . John Schroder resigns from Nikko Audio in Los Angeles as sales and marketing vice president. His duties will be assumed by Frank Ricatto, national sales manager for the firm with assistance from product director Jim Knabbe. . . . Keith Nakakita continues as Midwestern regional sales manager for Sansui but his territory has been expanded to include Western Pennsylvania, Ohio and West Virginia. He continues to be based in Chicago. Bill Rauworth, who was based at company headquarters at Lyndhurst, N.J., is now district sales manager for the new territory working from Detroit. Warren Mann joins to head the Eastern region. He held a similar post at Maxell. He is based in Lyndhurst. . . . At 3M: Jerry E. Myers becomes Western area sales manager in Camarillo, Calif., with duties in the digital audio and video product lines. He had been area sales manager for 3M's line of audio visual equipment. Under Myers, William K. McNutt is now senior account representative. Based in Dallas, he was working the audio visual equipment line. Also, Martin Dombey—based in Los Angeles—is account representative. He was a recording studio engineer in Cincinnati. . . . Clyde K. Tate continues to be account representative for digital audio sales in the North-eastern U.S. and the Chicago area, based from New York.



Penn



ISLAND DEBUT—Laying the groundwork for Adrian Belew's debut album on Island Records are, left to right, Stan Hertzman, Belew's manager; Belew; Larry Lighter, Belew's attorney; and Ron Goldstein, president of Island Records, U.S.

AT COLUMBIA RECORDS

Anticipate No Major Changes, Says Teller

NEW YORK—The appointment of Al Teller as the senior vice president and general manager of Columbia Records following the departure of Bruce Lundvall (Billboard, June 20, 1981) means a reshuffling of the label's management structure, but its philosophy should remain the same.

Under the terms of the reshuffle, Dick Asher, the deputy president and chief operating officer of the CBS Records Group, takes over Lundvall's old job as the president of the Records Division (see Executive Turntable).

However, Teller, who rejoined CBS early last year as an assistant to Asher, will have total responsibility for the a&r and marketing functions of the Columbia label. He will continue to report to Asher. Also continuing to report to Asher is Allen Davis, president of CBS Records International.

Reporting to Teller will be Joe Mansfield, vice president of marketing for Columbia, and Mickey Eichner, vice president of national a&r. Teller promises no major changes at the label.

"We are not planning any fundamental changes," says Teller. "We will continue to be looking for the next generation of superstars, while at the same time maintaining and

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MUSIC IS MEASURED IN MILES.



Miles Davis is recording again. After seven years of silence, rumor and speculation, Miles has finally emerged from the shroud of mystique that veils every aspect of his life with an album of new music.

It is called "The Man With The Horn" and it will surprise a lot of people by the sheer range of its styles. From the subtlest lyricism to the hardest street Funk, Miles returns in effortless control. All music keeps one eye on Miles Davis and the breadth of his approach on this album shows why.

Listen to the radio. No other Miles album has had such wide appeal. Jazz, R&B, Funk and Progressive Rock stations will all want a part of it. Airplay is already starting on formats as diverse as they come.

Every retailer should know what seven years without new Miles Davis music will do for "The Man With The Horn." And CBS Records will be backing this historic release with an array of point-of-purchase items. These include posters, album flats, header cards and logos. It's been a long time.

Sweetest by far is the news that Miles will be playing again, live. His July fifth concert at Avery Fisher Hall will be the highlight of the Kool Jazz Festival in New York City. The velvet fist is back.

MILES DAVIS IS "THE MAN WITH THE HORN." AN ALBUM OF NEW MUSIC, ON COLUMBIA RECORDS AND TAPES.

Produced by Teo Macero. Executive Producer: George Butler. Management and Direction: Mark Rothbaum. "CBS" "Columbia" are trademarks of CBS Inc. © 1981 CBS Inc.

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PRODUCER PROFILE

Harry, It's Clive. Get Out Of The Bullpen. I Need A Big Hit

By PAUL GREIN

LOS ANGELES—Harry Maslin is the producer Clive Davis calls when he needs a hit.

"I get called in from the bullpen a lot with Clive," says the 33-year-old Maslin. "He'll call and say, 'I've got this album and we don't have a single on it; can you see what you can do?'"

That's how Maslin got involved with the Bay City Rollers ("You Made Me Believe In Magic"), Melissa Manchester ("Don't Cry Out Loud") and now Air Supply.

"Clive called and said he needed another sure-fire hit," Maslin remembers, of the first Air Supply album. "He played me 'Every Woman In The World,' a real lightweight song, but at the same time a real catchy, hooky MOR tune. That led to my doing the whole second album."

That LP, "The One That You Love," leaps 23 notches to number 15 this week, as the title track jumps to number three on the Hot 100, much to Maslin's relief.

"Thank God we're doing well," he exclaims. "I was real nervous about this. These guys just had three hit singles off one album. I figured if nothing happens, there goes my career."

Maslin works well with Davis, who's famous for his fondness for doctoring with records. "Ob-

viously, he has some gift for picking songs and getting the songs out there," Maslin says. "If he would like to go in one direction and it's not against my grain, I'll see what we can do. From what I've done for other labels, it seems a lot of presidents couldn't care less on a creative level."

"I think it's crazy to shut off that input. This is the guy who's going to be out there selling your record. If it were some first-level a&r guy that's one thing, but you're dealing with the president of the company."

"I can't say enough about Clive Davis," Maslin says. "I've had enough fights with him to not say he's right 100% of the time, but he's got a percentage of being right that's higher than anybody I've met in the business."

It's well-known that some artists aren't as receptive to Davis' input. Melissa Manchester, for instance, is said to have resisted "Don't Cry Out Loud."

"Resisted isn't the word for it," Maslin says. "I think that's why I got such a wonderful vocal out of her: She hated the song and was angry with me for doing it."

"But it's a trademark song for her now, just as Clive said it would be. You could say, 'of course it was because he made sure it was.' But that's great. Whether he thought

he had to prove himself or whatever, he did a great job on that record."

The song hit the top 10 in March, 1979, in its 20th week on the Hot 100.

Part of the reason Maslin works so well with Davis is the Maslin has an appreciation for commerciality. "I probably lean toward the side that says the music business is a business," he says. "You can be as arty as you want and not sell any records. As a producer, you should know the business and what the public wants to buy."

Maslin is not a staff producer at Arista, and he says he has no desire of becoming one. "I like the freedom I have now," he says. "I think that distance is a healthy thing, where I don't have to worry about my job. I'm basically signed to the artist when I work with Arista."

Maslin's first project for Arista was a rock album by the Hollywood Stars; he's also done Eric Carmen and Striker for the label. His other rock productions include Hot Tuna, Earl Slick, the Nervous Eaters and, of course, David Bowie.

Maslin was working as an engineer on Bowie's "Young Americans" album in 1975, when Bowie had a falling out with producer

(Continued on page 85)

Chartbeat

TV Themes On The Radio; Carnes Eyes A 7th Week

LOS ANGELES—Joey Scarbury's theme from ABC-TV's "Greatest American Hero" (Elektra) jumps to number nine this week, becoming the 10th theme song from a prime-time tv series to crack the top 10.

It's the first prime-time theme to make the mark since Pratt & McClain's "Happy Days" in June, 1976. That hit was coproduced by Steve Barri, as were themes to two other ABC-TV series (both since cancelled): Rhythm Heritage's "Theme From 'S.W.A.T.'" and John Sebastian's "Welcome Back." Those two tunes stand as the only tv themes to date to hit No. 1 on Billboard's pop charts.

Since Barri's hot streak five years ago, a few other theme songs have become hits. Perry Botkin Jr. and Barry DeVorzon's theme from the daytime serial "The Young And The Restless" (better known as "Nadia's Theme") went top 10 in December, 1976; Maureen McGovern's theme from "Angie" ("Different Worlds") and Waylon Jennings' theme from "The Dukes Of Hazzard" ("Good Ol' Boys") both made the top 25.

Enough preliminaries. Here are the 30 biggest hit singles that were first heard as themes from nighttime network series. (This rules out Jeannie C. Riley's "Harper Valley, P.T.A." and Billy Joel's "My Life," the theme from "Bosom Buddies," both of which were hit singles before they were picked up as series themes.)

1. "S.W.A.T.," Rhythm Heritage, 1976/#1.
2. "Welcome Back Kotter" ("Welcome Back"), John Sebastian, 1976/#1.
3. "Dragnet," Ray Anthony, 1953/#3.
4. "Secret Agent" ("Secret Agent Man"), Johnny Rivers, 1966/#3.
5. "Hawaii Five-O," Ventures, 1969/#4.

6. "Happy Days," Pratt & McClain, 1976/#5.
7. "Peter Gun," Ray Anthony, 1959/#8.
8. "Greatest American Hero," Joey Scarbury, 1981/#9.
9. "Rockford Files," Mike Post, 1975/#10.
10. "Dr. Kildare," Richard Chamberlain, 1962/#10.
11. "Angie" ("Different Worlds"), Maureen McGovern, 1979/#16.
12. "Zorro," Chordettes, 1958/#17.
13. "Batman," Marketts, 1966/#17.
14. "Bonanza," Al Caiola, 1961/#19.
15. "Baretta" ("Keep Your Eye On The Sparrow"), Rhythm Heritage, 1976/#20.
16. "Dukes Of Hazzard" ("Good Ol' Boys"), Waylon Jennings, 1980/#21.
17. "Mr. Lucky," Henry Mancini, 1960/#21.

(Continued on page 85)

Sepanlou Sued For \$294,254

LOS ANGELES — Warner/Elektra/Atlantic is suing Firouz "Fred" Sepanlou, charging the industry veteran owes the distribution giant \$294,254 and asking for an additional \$1 million in punitive damages.

Sepanlou is named in the Superior Court complaint as vice president and sales manager of Circle Marketing, an Inglewood distribution firm which went into bankruptcy in June, 1978.

WEA contends that Sepanlou and Circle Marketing president Mickey Arkus, who is not named as a litigant, bilked the plaintiff by buying product and selling it for less in some cases than they paid for it. Prior to declaring bankruptcy, the defendant sold off the firm's assets and pocketed the money, the complaint adds.

Signings

Johnny Guitar Watson to A&M with new product due shortly. . . Atlanta Rhythm Section to Columbia.

Jose Feliciano to Motown. Currently in the studio, he has an LP slated for September.

Steve Young to Rounder Records. His "Seven Bridges Road" album is being re-released. His songs have been covered by Tracy Nelson, the Eagles and Joan Baez. . . Randy Meisner to Padell, Bradshaw & Thomas for business management.

Robert Starling and the Brice Street Band, two separate acts, to Dolphin Records, the Record Bar Inc.'s new label. Starling is in the studio working on his album while Brice Street Band's "Right Up In The Night" has just been released.

Arrogance to Moonlight Records with first release due in July. . . Jonathan Edwards to the Toronto-based Grand Records with album release scheduled in September to be produced by Larry Butler. . . Adrian Belew, guitar player with such artists as David Bowie, Talking Heads, Frank Zappa, Garland Jeffreys and Herbie Hancock, to Island Records worldwide. . . Chrysalis recording group, Icehouse, to International Talent Group with exclusive booking contract. First American tour is set for August. . . Rivas to Kim Records.

Jose Feliciano to Regency Artists for agency representation. . . Tom Grant to WMOT Records. His album, "You Hardly Know Me," is to be released in July. His first single, "Heaven Is Waiting," features Patricia Rushen. . . Rock group the Toys to Single Note Music for a U.S. songwriting contract and publishing deal. . . Carl Stewart to Lloyd Segal Management in Los Angeles for management and direction. . . Jud Strunk to Murray Becker and E&B Artists Management for personal management.

Jose Feliciano to Regency Artists for agency representation. . . Tom Grant to WMOT Records. His album, "You Hardly Know Me," is to be released in July. His first single, "Heaven Is Waiting," features Patricia Rushen. . . Rock group the Toys to Single Note Music for a U.S. songwriting contract and publishing deal. . . Carl Stewart to Lloyd Segal Management in Los Angeles for management and direction. . . Jud Strunk to Murray Becker and E&B Artists Management for personal management.

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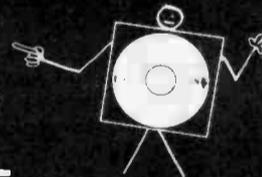
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Financial

Market Quotations

As of closing, June 25, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Altec Corporation	—	52	1 1/4	1	1	— 1/8
36	26 1/2	ABC	7	853	31 1/2	30 1/2	31	Unch.
45 1/4	28 1/2	American Can	10	174	41 1/2	40 1/2	40 1/2	— 1/2
4 1/2	2 1/4	Automatic Radio	4	18	4 1/4	4 1/4	4 1/4	Unch.
61 1/4	46 1/4	CBS	8	119	57 1/2	57	57 1/2	— 1/4
45 1/2	35	Columbia Pictures	9	218	38	37 1/2	37 1/2	— 1/4
6 1/4	4 1/2	Craig Corporation	—	6	6 1/2	6	6	— 1/4
67 1/2	49 1/4	Disney, Walt	16	64	63 1/2	62 1/2	63 1/2	— 1/4
8 1/4	6 1/4	Electrosound Group	23	1	6 1/2	6 1/2	6 1/2	+ 1/4
9	5 1/2	Filmways, Inc.	1	129	7 1/2	7 1/2	7 1/2	+ 1/4
21 1/2	14 1/2	Gulf + Western	5	1128	20 1/2	20 1/2	20 1/2	Unch.
19 1/2	11 1/2	Handieman	12	132	18	17 1/2	17 1/2	+ 1/4
15 1/2	10 1/2	K-tel	7	1	12 1/2	12 1/2	12 1/2	+ 1/4
81 1/2	39	Matsushita Electronics	16	202	70 1/2	70	70 1/2	— 1 1/2
59	42 1/2	MCA	9	231	49 1/2	49 1/2	49 1/2	+ 1/4
14 1/2	10 1/2	Memorex	3	81	11 1/2	11 1/2	11 1/2	— 1/4
65	55 1/2	3M	10	638	58	57 1/2	57 1/2	— 1/4
90 1/2	56 1/2	Motorola	12	373	74 1/2	73	73	— 1/4
59 1/2	36 1/2	North American Phillips	9	99	52 1/2	52 1/2	52 1/2	— 1
20	6	Orrox Corporation	49	71	14 1/2	13 1/2	13 1/2	Unch.
39 1/4	23 1/2	Pioneer Electronics	20	9	32 1/2	32 1/2	32 1/2	— 1/4
32 1/2	22 1/2	RCA	8	1686	23	22 1/2	22 1/2	Unch.
26 1/2	14 1/2	Sony	15	4783	21 1/2	20 1/2	21	— 3/4
43	28 1/2	Storer Broadcasting	23	389	38 1/2	36 1/2	36 1/2	— 1 1/2
6 1/4	3 1/2	Superscope	—	160	5 1/2	5 1/2	5 1/2	— 1/4
31 1/4	24 1/2	Taft Broadcasting	13	96	31 1/2	30 1/2	30 1/2	— 1/4
26 1/4	17 1/2	Transamerica	7	353	25 1/2	25	25	— 1/4
68 1/2	46 1/2	Twentieth Century Fox	19	—	—	—	59 1/2	Unch.
58 1/2	33 1/2	Warner Communications	22	1051	56	54 1/2	54 1/2	— 1

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abcco	35	1	1 1/2	2 1/2	Koss Corp.	17	447	14 1/2	15 1/2
Certron Corp.	20	851	13/16	1 15/16	Kustom Elec.	—	53	2 1/2	2 1/2
Data Packaging	—	—	6 1/2	7 1/2	M. Josephson	9	11	13	13 1/2
First Artists	—	—	—	—	Recoton	13	5	3 1/2	3 1/2
Prod.	13	2	4 1/2	4 1/2	Schwartz Bros.	—	—	3 1/4	4 1/4
Integrity Ent.	9	308	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 Vollmer, associate vice president, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

Goldblatt's In Chicago Lists Debts

CHICAGO—Rac-A-Records, Inc. and Lieberman Enterprises are listed as creditors in the bankruptcy proceeding begun here by Goldblatt's department store chain.

The voluntary Chapter 11 petition, filed June 15 by Goldblatt Brothers, Inc., shows \$31,277.85 owing to Rac-A-Records, a Chicago cut-out wholesaler.

There is no information about the financial settlement between Goldblatt's and Lieberman.

stopped servicing the chain earlier this year.

So far this year, 18 Goldblatt's have been closed and the chain reported \$5.1 million in losses for the first quarter.



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Music Instrument Dealers' Role Grows In Importance

By JIM McCULLAUGH

LOS ANGELES—The music instrument dealer is playing a continually increasing role in the distribution of professional audio products, a trend that will be heavily underscored at the National Assn. of Music Merchants convention in Chicago this week.

Some 20,000 attendees are expected at Chicago's McCormick Place as NAMM opens its doors Saturday (27) for the four-day expo.

More than 50% of the nearly 200 exhibitors will be featuring pro audio products, more than at any previous NAMM. The balance of the exhibitors will be made up of musical instrument manufacturers and

distributors and sheet music publishers.

The range of products MI dealers are adding runs the audio gamut. They include TEAC/Tascam-type of creative multitrack equipment to signal processing equipment to smaller sound reinforcement gear.

In many cases, MI dealers have added or converted space in their operations to feature the equipment. It's not untypical, for example, to find an MI dealer who has converted a "drum room" into a small 4-, 8- or 16-track studio set-up.

While the basic musical instrument market is described as healthy by most dealers and suppliers, al-

though the purchaser of music instruments does appear to be more price conscious, MI dealers are discovering that this newer adjunct to their overall operation is highly profitable.

Many MI dealers are now feeling that the music instrument purchaser and the buyer of much of this pro audio equipment are the same. Many also believe that the so-called "personal multitrack" market, spearheaded by such firms as TEAC/Tascam, Otari and now newcomer Fostex (Billboard, May 30, 1981), is on the verge of a major boom.

"The home studio market," observes Larry Blakely, president of the Creative Audio & Music Electronics Organization (CAMEO), "is the next big boom in pro audio. It's multitrack for the masses and it has to happen in the MI store. More and

(Continued on page 41)

Gold Coast Adds Staff As Capitol P&D Deal Bows

By JEAN WILLIAMS

LOS ANGELES—Gold Coast Records, with a new pressing and distribution agreement with Capitol Records, has hired one inhouse and four freelance promotion reps to work the three to four LPs and singles it plans to release in its first year, says Cecil Holmes, label president.

The firm also has brought on three staff producers and has signed its first act, TTF. According to Holmes, four artists will be signed to Gold Coast this year.

Holmes, based in L.A. and a former vice president at Casablanca Records as well as onetime president of the Chocolate City label, partners in Gold Coast Records with Marv Stuart, who formed Curtom Records with Curtis Mayfield.

Stuart, headquartered in Chicago, also is head of the label's parent company, Gold Coast Entertainment, Inc., a multi-faceted corporation, publishing, television commercial production, promotional video and partnership in the Chicago White Sox under its umbrella. As president of the record company, Holmes becomes a member of the board of Gold Coast entertainment.

Holmes will handle the day-to-day activities of the label, concentrating on sales, promotion, a&r and artist relations. He also will be involved in the organization's music video productions and industrial film presentations.

Gold Coast will initially emphasize r&b product, but expects that future collaborations among its artists, writers and producers will result in diverse product, says Holmes.

"It makes sense for us to go with r&b because that's where my strength is. We have three strong producers and independent promotion people who are among the best at promoting r&b product in the

country," says Holmes.

Rocky G handles the East Coast; Kelynn Ventour takes over Detroit; Andrae Morgan handles the Ohio, Pittsburgh, Louisville and Indianapolis areas; and Fred Ware is in the South. Sara Melendez is the label's only staff promo person. Based in Chicago, she handles the Milwaukee and Chicago markets.

Staff producers are Jimmy Levine, formerly with Motown; Jesse Boyce, a Nashville writer/producer who has written for the Temptations and others, and Richard Tufo, president of Gold Coast Productions, a company division that handles tv and radio jingles. The production wing lists among its clients McDonalds, Sears and Nestles.

The trio wrote and produced "Mighty Fine," TTF's first single for Gold Coast. The Florida-based group had a top 10 r&b hit last year on Curtom/RSO. The new single ships early July, followed by an LP "Surprise, Surprise," says Holmes.

TTF is managed by Gold Coast Management, which also manages the staff producers along with writer/producer Leo Graham (Tyronne Davis, the Manhattans' new LP and "Shining Star") and Dino Fekaris (Gloria Gaynor's "I Will Survive," Peaches & Herb's "Reunited" and the upcoming Curtis Mayfield LP).

About the pressing and distribution deal with Capitol, Holmes says. "Not only is Capitol at its hottest, but we also benefit from the fact that Gold Coast won't be just one of many distributed labels. I believe we'll receive careful attention from Capitol." Stuart previously associated with Capitol through the management of Linda Clifford and Ava Cherry, who he placed with the company following his split with RSO.

AMC Honor To Summer

NEW YORK—Bob Summer, president of RCA Records, will receive the 1981 Humanitarian Award of the AMC Cancer Research Center & Hospital at a Dec. 5 dinner here at the New York Hilton.

The 14th annual music industry event benefits the charity; its general chairman is Stan Gortikov, president of the RIAA, while international chairman is Monti Leuftner, president of Ariola International.

Other committee members are David Braun, president of PolyGram Records Inc., East Coast chairman; and Gil Friesen, president of A&M Records, West Coast chairman.

Also, Kenny Gamble, chairman of the board of Philadelphia International, dinner chairman; Jack Craig, vice president of RCA Records—U.S.A.—Canada, executive dinner chairman.

The music industry's national chairmen are Walter Yetnikoff, Paul Shore, Harvey Schein, Cy Leslie, Jack Grossman and Mortimer Berl.

The dinner will highlight the industry's annual campaign to raise funds to support research in early cancer detection, ways of easing pain and treating victims at AMC's own hospital and education of the public about cancer.

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Warner Joins California Tax Suit

LOS ANGELES—Warner Bros. Records is joining labels like Capitol and Chrysalis in suing the California Board of Equalization to regain sales and use tax payments for a period covering 1972-1973.

Warner Bros., a frontrunner in the successful 1975 campaign to outlaw the tax levy on recording masters through legislation, alleges it paid \$1,746,123.79 which included \$1,025,385.91 in taxes and \$720,738.06 in penalties, in May, 1980. The label plaintiff soon after

filed a refund claim which was denied March 20, 1981 by the state board.

Richard S. Cohen, outside counsel who personally orchestrated the successful legislative campaign to kyo the abortive tax attempt, is counsel for Warner Bros. In addition to many of the arguments previously used by label plaintiffs, this complaint argues that the tax board even levied the approximately 5% tax on masters wherein the plaintiff had paid recording costs.

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Rock 'n' Rolling

Lennon Tribute Slated With Cincinnati Orchestra

By ROMAN KOZAK

NEW YORK—A giant tribute to John Lennon has been scheduled at Radio City Music Hall here for Dec. 10—one year and two days after Lennon's murder—featuring the Cincinnati Pops Orchestra.

The concert is being promoted by Radio City, but Judith Arron, manager of the 98-piece orchestra, says there is a lot of work still to accomplish before the concert can occur.

"We are working very seriously on this, but is it an enormous undertaking," she says. "All the music has to be prepared for the concert. The Beatles did not write orchestral arrangements to their music. We are also working on the funding."



Arron indicates that musicians involved with Lennon, including Yoko Ono, may be asked to join in the tribute, but, she stresses, it is still very early in the project to get any sort of commitments. However, because of the type of the music it is, some rock musicians will be needed to play with the orchestra.

The New York tribute is expected to be part of a short five-city tour, including New Haven, Wilmington, West Point, Newark, and then back to Cincinnati. Arron says a number of record companies are interested in recording the concert.

News of the tribute comes during the week when John David Chapman pleaded guilty to second degree murder in the Lennon shooting. He admitted to the crime "on the advice of God," he told the court. Sentencing is Aug. 24. According to the New York Post, Lennon was only one of a number of celebrities that Chapman wanted to kill. He gunned down the former Beatle, the paper alleges, because Lennon was more accessible than Johnny Carson, who was No. 1 on the hit list.

* * *

New York's late night rock 'n' rollers were shocked by the news that Jerry Brandt, operator of the Ritz here, was viciously beaten following a recent show at the club.

The Ritz will give no details of the incident, beyond assurances that Brandt is out of the hospital, that he has suffered no permanent injuries and that he is resuming work from his home.

According to sources, Brandt was accosted near the club after a Jimmy Cliff concert July 14. One report says Brandt was set upon by two club patrons whom he earlier ejected from a reserved table. There was also ru-

(Continued on page 90)



MULLING MONTAGE—Capitol/EMI/Liberty Group president Don Zimmermann, center, enjoys a laugh with David Chackler, left, and Marshall Blonstein following conclusion of a new agreement bringing Chackler and Blonstein's newly revamped Montage Records label through Capitol's distribution network in the U.S. Former WMOT label chief Chackler and Blonstein, one-time Island president, say they'll unveil their first signings in the next few weeks.

IN WBL'S 'BOYCOTT'

Demand Crocker's Ouster; Sutton Defends Playlist

By LEO SACKS

NEW YORK—A group of small independent black record manufacturers here is calling for the ouster of WBL's program director Frankie Crocker, charging that he refuses to play their product.

Earlier this month, the group, the National Black Committee for Economic Justice, posted several hundred flyers throughout Harlem, midtown Manhattan, the South Bronx and the Bedford-Stuyvesant section of Brooklyn. The notice asks listeners of the station to boycott Crocker's show, calling him "a traitor" and "unfair" to black record companies, recording artists and producers.

The flyer also gives the phone number of Percy Sutton, chairman of Inner City Broadcasting, the station's parent company, and urges consumers to call him to voice their concern.

The group's spokesman is Paul

Winley, an independent black record manufacturer since 1956, who says the organization is "digging in for a long fight." He declines to identify the other members of the group, but says they include 25 indie black label owners in the New York metropolitan area. Winley expects most of them to "step forward" when the organization holds a rally in Harlem later this summer.

At issue, says Winley, is Crocker's "dedication" to the black community and the extent to which he programs black product released by black-owned record labels. For example, he cites Crocker's decision to program Sweet Gee's "Heartbeat Rap" on West End Records as opposed to playing the Treacherous Three's "Feel The Heartbeat" on Enjoy Records. Both tunes are rap versions of the Taana Gardner hit, "Heartbeat," which West End released in the spring. WXLO and WKTU each placed the Sweet Gee rap in their rotation.

"That was the last straw," says Winley. "We are black companies who have saleable product but can't

(Continued on page 80)

Bootleg Profit

• Continued from page 3

ation, Hoffman said that a BPI member company was invited to press a bootleg David Bowie album and, armed with this, BPI investigators approached a major syndicate involved in commercial bootlegging.

"The album was a great success," said Hoffman, "and it even got a favorable review in the bootleg magazine, 'Hot Wax Quarterly,' which described it as 'very good mono.' Successful high court actions were brought against the bootleggers and the cases have been the subject of much comment in the underground press."

Hoffman produced a stack of bootleg catalogs, including one, "Hot Wax, Vol. 8," which purported to list every single bootleg album available in the world. He also quoted from a sister publication, "Hot Wax Quarterly" which carried a note in its winter, 1979 edition saying: "The bootleg scene in Britain is somewhat different from that in the U.S. in that there is limited distribution because of pressure from BPI." Hoffman said this was an indication of the good job that the BPI was doing in curbing bootleg activities.

The final accolade, he said, was a new American bootleg album of Bruce Springsteen which carried on the jacket the legend, "Produced by William Hood (the name of the BPI's investigator) and manufactured by Moonbeam Records Inc."

'Elvis' Albums Net Jail Term

LOS ANGELES—Veteran pressing plant operator Horace V. Waddell, 65, was fined \$30,000, his Burbank manufacturing company, H.V. Waddell Co., received a similar fine and Waddell himself was sentenced to 30 days in jail last week by Federal Magistrate James McMahon.

Earlier this month, Waddell pleaded guilty to three counts of aiding and abetting the shipment of counterfeit Elvis Presley performances.

Waddell, according to Assistant U.S. Attorney Frederik Jacobson, admitted he had shipped unauthorized copies of LPs containing the following performances: "Jailhouse Rock," "It's Now Or Never" and "All Shook Up." His firm pleaded guilty to shipping albums containing the following Elvis cuts: "I Want You, I Need You, I Love You," "Lovin' You" and "Love Me Tender."

The court dossier indicates that Waddell agreed to ship the LPs, which were not manufactured by his plant, for William Samuel Theaker.

Magistrate McMahon fined Waddell and the plant \$10,000 for each of the six illicit recording shipment counts.

Schwartz 1st Qtr. Shows Net Gain

NEW YORK—Schwartz Bros., the retailer/wholesaler, has reported net earnings of \$2,352 for the first quarter ended April 30, compared with a net loss of \$115,024 for the same quarter a year ago. Sales for the quarter reached a record high of \$9,782,418, compared to \$7,325,988 a year before.

The company attributes the 33.5% sales gain over the first quarter 1980 to the opening of four new retail stores toward the close of the prior fiscal year, increased sales by existing stores and sales generated by the opening of SBI Video, a division formed for distribution of pre-recorded home video cassettes and related accessories.

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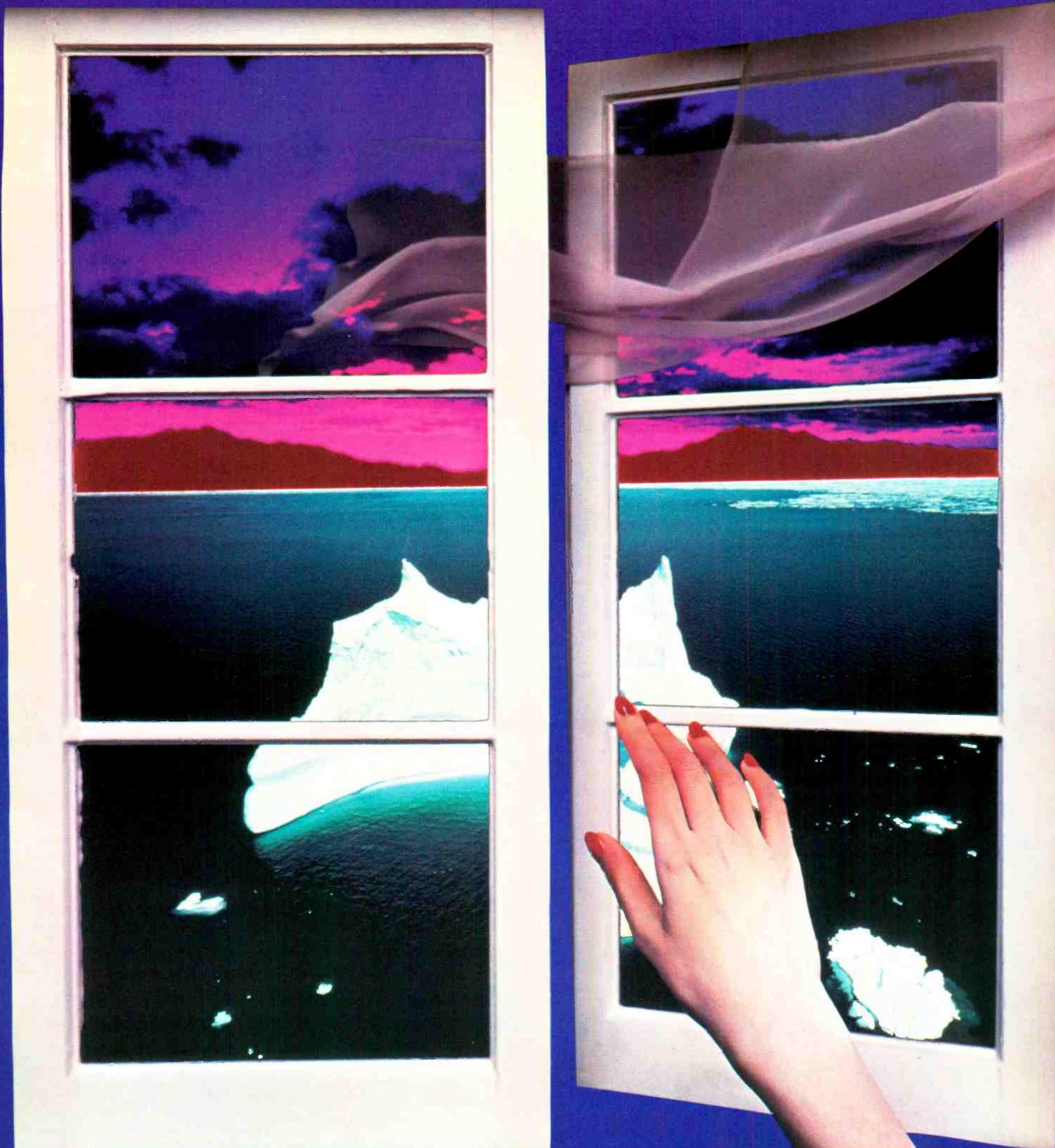
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British Industry Seeks Initiatives To Counter \$ Dip

• Continued from page 1

lel imports have become one of the industry's biggest problems. There is a popular view that parallel imports are of benefit to the consumer be-

cause they are cheaper than domestically produced product.

But the fact was, he said, that not only are they not cheaper but they are invariably of inferior quality.

This had the effect of giving the British industry a bad reputation for poor pressings.

Hoffman said that the BPI's full-time scientific officer recently made

comparisons between a parallel import album and the same album produced in the U.K. Whereas the British pressing had 31 defects (19 minor clicks, 10 clicks and two scratches),

the imported version had 259 defects (113 minor clicks, 56 clicks, 36 scratches and 34 grit incidences).

Some imported albums had the stereo channels reversed or were under-modulated and were slightly faster at the beginning and slower at the end.

Hoffman noted that in some instances parallel imports are even more expensive than domestically produced product and he cited the case of a Japanese album by the Who retailing in the U.K. at \$18, which was available in Britain from PolyGram as part of a double-album set which cost only \$13.50.

He described the parallel imports as "horrendous" and pointed out that Canadian exporters receive a government rebate which gives them a great incentive to ship product abroad. Other parallel imports are now reaching the U.K. from Taiwan, the Philippines and Singapore and the latest phenomenon is the advent of counterfeit parallel imports.

Hoffman said there is a case pending against what he described as a well-known wholesaler due for hearing on July 8 and involving alleged counterfeit imports.

"My brief this year is to try to make a dent in the parallel imports racket and you can be sure that BPI will do its best to combat this problem."

BPI director general John Deacon told the meeting that after "seven years hard slog" the industry could expect the imminent publication of a Green Paper on the subject of a blank tape levy. Meanwhile, he urged members to lobby their constituent members of parliament in an effort to win their support for the measure.

"This campaign," he said, "is not confined to BPI members but has the backing of the Musicians' Union's 41,000 members, of Equity, the Actors' union, of the Assn. of Professional Recording Studios, of the retail trade and music publishers."

Deacon said it is important to educate recording artists to understand the problems and to get their support.

Reporting on the activity of the "industry profile" committee, Charles Levison, managing director, WEA U.K., said that an independent survey had revealed that there is real potential for the British record industry to increase sales to the 25-35 age group. These people had been heavy record buyers at one time but are no longer buying records in large quantities.

"The survey was qualitative rather than quantitative," said Levison, "but it nevertheless suggested that potential for greater sales is there."

People questioned spoke of a lack of information about record releases, a lack of stimulus and hostility at retail level as reasons why their purchase of records had declined.

"I'm sure the public would like to buy more records," he said, "but simply need the right stimulus."

Sues For Dues

LOS ANGELES—The Composers and Lyricists Guild, composed of movie and tv composers, has taken a precedent step in collecting dues in Superior Court here.

The craft union has instituted suit against John T. Williams and 10 John Does for unpaid dues. Williams is being sued for \$19,500, representing six years' annual dues of \$3,000 plus a penalty.

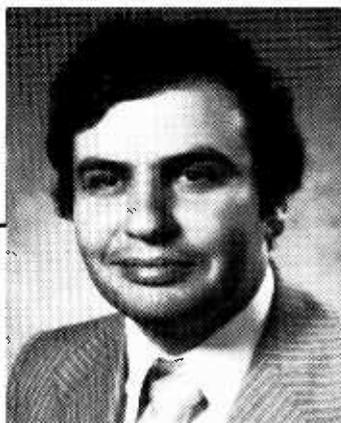
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To: **Record Labels**

From: **Joe Bressi**

Re: **Trade Ads**

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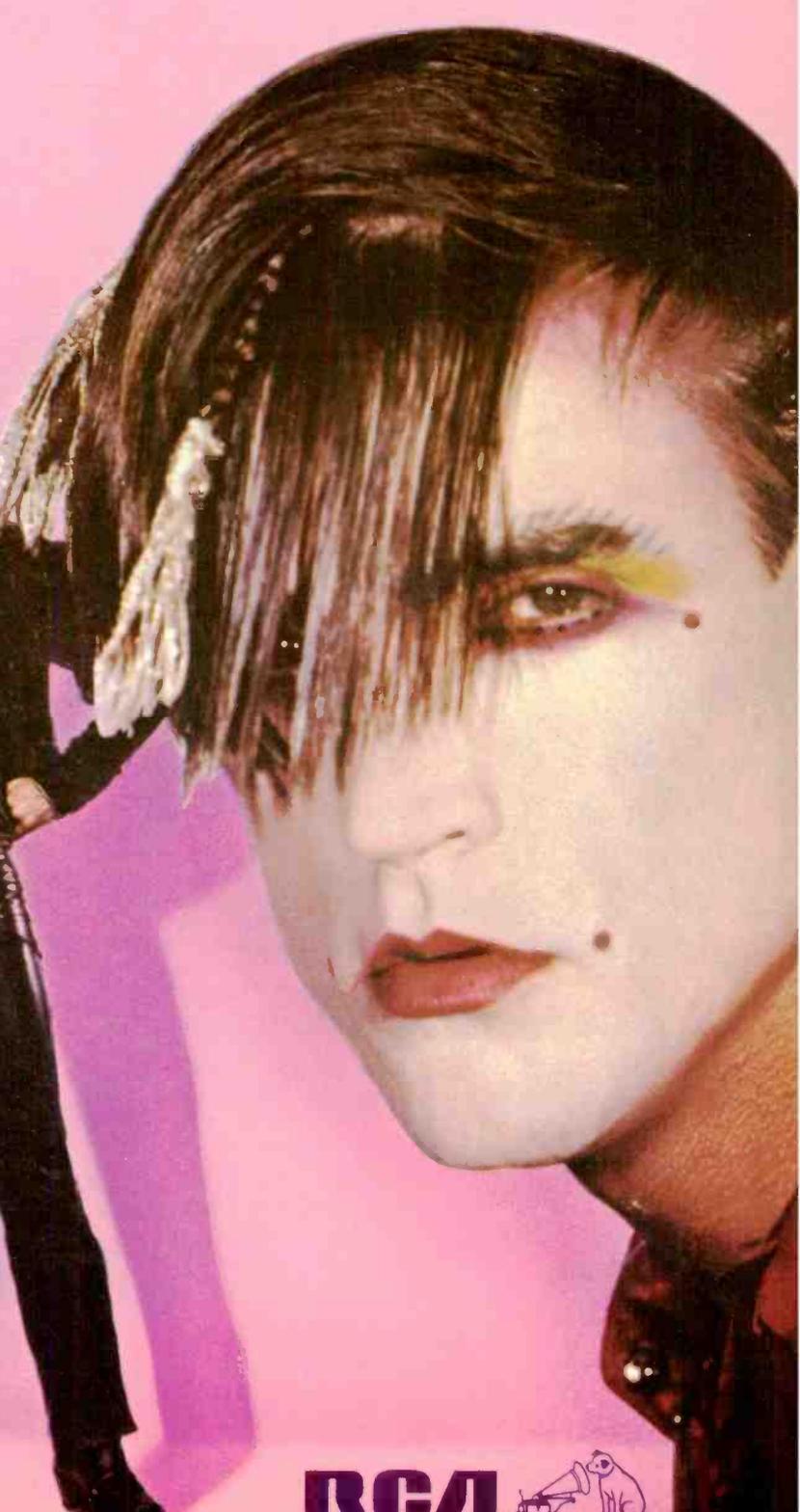
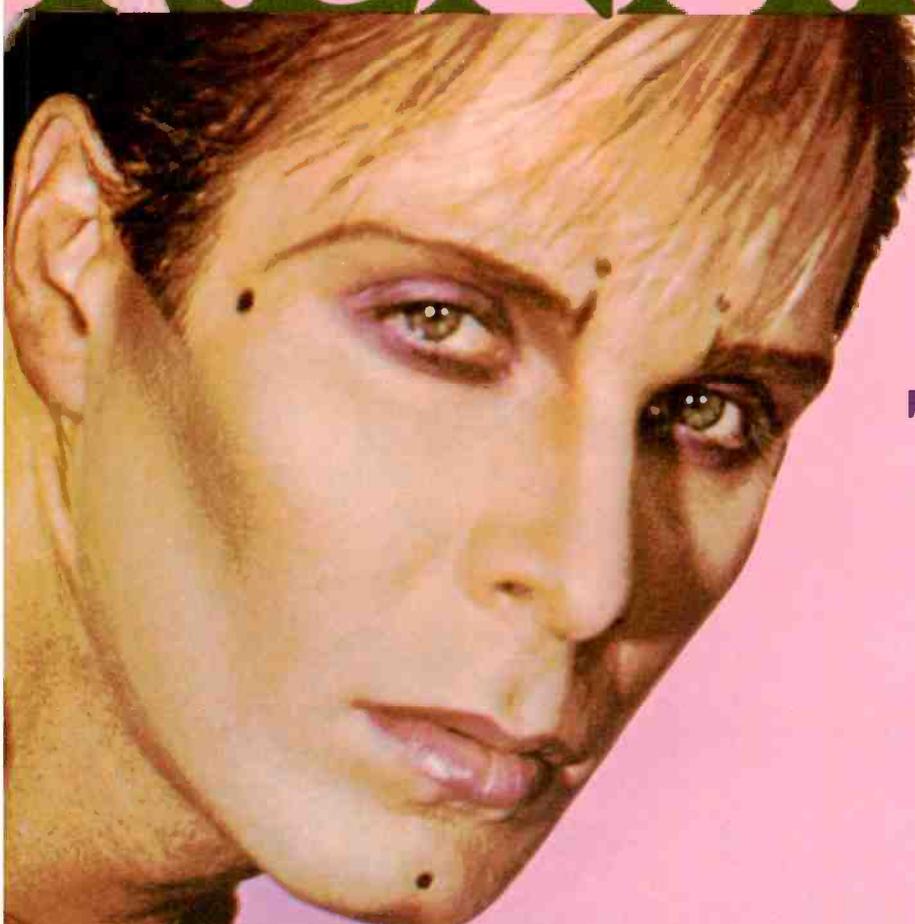
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U.S. Appeals Court Okays CRT's 4-Cent Mechanical

• Continued from page 1

from the appeals court that may not be available for weeks.

The appeals court issued its judgment June 23, only four days after oral arguments were heard. This unusually quick decision comes after the court's agreement to expedite the case in order to resolve the issues before the July 1 date set by the Tribunal when it increased the mechanical rate last December from 2 3/4 cent.

While NMPA and AGAC feel sure that the mechanical rate increase takes effect Wednesday (1), RIAA reserves its right to petition for rehearing in which case the rate increase could be delayed. Section 809 of the Copyright Law, which concerns the effects of pending appeals on Tribunal decisions, is not universally regarded as clear.

Testifying June 24 at House copyright law hearings, Commissioner Brennan called the language of Section 809 "confusing" and said the law "may not reflect adequate con-

sideration of the filing of an appeal ... and may reward litigation with delay." Brennan said the Tribunal has not determined its interpretation of the law in the mechanical case because of several appeals pending in

other Tribunal decisions.

But while the language of the law may be vague, the confusion could be only an abstract problem in the mechanical case. RIAA is unlikely to appeal the court's decision without a

full opinion, which is not apt to be released before Wednesday (1). RIAA has 14 days to petition for rehearing in the appeals court and 90 days to file for a writ of certiorari with the Supreme Court before its

appeal options are exhausted. According to AGAC attorney Greenman, even if RIAA does appeal, there will be no delay in the rate increase unless the appeals court specifically grants one.

'Wordspinners' Winners Picked

NEW YORK—The winners of PolyGram Records' and Circus magazine's "Wordspinners Contest," a music reviewing competition for high school students, have been announced.

The winners all of whom received a Sansui Super Compo music system, are: John Liebrand of Norman, Oklahoma, for his pieces on Tom Dickie and the Desires' "Competition" and the Brains' "Electronic Eden"; Ken Hart of Olive Hill, Kentucky, for Pat Travers' "Radio Active"; Michele Borriell of Staten Island, New York, for the Jam's "Sound Affects"; Richard Perrotti of Merced, California, for Rainbow's "Difficult To Cure"; Elizabeth Hughes of San Diego, California for 707's "Second Album"; Dean Whitacre of Winchester, Virginia, for Teardrop Explodes' "Kilimanjaro"; and Ray Palagy of Long Island City, New York, for Rush's "Moving Pictures."

The winners were chosen from several thousand entries. A group of college journalism students narrowed the selection down to five entries per album, and the PolyGram's rock and press departments made the final decisions.

Gerald Rothberg, publisher/editor-in-chief of Circus, said, "The kids really get into the music and put their all into writing these reviews, as if they were doing a school assignment for English class."

Yardbird Songs Ownership Row

NEW YORK—A dispute has arisen over the ownership of vintage recordings by the Yardbirds.

Charly Holding A.G. in Liechtenstein contends it retains ownership of these masters, while Ed Chalpin of P.P.X. Enterprises claims P.P.X. picked up rights from Giorgio Gomelsky after the expiration of Charly Holding's rights last January.

Charly Holding further claims it purchased the repertoire "outright" from Gomelsky in 1973 and it's wholly owned by the company. Its label, Charly Records, has marketed the sessions abroad.

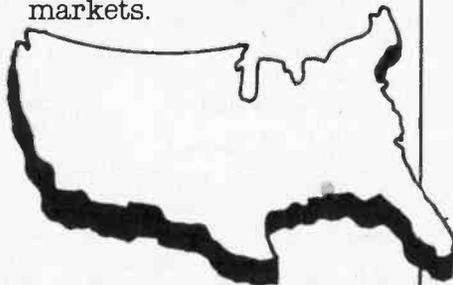
P.P.X. earlier reported (Billboard, June 20, 1981) that it had acquired worldwide rights to four albums worth of material, a right it could not exercise in the U.S. until Jan. 31, 1982 when a current deal with Epic Records expires.

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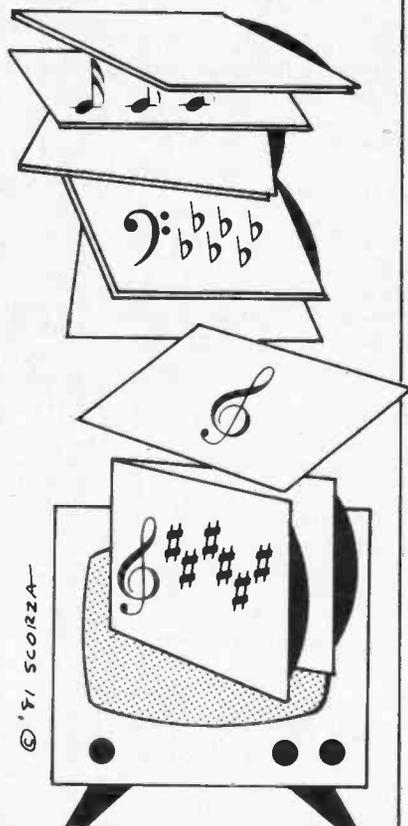
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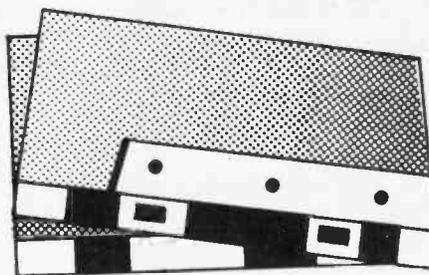
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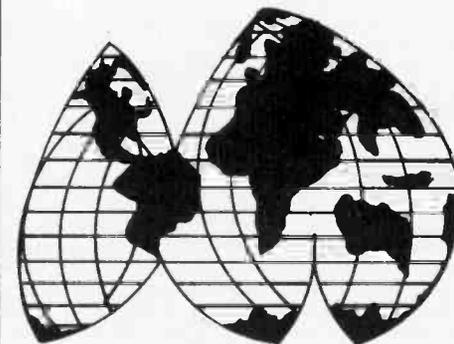
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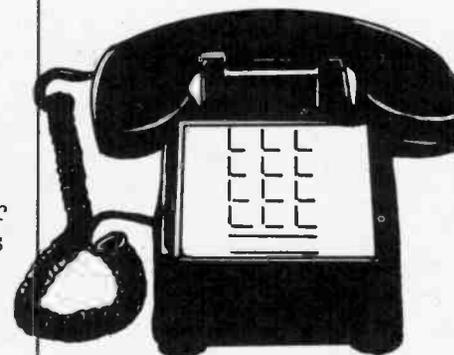
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Vol. 93 No. 26

Commentary

The Sound That Refreshes

By BILL SPITALSKY

Coca-Cola is to be congratulated for having the "clout" to introduce for the entire record industry a new marketing concept (Billboard, June 20, 1981) utilizing radio. It is interesting to note that it took an outside industry to successfully accomplish what many of us within the industry have been trying to do for years without success.

According to the report in Billboard, Coca-Cola will be running 90-second commercials, featuring new singles, during each of 20 two-hour rock concerts. These commercials will be heard several times in each show. They will feature a 60-second excerpt from a soon-to-be-released single by a name artist and a 30-second recording of the "Coke" jingle by the artist in the style of the release.

Every industry in the world has a means of test marketing its product with the exception of the recording industry. For years we have merchandised our product with the same old point-of-purchase displays, posters, album covers, T-shirts, gimmicks, etc. Our radio advertising has been produced to conform to criteria and standards determined by the broadcast industry. New concepts have been desperately needed and Coca-Cola's approach may point the way.

Let us hope that the restrictions radio has placed on the recording industry have been eased because in the past, despite the symbiotic relationship between radio and records, our commercials have been penalized in many ways.

Stations have been reluctant to allow commercials for records that are not on the "playlist" or that differ from their format. Limits have been placed on how much recognizable music can be used or the number of spots you can buy to support a new artist. In some cases, stations object to the announcer or the style of a spot and refuse to run it. In others, they have their staff prepare a version of the commercial to avoid playing a certain track.

Wouldn't it be wonderful if a record label, wanting to test market a given record, could buy 18, 36, 72 or even 144 90- or 120-second spots on selected programs on several stations in a

test city . . . stock the record stores . . . and see if the record has sales potential?

Wouldn't it be wonderful if we could take a proven r&b or country-oriented hit, currently bypassed on the pop stations and buy time on these very same stations to prove a record's crossover potential? In this way, the record company could economically see the advantage of hiring pop independent promotion men . . . buying trade and tip sheet ads . . . and mounting a complete attack to "bring home" a probable "hit" record.

Wouldn't it be wonderful if a station didn't edit some record spots to make the record conform to the station's format . . . if they allowed commercials for records that are not on the playlist . . . and gave us full rein on the length and kind of music we could use in a spot? In other words, wouldn't it be wonderful if stations ran our spots as produced?

If Campbell Soup, the Ford Motor Company or any other advertiser prepares a commercial, the radio station will run it "as is" unless it seriously violates standards in some important way (i.e. obscenity, pornography, overwhelming bad taste, etc.). The record company has long been singled out for different treatment.

In the past, we have had stations edit our spots without consulting us or asking for permission. We have also been

rejected when we tried to purchase 60-seconds of time on pop stations to play excerpts from records by major "hit" r&b artists.

Coca-Cola has succeeded where we failed and, while we applaud their effort, we hope it signals a change in thinking that will enable us to do the same the next time the situation arises. If this is indeed the case, the soft drink company has given us a new marketing tool that can dramatically change our method of merchandising records.

Bill Spitalsky is president of Posse Records and vice president of Spring Records, both companies founded with Julie and Roy Rifkind.



Bill Spitalsky: "Every industry in the world has a means of test marketing its product with the exception of the recording industry."

A Corollary To Koppelman

BY RANDALL POE

Charles Koppelman spoke the truth, for the most part, in his commentary on the lack of music-minded men in the music-minded men in the music industry (Billboard, June 20, 1981). From an insider's view, I must agree wholeheartedly that creative music men in *management positions* are, indeed, an "endangered species."

However, Mr. Koppelman and I "sing a different tune" as it were on the question of the actual existence of creative personnel. We are here and we exist in great numbers under the awesome weight of uncreative management.

We are the secretaries, assistants, and personal assistants with musical backgrounds and insights. We are college graduates (heaven forbid!) with majors in music and minors in business, or minors in music and majors in business. Or, we've taken courses pertinent to the industry such as those offered by the University of North Alabama's commercial music program or the University of Miami's music merchandising school.

We are, perhaps, younger than our management-position bosses. But this only brings us closer to, and more aware of "what is happening now" in the music field.

At the outset of our careers, we are well aware that our lack of experience puts us—in the eyes of the company's personnel director—completely out of contention for entering the music industry in a management, or even management-trainee, position.

So, to get our foot in the door, we settle for low-salary jobs with titles such as administrative assistant and thank God we had the foresight to take a typing course somewhere along the way.

Thus, our only way to move to an eventual management position of our own is by playing "superball" with our careers. The idea is to jump from company to company as the years

pass, hoping to vault a little higher with each bounce until we reach a level equal to our skills and creative abilities.

According to Koppelman, "What we need are more generalists and less specialists." What better generalists exist than those of us who have moved laterally within the company as assistants to managers in various departments, gathering extremely valuable knowledge along the way? Why not look for management potential among these generalists that Mr. Koppelman cries out for?

As long as we stay down here in our secretarial positions, there is, in the words of Mr. Koppelman, "no sense of fulfillment or achievement." Because there is no way to jump that gap from secretary to executive within the company, we are forced to leave an organization we may honestly want to work for. But who, among the *creative* of us, desires to type memos and make coffee until retirement?

I am simply saying that those in a position to do so should look down the rank and file of their company's employees. Is there a dormant executive whose secretary is coming up with more ideas than Einstein? Is it absolutely necessary to hire the management-trainee from the company next door to take over a managerial job when you have several hungry-eyed secretaries with four years of college and two or three years of experience in the field right down the hall?

If, as Mr. Koppelman states, "It is becoming apparent that the music industry is in a crisis situation," then it's time to try new tactics. Give those of us who are talented and creative—those of us who are music-minded—the chance we deserve.

Randall Poe is an administrative assistant/secretary working in the music publishing industry.

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

Letters To The Editor

Dear Sir:

I felt compelled to write after reading Roman Kozak's column (Billboard, June 20, 1981). As a long time vet of the East coast concert scene, I can only hope that the galling disregard for the general patrons kept flourishing by clubs like Bond's is ended by boycott or

legal action. This nonsense is overdue for an end.

Peter Gastelle
 Fairbanks, Ak.

Dear Sir:

Regarding a letter in the June 13, 1981 issue commenting on "the classic Jimmy Buffett narrative 'God's

Own Drunk'"—this classic story was created by the late great comic genius Lord Buckley, whose original recordings might still be available from Liberty/EMI-America Records.

Erich Sylvester
 Hollywood, Calif.

SUMMER "FUEL" FOR RADIO AND RETAIL!

Diesel

'Watts In A Tank' (RY9603)



ADDED ON OVER 125 ROCK STATIONS AND STILL CLIMBING!

NORTHEAST

WQBK — Albany, N.Y.
 WKLC — Charleston, W. Va.
 WWWV — Charlottesville, Va.
 WECM — Claremont, N.H.
 WHCN — Hartford, Conn.
 WLIR — Long Island, N.Y.
 WRCN — Long Island, N.Y.
 WNCN — Montpelier, Vt.
 WPLR — New Haven, Conn.
 WNEW — FM — New York, N.Y.
 WIOQ — Philadelphia, Pa.
 WPDH — Poughkeepsie, N.Y.
 WQWK — State College, Pa.
 WOUR — Utica, N.Y.
 WEER — Warrington, Va.
 WHFS — Washington D.C.
 WERI — Westerly, R.I.
 WDST — Woodstock, N.Y.
 WGLU — Johnstown, Pa.
 WBLM — Lewiston, Maine
 WBAB — Long Island, N.Y.
 WGIR — Manchester, N.H.
 WDHA — Northern N.J.
 WZIR — Buffalo, N.Y.
 WZIR — Buffalo, N.Y.
 WIYY — Baltimore, Md.
 WYSP — Philadelphia, Pa.
 WPYX — Albany, N.Y.
 WIBZ — Parkersburg, W. Va.
 WAAL — Binghamton, N.Y.
 WCCC — Hartford, Conn.

MIDWEST

KBUZ — Arkansas City
 WXTQ — Athens, Ohio
 WBWB — Bloomington, Ind.
 KKRL — Carroll, Ia.
 WXRT — Chicago, Ill.
 KTTT — Columbus, Neb.
 WDEK — Dekalb, Ill.
 KBLE — Des Moines, Ia.
 KQDS — Duluth, Minn.
 WHKC — Evansville, Ind.
 WWCK — Flint, Mich.
 KKCA — Fulton, Mo.
 KKRQ — Iowa City, Ia.
 WBYG — Kankakee, Ill.
 WQMF — Louisville, Ky.
 WTAO — Murphysboro, Ill.
 KFMH — Muscatine, Ia.
 WQLK — Richmond, Ind.
 WCPZ — Sandusky, Oh.
 KKRZ — Sioux Falls, S.D.
 KCBW — Sedalia, Mo.
 KRFG — Springfield, Mo.
 WAZU — Springfield, Oh.
 KRTB — Vincennes, Ind.
 WKKI — Celina, Oh.
 WEBN — Cincinnati, Oh.
 WPFR — Terre Haute, Ind.
 M105 — Cleveland, Oh.

SOUTHEAST

KYTX — Amarillo, Tx
 KZIP — Amarillo, Tx
 WKKK — Ft. Knox, Ky.
 WQWV — Ft. Pierce, Fla.
 WKQR — Jacksonville, N.C.
 WKWF — Key West, Fla.
 KSMB — Lafayette, La.
 KDEY — Lufkin, Tx.
 WHY — Montgomery, Ala.
 KUFO — Odessa, Tx.
 WQDR — Raleigh, N.C.
 KWBQ — Shreveport, La.
 WSMU — Starkville, Ms.
 WQXM — Tampa, Fla.
 WCEZ — West Palm Beach, Fla.
 WZL — Winston-Salem, N.C.
 KZEW — Dallas, Tx.
 WGVL — Gainesville, Fla.
 WTKX — Pensacola, Fla.

WEST

KFVG — Albuquerque, N.M.
 KWXL — Albuquerque, N.M.
 KRKN — Anchorage, Ala.
 KSPN — Aspen, Col.
 KBCO — Boulder, Col.
 KILO — Colorado Springs, Col.
 KFML — Denver, Col.
 KZEL — Eugene, Ore.
 KTCL — Ft. Collins, Col.
 KOLL — Gillette, Wyo.
 KIDE — Hoopa, Ca.
 KMTN — Jackson, Wyo.
 KOWL — Lake Tahoe, Ca.
 KENO — FM — Las Vegas, Nev.
 KIBS — Los Banos, Ca.
 KUUL — Madera, Ca.
 KYLT — Missoula, Mt.
 KKSJ — Portland, Ore.
 KCAL — San Bernardino, Ca.
 KPND — Sandpoint, Id.
 KXFM — Santa Maria, Ca.
 KVRE — Santa Rosa, Ca.
 KZOK — Seattle, Wash.
 KREM — Spokane, Wash.
 KFMA — Twin Falls, Id.
 KNGN — Bakersfield, Ca.
 KABN — Big Lake, Alaska
 KSKI — Sun Valley, Idaho
 KLGT — Breckenridge, Colo.
 KEZY — Anaheim, Ca.
 KFME — Chico, Ca.
 KISM — Bellingham, Wash.
 KOZZ — Reno, Nev.

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Regency

Distributed by:
MCA

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (6/23/81)

PRIME MOVERS-NATIONAL

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

★ **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.

Pacific Southwest Region

- ★ **PRIME MOVERS**
- GEORGE HARRISON—All Those Years Ago (Dark Horse)
 - RICK JAMES—Give It To Me Baby (Motown)
 - KENNY ROGERS—I Don't Need You (Liberty)

- **TOP ADD ONS**
- ROSS & RICHELIE—Endless Love (Motown)
 - PHIL COLLINS—In The Air Tonight (Atlantic)
 - RONNIE MILSAP—No Gettin' Over Me (RCA)

- **BREAKOUTS**
- DIONNE WARWICK—Some Changes Are For Good (Arista)
 - ALABAMA—Feels So Right (RCA)
 - FOREIGNER—Urgent (Atlantic)

KFI—Los Angeles (R. Collins—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 4-2
- ★ ★ KENNY ROGERS—I Don't Need You 17-8
- ★ GARY U.S. BONDS—This Little Girl 18-10
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 14-7
- ★ AIR SUPPLY—The One That You Love 30-20
- ● ALABAMA—Feels So Right
- ● DIONNE WARWICK—Some Changes Are For Good
- ● POINTER SISTERS—Slow Hand—D-30
- ● REO SPEEDWAGON—Don't Let Him Go—D-28
- GLEN CAMPBELL—I Love My Truck

KRLA—Los Angeles (R. Stancatto—MD)

- ★ ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 20-15
- ★ ★ GINO VANNELLI—Living Inside Myself 14-11
- ★ ROSANNE CASH—7 Year Ache 27-24
- ★ KOOL & THE GANG—Jones Vs Jones 29-19
- ★ LEE RITENOUR—Is It You 24-20
- ● GRACE JONES—Pull Up To The Bumper—26
- ● MOODY BLUES—Gemini Dream—29
- ● MARTY BALIN—Hearts—X
- ● RICK SPRINGFIELD—Jessie's Girl—X
- ● COMMODORES—Lady
- ● SHEENA EASTON—Modern Girl—D-27
- ● JUICE NEWTON—Queen Of Hearts—X
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- ● DIONNE WARWICK—Some Changes Are For Good—X
- ● AIR SUPPLY—The One That You Love—X
- ● BROTHERS JOHNSON—The Real Thing—X
- ● TOM PETTY & THE HEARTBREAKERS—The Waiting—X
- ● THE JACKSONS—Walk Right Now

KRTH(K-EARTH)—Los Angeles (B. Hamilton—PD)

- ★ ★ RICK JAMES—Give It To Me Baby 28-14
- ★ ★ JOHNNY CHINGAS—I Wanna Marry You 22-18
- ★ OAK RIDGE BOYS—Elvira 14-5
- ★ RICK SPRINGFIELD—Jessie's Girl 23-19
- ★ SANTANA—Winning 11-8
- ● DIANA ROSS/LIONEL RICHIE—Endless Love

KFMB(B-100)—San Diego (G. McCarty—MD)

- ★ ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 3-2
- ★ ★ GEORGE HARRISON—All Those Years Ago 4-3
- ★ MARTY BALIN—Hearts 18-9
- ★ LEE RITENOUR—Is It You 8-7
- ★ AIR SUPPLY—The One That You Love 6-5
- ● RONNIE MILSAP—No Gettin' Over Me
- ● JOEY SCARBURY—Theme From Greatest American Hero—30
- ● CARPENTERS—Touch Me When We're Dancing
- ● PABLO CRUISE—Cool Love
- ● MOODY BLUES—The Voice—X

KGB(13K)—San Diego (J. Lucifer—MD)

- ★ ★ RICK SPRINGFIELD—Jessie's Girl 24-15
- ★ ★ CHAKA KHAN—What Cha Gonna Do For Me 15-12

- ★ MARTY BALIN—Hearts 30-28
- ★ CAROLE BAYER SAGER—Stronger Than Before 28-19
- ★ JOEY SCARBURY—Theme From Greatest American Hero 26-24
- ● OAK RIDGE BOYS—Elvira
- ● CARPENTERS—Touch Me When We're Dancing
- ● JUICE NEWTON—Queen Of Hearts
- ● MANHATTAN TRANSFER—Boy From New York City—X
- ● FRANKIE SMITH—Double Dutch Bus—D-10
- ● MOODY BLUES—Gemini Dream—X
- ● KENNY ROGERS—I Don't Need You—D-30
- ● SHEENA EASTON—Modern Girl—X
- ● POINTER SISTERS—Slow Hand—D-23

KERN—Bakersfield (B. Reyes—MD)

- ★ ★ DOTTIE WEST—What Are We Doin' In Love 14-8
- ★ ★ AIR SUPPLY—The One That You Love 13-3
- ★ ★ GEORGE HARRISON—All Those Years Ago 5-1
- ★ RICK SPRINGFIELD—Jessie's Girl 9-6
- ★ MARTY BALIN—Hearts 23-18
- ● RUSH—Tom Sawyer
- ● SMOKEY ROBINSON—You Are Forever
- ● JOE WALSH—A Life Of Illusion—D-34
- ● THE PRODUCERS—What She Does To e—X
- ● FRANKIE SMITH—Double Dutch Bus—X
- ● TUBES—Don't Want To Wait Anymore
- ● .38 SPECIAL—Fantasy Girl—D-35
- ● KOOL & THE GANG—Jones Vs Jones—X
- ● REO SPEEDWAGON—Don't Let Him Go—X
- ● RONNIE MILSAP—No Gettin' Over Me
- ● JUICE NEWTON—Queen Of Hearts—D-33
- ● APRIL WINE—Sign Of The Gypsy Queen—X
- ● POINTER SISTERS—Slow Hand—D-32
- ● RANDY VANWARMER—Suzy
- ● GREG KINN BAND—The Breakup Song
- ● LOVERBOY—The Kid Is Hot Tonight
- ● BILLY SQUIER—The Stroke—X

KOPA—Phoenix (J. McKay—MD)

- ★ ★ MANHATTAN TRANSFER—Boy From New York City 16-10
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero HB-18
- ★ THE ALAN PARSONS PROJECT—Time 28-25
- ★ POINTER SISTERS—Slow Hand 18-14
- ★ JUICE NEWTON—Queen Of Hearts 26-22
- ● PHIL COLLINS—In The Air Tonight
- ● DIANA ROSS/LIONEL RICHIE—Endless Love

KRQQ(KR94)—Tucson (K. Lacy—MD)

- ★ ★ MOODY BLUES—Gemini Dream 11-8
- ★ ★ POINTER SISTERS—Slow Hand 14-10
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 4-2
- ★ AIR SUPPLY—The One That You Love 7-6
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 2-1
- ● PHIL COLLINS—In The Air Tonight—D-29
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—D-30

KTKT—Tucson (B. Rivers—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 3-1
- ★ ★ GARY U.S. BONDS—This Little Girl 17-13
- ★ ★ NEIL DIAMOND—America 6-4
- ★ MARTY BALIN—Hearts 16-9
- ★ POINTER SISTERS—Slow Hand 20-12
- ● JUICE NEWTON—Queen Of Hearts
- ● THE ALAN PARSONS PROJECT—Time
- ● MANHATTAN TRANSFER—Boy From New York City—X
- ● REO SPEEDWAGON—Don't Let Him Go—X
- ● TUBES—Don't Want To Wait Anymore
- ● FRANKIE SMITH—Double Dutch Bus—X
- ● PHIL COLLINS—In The Air Tonight—X
- ● COMMODORES—Lady
- ● SHEENA EASTON—Modern Girl—D-30
- ● RONNIE MILSAP—No Gettin' Over Me
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- ● APRIL WINE—Sign Of The Gypsy Queen—X
- ● CAROLE BAYER SAGER—Stronger Than Before—X
- ● THE GREG KINN BAND—The Breakup Song—X
- ● THE BROTHERS JOHNSON—The Real Thing—X

KENO—Las Vegas (B. Alexander—MD)

- ★ ★ AIR SUPPLY—The One That You Love 5-2
- ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 3-1
- ★ GEORGE HARRISON—All Those Years Ago 7-3
- ★ POINTER SISTERS—Slow Hand 18-13
- ● COMMODORES—Lady
- ● RONNIE MILSAP—No Gettin' Over Me
- ● JOE WALSH—A Life Of Illusion—28
- ● OAK RIDGE BOYS—Elvira—D-30
- ● KOOL & THE GANG—Jones Vs Jones—X

TOP ADD ONS -NATIONAL

- RONNIE MILSAP—No Gettin' Over Me (RCA)
- KENNY ROGERS—I Don't Need You (Liberty)
- CLARKE & DUKE—Sweet Baby (Epic)

- ● CARPENTERS—Touch Me When We're Dancing—D-26
- ● THE ALAN PARSONS PROJECT—Time—29
- ● VIC ASHER—What Am I Gonna Do—X

KLUC—Las Vegas (R. Lundquist—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 1-1
- ★ ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 13-9
- ★ THE GREG KINN BAND—The Breakup Song 10-7
- ★ MARTY BALIN—Hearts 11-8
- ★ MOODY BLUES—Gemini Dream 15-10
- ● PABLO CRUISE—Cool Love
- ● FOREIGNER—Urgent
- ● STYX—Nothing Goes As Planned

Pacific Northwest Region

- ★ **PRIME MOVERS**
- POINTER SISTERS—Slow Hand (Planet)
 - MARTY BALIN—Hearts (EMI)
 - GEORGE HARRISON—All Those Years Ago (Dark Horse)

- **TOP ADD ONS**
- CARPENTERS—Touch Me When We're Dancing (A&M)
 - MANHATTAN TRANSFER—Boy From New York City (Atlantic)
 - CAROLE BAYER SAGER—Stronger Than Before (Boardwalk)

- **BREAKOUTS**
- COMMODORES—Lady (Motown)
 - TUBES—Don't Want To Wait Anymore (Capitol)
 - FOREIGNER—Urgent (Atlantic)

KFRC—San Francisco (J. Peterson—PD)

- ★ ★ MARTY BALIN—Hearts 40-29
- ★ ★ RICK JAMES—Give It To Me Baby 24-14
- ★ ★ GEORGE HARRISON—All Those Years Ago 11-7
- ★ RICK SPRINGFIELD—Jessie's Girl 17-10
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 30-24
- ● MANHATTAN TRANSFER—Boy From New York City
- ● COMMODORES—Lady
- ● KENNY ROGERS—I Don't Need You—D-39
- ● JUICE NEWTON—Queen Of Hearts—X
- ● POINTER SISTERS—Slow Hand—D-40

KIOY—Fresno (T. Saville—MD)

- ★ ★ MARTY BALIN—Hearts 6-1
- ★ ★ AIR SUPPLY—The One That You Love 25-17
- ★ ★ KENNY ROGERS—I Don't Need You 19-13
- ★ THE GREG KINN BAND—The Breakup Song 9-5
- ● CARPENTERS—Touch Me When We're Dancing 27-21
- ● COMMODORES—Lady
- ● RONNIE MILSAP—No Gettin' Over Me—30
- ● JOE WALSH—A Life Of Illusion—D-29
- ● GROVER WASHINGTON JR.—Wine Light

KGW—Portland (J. Wojniak—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 7-3
- ★ ★ KENNY ROGERS—I Don't Need You 24-16
- ★ CLIMAX BLUES BAND—I Love You 20-12
- ★ LEE RITENOUR—Is It You 26-19
- ★ A TASTE OF HONEY—Sukiyaki 11-6
- ● JOE WALSH—A Life Of Illusion
- ● CAROLE BAYER SAGER—Stronger Than Before
- ● MANHATTAN TRANSFER—Boy From New York City—D-23
- ● MARTY BALIN—Hearts—D-21
- ● SHAMUS MCCOOL—American Memories
- ● GARY U.S. BONDS—Jolie Blon—L
- ● ERMA THOMAS—Dance Me Down Easy—X

KMJK—Portland (C. Kelly/J. Shomby—MDs)

- ★ ★ GEORGE HARRISON—All Those Years Ago 3-1
- ★ ★ BILLY SQUIER—The Stroke 18-8
- ★ ★ JIM PHOTOGLO—Fool In Love With You 31-23
- ★ MARTY BALIN—Hearts 22-16
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 25-18
- ● OAK RIDGE BOYS—Elvira
- ● FOREIGNER—Urgent—N
- ● MANHATTAN TRANSFER—Boy From New York City—D-30
- ● KENNY ROGERS—I Don't Need You—D-31
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- ● ROSANNE CASH—7 Year Ache
- ● LOVERBOY—The Kid Is Hot Tonight—D-32
- ● PABLO CRUISE—Cool Love

KJR—Seattle (T. Mitchell—MD)

- ★ ★ MOODY BLUES—Gemini Dream 11-8
- ★ ★ POINTER SISTERS—Slow Hand 13-10
- ★ MARTY BALIN—Hearts 10-6
- ★ KENNY ROGERS—I Don't Need You 14-11

- ★ AIR SUPPLY—The One That You Love 6-3
- ● CARPENTERS—Touch Me When We're Dancing
- ● TUBES—Don't Want To Wait Anymore
- ● REO SPEEDWAGON—Don't Let Him Go—D-25
- ● COMMODORES—Lady—D-24
- ● BILLY SQUIER—The Stroke—D-26
- ● THE ALAN PARSONS PROJECT—Time—D-22
- ● PABLO CRUISE—Cool Love

KYYX—Seattle (E. Ichijima—MD)

- ★ ★ AIR SUPPLY—The One That You Love 2-1
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 13-7
- ★ MOODY BLUES—Gemini Dream 19-11
- ★ MARTY BALIN—Hearts 7-5
- ★ KENNY ROGERS—I Don't Need You 25-18
- ● PABLO CRUISE—Cool Love
- ● DIANA ROSS/LIONEL RICHIE—Endless Love
- ● REO SPEEDWAGON—Don't Let Him Go—D-25
- ● OAK RIDGE BOYS—Elvira—D-24
- ● SPIDER—It Didn't Take Long
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—D-29
- ● CARPENTERS—Touch Me When We're Dancing—D-27
- ● GINO VANNELLI—Nightwalker
- ● FRANKIE & THE KNOCKOUTS—You're My Girl

KJRB—Spokane (J. Larrabee—MD)

- ★ ★ GARY U.S. BONDS—This Little Girl 8-4
- ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 6-3
- ★ MANHATTAN TRANSFER—Boy From New York City 15-7
- ★ MOODY BLUES—Gemini Dream 22-16
- ★ RICK SPRINGFIELD—Jessie's Girl 14-9
- ● RONNIE MILSAP—No Gettin' Over Me
- ● PABLO CRUISE—Cool Love
- ● REO SPEEDWAGON—Don't Let Him Go—X
- ● RUBES—Don't Want To Wait Anymore
- ● .38 SPECIAL—Fantasy Girl—X
- ● RICK JAMES—Give It To Me Baby—X
- ● PHIL COLLINS—In The Air Tonight—D-25
- ● LOVERBOY—The Kid Is Hot Tonight—X
- ● THE GREG KINN BAND—The Breakup Song—X
- ● COMMODORES—Lady—D-24
- ● BILLY SQUIER—The Stroke—X
- ● JOEY SCARBURY—Theme From Greatest American Hero—D-22
- ● RUSH—Tom Sawyer—X
- ● CARPENTERS—Touch Me When We're Dancing—D-26
- ● FOREIGNER—Urgent
- ● AC/DC—Dirty Deeds Done Dirt Cheap—X

KTAC—Tacoma (S. Carter—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 5-1
- ★ ★ NEIL DIAMOND—America 4-2
- ★ RICK SPRINGFIELD—Jessie's Girl 14-10
- ★ JESSE WINCHESTER—Say What 20-15
- ★ JOEY SCARBURY—Theme From Greatest American Hero 12-6
- ● DARYL HALL/JOHN OATES—You Make My Dreams
- ● COMMODORES—Lady
- ● CAROLE BAYER SAGER—Stronger Than Before—X
- ● POINTER SISTERS—Slow Hand—X
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- ● KOOL & THE GANG—Jones Vs Jones—X
- ● SPIDER—It Didn't Take Long
- ● LEE RITENOUR—Is It You—D-28
- ● PHIL COLLINS—In The Air Tonight
- ● KENNY ROGERS—I Don't Need You—D-30
- ● MARTY BALIN—Hearts—X
- ● JIM PHOTOGLO—Fool In Love With You—X
- ● REO SPEEDWAGON—Don't Let Him Go—X
- ● MANHATTAN TRANSFER—Boy From New York City—D-29

KCBN—Reno (L. Irons—MD)

- ★ ★ MARTY BALIN—Hearts 15-8
- ★ ★ POINTER SISTERS—Slow Hand 22-15
- ★ GEORGE HARRISON—All Those Years Ago 2-1
- ★ KENNY ROGERS—I Don't Need You 30-24
- ★ JOEY SCARBURY—Theme From Greatest American Hero 28-20
- ● FOREIGNER—Urgent
- ● CARPENTERS—Touch Me When We're Dancing
- ● JOE WALSH—A Life Of Illusion—D-40
- ● TUBES—Don't Want To Wait Anymore
- ● REX SMITH/RACHEL SWEET—Everlasting Love
- ● DAN HARTMAN—It Hurts To Be In Love—D-38
- ● RONNIE MILSAP—No Gettin' Over Me
- ● RANDY VANWARMER—Suzy—D-39

BREAKOUTS-NATIONAL

- FOREIGNER—Urgent (Atlantic)
- COMMODORES—Lady (Motown)
- PABLO CRUISE—Cool Love (A&M)

- ● CAROLE BAYER SAGER—Stronger Than Before—D-37
- ● BILLY SQUIER—The Stroke—D-35
- ● SILVERADO—Ready For Love—X

KCPX—Salt Lake (G. Waldron—MD)

- ★ ★ POINTER SISTERS—Slow Hand D-28
- ★ ★ RONNIE MILSAP—No Gettin' Over Me D-25
- ★ COMMODORES—Lady D-31
- ★ MARTY BALIN—Hearts 17-9
- ★ OAK RIDGE BOYS—Elvira 18-8
- ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- ● BALANCE—Breaking Away
- ● THE PRODUCERS—What She Does To Me—39
- ● JANIS IAN—Under The Covers—D-40
- ● REO SPEEDWAGON—Don't Let Him Go
- ● DAN HARTMAN—It Hurts To Be In Love—D-38
- ● MAC DAVIS—Secrets

KRSP—Salt Lake (L. L. Windgar—MD)

- ★ ★ MARTY BALIN—Hearts 14-11
- ★ ★ GEORGE HARRISON—All Those Years Ago 6-1
- ★ PHIL COLLINS—In The Air Tonight 25-18
- ★ REO SPEEDWAGON—Don't Let Him Go 19-14
- ★ MOODY BLUES—Gemini Dream 13-6
- ● FOREIGNER—Urgent
- ● LOVERBOY—The Kid Is Hot Tonight—X
- ● SPIDER—It Didn't Take Long—X
- ● BLACKFOOT—Fly Away—D-23
- ● RUSH—Tom Sawyer—D-24
- ● DANNY JOE BROWN—Edge Of Sundown—X
- ● BLUE OYSTER CULT—Burnin' For You—X
- ● PETER FRAMPTON—Breaking All The Rules—X
- ● ROGER TAYLOR—Let's Get Crazy—X

KIMN—Denver (D. Erickson—MD)

- No List
- ## North Central Region
- ★ **PRIME MOVERS**
- GEORGE HARRISON—All Those Years Ago (Dark Horse)
 - STARS ON 45—Medley (Radio Records)
 - ELTON JOHN—Nobody Wins (Geffen)

- **TOP ADD ONS**
- RONNIE MILSAP—No Gettin' Over Me (RCA)
 - OAK RIDGE BOYS—Elvira (MCA)
 - CAROLE BAYER SAGER—Stronger Than Before (Boardwalk)

- **BREAKOUTS**
- ROSS & RICHELIE—Endless Love (Motown)
 - RUSH—Tom Sawyer (Mercury)
 - FOREIGNER—Urgent (Atlantic)

CKLW—Detroit (R. Trombley—MD)

- ★ ★ POINT BLANK—Nicole 22-11
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 13-8
- ★ MARTY BALIN—Hearts 30-19
- ★ PHIL COLLINS—In The Air Tonight 7-4
- ★ KENNY ROGERS—I Don't Need You 9-6
- ● FOREIGNER—Urgent
- ● DIANA ROSS/LIONEL RICHIE—Endless Love
- ● REX SMITH/RACHEL SWEET—Everlasting Love—X
- ● REO SPEEDWAGON—Don't Let Him Go—X
- ● COMMODORES—Lady—X
- ● SHEENA EASTON—Modern Girl—X
- ● JUICE NEWTON—Queen Of Hearts—D-29
- ● POINTER SISTERS—Slow Hand—X
- ● GINO VANNELLI—Nightwalker—X
- ● CHERYL LYNN—Shake It Up Tonight—D-30

WDRQ—Detroit (S. Summers—MD)

- ★ ★ STARS ON 45—Medley 12-1
- ★ ★ POINTER SISTERS—Slow Hand 40-28
- ★ SHEENA EASTON—Modern Girl 30-27
- ★ MARTY BALIN—Hearts 26-21
- ★ CAROLE BAYER SAGER—Stronger Than Before X-40
- ● RUSH—Tom Sawyer
- ● RONNIE MILSAP—No Gettin' Over Me
- ● THE JACKSONS—Walk Right Now—X
- ● SHAMUS MCCOOL—American Memories

WAKY—Louisville (B. Modie—MD)

- ★ ★ MANHATTAN TRANSFER—Boy From New York City 22-14
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 13-5
- ★ SHEENA EASTON—Modern Girl 19-15
- ★ MARTY BALIN—Hearts 11-6
- ★ KENNY ROGERS—I Don't Need You 18-12
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—22
- ● CARPENTERS—Touch Me When We're Dancing—23

- ● RONNIE MILSAP—No Gettin' Over Me—21
- ● CAROLE BAYER SAGER—Stronger Than Before—24

WKJJ(KJ-101)—Louisville (B. Hatfield—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 8-5
- ★ ★ RUSH—Tom Sawyer 22-17
- ★ THE PRODUCERS—What She Does To Me 29-25
- ★ LOVERBOY—The Kid Is Hot Enough 26-22
- ● BILLY SQUIER—The Stroke
- ● OZZY OSBOURNE—Crazy Train—D-30
- ● MOODY BLUES—Gemini Dream—D-29
- ● POINT BLANK—Nicole
- ● RONNIE MILSAP—No Gettin' Over Me

WGCL—Cleveland (D. Collins—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 7-3
- ★ ★ ELTON JOHN—Nobody Wins 39-24
- ★ SANTANA—Winning 26-18
- ★ SMOKEY ROBINSON—Being With You 24-13
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-5
- ● STYX—Too Much Time On My Hands—D-35
- ● .38 SPECIAL—Fantasy Girl
- ● ALABAMA—Feels So Right—X
- ● MOODY BLUES—Gemini Dream—D-30
- ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-34
- ● SHAMUS MCCOOL—American Memories

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

- ★ ★ CLIMAX BLUES BAND—I Love You 3-2
- ★ ★ AIR SUPPLY—The One That You Love 12-8
- ★ GEORGE HARRISON—All Those Years Ago 21-17
- ★ KENNY ROGERS—I Don't Need You 24-21
- ★ RICK SPRINGFIELD—Jessie's Girl 17-13
- ● SHEENA EASTON—Modern Girl—34
- ● JOEY SCARBURY—Theme From Greatest American Hero—32
- ● ALAN PARSONS PROJECT—Time—35

WNCI—Columbus (S. Edwards—MD)

- ★ ★ MOODY BLUES—Gemini Dream 21-18
- ★ ★ REO SPEEDWAGON—Don't Let Him Go 19-11
- ★ RICK SPRINGFIELD—Jessie's Girl 2-1
- ★ KENNY ROGERS—I Don't Need You 10-6
- ★ JOEY SCARBURY—Theme From Greatest American Hero 18-12
- ● RONNIE MILSAP—No Gettin' Over Me—30
- ● CAROLE BAYER SAGER—Stronger Than Before
- ● YUTAKA—Love Light—D-28
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—X
- ● FOREIGNER—Urgent—X
- ● GARY WRIGHT—Really Wanna Know You—D-29

WXGT(92X)—Columbus (T. Nutter—MD)

- No List
- WZZP—Cleveland (B. McKay—MD)
- ★ ★ KENNY ROGERS—I Don't Need You 15-11
 - ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 14-7
 - ★ GEORGE HARRISON—All Those Years Ago 2-1
 - ★ MARTY BALIN—Hearts 11-

WHY IS THIS MAN SMILING?



He's got one of the hottest records of the summer!

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Just released, this album is *exploding*, thanks to the incredible power of "She's Got Papers On Me." Stations playing this song have seen their phones light up like fireworks, as bright as the smile that gave "Dimples" his name!



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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/23/81)

Continued from page 18

- JOHN SCHNEIDER—It's Now Or Never
- THE BROTHERS JOHNSON—The Real Thing
- RANDY VANWARMER—Suzy—X
- ABBA—On And On And On—X
- STACY LATTISAW—Love On A Two Way Street—X
- WHAM—This Time

Southwest Region

★ PRIME MOVERS

- AIR SUPPLY—The One That You Love (Arista)
- RICK SPRINGFIELD—Jessie's Girl (RCA)
- RAY PARKER—A Woman Needs Love (Arista)

● TOP ADD ONS

- SPIDER—It Didn't Take Long (Dreamland)
- HALL & OATES—You Make My Dreams (RCA)
- STACY LATTISAW—Love On A Two Way Street (Cotillion)

● BREAKOUTS

- FOREIGNER—Urgent (Atlantic)
- SHAMUS M'COOL—American Memories (Perspective)
- ROSS & RICHIE—Endless Love (Motown)

KSRR (STAR 97)—Houston (R. Lambert—MD)

- ★ CHRISTOPHER CROSS—I Really Don't Know Anymore 22-14
- ★ AIR SUPPLY—The One That You Love 9-4
- ★ RONNIE MILSAP—No Gettin' Over Me 30-20
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 25-21
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 23-17
- PABLO CRUISE—Cool Love—30
- KENNY ROGERS—I Don't Need You—D-29
- RICK SPRINGFIELD—Jessie's Girl—D-16
- BALANCE—Breaking Away

KFMK—Houston (J. Steel—MD)

- ★ GEORGE HARRISON—All Those Years Ago 8-3
- ★ ALAN PARSONS PROJECT—Time 29-23
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 17-13
- ★ AIR SUPPLY—The One That You Love 14-8
- ★ KENNY ROGERS—I Don't Need You 22-16
- CARPENTERS—Touch Me When We're Dancing
- DIANA ROSS/LIONEL RICHIE—Endless Love
- MANHATTAN TRANSFER—Boy From New York City—X
- OAK RIDGE BOYS—Elvira—X
- RONNIE MILSAP—No Gettin' Over Me
- POINTER SISTERS—Slow Hand
- CHAKA KHAN—What Cha Gonna Do For Me—X

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

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 2-1
- ★ RICK JAMES—Give It To Me Baby 14-7
- ★ GEORGE HARRISON—All Those Years Ago 15-10
- ★ AIR SUPPLY—The One That You Love 23-14
- ★ ONE WAY—Push 20-15
- DARYL HALL/JOHN OATES—You Make My Dreams—25
- STACY LATTISAW—Love On A Two Way Street
- NEIL DIAMOND—America—X
- FRANKIE SMITH—Double Dutch Bus—D-22
- CLIMAX BLUES BAND—I Love You—X
- DIONNE WARWICK—Some Changes Are For Good—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- BROTHERS JOHNSON—The Real Thing—X
- THE JACKSONS—Walk Right Now—X
- ROBERTA FLACK—You Stopped Loving Me—X

KRBE—Houston (D. Steele—MD)

- ★ SPLIT ENZ—One Step Ahead 30-26
- ★ GARY U.S. BONDS—This Little Girl 12-10
- ★ RUSH—Tom Sawyer 20-17
- ★ SPIDER—It Didn't Take Long 29-24
- ★ GEORGE HARRISON—All Those Years Ago 14-11
- ★ STEVE WINWOOD—Arc Of A Diver 15-13
- .38 SPECIAL—Fantasy Girl—D-29
- MOODY BLUES—Gemini Dream—D-23
- APRIL WINE—Sign Of The Gypsy Queen—D-28
- RANDY VANWARMER—Suzy—D-30

KNUS—Dallas (L. James—MD)

- ★ STANLEY CLARKE & GEORGE DUKE—Sweet Baby 37-31
- ★ KENNY ROGERS—I Don't Need You 21-15
- TOM PETTY & THE HEARTBREAKERS—The Waiting—35
- LEE RITENOUR—Is It You—36
- POINTER SISTERS—Slow Hand—39
- CARPENTERS—Touch Me When We're Dancing—40
- FOREIGNER—Urgent—X

KVIL—Dallas (C. Rhodes—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 11-8
- ★ AIR SUPPLY—The One That You Love 7-4
- ★ MARTY BALIN—Hearts 26-21
- ★ KENNY ROGERS—I Don't Need You 24-16
- ★ OAK RIDGE BOYS—Elvira 13-9
- SPIDER—It Didn't Take Long

- SHAMUS M'COOL—American Memories
- LOVERBOY—The Kid Is Hot Tonight
- CAROLE BAYER SAGER—Stronger Than Before—D-40
- JUICE NEWTON—Queen Of Hearts—D-33
- BLACKFOOT—Fly Away
- JOE WALSH—A Life Of Illusion—D-38
- RUSH—Lime Light—X

KEGL-FM—Ft. Worth (B. Stevens—MD)

- ★ MARTY BALIN—Hearts 27-17
- ★ RICK SPRINGFIELD—Jessie's Girl 11-5
- ★ GEORGE HARRISON—All Those Years Ago 7-3
- ★ STARS ON 45—Medley 1-1
- ★ LOVERBOY—The Kid Is Hot Tonight 17-13
- FOREIGNER—Urgent
- PABLO CRUISE—Cool Love
- ERIC CLAPTON—Another Ticket—X
- JOE DOLCE—Shaddap You Face—X

KINT—El Paso (J. Zippo—MD)

- ★ AIR SUPPLY—The One That You Love 2-1
- ★ KENNY ROGERS—I Don't Need You 13-3
- ★ RICK SPRINGFIELD—Jessie's Girl 3-2
- ★ SHEENA EASTON—Modern Girl 7-6
- ★ JOEY SCARBURY—Theme From Greatest American Hero 9-4
- FOREIGNER—Urgent—25
- BALANCE—Breaking Away—38
- THE PRODUCERS—What She Does To Me—D-40
- CARPENTERS—Touch Me When We're Dancing—D-39
- STEPHANIE MILLS—Two Hearts—X
- JANIS IAN—Under The Covers—X
- POINT BLANK—Nicole
- ROSANNE CASH—7 Year Ache
- DIONNE WARWICK—Some Changes Are For Good—D-32
- RANDY VANWARMER—Suzy—28
- MAC DAVIS—Secrets
- TEENA MARIE—Square Biz
- MICKY GILLEY—You Don't Know Me
- FRANK & THE KNOCKOUTS—You're My Girl

KTSA—San Antonio (J.J. Rodrigues—MD)

- ★ DARYL HALL/JOHN OATES—You Make My Dreams 26-21
- ★ AIR SUPPLY—The One That You Love 10-6
- ★ OAK RIDGE BOYS—Elvira 15-13
- ★ KENNY ROGERS—I Don't Need You 20-17
- ★ STARS ON 45—Medley 1-1
- CARPENTERS—Touch Me When We're Dancing
- JOEY SCARBURY—Theme From Greatest American Hero—30
- SANTANA—Winning—X
- REO SPEEDWAGON—Don't Let Him Go—X
- MOODY BLUES—Gemini Dream—X
- RICK SPRINGFIELD—Jessie's Girl—X
- RONNIE MILSAP—No Gettin' Over Me
- ELTON JOHN—Nobody Wins—X
- JUICE NEWTON—Queen Of Hearts—X
- ROSANNE CASH—7 Year Ache—X
- GARY U.S. BONDS—This Little Girl—X
- ALAN PARSONS PROJECT—Time—X

KHFI(K98)—Austin (E. Volkman—MD)

- ★ ALAN PARSONS PROJECT—Time 7-3
- ★ ABBA—On And On And On 15-8
- ★ MARTY BALIN—Hearts 20-14
- ★ JUICE NEWTON—Queen Of Hearts 13-9
- POINTER SISTERS—Slow Hand 21-10
- FOREIGNER—Urgent
- RONNIE MILSAP—No Gettin' Over Me—29
- REO SPEEDWAGON—Don't Let Him Go—X
- TUBES—Don't Want To Wait Anymore—D-25
- ALABAMA—Feels So Right
- PHIL COLLINS—In The Air Tonight—D-18
- COMMODORES—Lady—D-27
- POINT BLANK—Nicole—D-22
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-30
- DIONNE WARWICK—Some Changes Are For Good—X
- CAROLE BAYER SAGER—Stronger Than Before—X
- LOVERBOY—The Kid Is Hot Tonight—D-26
- CARPENTERS—Touch Me When We're Dancing—X
- ROBERT GORDON—Someday, Some Way
- AC/DC—Dirty Deeds Done Dirt Cheap—D-21
- DELBERT McCLINTON—Let Love Come Between Us—X
- FRANK & THE KNOCKOUTS—You're My Girl

KILE—Galveston (S. Taylor—MD)

- ★ KENNY ROGERS—I Don't Need You 20-11
- ★ AIR SUPPLY—The One That You Love 4-1
- ★ LEE RITENOUR—Is It You 14-10
- ★ STARS ON 45—Medley 6-4
- ★ ROSANNE CASH—7 Year Ache 18-14
- JOEY SCARBURY—Theme From Greatest American Hero—33
- FOREIGNER—Urgent
- TUBES—Don't Want To Wait Anymore
- BLACKFOOT—Fly Away
- JOHN SCHNEIDER—It's Now Or Never—D-40
- RONNIE MILSAP—No Gettin' Over Me
- DIONNE WARWICK—Some Changes Are For Good—X
- RANDY VANWARMER—Suzy—D-36

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

- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 13-5
- ★ SHEENA EASTON—Modern Girl 15-9
- ★ MARTY BALIN—Hearts 18-11

- ★ DARYL HALL/JOHN OATES—You Make My Dreams 5-2
- FOREIGNER—Urgent
- DIANA ROSS/LIONEL RICHIE—Endless Love
- BILL WRAY—Nothing Is Gonna Change My Mind
- ERIC CLAPTON—Another Ticket—D-30
- TUBES—Don't Want To Wait Anymore—X
- LOVERBOY—The Kid Is Hot Tonight—X
- PHIL COLLINS—In The Air Tonight
- SPIDER—It Didn't Take Long
- RONNIE MILSAP—It Didn't Take Long—X
- STACY LATTISAW—Love On A Two Way Street—D-29
- RUSH—Tom Sawyer—X
- MAC DAVIS—Secrets

KOFM—Oklahoma City (C. Morgan—MD)

- ★ GARY U.S. BONDS—This Little Girl 6-4
- ★ AIR SUPPLY—The One That You Love 15-7
- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ NEIL DIAMOND—American 7-5
- ★ DOTTIE WEST—What Are We Doin' In Love 4-3
- JAMES TAYLOR—Hard Times
- JOHN SCHNEIDER—It's Now Or Never
- LEE RITENOUR—Is It You—D-29
- CAROLE BAYER SAGER—Stronger Than Before—D-30
- CARPENTERS—Touch Me When We're Dancing
- SANTANA—Winning—D-28

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

- ★ POINTER SISTERS—Slow Hand 29-22
- ★ AIR SUPPLY—The One That You Love 1-1
- ★ KENNY ROGERS—I Don't Need You 17-10
- ★ RICK SPRINGFIELD—Jessie's Girl 8-4
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 11-7
- RUSH—Tom Sawyer—25
- FOREIGNER—Urgent
- DIANA ROSS/LIONEL RICHIE—Endless Love
- MANHATTAN TRANSFER—Boy From New York City—D-26
- REO SPEEDWAGON—Don't Let Him Go—X
- OAK RIDGE BOYS—Elvira
- LEE RITENOUR—Is It You—X
- COMMODORES—Lady—D-28
- THE BROTHERS JOHNSON—The Real Thing—D-29
- SANTANA—Winning
- THE JACKSONS—Walk Right Now
- JOEY SCARBURY—Theme From Greatest American Hero—D-27

WTIX—New Orleans (G. Franklin—MD)

- No List
- KEEL—Shreveport (M. Johnson—MD)
- No List
- WFMF—Baton Rouge (W. Watkins—MD)
- ★ POINTER SISTERS—Slow Hand 18-9
- ★ MARTY BALIN—Hearts 17-6
- ★ MOODY BLUES—Gemini Dream 24-17
- ★ RICK SPRINGFIELD—Jessie's Girl 11-7
- ★ KENNY ROGERS—I Don't Need You 25-19
- ★ OAK RIDGE BOYS—Elvira 21-16
- GARY WRIGHT—Really Want To Know You
- FOREIGNER—Urgent
- COMMODORES—Lady—D-25
- TUBES—Don't Want To Wait Anymore
- THE BROTHERS JOHNSON—The Real Thing—D-29
- CARPENTERS—Touch Me When We're Dancing—D-27
- BILL WRAY—Nothing Is Gonna Change My Mind—D-28

WTIX—New Orleans (G. Franklin—MD)

- No List
- KEEL—Shreveport (M. Johnson—MD)
- No List
- WFMF—Baton Rouge (W. Watkins—MD)
- ★ POINTER SISTERS—Slow Hand 18-9
- ★ MARTY BALIN—Hearts 17-6
- ★ MOODY BLUES—Gemini Dream 24-17
- ★ RICK SPRINGFIELD—Jessie's Girl 11-7
- ★ KENNY ROGERS—I Don't Need You 25-19
- ★ OAK RIDGE BOYS—Elvira 21-16
- GARY WRIGHT—Really Want To Know You
- FOREIGNER—Urgent
- COMMODORES—Lady—D-25
- TUBES—Don't Want To Wait Anymore
- THE BROTHERS JOHNSON—The Real Thing—D-29
- CARPENTERS—Touch Me When We're Dancing—D-27
- BILL WRAY—Nothing Is Gonna Change My Mind—D-28

Midwest Region

★ PRIME MOVERS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- AIR SUPPLY—The One That You Love (Arista)
- SANTANA—Winning (Columbia)

● TOP ADD ONS

- KENNY ROGERS—I Don't Need You (Liberty)
- RICK SPRINGFIELD—Jessie's Girl (RCA)
- CLARKE & DUKE—Sweet Baby (Epic)

● BREAKOUTS

- COMMODORES—Lady (Motown)
- BARBRA STREISAND—Promises (Columbia)
- MARTY BALIN—Hearts (EMI)

WLS—Chicago (T. Kelly—MD)

- ★ SANTANA—Winning 14-9
- ★ AIR SUPPLY—The One That You Love 28-16
- ★ FRANK & THE KNOCKOUTS—Sweetheart 22-19
- ★ JOE WALSH—A Life Of Illusion 25-21
- ★ REO SPEEDWAGON—Don't Let Him Go 44-37
- RICK SPRINGFIELD—Jessie's Girl—18
- KENNY ROGERS—I Don't Need You—41
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- FOREIGNER—Urgent

WNAP—Indianapolis (C. Hunt—MD)

- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 28-19

- ★ ROSANNE CASH—7 Year Ache 29-23
- ★ REO SPEEDWAGON—Don't Let Him Go 23-18
- ★ .38 SPECIAL—Fantasy Girl 30-24
- ★ PHIL COLLINS—In The Air Tonight 21-16
- ★ KENNY ROGERS—I Don't Need You—25
- JOHN SCHNEIDER—It's Now Or Never
- SPIDER—It Didn't Take Long
- OAK RIDGE BOYS—Elvira—D-20

WOKY—Milwaukee (D. Cole—MD)

- No List
- WISM—Madison (B. Starr—MD)
- ★ POINTER SISTERS—Slow Hand 20-11
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-3
- ★ MARTY BALIN—Hearts 16-9
- ★ KENNY ROGERS—I Don't Need You 22-17
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 19-14
- COMMODORES—Lady—27
- GARY WRIGHT—Really Wanna Know You
- CARPENTERS—Touch Me When We're Dancing—D-28
- PABLO CRUISE—Cool Love—30

WSPT—Stevens Point (B. Fuhr—MD)

- ★ PHIL COLLINS—In The Air Tonight 18-12
- ★ JOEY SCARBURY—Theme From Greatest American Hero 15-7
- ★ MARTY BALIN—Hearts 22-18
- ★ MOODY BLUES—Gemini Dream 26-21
- ★ REO SPEEDWAGON—Don't Let Him Go 28-22
- COMMODORES—Lady
- FOREIGNER—Urgent
- POINTER SISTERS—Slow Hand—D-28
- JIM STEINMAN—Rock'n'roll Dreams Come Through
- JUICE NEWTON—Queen Of Hearts—D-26
- BILLY SQUIER—The Stroke—D-27
- SAVOY BROWN—Lay Back In The Arms Of Someone

KSQJ—St. Louis (T. Stone—MD)

- No List
- KXOK—St. Louis (L. Douglas—MD)
- ★ STARS ON 45—Medley 19-13
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-9
- ★ GEORGE HARRISON—All Those Years Ago 18-12
- ★ LEE RITENOUR—Is It You 26-19
- ★ AIR SUPPLY—The One That You Love 12-6
- ★ JIM PHOTOGLO—Fool In Love With You—26
- KENNY ROGERS—I Don't Need You—28
- BARBRA STREISAND—Promises—27
- POINTER SISTERS—Slow Hand—29
- CARPENTERS—Touch Me When We're Dancing—30

KIOA—Des Moines (G. Stevens—MD)

- ★ AIR SUPPLY—The One That You Love 8-1
- ★ RICK SPRINGFIELD—Jessie's Girl 9-7
- ★ KENNY ROGERS—I Don't Need You 30-26
- ★ SANTANA—Winning 13-10
- ★ JOEY SCARBURY—Theme From Greatest American Hero 17-11
- CARPENTERS—Touch Me When We're Dancing
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- CAROLE BAYER SAGER—Stronger Than Before—X
- POINTER SISTERS—Slow Hand—X
- ERIC CLAPTON—Another Ticket—X
- BLACKFOOT—Fly Away—X
- PHIL COLLINS—In The Air Tonight—X
- RONNIE MILSAP—No Gettin' Over Me

KDWB—Minneapolis (P. Abresch—MD)

- ★ GEORGE HARRISON—All Those Years Ago 23-13
- ★ THE WHO—Don't Let Go The Coat 24-17
- ★ RICK SPRINGFIELD—Jessie's Girl 25-19
- ★ MARTY BALIN—Hearts 14-9
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 13-8
- SANTANA—Winning—24
- JOEY SCARBURY—Theme From Greatest American Hero—25
- MOODY BLUES—Gemini Dream—X
- SPIDER—It Didn't Take Long
- RONNIE MILSAP—No Gettin' Over Me—X
- JUICE NEWTON—Queen Of Hearts—X
- DIONNE WARWICK—Some Changes Are For Good—X
- GREG KINN BAND—The Breakup Song—26

KS95-FM(KSTP)—St. Paul (C. Knapp—MD)

- No List
- KEYN-FM—Wichita (L. Coury—MD)
- ★ GEORGE HARRISON—All Those Years Ago 9-4
- ★ AIR SUPPLY—The One That You Love 7-2
- ★ RICK SPRINGFIELD—Jessie's Girl 12-9
- ★ JOEY SCARBURY—Theme From Greatest American Hero 23-14
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 15-10
- CARPENTERS—Touch Me When We're Dancing
- RONNIE MILSAP—No Gettin' Over Me

- PHIL COLLINS—In The Air Tonight
- JOHN SCHNEIDER—It's Now Or Never

WOW—Omaha (J. Corcoran—MD)

- ★ GEORGE HARRISON—All Those Years Ago 5-1
- ★ AIR SUPPLY—The One That You Love 9-4
- ★ RICK SPRINGFIELD—Jessie's Girl 12-8
- ★ STARS ON 45—Medley 4-3
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 10-6
- ROSANNE CASH—7 Year Ache—23
- PHIL COLLINS—In The Air Tonight
- COMMODORES—Lady

KWKN—Wichita (J. Brown—MD)

- ★ GEORGE HARRISON—All Those Years Ago 15-8
- ★ OAK RIDGE BOYS—Elvira 27-20
- ★ KENNY ROGERS—I Don't Need You 19-10
- ★ A TASTE OF HONEY—Sukiyaki 21-16
- ★ JOEY SCARBURY—Theme From Greatest American Hero 30-21
- ALAN PARSONS PROJECT—Time—29
- MARTY BALIN—Hearts—30
- CAROLE BAYER SAGER—Stronger Than Before—28

WZUU—Milwaukee (J. Driscoll—PD)

- ★ GEORGE HARRISON—All Those Years Ago 3-2
- ★ ALAN PARSONS PROJECT—Time 21-17
- ★ SHEENA EASTON—Modern Girl 29-19
- ★ MARTY BALIN—Hearts 20-16
- ★ KENNY ROGERS—I Don't Need You 30-20
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—25
- POINTER SISTERS—Slow Hand—24
- JOE WALSH—A Life Of Illusion—D-30
- OAK RIDGE BOYS—Elvira—D-28
- JUICE NEWTON—Queen Of Hearts—D-26
- DIONNE WARWICK—Some Changes Are For Good
- CAROLE BAYER SAGER—Stronger Than Before—27

WHB—Kansas City (R. Brown—MD)

- ★ AIR SUPPLY—The One That You Love 9-5
- BARBRA STREISAND—Promises—D-21
- MARTY BALIN—Hearts—D-22
- TUBES—Don't Want To Wait Anymore—25
- CARPENTERS—Touch Me When We're Dancing—D-24

Northeast Region

★ PRIME MOVERS

- AIR SUPPLY—The One That You Love (Arista)
- JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)
- KENNY ROGERS—I Don't Need You (Liberty)

● TOP ADD ONS

- RONNIE MILSAP—No Gettin' Over Me (RCA)
- POINTER SISTERS—Slow Hand (Planet)
- OAK RIDGE BOYS—Elvira (MCA)

● BREAKOUTS

- COMMODORES—Lady (Motown)
- FOREIGNER—Urgent (Atlantic)
- ROSS & RICHIE—Endless Love (Motown)

WABC—New York (S. Jones—MD)

- ★ KENNY ROGERS—I Don't Need You 26-14
- ★ AIR SUPPLY—The One That You Love 18-11
- ★ GEORGE HARRISON—All Those Years Ago 8-6
- ★ NEIL DIAMOND—America 13-8
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 33-26
- POINTER SISTERS—Slow Hand—30
- COMMODORES—Lady
- STACY LATTISAW—Love On A Two Way Street
- SHEENA EASTON—Modern Girl—D-24
- JOEY SCARBURY—Theme From Greatest American Hero—D-22

WXLO—New York (J. Knapp—PD)

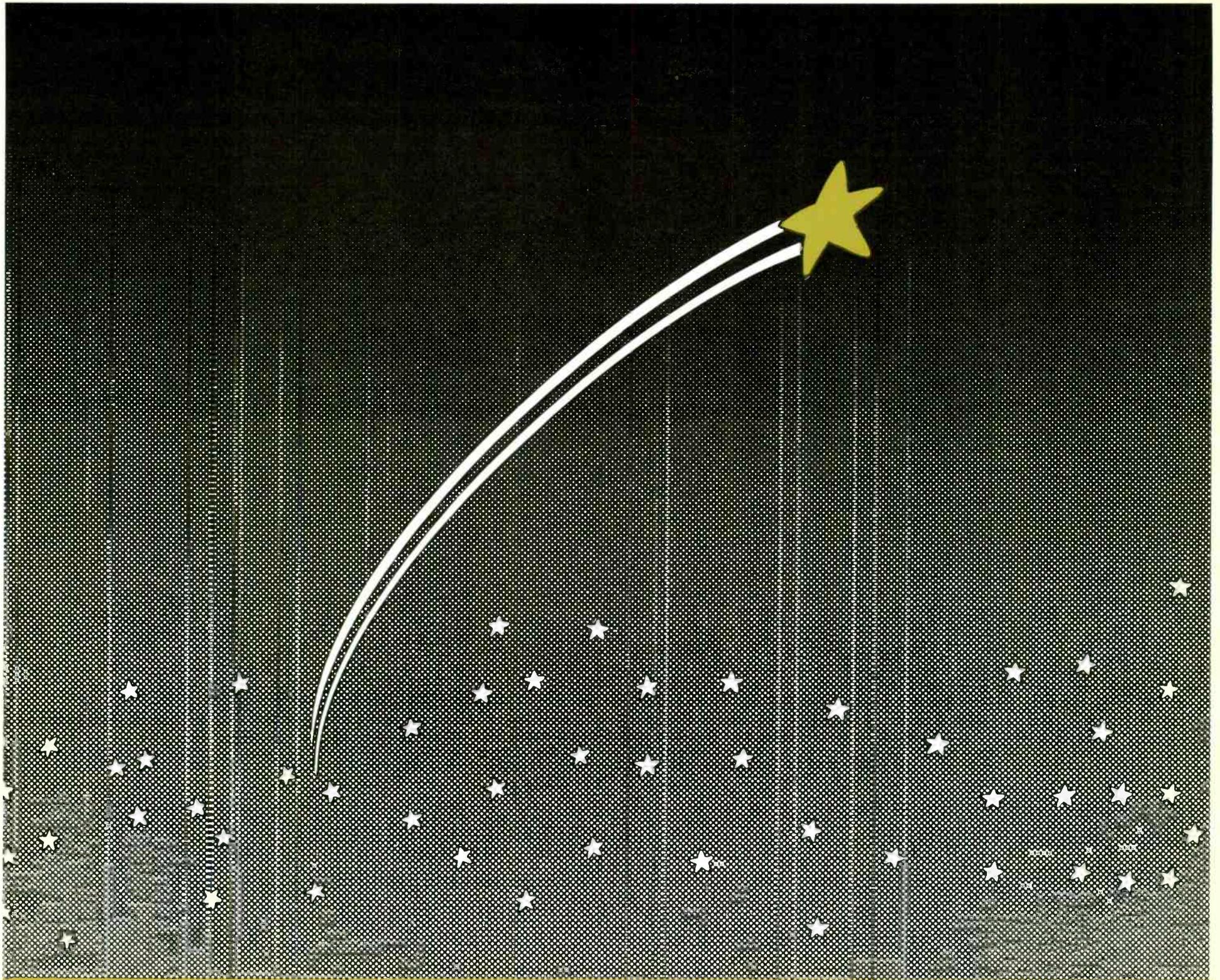
- ★ KIM CARNES—Bette Davis Eyes 29-15
- ★ CHANGE—Hold Tight 30-24
- ★ ONE WAY—Push 15-10
- ★ QUINCY JONES—Razzmatazz 22-19
- RENE & ANGELA—I Love More
- SYLVESTER—Here Is My Love
- S.O.S. BAND—Do It Now
- SHALAMAR—For The Lover In You—X
- LEE RITENOUR—Is It You—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- QUINCY JONES—Betcha Wouldn't Hurt Me—X
- STRIKERS—Body Music—X

WBLI—Long Island (B. Terry—MD)

- ★ AIR SUPPLY—The One That You Love 7-4
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 10-7
- ★ GEORGE HARRISON—All Those Years Ago 3-2
- ★ KIM CARNES—Bette Davis Eyes 1-1
- ★ MARTY BALIN—Hearts 12-12
- RONNIE MILSAP—No Gettin' Over Me
- COMMODORES—Lady
- KOOL & THE GANG—Jones Vs Jones
- JUICE NEWTON—Queen Of Hearts—D-24
- POINTER SISTERS—Slow Hand—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-30

- CARPENTERS—Touch Me When We're Dancing—X
- STEPHANIE MILLS—Two Hearts
- PABLO CRUISE—Cool Love

WTRY—Schenectady (B. Cahill—MD)



STARS ON #1

GOLD SINGLE
GOLD ALBUM



MEDIAN AGE HITS 30

U.S. Grows Older, Brightening AC Future

• Continued from page 1

radio," Long asks "What if someone took away all the records: Could you fill 15 minutes?"

"What evolved from MOR is adult contemporary," says Greg Picciano, music director of WLW-AM Cincinnati, "mostly on AM at this point. It's what's left after the rockers left for the FM band."

Although WLW is the "voice" of the Cincinnati Reds and Bengals and has a sportstalk show, Picciano says, "There must be a fine line between information, sports and news. You need a balance for a fine sounding station."

"We can get by without it and still do well but it's nice to have and program right."

Notes Bill Powell, program director of WMAZ-AM Macon, Ga: "AM's salvation is going to be information and personality, which isn't saying there won't be music."

"Our only consolation to the younger under-25 audience is the music we play and I don't believe the music we offer will alienate older listeners," adds Powell. "We attract the under-25 who wants more information."

"I don't believe you can get into trouble with the records you don't play but you could with the records you do."

"Music is important on adult contemporary but not as important as on AOR," opines Sam Sherwood, general manager of KHOW-AM Denver.

"AOR is in the music selling business. We're in the business of selling variety."

Adds WIP's Herskovitz: "People want services from radio. The tendency of adult contemporary is for strong personalities on the air, news and informational services, weather, traffic and sports. The music is the flag you wave to your audience that tells them what you are."

All program directors agree that music selection is a delicate matter, with little room for songs that are too harsh and abrasive that eventually will alienate the older, more discriminating listener.

"When making a music judgment, it's based on aiming at the 25 and over listener," notes Herskovitz. "If the appeal of the music is toward the younger, then we don't play it. Intensity is a factor with adult listeners."

"The older the individual, the more inclined he is to like voices with maturity. The older you get, the less you like falsettos. There is a tremendous amount of care in music selection."

Herskovitz, like KOMO's Kohl and Steve Bell at KMBZ-AM Kansas City, never played REO Speedwagon's "Keep On Lovin' You" even though it was a ballad. "We didn't think it was for us. It wasn't popular with the 25-and-over crowds in this market," says Herskovitz.

He notes that artists like Lee Ritenour, Stanley Clarke/George Duke, Marty Balin, Joey Scarbury, Juice Newton, Oak Ridge Boys and the Pointer Sisters were put in increased rotation due to "audience pressure."

"The definition of adult contemporary has to come in terms of music targeting," notes Steve Bell, program director at KMBZ-AM Kansas City. "We try to maintain a middle years audience."

Bell says artists like Carole Bayer Sager, Manhattan Transfer, Don McLean, George Harrison, Kenny Rogers, Neil Diamond and Barbra Streisand are central to his format.

"You have to look at each individual song and track the music to see if it fits your format," says Chick Watkins, program director of WGAR-AM Cleveland. "If it's too hard, you're going to irritate your audience. You don't play anything that has a chance to irritate."

WMAZ's Powell says that REO's "Keep On Lovin' You" was re-evaluated and eventually played. In the case of Gary "U.S." Bonds' "This

Little Girl," the station went on it for two weeks and dropped it because it was "too hard."

"You have to have a feel for your market, the record and gut feeling," says Powell.

"We didn't play REO because of the band's image," says Komo's Kohl. We're not targeting to the 25-year-old but to the upper end (30-49).

"We do play 'Alison' by Linda

Ronstadt but as soon as the midday guy talks about Elvis Costello we're in trouble. We add on a textural basis."

"You set up parameters to stay within," says KHOW's Sherwood. "Research tells you how hard to go. Maybe adult contemporary in Denver is more country than adult contemporary in New York."

Says WCCO's Long: "Instead of

(Continued on page 31)



'Radiovision' Broadcasts: KAAV-AM "Breakfast Man" Bruce Kramer does his morning show with the help of news co-anchors Angie Goshen, right, and Renee Cordell, center as tv camera, far left, captures it all. At right, Dennis DeYoung of Styx, left, chats with KLPQ-FM (KQ-94) manager of program operations Steve Kelly, during a videotaping prior to a Little Rock concert.

'TRIMULCAST' DEBUTS

Radio, TV Merging

LITTLE ROCK, Ark.—In a project described by station vice president and general manager Phil Zeni as "trimulcast radiovision," 50 kw KAAV-AM and 100 kw KLPQ-FM are simulcasting their morning drive show over both frequencies with the addition of video coverage of station personnel at work on a newly operational cable system.

The 13-week trial project with Riverside Cable, owned by Storer Broadcasting, has generated "turn-away" business for aural/video commercial time, says Zeni.

Claiming a host of national firsts, Zeni says that the live broadcasts are also the first "regularly broadcasting" AM stereo programs. Cable subscribers can use the television for the left channel and pick off the right channel from the AM signal or turn the tv audio off and use the FM broadcast to create high quality stereo tv.

Video effects are being expanded "almost daily" says Zeni, but began May 25 with the "magic" of the DJ at work.

In contrast to Bruce Kramer, the regular 6 to 10 a.m. "Breakfast Man," the station has since added visual style with two new co-anchors for the news: the current Miss Univ. of Arkansas/Little Rock, Angie Goshen and Renee Cordell (former tv anchor at Kent State's PBS affiliate). The news includes supers and chroma-keyed displays of radar maps.

Zeni has written a detailed paper about "trimulcasting" and says that Burkhart-Abrams has asked permission to distribute it to their clients. "Listeners, viewers, competitors, local newspapers, local tv stations, radio station managers from several states, national reps, radio consultants, ABC network and large group operators are writing and calling, telling what they think and asking questions by the dozen," says Zeni. "We've even been getting requests for sample video tapes."

Other concepts developed in the first few weeks include a three-record segued "Class Salutes" covering local high schools from 1956 to 1971 with video dissolves from local high school yearbooks. The features run once per hour during the four-

hour daily trimulcast; the first was from the 1958 Central High School, site of the Little Rock integration crisis.

Styx granted permission for a four-camera take of a recent concert, allowing the station to patch into the 48-channel audio console. After an all night engineering session, portions of the concert were broadcast as an exclusive in "stereo television."

Record companies, led by EMI, are supplying stereo/video product of current hit singles and Zeni says he expects such features to be shown twice per hour. The first was Kim Carnes' "Bette Davis Eyes."

While album covers and artist posters furnish video material for dissolves, the station worked out a special video tribute to John Lennon with a succession of 11 photos and early posters in a gradually maturing sequence from his early years up to the tragedy.

The station is aggressively seeking other material for suitable use for its unique format, he adds.

Calling matching and "synching" the challenges, Zeni says the station will also experiment with Laser-Disc as a video/stereo source. "The quality is reputedly better than the standard U-Matic format," he claims. "And running 'split-stop' commercial breaks to accommodate clients who have purchased flights on only one radio station is a little trickier than normal. So is remote cart-starting."

Zeni has praise for the Riverside Cable personnel who have "worked hard" and contributed many ideas. He also credits his technical service supervisor, Jay Elliott, with "masterful" re-wiring of the cable firm's production van to allow stereo feeds for remotes.

"Maybe it's just a coincidence that out of 250 Storer systems, their new vice president for development, Bob Marshall, chose to visit Little Rock last week," he chuckles. "But then again, maybe not."

"And naturally, we're expecting to see the results show up in the cume and average quarter hour figures from Arbitron," he expands. "Thing is, how do you tell your diary that you're watching your radio station?"



FCC Head: Further Deregulation Coming

NEWPORT, Ore.—In his first speech to broadcasters since his appointment to the FCC, Chairman Mark S. Fowler told the Oregon Assn. of Broadcasters June 12 that he would support continued deregulation and vowed a "top to bottom" reappraisal of "every rule and every policy."

In the brief address, peppered with colorful metaphors, Fowler emphasized his interest in seeing "better government, not bigger government," and stated that he was part of a "mandate" for a "leaner" Federal government.

Admitting that it would be easier to say than to do, he nevertheless described regulation relating to "spectrum scarcity" in the category of the "last of the New Deal dinosaurs."

He likened cumbersome FCC guidelines and policies to "stringing buoys in a fish pond to keep the trout from swimming from one end to the other," and claimed the public has so many alternative options for programming that most FCC assumptions in that respect are now obsolete.

The public interest must be rede-

FCC Settles 2 License Races

WASHINGTON—In separate actions, the FCC resolved two license contests May 21 by granting a construction permit to Eunice Broadcasting, Inc. of Eunice, La. for a station at 105.5 mhz with power of 3 kw and an operating license to Mize & Rowland Radio, Lawrenceburg, Tennessee, for a new daytime AM station (1520 AM, 500 watts, non-directional).

Mutual 'Birds' Official Now

BREN MAR, Va.—Mutual Broadcasting executives, a few assorted VIPS and press loaded onto buses and limos journeyed to these hills of Virginia not far from downtown Washington Friday (19) to a dedication ceremony that put Mutual radio officially into satellite transmission for its network.

Jay Van Andel, chairman of Amway Corp., parent of Mutual, and Rich De Vos, president of Amway, both pushed an impressive gold-boxed button to mark the occasion. Actually, Van Andel and De Vos, who are co-chairman of Mutual, turned on the Mutual news feed in the control building near the 35-foot dish uplink. The satellite system was quietly put into operation a few weeks earlier.

Van Andel noted that Mutual is the first commercial network to "extend into space" and Mutual president Marty Rubinstein called the move "the dawn of a new era" and said Mutual is "eager to explore new programming opportunities."

Mutual now has 350 affiliated stations receiving programming via satellite, and this number will increase to 650 by the end of the year in a program that is costing the network \$10 million.

The system converts the Mutual system from a 5kHz monaural land line system to a 15kHz stereo high fidelity satellite system.

fined, he explained, and said that doing so would be a primary goal of the commission in the months to come. Fowler said that the historic role of the commission as "grand poo-bah of the Potomac" would be forced to change since technology had already undermined it and that it had become a burden to corporate profits and the American taxpayer.

METROPLEX HITS RATINGS BY ARBITRON

WASHINGTON, D.C.—WPKX-AM/WVKX-FM, Metroplex Communication's country stations here, are asking Arbitron to declare the winter survey for the Washington market invalid.

Metroplex's review of the Winter '81 survey discovered "blatant and numerous errors in editing and key operator entries" which Metroplex claims resulted in "massive cume and quarter hour losses" for its stations.

Although the winter survey gave WPKX a 2.0 share of WVKX a 2.2 (up from the fall ratings), Metroplex says that Arbitron's mistakes cost the stations \$243,000 in advertising losses.

Metroplex is demanding that Arbitron release a corrected winter survey for the Washington, D.C. market, notify all subscribers of its errors and provide remedy before the release of the spring '81 survey.

Arbitron would not comment on the station's complaints beyond saying that they had been received and would be considered.

AFTER 2 DOWN BOOKS

WHYN-AM Springfield Rebounds In Ratings With Oldies, Research

By MIKE ADASKAVEG

SPRINGFIELD, Mass.—Resurrecting a market's top AM station after two "down books" is no easy chore, but for WHYN's Andy Carey a heavy reliance on research has made the job easier and resulted in a ratings turnaround.

Carey, 30, joined the Affiliated Broadcasting outlet nine months ago after serving as program director of WJBO-AM-FM Portland, Me. He immediately cut the playlist down, added more oldies and implemented a weekly telephone research system to determine which records get airplay. The result was a climb in the ratings.

"I took a look at what the station had been doing," Carey explains. "It had been a dominant station for years, but had lost a lot of its audience to FM. I had to find out what audience was left on AM and try to go after that audience. Basically its a 25-49 audience; adults. You don't get the kids listening to AM anymore."

The oldies appealed to the audience, and Carey found out quickly that he was on the right track when the station began airing its "Saturday Night Oldies Party" with host Tommy Mack.

"It's the highest rated show on the station," Carey points out. "And, it took the market by storm when we began it. Now, we're also doing an hour of oldies every day between 10 a.m. and 2 p.m.—it's an hour that floats around—we change it daily."

The rest of the time, WHYN plays hits. But, unlike in the past, the playlist sports no hard rock.

"I took the real heavy stuff out. We don't play Cheap Trick or Police or Pat Benatar," Carey says. "The playlist is all contemporary stuff, but with the irritants taken out. I'd call our format adult contemporary—but it's a real hip adult contemporary."

Carey feels that it was necessary to go back to the "basics" with the format of WHYN.

"We let the jocks have personality, but we're still playing a lot of music," he says. "We give the listeners all the news and information they need. Our key demographic is 25 to 34, but we do very well in 25 to 49. And, we've done well in 18 to 34. It's sort of a splash-over. The only thing

we don't do well in is teens. But, in 18 to 34 we were number one last book, beating WCCC-FM from Hartford for the first time."

Flexibility in the number of hits on the playlist allows Carey to be consistent in his music programming. He picks all of the hits on the playlist, as well as the oldies.

"As far as current music goes, we will have an average of 20 to 25 hits on the playlist each week," Carey explained. "We play anything that is a hit—uptempo or downtempo—as long as it isn't loud."

Music programming is based purely on passive callouts. Carey employs two workers whose only job is to make more than 200 calls per week, asking the random receivers of the calls to identify the "hook" (8 to 10 seconds of music) of several songs. The callers rate the familiarity and the acceptance of the songs. The callers are college students, who can work various hours between classes to get a good cross-sectional sample.

Their results are fed into a computer, which in turn gives Carey the information necessary to compile the playlist for the station.

"The people we're going after as listeners are not the kind of people that go out and buy records every week," Carey explains. "You can't judge by record sales if they like a record or if they are tired of hearing it."

By playing the hook of a song, you can find out if the listener likes the song, dislikes it, or is tired of hearing it. It is a good basis for finding out the acceptability of records."

Carey used the same type of research in Maine, though the station he programmed there was a Hot 100 formatted FM station.

Presently, Carey is using 60% oldies on the playlist, the majority of which are fairly current.

"The majority of the oldies are from the '70s," Carey explains. "We may throw in one or two oldies from the '60s, but normally we save the real 'greasy' stuff for the Saturday night oldies show. The key to the format is that the records are all super familiar—whether they are hits or oldies."

"We play a lot of oldies that the other stations don't play," Carey

says. "They're all bonafide hits, but you don't hear them on the other stations. We have an oldie rotation; we'll play a record for a week or so and, then, take it out of the oldie rotation."

Carey programs the oldies just as the hits are programmed. He personally chooses what will be played and when it will be played.

"We have standard oldies which are played more often than some of our unusual oldies, which are oldies that people don't want to hear too often," Carey says. "The oldies are pretty well programmed, the personalities, for the most part, don't have a whole lot to say on what's coming up. It's pretty well set up."

"It's the same with the hits, too," Carey continues. "It's even more strict. There are so few current hits played that we have a pretty rigid set-up on the rotation."

Carey sees his format as one which has to be adhered to musically, but there still is time for personality.

"We have sweeps of music. The personalities know where they can talk and where they can't," Carey says. "I guide them in the direction I want the station to go. Within the boundaries of the format, the personalities have enough freedom to be creative if they want to, and still keep the structure of the station."

Realizing that it is tougher and tougher for AM stations to compete with FM, Carey wants WHYN to be a source of entertainment.

"We're not just a music station, even though 85% of what we do is music," Carey explains. "Being on AM, which doesn't have the fidelity of FM, you have to make the station fun to listen to. It has to be entertaining."

Affiliated Broadcasting, Carey says, has purchased the best available equipment for the station to bring its sound closer to that of FM. "We've upgraded all the technical equipment. The station sounds as good as any AM station possibly can," Carey says.

The extensive research behind WHYN includes research into the lifestyle of the people in the listening area. "Without research, you're just shooting in the dark," Carey says. "This station had two down books and couldn't afford a third one."

Personalities on the station include morning man Doug Hawkes, followed by 10-year veteran Rich Roy, Dan Williams, Jack O'Neill, Cherie McBride and Al Shepro.

O'Neill does a two-hour sports-talk show. McBride's nightly show features discussion on various current topics between the records.

"Sports and hit music in this market go hand-in-hand," Carey says. "The people who like the hit music are also big sports fans. The talk is real light. Cherie McBride's 9 a.m. to 1 p.m. show is about 25% talk about anything current. She throws various topics out to the listeners and gets some good results."

Carey also involves the station in promotions that result in good community relations. The station regularly takes part in fund-raising activities for various charities, with the personalities also getting involved.

"Visibility is also important," Carey adds. "We have a mobile studio built into a Winnebago, and we do several remotes every month. We also have two lettered news cars and a four-wheel drive truck."

New On The Charts



Thrills "First Thrills"—200

While this is Thrills' first album, the quartet has been together since 1973. The foursome of keyboardist/vocalist Tony Monaco, guitarist/vocalist Dave Fullerton, bassist/vocalist Bill Gilbert and drummer/vocalist Rob Owens began playing clubs, colleges and high schools in Pennsylvania, Ohio and West Virginia.

In 1977, Thrills moved to Long Island, New York where it honed its musical approach. The group plays accessible, polished rock freely utilizing clean four part harmonies. After one year of gigging, Thrills was voted the number one band on Long Island by Good Times Magazine, an

area music and arts journal.

"First Thrills," on G&P Records, was issued early in 1981 though it is just now beginning to see chart action. Unlike some other notable Pittsburgh bands, such as Iron City Houserockers and the Silencers, Thrills goes for a more smooth sound akin to Styx or REO Speedwagon.

Thrills is managed by If Productions, Tom Ingegno, 15 Glenby Lane, Brookline, N.Y. 11545 (516) 626-9504. In Los Angeles, the contact is Mike Frenchik, 22240 Schoenborn St., Canoga Park, Calif. 91304 (213) 883-4865. The booking agent is Magna Artists, Bill Hahn, 595 Madison Ave., New York, N.Y. 10022 (212) 752-0363.

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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.

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RACE AWARD—Kathy Brower is awarded a trophy by KSRR-FM Houston general manager Jay Hoker for being a winner in the armadillo races the station staged in New York to promote itself. Brower is with Robert Sarra Assoc.

JULY 4, 1981, BILLBOARD

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/23/81)

Continued from page 20

- ★ KENNY ROGERS—I Don't Need You 23-13
- ★ LEE RITENOUR—Is It You 26-14
- ★ SHEENA EASTON—Modern Girl 17-11
- ★ JOEY SCARBURY—Theme From Greatest American Hero 9-4
- JANIS IAN—Under The Covers
- JOHN SCHNEIDER—It's Now Or Never
- SPIDER—It Didn't Take Long
- TUBES—Don't Want To Wait Anymore—D-25
- POINTER SISTERS—Slow Hand—D-23
- CARPENTERS—Touch Me When We're Dancing
- SMOKEY ROBINSON—You Are Forever—D-24

WFTQ(14Q)—Worcester (G. Nolan—MD)

- ★ AIR SUPPLY—The One That You Love 11-3
- ★ JOEY SCARBURY—Theme From Greatest American Hero 19-8
- ★ GARY U.S. BONDS—This Little Girl 7-4
- ★ LEE RITENOUR—Is It You 10-7
- ★ KENNY ROGERS—I Don't Need You 20-16
- OAK RIDGE BOYS—Elvira—25
- RONNIE MILSAP—No Gettin' Over Me—28
- ROSANNE CASH—7 Year Ache—30
- COMMODORES—Lady—29

WPRO-AM—Providence (G. Berkowitz—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 10-7
- ★ BARBRA STREISAND—Promises 9-6
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 14-10
- ★ SHEENA EASTON—Modern Girl 12-9
- ★ GEORGE HARRISON—All Those Years Ago 11-8
- DIANA ROSS/LIONEL RICHIE—Endless Love
- OAK RIDGE BOYS—Elvira—D-20
- CARPENTERS—Touch Me When We're Dancing—19
- LEE RITENOUR—Is It You—18

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

- ★ MARTY BALIN—Hearts 12-9
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 7-4
- ★ REO SPEEDWAGON—Don't Let Him Go 24-20
- ★ BROTHERS JOHNSON—The Real Thing 25-21
- ★ JOEY SCARBURY—Theme From Greatest American Hero 10-6
- TUBES—Don't Want To Wait Anymore
- COMMODORES—Lady
- OAK RIDGE BOYS—Elvira—D-24
- LEE RITENOUR—Is It You—D-23
- JOHN SCHNEIDER—It's Now Or Never
- CAROLE BAYER SAGER—Stronger Than Before—X

WPBJ(JB 105)—Providence (M. Waite—MD)

- No List
- WICC—Bridgeport (B. Mitchell—MD)
- ★ GEORGE HARRISON—All Those Years Ago 2-1
- ★ AIR SUPPLY—The One That You Love 4-2
- ★ LEE RITENOUR—Is It You 30-16
- ★ SHEENA EASTON—Modern Girl 25-17
- ★ JOEY SCARBURY—Theme From Greatest American Hero 15-9
- DIANA ROSS/LIONEL RICHIE—Endless Love
- FOREIGNER—Urgent
- TUBES—Don't Want To Wait Anymore—D-28
- REX SMITH/RACHEL SWEET—Everlasting Love
- COMMODORES—Lady—D-25
- RONNIE MILSAP—No Gettin' Over Me
- CARPENTERS—Touch Me When We're Dancing—D-27
- THE ALAN PARSONS PROJECT—Time—D-24
- PABLO CRUISE—Cool Love
- GARY WRIGHT—Really Wanna Know You

WKCI—New Haven (D. Lyons—MD)

- ★ KENNY ROGERS—I Don't Need You 19-15
- ★ CARPENTERS—Touch Me When We're Dancing 25-18
- ★ RONNIE MILSAP—No Gettin' Over Me 30-24
- ★ POINTER SISTERS—Slow Hand 18-14
- ★ JOEY SCARBURY—Theme From Greatest American Hero 9-7
- ALAN PARSONS PROJECT—Time—28
- COMMODORES—Lady—29
- DIANA ROSS/LIONEL RICHIE—Endless Love—30

WTFM—Hartford (R. Donahue—MD)

- ★ MARTY BALIN—Hearts 17-11
- ★ JOEY SCARBURY—Theme From Greatest American Hero 15-7
- ★ MANHATTAN TRANSFER—Boy From New York City 16-13
- ★ SANTANA—Winning 14-12
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 8-6
- MOODY BLUES—Gemini Dream—16
- SHEENA EASTON—Modern Girl—15

WFEA(13FEA)—Manchester (K. Lemire—MD)

- ★ OAK RIDGE BOYS—Elvira 18-13
- ★ POINTER SISTERS—Slow Hand 25-20
- ★ GEORGE HARRISON—All Those Years Ago 4-1
- ★ JOEY SCARBURY—Theme From Greatest American Hero 16-12
- ★ GARY U.S. BONDS—This Little Girl 3-2

- DARYL HALL/JOHN OATES—You Make My Dreams
- JIM STEINMAN—Rock'n'roll Dreams Come Through
- KOOL & THE GANG—Jones Vs Jones—D-30
- RONNIE MILSAP—No Gettin' Over Me—D-26
- CARPENTERS—Touch Me When We're Dancing—D-27

WTSN—Dover (J. Sebastian—MD)

- ★ GEORGE HARRISON—All Those Years Ago 1-1
- ★ AIR SUPPLY—The One That You Love 3-2
- ★ MARTY BALIN—Hearts 14-9
- ★ BARBRA STREISAND—Promises 12-7
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 5-3
- ALABAMA—Feels So Right
- DIANA ROSS/LIONEL RICHIE—Endless Love
- MANHATTAN TRANSFER—Boy From New York City—D-22
- KOOL & THE GANG—Jones Vs Jones—X
- RONNIE MILSAP—No Gettin' Over Me—D-23
- POINTER SISTERS—Slow Hand—X
- CAROLE BAYER SAGER—Stronger Than Before—X
- CARPENTERS—Touch Me When We're Dancing—D-24

WGUY—Bangor (J. Randall—MD)

- ★ AIR SUPPLY—The One That You Love 8-3
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-6
- ★ THE ALAN PARSONS PROJECT—Time 25-18
- ★ JOEY SCARBURY—Theme From Greatest American Hero 22-14
- ★ LEE RITENOUR—Is It You 16-9
- CARPENTERS—Touch Me When We're Dancing
- GINO VANNELLI—Nightwalker
- ROBERT GORDON—Someday, Someway
- THE PRODUCERS—What She Does To Me—X
- THE JACKSONS—Walk Right Now
- APRIL WINE—Sign Of The Gypsy Queen—X
- JUICE NEWTON—Queen Of Hearts—X
- KOOL & THE GANG—Jones Vs Jones—D-35
- BLACKFOOT—Fly Away—X
- REX SMITH/RACHEL SWEET—Everlasting Love—D-34
- TUBES—Don't Want To Wait Anymore—D-33
- ROBIN LANE & THE CHARTBUSTERS—Solid Rock—X
- NEW ENGLAND—DDT—X

WIGY—Bath (W. Mitchell—MD)

- ★ AIR SUPPLY—The One That You Love 7-3
- ★ JOEY SCARBURY—Theme From Greatest American Hero 9-4
- ★ ROSANNE CASH—7 Year Ache 27-18
- ★ JUICE NEWTON—Queen Of Hearts 13-8
- ★ STARS ON 45—Medley 16-7
- FOREIGNER—Urgent
- RONNIE MILSAP—No Gettin' Over Me
- MANHATTAN TRANSFER—Boy From New York City—X
- TUBES—Don't Want To Wait Anymore—D-27
- OAK RIDGE BOYS—Elvira—X
- .38 SPECIAL—Fantasy Girl—X
- BLACKFOOT—Fly Away—X
- MOODY BLUES—Gemini Dream—D-24
- SPIDER—It Didn't Take Long—D-30
- COMMODORES—Lady
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- APRIL WINE—Sign Of The Gypsy Queen—X
- CAROLE BAYER SAGER—Stronger Than Before—X
- GREG KIHN BAND—The Breakup Song—D-29
- REO SPEEDWAGON—Don't Let Him Go—D-28
- GARY U.S. BONDS—This Little Girl—X
- RUSH—Tom Sawyer—X
- CARPENTERS—Touch Me When We're Dancing
- SMOKEY ROBINSON—You Are Forever—X

WACZ—Bangor (M. O'Hara—MD)

- ★ ALAN PARSONS PROJECT—Time 31-22
- ★ REO SPEEDWAGON—Don't Let Him Go 27-21
- ★ OAK RIDGE BOYS—Elvira 6-1
- ★ SHEENA EASTON—Modern Girl 17-14
- ★ POINTER SISTERS—Slow Hand 21-17
- COMMODORES—Lady—32
- CARPENTERS—Touch Me When We're Dancing—31
- JOE WALSH—A Life Of Illusion—X
- MANHATTAN TRANSFER—Boy From New York City—X
- THE WHO—Don't Let Go The Coat—X
- BLACKFOOT—Fly Away—33
- MARTY BALIN—Hearts—X
- KENNY ROGERS—I Don't Need You—X
- SPIDER—It Didn't Take Long
- RONNIE MILSAP—No Gettin' Over Me
- SPLIT ENZ—One Step Ahead—X
- RANDY VAN WARMER—Suzy—X
- GREG KIHN BAND—The Breakup Song—X
- CHARLIE DANIELS BAND—Sweet Home Alabama
- BROTHERS JOHNSON—The Real Thing—X
- FOREIGNER—Urgent
- SMOKEY ROBINSON—You Are Forever
- The A'S—A Woman's Got The Power
- ROBERT GORDON—Someday, Someway
- GARY WRIGHT—Really Wanna Know You
- NEW ENGLAND—D.D.T.—X

- FRANKIE & THE KNOCKOUTS—You're My Girl
- YUTAKA—Love Light—X

Mid-Atlantic Region

★ PRIME MOVERS

- ALAN PARSONS PROJECT—Time (Arista)
- MANHATTAN TRANSFER—Boy From New York City (Atlantic)
- FRANKIE SMITH—Double Dutch Bus (WMOT)

● TOP ADD ONS

- RONNIE MILSAP—No Gettin' Over Me (RCA)
- STACY LATTISAW—Love On A Two Way Street (Capitol)
- KENNY ROGERS—I Don't Need You (Liberty)

● BREAKOUTS

- FOREIGNER—Urgent (Atlantic)
- PHIL COLLINS—In The Air Tonight (Atlantic)
- REO SPEEDWAGON—Don't Let Him Go (Epic)

WXXX(96XX)—Pittsburgh (B. Christian—MD)

No List

WFIL—Philadelphia (D. Fennessy—MD)

No List

WCKK(K104)—Erie (B. Shannon—MD)

- ★ REO SPEEDWAGON—Don't Let Him Go 11-5
- ★ REO SPEEDWAGON—Tough Guys 1-1
- ★ KENNY ROGERS—I Don't Need You 19-9
- ★ APRIL WINE—Sign Of The Gypsy Queen 21-17
- ★ JOEY SCARBURY—Theme From Greatest American Hero 10-7
- PHIL COLLINS—In The Air Tonight—40
- FOREIGNER—Urgent
- COMMODORES—Lady
- PABLO CRUISE—Cool Love
- CARPENTERS—Touch Me When We're Dancing—D-37
- CHARLIE DANIELS BAND—Sweet Home Alabama

WFBG—Aitona (T. Booth—MD)

- ★ MARTY BALIN—Hearts 20-7
- ★ JOEY SCARBURY—Theme From Greatest American Hero 17-8
- ★ REO SPEEDWAGON—Don't Let Him Go 28-20
- ★ POINTER SISTERS—Slow Hand 26-16
- ★ AIR SUPPLY—The One That You Love 1-1
- GINO VANNELLI—Nightwalker—34
- FOREIGNER—Urgent
- MAC DAVIS—Secret
- FRANKIE & THE KNOCKOUTS—You're My Girl
- TUBES—Don't Want To Wait Anymore—D-33
- ALABAMA—Feels So Right—X
- SPIDER—It Didn't Take Long—X
- DAN HARTMAN—It Hurts To Be In Love—X
- JOHN SCHNEIDER—It's Now Or Never—D-30
- COMMODORES—Lady—D-31
- RONNIE MILSAP—No Gettin' Over Me—D-32
- JUICE NEWTON—Queen Of Hearts—X
- DIONNE WARWICK—Some Changes Are For Good—X
- ROBERT GORDON—Someday, Someway—X
- SMOKEY ROBINSON—You Are Forever—X
- THE JACKSONS—Walk Right Now
- RUSH—Tom Sawyer—X

WKBO—Harrisburg (B. Carson—MD)

- ★ JUICE NEWTON—Queen Of Hearts 14-9
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-6
- ★ MANHATTAN TRANSFER—Boy From New York City 18-13
- ★ KENNY ROGERS—I Don't Need You 15-10
- ★ LEE RITENOUR—Is It You 16-11
- ★ RONNIE MILSAP—No Gettin' Over Me
- DIANA ROSS/LIONEL RICHIE—Endless Love
- CARPENTERS—Touch Me When We're Dancing

WQXA—York (S. Gallagher—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 25-18
- ★ JOEY SCARBURY—Theme From Greatest American Hero 26-11
- ★ SHEENA EASTON—Modern Girl 24-20
- ★ MARTY BALIN—Hearts 14-7
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 8-3
- PABLO CRUISE—Cool Love
- FOREIGNER—Urgent
- .38 SPECIAL—Fantasy Girl—X
- PHIL COLLINS—In The Air Tonight—X
- COMMODORES—Lady—29
- BILLY SQUIER—The Stroke—D-30

WRQX—Washington (F. Holler—MD)

No List

WPGC—Washington (J. Elliott—MD)

- ★ FRANKIE SMITH—Double Dutch Bus 20-10
- ★ THE ALAN PARSONS PROJECT—Time 21-14
- ★ KENNY ROGERS—I Don't Need You 15-11
- ★ MOODY BLUES—Gemini Dream 11-7
- ★ OAK RIDGE BOYS—Elvira 7-4
- STACY LATTISAW—Love On A Two Way Street
- FOREIGNER—Urgent

- PHIL COLLINS—In The Air Tonight—D-27
- POINTER SISTERS—Slow Hand—D-29
- RONNIE MILSAP—No Gettin' Over Me
- JOEY SCARBURY—Theme From Greatest American Hero—D-28
- RUSH—Tom Sawyer

WCAO—Baltimore (S. Richards—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 14-8
- ★ KENNY ROGERS—I Don't Need You 22-13
- ★ MOODY BLUES—Gemini Dream 20-15
- ★ POINTER SISTERS—Slow Hand 25-19
- ★ SANTANA—Winning 10-5
- PHIL COLLINS—In The Air Tonight
- REO SPEEDWAGON—Don't Let Him Go
- TUBES—Don't Wanna Wait Anymore—X
- RONNIE MILSAP—No Gettin' Over Me—D-30
- CARPENTERS—Touch Me When We're Dancing—D-29

WFBR—Baltimore (A. Szulinski—MD)

- ★ AIR SUPPLY—The One That You Love 1-1
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 3-2
- ★ OAK RIDGE BOYS—Elvira 7-4
- ★ KENNY ROGERS—I Don't Need You 15-9
- ★ POINTER SISTERS—Slow Hand 24-16
- RONNIE MILSAP—No Gettin' Over Me—29
- CAROLE BAYER SAGER—Stronger Than Before—27
- TUBES—Don't Wanna Wait Anymore—30
- ALABAMA—Feels So Right
- CARPENTERS—Touch Me When We're Dancing—D-26
- LARRY GRAHAM—Just Be My Lady—D-25
- DIANA ROSS/LIONEL RICHIE—Endless Love

WYRE—Annapolis (J. Diamond—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 16-9
- ★ MARTY BALIN—Hearts 13-8
- ★ JUICE NEWTON—Queen Of Hearts 17-13
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 15-11
- ★ SANTANA—Winning 12-6
- TUBES—Don't Wanna Wait Anymore
- RONNIE MILSAP—No Gettin' Over Me
- RICK JAMES—Give It To Me Baby—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- STACY LATTISAW—Love On A Two Way Street—X
- KOOL & THE GANG—Jones Vs Jones—X
- LARRY GRAHAM—Just Be My Lady—X

WGH—Hampton (B. Canada—MD)

No List

WQRK(Q-FM)—Norfolk (R. Bates—MD)

- ★ ALAN PARSONS PROJECT—Time 29-21
- ★ KENNY ROGERS—I Don't Need You 17-10
- ★ .38 SPECIAL—Fantasy Girl 30-23
- ★ REO SPEEDWAGON—Don't Let Him Go 19-13
- RONNIE MILSAP—No Gettin' Over Me
- FOREIGNER—Urgent
- PHIL COLLINS—In The Air Tonight—D-30
- COMMODORES—Lady
- STACY LATTISAW—Love On A Two Way Street—D-28
- PABLO CRUISE—Cool Love
- DIANA ROSS/LIONEL RICHIE—Endless Love

WRVQ(Q94)—Richmond (B. Thomas—MD)

- ★ SHEENA EASTON—Modern Girl 21-16
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 7-3
- ★ GREG KIHN BAND—The Breakup Song 22-18
- ★ AIR SUPPLY—The One That You Love 5-2
- ★ KENNY ROGERS—I Don't Need You 17-14
- FOREIGNER—Urgent
- POINT BLANK—Nicole
- THE WHO—Don't Let Go The Coat—X
- BLACKFOOT—Fly Away—X
- JIM PHOTOGLO—Fool In Love With You—D-21
- MOODY BLUES—Gemini Dreams—D-28
- SPIDER—It Didn't Take Long—X
- SPLIT ENZ—One Step Ahead—X
- RANDY VAN WARMER—Suzy—D-22
- RUSH—Tom Sawyer

WAEB—Allentown (J. Ward—MD)

- ★ JIM PHOTOGLO—Fool In Love With You 30-21
- ★ MOODY BLUES—Gemini Dream 23-14
- ★ MANHATTAN TRANSFER—Boy From New York City 25-20
- ★ AIR SUPPLY—The One That You Love 20-9
- ★ JOEY SCARBURY—Theme From Greatest American Hero 24-12
- REX SMITH/RACHEL SWEET—Everlasting Love
- THE BROTHERS JOHNSON—The Real Thing
- REO SPEEDWAGON—Don't Let Him Go—D-29
- FRANKIE SMITH—Double Dutch Bus—D-30
- COMMODORES—Lady
- STARS ON 45—Medley—X
- SMOKEY ROBINSON—You Are Forever—D-28
- LARRY GRAHAM—Just Be My Lady

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ OAK RIDGE BOYS—Elvira 15-7
- ★ KENNY ROGERS—I Don't Need You 28-21
- ★ ALAN PARSONS PROJECT—Time 22-17

- ★ MANHATTAN TRANSFER—Boy From New York City 24-19
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 25-20
- RICK JAMES—Give It To Me Baby—27
- JOE WALSH—A Life Of Illusion—X
- TUBES—Don't Wanna Wait Anymore
- MARTY BALIN—Hearts—D-25
- PHIL COLLINS—In The Air Tonight
- RONNIE MILSAP—No Gettin' Over Me
- TERRI GIBBS—Rich Man
- POINTER SISTERS—Slow Hand—D-29
- RANDY VAN WARMER—Suzy—X
- GREG KIHN BAND—The Breakup Song—D-30
- BILLY SQUIER—The Stroke—D-28
- CARPENTERS—Touch Me When We're Dancing
- STEPHANIE MILLS—Two Hearts—X
- JANIS IAN—Under The Covers—X
- LINX—Together We Can Shine

WWSW(3WS-FM)—Pittsburgh (H. Crowe—MD)

- LEE RITENOUR—Is It You
- JOEY SCARBURY—Theme From Greatest American Hero

Southeast Region

★ PRIME MOVERS

- JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)
- KENNY ROGERS—I Don't Need You (Liberty)
- GEORGE HARRISON—All Those Years Ago (Dark Horse)

● TOP ADD ONS

- RONNIE MILSAP—No Gettin' Over Me (RCA)
- BILLY SQUIER—The Stroke (Capitol)
- TUBES—Don't Want To Wait Anymore (Capitol)

● BREAKOUTS

- COMMODORES—Lady (Motown)
- FOREIGNER—Urgent (Atlantic)
- PABLO CRUISE—Cool Love (A&M)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ POINTER SISTERS—Slow Hand 16-10
- ★ JOEY SCARBURY—Theme From Greatest American Hero 11-2
- ★ SANTANA—Winning 18-12
- ★ THE PRODUCERS—What She Does To Me 22-15
- ★ KENNY ROGERS—I Don't Need You 20-13
- JUICE NEWTON—Queen Of Hearts
- STACY LATTISAW—Love On A Two Way Street
- REX SMITH/RACHEL SWEET—Everlasting Love—D-22
- MARTY BALIN—Hearts
- RONNIE MILSAP—No Gettin' Over Me—D-21

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

- ★ PHIL COLLINS—In The Air Tonight 27-21
- ★ JOEY SCARBURY—Theme From Greatest American Hero 22-16
- ★ MOODY BLUES—Gemini Dream 18-14
- ★ REX SMITH/RACHEL SWEET—Everlasting Love 28-24
- ★ POINTER SISTERS—Slow Hand 14-8
- RONNIE MILSAP—No Gettin' Over Me—29
- COMMODORES—Lady—28
- SPIDER—It Didn't Take Long—D-30

WBBQ—Augusta (B. Stevens—MD)

- ★ GEORGE HARRISON—All Those Years Ago 5-3
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 2-1
- ★ FRANKIE SMITH—Double Dutch Bus 26-15
- ★ KENNY ROGERS—I Don't Need You 14-11
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-7
- FOREIGNER—Urgent
- PABLO CRUISE—Cool Love
- TUBES—Don't Wanna Wait Anymore—X
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- .38 SPECIAL—Fantasy Girl—D-29
- BLACKFOOT—Fly Away—D-30
- COMMODORES—Lady—X
- RONNIE MILSAP—No Gettin' Over Me—X
- JUICE NEWTON—Queen Of Hearts—D-28
- ROSANNE CASH—7 Year Ache—X
- DIONNE WARWICK—Some Changes Are For Good—X
- RANDY VAN WARMER—Suzy—X
- GREG KIHN BAND—The Breakup Song—X
- CARPENTERS—Touch Me When We're Dancing—X
- THE PRODUCERS—What She Does To Me—X
- GINO VANNELLI—Nightwalker
- DIANA ROSS/LIONEL RICHIE—Endless Love

WWSA—Savannah (J. Lewis—MD)

- ★ KENNY ROGERS—I Don't Need You 17-11
- ★ JOEY SCARBURY—Theme From Greatest American Hero 10-5
- ★ MARTY BALIN—Hearts 12-7
- ★ RICK SPRINGFIELD—Jessie's Girl 25-13
- ★ POINTER SISTERS—Slow Hand 16-12
- STACY LATTISAW—Love On A Two Way Street—29
- THE PRODUCERS—What She Does To Me—30
- PABLO CRUISE—Cool Love—28
- LIONEL RICHIE/DIANA ROSS—Endless Love
- GARY WRIGHT—Really Wanna Know You—27
- ★ WSGF—Savannah (D. Carlisle—MD)
- ★ AIR SUPPLY—The One That You Love 3-2

- ★ DARYL HALL/JOHN OATES—You Make My Dreams 4-3
- ★ RICK SPRINGFIELD—Jessie's Girl 7-5
- ★ SANTANA—Winning 13-6
- PABLO CRUISE—Cool Love
- REO SPEEDWAGON—Don't Let Him Go—D-25
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- .38 SPECIAL—Fantasy Girl—X
- BLACKFOOT—Fly Away—X
- PHIL COLLINS—In The Air Tonight—D-30
- SPIDER—It Didn't Take Long—D-29
- COMMODORES—Lady—D-28
- STACY LATTISAW—Love On A Two Way Street
- RONNIE MILSAP—No Gettin' Over Me—X
- SPLIT ENZ—One Step Ahead—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- BROTHERS JOHNSON—The Real Thing—X
- CARPENTERS—Touch Me When We're Dancing
- STEPHANIE MILLS—Two Hearts—X
- LARRY GRAHAM—Just Be My Lady
- GARY WRIGHT—Really Wanna Know You

WAYS—Charlotte (L. Simon—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 22-15
- ★ JOEY SCARBURY—Theme From Greatest American Hero 5-1
- ★ THE ALAN PARSONS PROJECT—Time 8-5
- ★ RICK SPRINGFIELD—Jessie's Girl 11-6

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Based on station playlists through Tuesday (6/23/81)

Continued from page 24

- JIM PHOTOGLO—Fool In Love With You—X
- PHIL COLLINS—In The Air Tonight—X
- SHEENA EASTON—Modern Girl—D-28
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- GREG KIHN BAND—The Breakup Song—X
- BILLY SQUIER—The Stroke—D-27
- THE PRODUCERS—What She Does To Me—X
- PABLO CRUISE—Cool Love

KLAZ-FM (Z-98)—Little Rock (D. Taylor—MD)

- ★ AIR SUPPLY—The One That You Love 4-2
- ★ TAFFY McELROY—Who's That Look In Your Eyes 2-1
- ★ MARTY BALIN—Hearts 13-6
- ★ GEORGE HARRISON—All Those Years Ago 8-4
- ★ SANTANA—Winning 6-5
- MANHATTAN TRANSFER—Boy From New York City—33
- CARPENTERS—Touch Me When We're Dancing
- REO SPEEDWAGON—Don't Let Him Go—X
- 38 SPECIAL—Fantasy Girl—X
- PHIL COLLINS—In The Air Tonight—X
- KOOL & THE GANG—Jones Vs Jones—D-35
- COMMODORES—Lady—D-34
- JUICE NEWTON—Queen Of Hearts—D-31
- CAROLE BAYER SAGER—Stronger Than Before
- FOREIGNER—Urgent

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

- ★ JUICE NEWTON—Queen Of Hearts 27-18
- ★ KENNY ROGERS—I Don't Need You 23-12
- ★ MARTY BALIN—Hearts 14-9
- ★ POINTER SISTERS—Slow Hand 28-14
- ★ REO SPEEDWAGON—Don't Let Him Go 29-23
- DIANA ROSS/LIONEL RICHIE—Endless Love
- CARPENTERS—Touch Me When We're Dancing
- FRANKIE SMITH—Double Dutch Bus—D-27
- PHIL COLLINS—In The Air Tonight—D-26
- COMMODORES—Lady—D-28
- STACY LATTISAW—Love On A Two Way Street—D-29
- CAROLE BAYER SAGER—Stronger Than Before—D-30
- FOREIGNER—Urgent

WHBQ—Memphis (C. Duvall—PD)

- ★ AIR SUPPLY—The One That You Love 3-1
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-8
- ★ SHEENA EASTON—Modern Girl 9-7
- ★ KENNY ROGERS—I Don't Need You 6-5
- ★ JOEY SCARBURY—Theme From Greatest American Hero 8-4
- ROSANNE CASH—7 Year Ache—14

WNOX—Knoxville (B. Evans—MD)

- ★ MARTY BALIN—Hearts 29-24
- ★ JOEY SCARBURY—Theme From Greatest American Hero 26-16
- ★ JESSE WINCHESTER—Say What 17-12
- ★ JIM PHOTOGLO—Fool In Love With You 21-17
- ★ DOTTIE WEST—What Are We Doin' In Love 11-7
- GARY WRIGHT—Really Wanna Know You
- RONNIE MILSAP—No Gettin' Over Me

- TERRI GIBBS—Rich Man
- JOHN SCHNEIDER—It's Now Or Never—D-29
- POINTER SISTERS—Slow Hand—D-28

WRJZ—Knoxville (L. Billman—MD)

- ★ KENNY ROGERS—I Don't Need You 20-12
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-6
- ★ LEE RITENOUR—Is It You 14-10
- ★ OAK RIDGE BOYS—Elvira
- ★ JOEY SCARBURY—Theme From Greatest American Hero 15-8
- PABLO CRUISE—Cool Love
- JIM STEINMAN—Rock'n'roll Dreams Come Through
- TUBES—Don't Want To Wait Anymore—D-30
- JOHN SCHNEIDER—It's Now Or Never—X
- THE GREG KIHN BAND—The Breakup Song—X
- TERRI GIBBS—Rich Man
- RONNIE MILSAP—No Gettin' Over Me—D-19
- COMMODORES—Lady—D-26
- CARPENTERS—Touch Me When We're Dancing—D-29
- LIFE—Let Me Down Easy
- GARY WRIGHT—Really Wanna Know You

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

- ★ POINTER SISTERS—Slow Hand 23-12
- ★ JOEY SCARBURY—Theme From Greatest American Hero 25-11
- ★ MARTY BALIN—Hearts 14-9
- ★ ALAN PARSONS PROJECT—Time 20-15
- ★ SANTANA—Winning 10-4
- FOREIGNER—Urgent
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—30
- ALABAMA—Feels So Right—D-29
- BLACKFOOT—Fly Away—X
- JUICE NEWTON—Queen Of Hearts
- APRIL WINE—Sign Of The Gypsy Queen—X
- RUSH—Tom Sawyer
- GARY WRIGHT—Really Wanna Know You

WERC—Birmingham (A. Karrh—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 21-16
- ★ SHEENA EASTON—Modern Girl 19-14
- ★ CAROLE BAYER SAGER—Stronger Than Before 18-13
- ★ ALABAMA—Feels So Right 29-10
- ★ LEE RITENOUR—Is It You 17-12
- COMMODORES—Lady
- TUBES—Don't Want To Wait Anymore
- JOHN SCHNEIDER—It's Now Or Never—D-29
- RONNIE MILSAP—No Gettin' Over Me—D-28
- ABBA—On And On And On—X
- LARRY JOHN McNALLY—Just Like Paradise
- MICKEY GILLEY—You Don't Know Me

WKXX (KX106)—Birmingham (C. Trane—MD)

- ★ BILLY SQUIER—The Stroke 12-7
- ★ MANHATTAN TRANSFER—Boy From New York City 18-14
- ★ POINTER SISTERS—Slow Hand 15-11
- ★ KENNY ROGERS—I Don't Need You 19-16
- ★ JOEY SCARBURY—Theme From Greatest American Hero 14-10
- FOREIGNER—Urgent—30
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- TUBES—Don't Want To Wait Anymore—D-28
- COMMODORES—Lady—D-26
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-27

- RUSH—Tom Sawyer—D-29
- CARPENTERS—Touch Me When We're Dancing
- DIANA ROSS/LIONEL RICHIE—Endless Love
- GARY WRIGHT—Really Wanna Know You

WSGN—Birmingham (W. Brian—MD)

- ★ MARTY BALIN—Hearts 10-6
- ★ JOEY SCARBURY—Theme From Greatest American Hero 9-5
- ★ KENNY ROGERS—I Don't Need You 21-15
- ★ POINTER SISTERS—Slow Hand 19-12
- ★ ELTON JOHN—Nobody Wins 16-10
- JANIS IAN—Under The Covers
- GARY WRIGHT—I Really Wanna Know You
- DIANNE WARWICK—Some Changes Are For Good
- REX SMITH/RACHEL SWEET—Everlasting Love
- ALABAMA—Feels So Right—D-26
- COMMODORES—Lady—D-25
- RONNIE MILSAP—No Gettin' Over Me—D-24
- JIM STEINMAN—Rock'n'roll Dreams Come Through
- JOE DOLCE—Shaddap You Face—X
- CHARLIE DANIELS BAND—Sweet Home Alabama—X
- BOBBY KING—Having A Party—D-27
- MICKEY GILLEY—You Don't Know Me—X

WAAY—Huntsville (J. Kendrick—MD)

- ★ OAK RIDGE BOYS—Elvira 3-1
- ★ POINTER SISTERS—Slow Hand 14-7
- ★ ALABAMA—Feels So Right 25-16
- ★ MARTY BALIN—Hearts 9-6
- ★ JUICE NEWTON—Queen Of Hearts 21-14
- FOREIGNER—Urgent
- GINO VANNELLI—Nighwalker
- ALAN PARSONS PROJECT—Time—D-26
- CARPENTERS—Touch Me When We're Dancing—D-30
- THE PRODUCERS—What She Does To Me—X
- PABLO CRUISE—Cool Love
- MAC DAVIS—Secrets
- GARY WRIGHT—Really Wanna Know You—X
- REO SPEEDWAGON—Don't Let Him Go—D-27
- TUBES—Don't Want To Wait Anymore—X
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- BLACKFOOT—Fly Away—X
- SPIDER—It Didn't Take Long—X
- KOOL & THE GANG—Jones Vs Jones—X
- COMMODORES—Lady—X
- SHEENA EASTON—Modern Girl—X
- POINT BLANK—Nicole—X
- BARBRA STREISAND—Promises—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-29
- APRIL WINE—Sign Of The Gypsy Queen—X

WHYY—Montgomery (R. Thomas—MD)

- ★ KENNY ROGERS—I Don't Need You 24-14
- ★ JOEY SCARBURY—Theme From Greatest American Hero 10-5
- ★ MANHATTAN TRANSFER—Boy From New York City 21-15
- ★ GEORGE HARRISON—All Those Years Ago 2-1
- ★ POINTER SISTERS—Slow Hand 20-12
- FOREIGNER—Urgent
- GARY WRIGHT—I Really Wanna Know You
- MAC DAVIS—Secrets—X

- REX SMITH/RACHEL SWEET—Everlasting Love
- SPIDER—It Didn't Take Long—D-30
- JOHN SCHNEIDER—It's Now Or Never—D-29
- COMMODORES—Lady—D-26
- RONNIE MILSAP—No Gettin' Over Me—D-27
- THE GREG KIHN BAND—The Breakup Song
- THE PRODUCERS—What She Does To Me—D-28
- SMOKEY ROBINSON—You Are Forever

WJDX—Jackson (L. Adams—MD)

- ★ GEORGE HARRISON—All Those Years Ago 13-6
- ★ SANTANA—Winning 29-25
- ★ MARTY BALIN—Hearts 27-23
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 16-12
- ★ POINTER SISTERS—Slow Hand 23-19
- OAK RIDGE BOYS—Elvira—28
- RANDY VANWARMER—Suzy
- JOE WALSH—A Life Of Illusion—D-30
- ERIC CLAPTON—Another Ticket—X
- MANHATTAN TRANSFER—Boy From New York City—X
- TUBES—Don't Want To Wait Anymore—X
- MOODY BLUES—Gemini Dream—X
- JOHN SCHNEIDER—It's Now Or Never—D-27
- COMMODORES—Lady
- TERRI GIBBS—Rich Man—X
- SMOKEY ROBINSON—You Are Forever—D-29
- THE JACKSONS—Walk Right Now—X
- CARPENTERS—Touch Me When We're Dancing

WBJW (BJ105)—Orlando (T. Long—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 7-2
- ★ CLIMAX BLUES BAND—I Love You 2-1
- ★ MOODY BLUES—Gemini Dream 30-21
- ★ COMMODORES—Lady 39-29
- ★ SHEENA EASTON—Modern Girl 17-11
- RONNIE MILSAP—No Gettin' Over Me—36
- FRANKIE & THE KNOCKOUTS—You're My Girl—37
- TERRI GIBBS—Rich Man—D-38
- BROTHERS JOHNSON—The Real Thing—40
- CARPENTERS—Touch Me When We're Dancing—D-39
- JANIS IAN—Under The Covers—X

WRBQ (Q-105)—Tampa (P. McKay—MD)

- ★ OAK RIDGE BOYS—Elvira 11-3
- ★ RICK JAMES—Give It To Me Baby 19-15
- ★ KENNY ROGERS—I Don't Need You 13-8
- ★ DOTTIE WEST—What Are We Doin' In Love 16-11
- ★ BILLY SQUIER—The Stroke 23-18
- REX SMITH/RACHEL SWEET—Everlasting Love—26
- DIANA ROSS/LIONEL RICHIE—Endless Love
- FOREIGNER—Urgent
- JANIS IAN—Under The Covers—27

WLCY—Tampa (M. Weber—MD)

- ★ KENNY ROGERS—I Don't Need You 15-10
- ★ JOEY SCARBURY—Theme From Greatest American Hero 11-7
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 8-5
- ★ SHEENA EASTON—Modern Girl 10-6
- ★ OAK RIDGE BOYS—Elvira 18-15
- REX SMITH/RACHEL SWEET—Everlasting Love

- DIANNE WARWICK—Some Changes Are For Good
- JOHN SCHNEIDER—It's Now Or Never—D-21
- CAROLE BAYER SAGER—Stronger Than Before—D-20
- POINTER SISTERS—Slow Hand—D-19
- RONNIE MILSAP—No Gettin' Over Me—X

WVY (Y103)—Jacksonville (D. Scott—MD)

- ★ GEORGE HARRISON—All Those Years Ago 8-3
- ★ AIR SUPPLY—The One That You Love 1-1
- ★ PHIL COLLINS—In The Air Tonight 21-15
- ★ SHEENA EASTON—Modern Girl 10-5
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-7
- FOREIGNER—Urgent—39
- OAK RIDGE BOYS—Elvira—37
- SPIDER—It Didn't Take Long—X
- BILLY SQUIER—The Stroke—X
- STEVIE WONDER—All I Do—X

WKXY—Sarasota (T. William—MD)

- ★ BILLY SQUIER—The Stroke 18-9
- ★ JOEY SCARBURY—Theme From Greatest American Hero 22-16
- ★ RUSH—Tom Sawyer 19-15
- ★ POINTER SISTERS—Slow Hand—23
- ★ KENNY ROGERS—I Don't Need You 15-10
- COMMODORES—Lady
- TUBES—Don't Want To Wait Anymore
- 38 SPECIAL—Fantasy Girl—X
- BLACKFOOT—Fly Away—X
- ERIC CLAPTON—Another Ticket
- JOHN SCHNEIDER—It's Now Or Never
- THE GREG KIHN BAND—The Breakup Song
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-30
- DIANNE WARWICK—Some Changes Are For Good—X
- JUICE NEWTON—Queen Of Hearts—X
- ELTON JOHN—Nobody Wins—X
- POINT BLANK—Nicole
- THE PRODUCERS—What She Does To Me—X
- GARY WRIGHT—Really Wanna Know You—D-29
- DIANA ROSS/LIONEL RICHIE—Endless Love
- THE A'S—A Woman's Got The Power

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ MOODY BLUES—Gemini Dream 20-11
- ★ KENNY ROGERS—I Don't Need You 25-17
- ★ SHEENA EASTON—Modern Girl 19-9
- ★ POINTER SISTERS—Slow Hand 13-6
- ★ JOEY SCARBURY—Theme From Greatest American Hero 29-15
- DIANA ROSS/LIONEL RICHIE—Endless Love
- REO SPEEDWAGON—Don't Let Him Go
- OAK RIDGE BOYS—Elvira—D-29
- SPIDER—It Didn't Take Long—X
- COMMODORES—Lady—X
- RONNIE MILSAP—No Gettin' Over Me—X
- ROSANNE CASH—7 Year Ache—D-28
- CAROLE BAYER SAGER—Stronger Than Before
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-30
- CARPENTERS—Touch Me When We're Dancing—X

WZGC (Z93)—Atlanta (J. Young—PD)

- ★ OAK RIDGE BOYS—Elvira 15-1
- ★ KENNY ROGERS—I Don't Need You 29-19
- ★ POINTER SISTERS—Slow Hand 26-17

- ★ AIR SUPPLY—The One That You Love 7-4
- ★ JOEY SCARBURY—Theme From Greatest American Hero 27-18
- BILLY SQUIER—The Stroke
- COMMODORES—Lady
- BLACKFOOT—Fly Away
- RONNIE MILSAP—No Gettin' Over Me

WMC-FM (FM100)—Memphis (T. Prestigiacamo—MD)

- ★ GEORGE HARRISON—All Those Years Ago 10-5
- ★ KENNY ROGERS—I Don't Need You 19-15
- ★ GARY U.S. BONDS—This Little Girl 9-6
- ★ JIM PHOTOGLO—Fool In Love With You 13-10
- ★ MARTY BALIN—Hearts 20-17
- ★ REO SPEEDWAGON—Don't Let Him Go—N
- 38 SPECIAL—Fantasy Girl—N
- JIM STEINMAN—Rock'n'roll Dreams Come Through—N
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- TOM PETTY & THE HEARTBREAKERS—The Waiting—
- ALAN PARSONS PROJECT—Time—N
- RON DANTE—Show & Tell

WBVQ (92-Q)—Nashville (S. Davis—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 20-15
- ★ POINTER SISTERS—Slow Hand 15-10
- ★ RICK SPRINGFIELD—Jessie's Girl 10-9
- ★ STACY LATTISAW—Love On A Two Way Street 23-18
- ★ JOEY SCARBURY—Theme From Greatest American Hero 8-4
- COMMODORES—Lady
- BILLY SQUIER—The Stroke
- JOHN SCHNEIDER—It's Now Or Never—X
- EMMYLOU HARRIS—I Don't Have To Crawl—X
- JIM PHOTOGLO—Fool In Love With You—X
- ALABAMA—Feels So Right—X
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- JUICE NEWTON—Queen Of Hearts—D-27
- RONNIE MILSAP—No Gettin' Over Me—D-28
- CARPENTERS—Touch Me When We're Dancing—D-30
- FOREIGNER—Urgent

WHYY (Y100)—Miami (M. Shands—MD)

- ★ GAP BAND—Yearning For Your Love 18-10
- ★ JOEY SCARBURY—Theme From Greatest American Hero 23-15
- ★ SHALAMAR—Make That Move 10-6
- LEE RITENOUR—Is It You—D-31
- MARTY BALIN—Hearts—D-30
- STEPHANIE MILLS—Two Hearts—33
- DOTTIE WEST—What Are We Doin' In Love—29
- DENICE WILLIAMS—Silly—D-32

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2 Beach Boys Dates To Air

WASHINGTON, D.C.—Ready to break last year's record for the largest crowd assembled here for a single musical act, the Beach Boys will return to the Washington Monument for a July 4 concert.

Last year, the Beach Boys attracted 400,000 fans to the Monument grounds for the Independence Day concert. This year, the group will be joined by Glen Campbell and Captain & Tennille and an even larger crowd is expected. The concert will be broadcast live by WRQX-FM (Q 107), the local ABC station.

Q107 will also broadcast the Beach Boys' July 5 concert to be held at Long Beach, Calif. Joined by America, Three Dog Night and Glen Campbell as well as Captain & Tennille, the Beach Boys will perform from a barge in Long Beach harbor. The concert will simulcast over WTTG-TV Washington, D.C. in cooperation with Q107. The broadcast will be available in most major markets through the Robert Wood Co. and NKR Communications.

Vox Jox

NEW YORK—Carlos De Jesus has been named program director of WKTU-FM, succeeding Dale Reeves, who was banished from his morning drive show to overnights (Billboard, June 27, 1981) in an apparent dispute with general manager Dave Rapaport.

Rapaport, who is apparently hard to please, has had four program directors in the past 18 months, despite the success of WKTU. Reeves became the latest victim because Rapaport reportedly didn't like his humor, which is Reeves' forte.

De Jesus, who handles the 10 p.m. to 2 a.m. slot, moves into the hot seat, which had been occupied by Paul Zarcone and Michael Jones for brief periods before Reeves took over.

With Michael Ellis handling music research and a long survivor since the station was mellow rock, Rapaport reportedly doesn't see a strong need for a program director and likes to dabble in that area himself.

Zarcone, when he left WKTU a few months back, moved to WXLO-FM, but now he is out of his morning drive spot on that station. Zar-

cone, who uses the on-air name of J.D. Holiday, was in a morning drive team with Reeves when he was on WKTU.

Zarcone has been succeeded by Jeff Troy, who moves into mornings from a 7 p.m. to 11 p.m. slot. Troy, who used to be on WBSL-FM New York, is being succeeded in the night position by Jose Guzman, who moves over from WNJR-AM Newark, N.J.

WXLO will change to Kiss-99 Aug. 1 and hopes to have call letters changed to WRKS at the time. As previously reported, WXLO has applied to the FCC for this change.

In another move at the RKO outlet, Tony Quartarone has joined the station as music and research coordinator. He moves up from an intern position.

Dan Ingram celebrates his 20th year with WABC July 3. The station plans a special tribute to its afternoon personality with Ingram hosting a special four-hour commercial-free show on that date. He will play the biggest hits of the past 20 years,

interspersed with taped portions of Ingram broadcasts over the course of his career with WABC.

WNEW-FM is cooperating in the production this year of the New York Dr Pepper Music Festival, which is being staged at Pier 84 on the Hudson River in Manhattan. Led by p.d. Scott Muni, WNEW personalities including Peter Fornatale, Dan Neer, Meg Griffin, Pam Merly, Robin Lane, Dave Herman, George Duke and Vin Scelsa will host the concerts that run through July 27. The station is also sending listeners around the world in a "World Tour '81" promotion that Muni explains "encompasses a series of special drawings in which a listener can win a trip to any one of a number of exotic and colorful American and overseas locales."

Al Bernstein, who has worked at WBSL-FM New York, WYNY-FM New York, and WNEW-FM New York, has taken over the mid-day spot on WKHK-FM New York, the

new country outlet. Lois Gilbert, who left WKHK shortly after it went country, is back in country working relief shifts at WHN-AM New York.

Marvin Robinson is the new p.d. at KSOL-FM San Mateo. Leslie Patton, who used to be a jock at WKTU-FM New York, is working relief at WYSP-FM Philadelphia.

Billy Sample, striking Texas Ranger left fielder, has left baseball for the duration of the strike to work before the mike at KAAM-AM Dallas. His on-air shift is from 10 a.m. to 3 p.m. After five and a half years with KEEN-AM San Jose, Brad Stapleton has decided to leave radio to enter his family's business. He is succeeded in the 9 a.m. to 2 p.m. slot by Kris McKay, who moves from evening and afternoon shifts. Don Scott, who has been with the station for more than four years, will move into the 2 to 7 p.m. slot. Joe Daniels and Julie Stevens handle the 7 p.m. to midnight slot. Stevens moves from overnights and is succeeded by

(Continued on page 32)

The July 4th concert that's setting off fireworks coast-to-coast.

Santana. A nation-wide live broadcast.

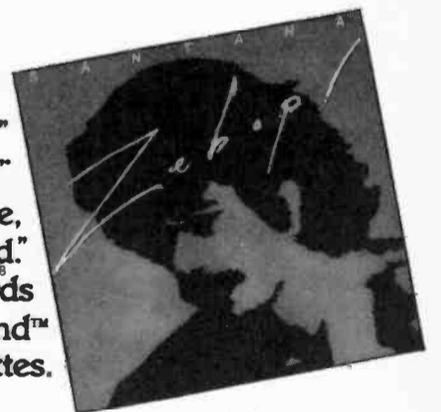
This Saturday at 9pm (EST), Cape Cod Coliseum in Massachusetts will be the site of a national celebration.

The band is Santana. One of the country's hottest acts. With a Top-10 Gold album called "Zebop!", a smash single called "Winning" and a well-deserved reputation for incredible live shows.

The sponsor is Sony.[®] Creator of the revolutionary Walkman[™] cassette player and commercial backer of the Music Explosion concert featuring Santana—a live event that will be carried coast-to-coast on over 100 stations.

The result is a July 4th bash that'll make a big bang all over America.

Santana. "Zebop!"
Featuring "Winning"
and the new single,
"The Sensitive Kind."
On Columbia Records
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A Music Explosion Concert. Sponsored by Sony Walkman.

WRKK	KOLA	WDIZ	WQBK	WTVE	WBRU	KZOK	WXUS	WHSY	M105	WWCT	WLRS
WLSQ-AM	KTYD	WYNF	WGRQ	WIOT	WBCN	WIBZ	KRMJ	KSAS	WVAM	WYFE	KNOE
WQOK-AM	KVRE	WKLS	WXXY	KXXY	WIMZ	WLPX	KDCK	KFRG	WWWZ	WBWB	WBIM
KWFM	KAZY	WYMX	WNEW	KMOD	WZXR	KLPQ	WRNO	WPRB	WZLD	WHKC	WIYY
KDKB	WHCN	WRIF	WSYR	KGON	KZEW	KXOA	WLAV	WAAL	KTTX	WFBQ	
KMET	WWDC	WILS	WROQ	KZEL	KLOL	WPGU	WAKX	WYLR	WRVQ	KFMH	
KGB-FM	WGVL	KQRS	WQDR	WMMR	KLAQ	WIDB	KLOH	WVBR	WVVV	KICT	
KMEL	WJAX	KSHE	KQWB	WDVE	KISS	WPFR	WZZQ	WKZL	WBIZ	KMKF	
KKDJ	WSHE	WGIR	WLVQ	WEZX	WMYK	WXKE	WKKY	KWXL	WMET	WKQQ	



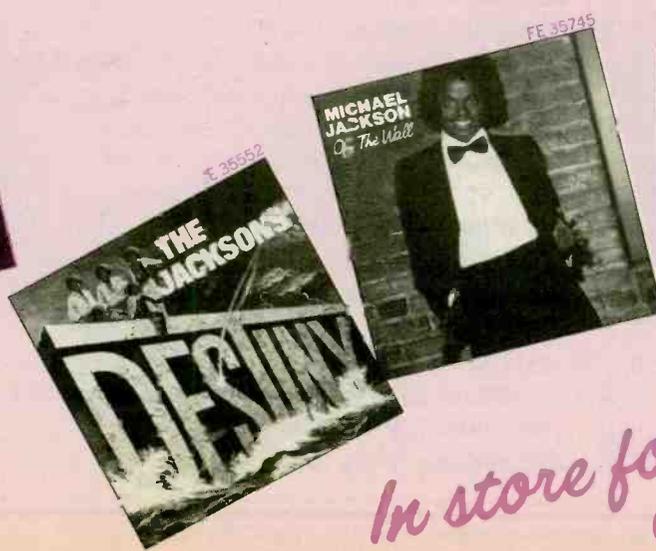
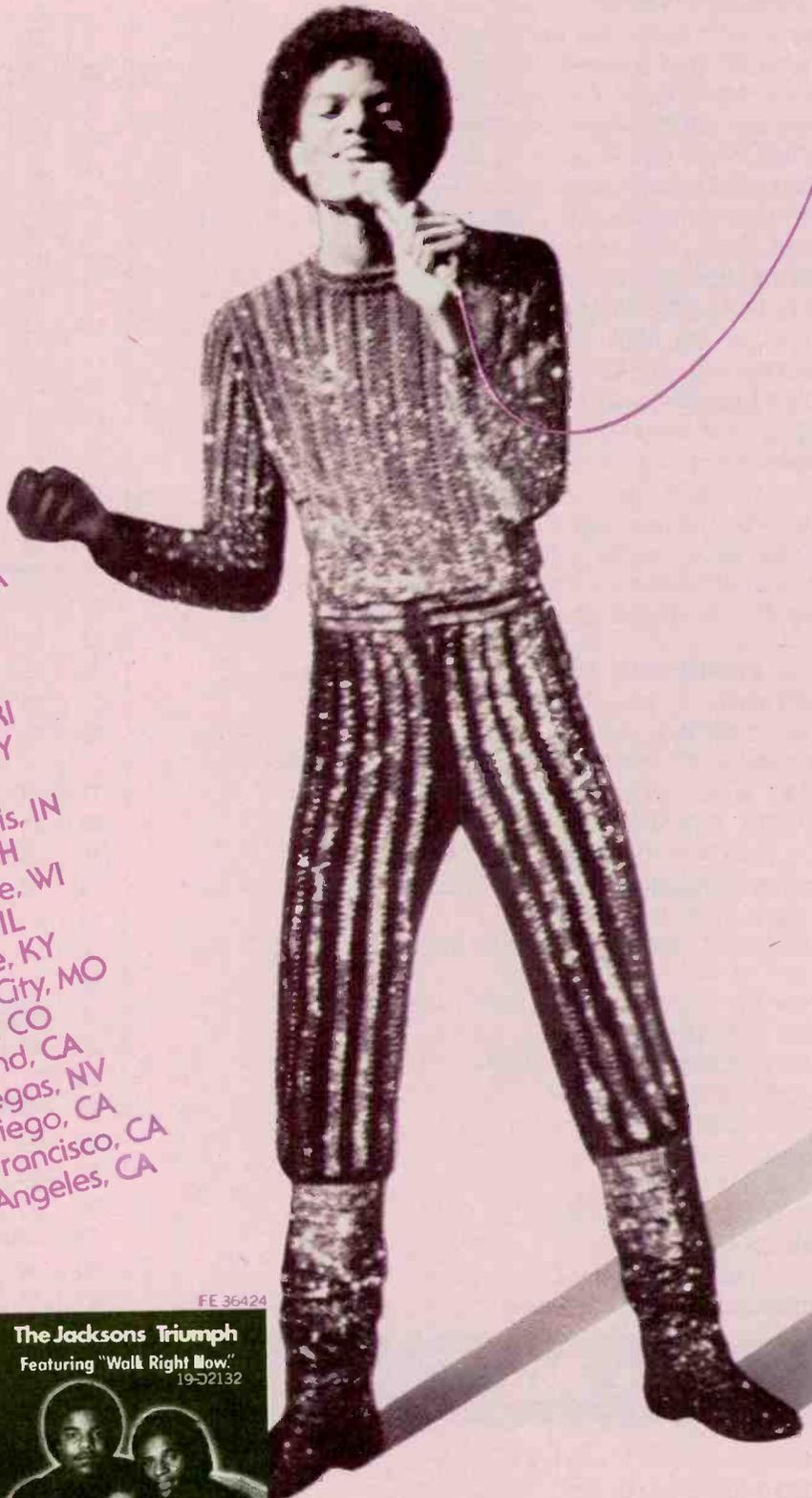
It's
A **JACKSON**



SUMMER!

They're taking off again

- 7/8 Memphis, TN
- 7/10 Oklahoma City, OK
- 7/11 Dallas, TX
- 7/12 Houston, TX
- 7/15 San Antonio, TX
- 7/17 Baton Rouge, LA
- 7/18 Mobile, AL
- 7/19 Lakeland, FL
- 7/22 Atlanta, GA
- 7/24 Greensboro, NC
- 7/25 Charlotte, NC
- 7/26 Hampton, VA
- 7/31-8/1 Washington, DC
- 8/2 Buffalo, NY
- 8/4 Richmond, VA
- 8/7 Uniondale, NY
- 8/8 Philadelphia, PA
- 8/8 Cleveland, OH
- 8/9 Pittsburgh, PA
- 8/13 Hartford, CT
- 8/15 Providence, RI
- 8/16 New York, NY
- 8/18-19 Detroit, MI
- 8/21 Indianapolis, IN
- 8/22 Dayton, OH
- 8/23 Milwaukee, WI
- 8/26 Chicago, IL
- 8/28 Louisville, KY
- 8/29 Kansas City, MO
- 9/1 Denver, CO
- 9/3 Oakland, CA
- 9/5 Las Vegas, NV
- 9/6 San Diego, CA
- 9/8 San Francisco, CA
- 9/10 Los Angeles, CA
- 9/11-12



*In store for millions more.
On Epic Records and Tapes.*

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

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	5	THE MOODY BLUES —The Voice, Threshold
2	2	8	JOE WALSH —A Life Of Illusion, Asylum
3	6	8	BILLY SQUIER —The Stroke, Capitol
4	4	10	TOM PETTY & THE HEARTBREAKERS —The Waiting, Backstreet/MCA
5	3	15	PHIL COLLINS —In The Air Tonight, Atlantic
6	7	10	THE GREG KINN BAND —The Break Up Song, Beserkley
7	5	12	SANTANA —Winning, Columbia
8	13	8	TOM PETTY & THE HEARTBREAKERS —A Woman In Love, Backstreet/MCA
9	17	12	OZZY OSBORNE —Crazy Train, Jet
10	8	6	THE TUBES —Talk To You Later, Capitol
11	24	10	BILLY SQUIER —In The Dark, Capitol
12	48	2	DANNY JOE BROWN —Edge Of Sundown, Epic
13	20	5	THE MOODY BLUES —Gemini Dream, Threshold
14	10	4	GEORGE HARRISON —All Those Years Ago, Dark Horse
15	9	13	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
16	23	3	SQUEEZE —Tempted, A&M
17	15	10	GARY U.S. BONDS —This Little Girl, EMI/America
18	14	6	JIM STEINMAN —Rock 'N Roll Dreams Come Through, Epic/Cleveland Int'l
19	16	4	PETER FRAMPTON —Breaking All The Rules, A&M
20	11	16	RUSH —Tom Sawyer, Mercury
21	27	10	JEFFERSON STARSHIP —Stranger, Grunt/RCA
22	18	3	THE A'S —A Woman's Got the Power, Arista
23	21	5	VAN HALEN —Unchained, Warner Bros.
24	19	14	THE WHO —Another Tricky Day, Warner Bros.
25	NEW ENTRY		BLUE OYSTER CULT —Burning For You, Columbia
26	12	7	VAN HALEN —Mean Street, Warner Bros.
27	33	3	JOHNNY VAN ZANT BAND —Right or Wrong, Polydor
28	26	16	RICK SPRINGFIELD —Jessie's Girl, RCA
29	30	10	DAVE EDMUNDS —Almost Saturday Night, Swan Song
30	31	7	TOM PETTY & THE HEARTBREAKERS —Nightwatchman, Backstreet/MCA
31	35	3	POINT BLANK —Nicole, MCA
32	29	4	VAN HALEN —Push Comes To Shove, Warner Bros.
33	39	11	ADAM & THE ANTS —Antmusic, Epic
34	32	6	VAN HALEN —So This Is Love, Warner Bros.
35	45	4	MARTY BALIN —Hearts, EMI/America
36	25	13	JEFFERSON STARSHIP —Find Your Way Back, RCA/Grunt
37	36	3	ELTON JOHN —Breaking Down Barriers, Geffen
38	NEW ENTRY		.38 SPECIAL —Fantasy Girl, A&M
39	28	16	STYX —Too Much Time On My Hands, A&M
40	22	10	KIM CARNES —Bette Davis Eyes, EMI/America
41	NEW ENTRY		SILVER CONDOR —For The Sake Of Survival, Columbia
42	44	16	REO SPEEDWAGON —Don't Let Him Go, Epic
43	53	9	DAVID LINDLEY —Mercury Blues, Asylum
44	49	5	LOVERBOY —The Kid Is Hot Tonight, Columbia
45	NEW ENTRY		THE MOODY BLUES —22,000 Days, Threshold
46	38	5	JOE WALSH —Rivers Of The Hidden Funk, Asylum
47	41	9	SANTANA —Searching, Columbia
48	55	2	KIM CARNES —Break The Rules Tonight, EMI/America
49	46	9	GARY U.S. BONDS —Jole Blon, EMI-America
50	37	13	THE PRETENDERS —Message Of Love, Sire
51	NEW ENTRY		SANTANA —Changes, Columbia
52	43	3	BILLY SQUIER —My Kind of Lover, Capitol
53	52	2	LES DUDEK —Dejavu, Columbia
54	50	5	SQUEEZE —In Quintessence, A&M
55	NEW ENTRY		GEORGE HARRISON —Teardrops, Dark Horse
56	42	7	COLD CHISEL —My Baby, Elektra
57	51	8	SPLIT ENZ —History Never Repeats, A&M
58	59	2	JEFFERSON STARSHIP —Save Your Love, Grunt/RCA
59	54	4	TOM JOHNSTON —Madmen, Warner Bros.
60	58	6	JOE WALSH —Things, Asylum

Top Adds

1	BLUE OYSTER CULT —Fire Of Unknown Origin, Columbia
2	THE JOE PERRY PROJECT —I've Got The Rock 'n' Rolls Again, Columbia
3	VARIOUS ARTISTS —Volunteer Jam 7, Epic
4	NEW ENGLAND —Walking Wild, Elektra
5	ICEHOUSE —Icehouse, Chrysalis
6	GARY WRIGHT —The Right Place, Warner Bros.
7	SAVOY BROWN —Rock & Roll Warriors, Townhouse
8	GARY O' —Gary O', Capitol
9	ROBERT ELLIS ORRALL —Fixation, RCA
10	RANDY VANWARMER —Beat Of Love, Bearsville

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

Goodphone Commentaries

Radio's Delicate Marriage

By DR. DEMENTO

LOS ANGELES—Radio broadcasters have taken for granted, in recent times, their freedom to play whatever recorded material they like. Today's programmers are free to choose as widely (or as narrowly) as they care from the millions of recordings generated by the world's record companies, all without charge (save for the modest fees paid to the clearance associations for the use of copyrighted compositions).

Most of us would find it hard to imagine it being any other way, in a time when record companies spend millions every year just to persuade radio stations to take advantage of their generosity.

That's how it is today. Tomorrow's new media technology might force some changes. There are indications that if, for whatever reason, record companies decide to restrict airplay of their products, or to charge fees for their use, the law might be on their side.

You may have noticed the fine print on the labels of British import pressings: "Unauthorized public performance, broadcasting and copying of this record prohibited." Similar wording has appeared from time to time on American records as well. New radio people sometimes get quite concerned upon noticing this. Fear not, at least for now.

You don't have to make a transatlantic phone call every time you want to play an import. That notice is very much like those brass plaques you see in the walkways of shopping centers and in store entrances: "Private Property—Permission To Pass Over revocable At Any Time." That fine print on record labels isn't meant to discourage airplay any more than those plaques are meant to keep people out of the store. It is simply a means of legally preserving property rights—the store owner's right to close off the walkway, the record company's right to restrict or prohibit broadcast if it so desires.

In recent years, record companies have exercised these rights only in regard to unreleased material. Every now and then a test pressing or tape copy of next month's superstar LP will fall into the hands of a programmer eager to play the latest music before the competition can (Pity there aren't as many of those programmers as there used to be!). Cease-and-desist letters go out and that's usually the end of it.

In early 1966, Capitol Records was able to shut off airplay (at least in major markets) of two Beatles tracks which had been released in England but not yet, at the time, in America (they were "Drive My Car" and "If I Needed Someone"). It would be interesting, to put it mildly, if a similar situation were to come up regarding one of today's hottest rock performers. With so many new acts so desperately in need of elusive airplay today, though, no record company has lately attempted to play that card.

What if some major record company were to decide, one of these days, for whatever reason, to go for the big one, and send out Mailgrams announcing that as of a certain date, any radio station playing any recording whatever from that company's catalog would render itself liable to prosecution? Of that a substantial fee would be charged? Or that hot artist couldn't be played without equal airplay for new artists B, C, D, and E? Radio would laugh at

such a maneuver today ... but tomorrow?

The record and radio industries, so firmly entwined today, have not always gotten along so well. True, some of the earliest photos of radio stations show windup Victrolas performing for the dinner-plate microphones—but stations had to buy their records from retailers just like their listeners did. Record companies regarded radio as a bitter enemy. They felt that people would not buy records if they could hear them for free on the air.

Since most early radio entertainment was live, that wasn't much of an issue at first. In 1932, however—a year in which total American record sales came to fewer than 10 million disks—record companies began printed on their labels the words "Not Licensed for Radio Broadcast." It was never spelled out just what kind of a license was required to broadcast records; yet these notices (and much longer ones saying the same thing) persisted on American labels and sleeves until the 1940's, and on those made in other countries to this day.

In 1935, Martin Block began his "Make Believe Ballroom" radio show on WNEW-AM New York and from then on "disk jockeys" steadily became more and more prominent on American airwaves. Fortunately, record sales showed great improvement during the same period, so there was little motivation for record companies to upset the appellation by putting a push on the "licensing" issue.

By 1940, on the contrary, they were doing lots of nice things for broadcasters, even passing out free records! In 1945, Capitol began making special "DJ copies" out of vinyl, then too expensive for general use; other labels quickly followed suit with pressings sounding much better than those available to the public. Nothing was too good for our friends in radio, they said!

Meanwhile, radio fought a small war with ASCAP over song licensing, and the record industry had two bloody battles with the American Federation of Musicians. Radio and records, however, have been married for over four decades. As we were saying, it's easy to take that relationship for granted—but a divorce would put us in a very bad way, and we would be wise to take every precaution to see that that doesn't happen.

(Dr. Demento is host of the nationally syndicated "Dr. Demento Show.")

YANKEES CLIPPED

NEW YORK — WABC-AM, which has pinned much of its hopes on developing a new adult image on play-by-play of New York Yankees baseball, has to content itself with the Columbus Clippers these days.

The ABC AM flagship is doing play-by-play of the Yankee International League farm team while the Yankees and other major league teams continue to strike.

WABC general manager Al Racco comments, "The preliminary research that we've done indicates a tremendous interest in the Clipper's broadcasts." A listeners' phone in poll resulted in a 19.903 to 90 vote for continued Clippers broadcasts.

Mike Harrison

The Ethics Of Credibility

LOS ANGELES—I was guest lecturing about the state of commercial radio at West Coast concert promoter Jim Rissmiller's music industry class at UCLA when a student hit me with a good question.

"What does 'credibility' mean?" he asked. "I hear the term used all the time in discussions about radio and I'm not quite sure what it means."

I had to stop and think for a moment before I jumped into an answer. After all, in a radio scene set against the turbulent backdrop of lifestyle fractionalization, image fragmentation, demographic peer group pressures and ever changing street jargon, credibility can indeed be an elusive butterfly.

Yet, credibility (or the lack thereof) remains one of the most important intangible elements in determining the success or failure of a radio station or individual radio personality.

Most dictionaries define credibility as falling into one of two categories. The first is plausibility; that is, having the capability of being believed. The second is reliability; which is, being worthy of being believed. There is a huge difference between the two ... reality versus perceived reality. However, the dictionary says as far as credibility is concerned, they can in fact both be the same. But can they? That is something that broadcasters are constantly wrestling with ... what is credibility and do the ends necessarily justify the means?

For example, back in the days of progressive rock radio in which the audience was considered to be a highly image-conscious, idealistic "counter culture," one particularly "credible" air personality with whom I was associated used to act out a little scenario that remains fixed in my memory as an example of the tightrope broadcasters can walk in pursuit of credibility ... a

tightrope strung out over a chasm of hypocrisy.

Those were the hippie days and our station was regularly involved in free concerts and other gatherings that brought hundreds and thousands of love children together in various parts of the market. The station would send its entire roster of air personalities to these "festivals" in limousines, an incongruous choice of vehicles.

This air personality would have the limo stop a few blocks from wherever it was we were going and let him off so that his listeners wouldn't see him arriving in such opulent style. He would appear to have walked to the event and thus maintain credibility with his "anti-establishment" constituents.

Then there was the youthful looking national program director of a chain of successful mid '70s top 40 stations. He would hang out around playgrounds, passing for one of the kids and pick up on the latest jargon and buzzwords. He would then plug them onto the "idiot cards" back at the station and make his "old" jocks sound more credible.

The question, of course, is ... does the sheep's clothing make the proverbial wolf more credible? Should rock'n'roll stations glamorize the sex and drugs aspect of the culture to gain a rapport with young people? Seasoned broadcasters know that there is no perfect method of achieving complete credibility. There are too many overpowering factors working against it.

First, there's the constant of change. If you stick to a mode of performance that seems credible long enough, your audience will eventually pass you by. Yet, on the other hand, if you keep switching your trip to ride the wave of current sensibilities, you can come off as trendy.

Then there's the fractionalization syndrome. Fragmentation exists within the microcosm (something that "modal" programmers who think they've discovered the narrow key to success eventually discover). That means that no matter how specialized your programming ap-

proach may be, you'll always find that a spectrum and polarization exists within whatever frame-of-reference you direct your programming to. You can never please all the people all the time because you can never please even one person all the time. Therefore, in order to be credible in the eyes of some, you are forced to be a "sell out" in the eyes of others.

And finally, there's the trap of becoming overly credible ... where you reach the point of intimidating your listeners. As the old song pointedly asks, "What Is Hip?" Here in Southern California, KLOS-FM has successfully pulled off a satirical play on this concept referring to themselves in a wide variety of promotional material as being "Too Hip." It works. But eventually the day will come when "Too Hip" proves to be "Not Hip Enough" just as WNEW-FM's originally striking logo, "The New Groove," eventually faded into "An Old Rut" and had to be abandoned.

But wait a second. Aren't there certain universal factors regarding credibility that never change and can always be counted upon? Yes, but they come from within and can seldom be transferred or duplicated through corporate decree. When credible content becomes credible form, watch out!

Perhaps the most common and practical bit of advice that good program directors give their air personalities sums up the credibility question: "Be Yourself!!!"

That is, of course, if your "real" self is a desirable (and marketable) commodity. Otherwise being "yourself" can be quite destructive.

When that's the case, being credible means adopting the proper facade, the correct lie, the "in" position. Ahah ... that's where ethics come into the action. Credibility without ethics can be a catalyst for negativity ... giving the people what you think they want even though you know it is not what's best for them or society.

Who ever said communications is an easy business?



Future Looks Bright For AC Radio

• Continued from page 22

REO we'd go for Larry Gatlin or Johnny Lee. We're cautious in our music selection. The music has to reflect what you're doing the rest of the day."

While adult contemporary radio has generally been overlooked as a viable record breaking format, there are indications that record labels are re-evaluating the potential of adult contemporary.

Epic Records serviced Carl Wilson's "Heaven" only to 350-400 adult contemporary stations at the beginning of June, reportedly the first time a record wasn't simultaneously released to top 40. The record was added to about 100 playlists within two weeks and is now being serviced to top 40.

"We felt the record was a viable adult contemporary record," says Polly Anthony, Epic's manager of adult contemporary promotion. "Adult contemporary radio can break a record without top 40 support. It has to be the right record. It's a new way of developing an artist."

"I know that AC can sell records," says KMBZ's Bell. "We played the Terry Cashman record 'Talking Baseball' and got calls from whole-

salers since we were the only station in town playing it. The same with the Joe Dolce record.

"Adult contemporary is where most chart records get started," adds Bell.

WLW's Picciano echoes Bell's sentiments: "Records are being broken on AC. The top 40 stations in the market followed me on Rosanne Cash, Eddie Rabbitt and Stanley Clarke/George Duke. Adult contemporary is coming into its own. We have broader playlists and room for variety, the key to adult contemporary programming."

"Record companies are beginning to view AC as more viable," says WGAR's Watkins. "We expose product sooner than top 40."

"There's a slow transition toward believability in adult contemporary," says WCCO's Long.

KOMO's Kohl complains about a lack of service when it comes to albums even though the station "is playing more music than it's getting," going three cuts deep into an LP the first week.

"Promotion guys are busy working top 40 and AOR, which is a mistake. It's time to look beyond the signing, selling and promoting of an

act and track who's selling music," opines Kohl.

Adds WIP's Herskovitz: "Adult contemporary will rise. People are growing into us. Here are radio stations to use past the boogie stage but not ready for the old age home. As the population ages, more of an audience will become available."

IT'S BREAKING!

THE HIT SINGLE FROM THE NEW WATCH IT GROW!

TINY TIM

TELL ME THAT YOU LOVE ME

THE TITLE SINGLE #103 FROM HIS FORTHCOMING ALBUM...

B/W COMIC STRIP MAN

Produced/Arranged by MIKE NERLINO

SOLID BRASS/Distributed Nationally by RANDOM
134 East 70th Street, N.Y.C 10021 (212) 734-4000

Vox Jox

• Continued from page 26

Chandler Warden, who is known on the air simply as C.W.

★ ★ ★

Geri Andrews, most recently p.d. at KAAP-AM-FM Santa Paula, Calif., has formed his own programming consultation firm specializing in adult contemporary and Hot 100 formatted stations.

★ ★ ★

John A. Gambling, morning man on WOR-AM New York, missed his afternoon nap Friday (19) when he substituted for his vacationing son, **John R. Gambling**, who handles afternoon drive. The elder Gambling, the second in a line of Gambings to work the WOR mikes, notes it was the first time in "my 30 years as a broadcaster" that he had worked afternoon drive.

★ ★ ★

In Philadelphia, **Jonathan Takiff**, DJ at WMMR-FM for 10 years and doing a jazz show for five of the years, is back on the air here after a six-month hiatus with a Sunday night jazz show on WYSP-FM. He is also drama critic and pop music writer for the local "Daily News." **Stan Major** at WWDB-FM attracted wide media attention in staging a week-long sit-in at the station to sympathize with Vietnam veterans.

Ed Hurst, long-time partner of **Joe Grady** for the 950 Club on WPEN, was the object of a "roast and toast" at Palumbo's for the benefit of the Philadelphia Variety Club to mark his 35th year as a radio and tv deejay.

★ ★ ★

Larry Sullivan, who works under the name of **J.J. McKay** at WKTK-AM Baltimore, has begun a hunger strike to protest the baseball strike.

Dick Orkin and **Bert Berdis**, better known as Dick and Bert in numerous humorous radio spots picked up five Clio awards for their efforts. Before they turned to advertising Dick and Bert created the Chickenman radio series.

★ ★ ★

Edward F. Devine is promoted to the position of executive vice president of Group One stations. He will continue as treasurer of the Group. Group One Broadcasting includes WAKR-AM/WAEZ-FM, Akron, Ohio; WONE-AM/WTUE-FM, Dayton; KBOX-AM/KMEZ-FM, Dallas, and KLZ-AM/KAZY-FM, Denver.

CLARK WANTS L.A. Foothold

LOS ANGELES—With competition now intense among distributors of weekend countdown shows, this market is becoming a must location to sign up an affiliate.

With KIIS-FM established as the station which carries Watermark's "American Top 40" show, Drake-Chenault has just signed KWST-FM (K-West) for its competing "Weekly Top 30."

That leaves Mutual looking for an outlet for its networked countdown by Dick Clark, the newest show in this format. Clark is reportedly particularly irked by Mutual's failure to thus far sign up an L.A. affiliate because so many of his L.A. friends in the record business cannot hear the show he has been touting in these circles.

Ann Strohecker takes over as director of public relations at KRLA-AM Los Angeles. . . . **Candy Dodson** is the new promotion director of Hicks Communications' KLVI-AM Beaumont, Tex., and KYKR-FM Port Arthur, Tex.

★ ★ ★

Bill Moran will host "The Forum," a live two hour public affairs show on KIIS-FM Los Angeles each Sunday morning from 7 a.m.-9 a.m. Moran has hosted talk shows on KABC-AM, KGIL-FM and KIIS-AM all in Los Angeles.

★ ★ ★

Ted Le Van's Narwood Productions is working on special programming for traditional MOR stations, which Le Van will market himself under the title of "The Music Makers." Narwood has produced specials for NBC, Mutual and ABC.

"The Robert Klein Show," syndicated by Froben Enterprises has added six stations to more than 150 now carrying the show: KMLS-FM Santa Rosa, Calif.; WBDJ-FM Terre Haute, Ind.; WXP-FM Davenport, Iowa; WBG-FM Bowling Green, Ky.; WKZL-FM Greensboro, N.C.; and WPRR-FM Altoona, Pa.

PACO PICKS ON CROCKER

NEW YORK—With the issuance of the latest Mediastrend report, WKTU-FM DJ **Paco** is taking claim to being the number one jock in the nation.

Noting his 12.1 share in the report against a 9.2 for Frankie Crocker on WBSL-FM, **Paco** crowed on the air, "I want to thank everyone for making me the number one disk jockey in the nation. Take that, Crockpot."

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—NIGHT, Billy Ocean, Epic 02053
- 104—ONE STEP AHEAD, Split Enz, A&M 2339
- 105—TEMPTED, Squeeze, A&M 2345
- 106—BREAKING AWAY, Balance, Portrait 24-D2177 (Epic)
- 107—VERY SPECIAL, Debra Laws, Elektra 47142
- 108—FREAKY DANCIN', Cameo, Chocolate City 3225 (Polygram)
- 109—YOU STOPPED LOVING ME, Roberta Flack, MCA 51126
- 110—CRAZY TRAIN, Ozzy Osbourne, Jet 6-02079 (Epic)

Bubbling Under The Top LPs

- 201—TOM SCOTT, Apple Juice, Columbia FC 37419
- 202—THE A'S, A Woman's Got The Power, Arista AL 9554
- 203—HIGH INERGY, High Inergy, Gordy G8-1005M1 (Motown)
- 204—JOHNNY CASH, The Baron, Columbia FC 37179
- 205—YUTAKA, Love Light, Alfa AAA-10004
- 206—BOBBY BARE, As Is, Columbia FC 37157
- 207—ENGELBERT HUMPERDINCK, Don't You Love Me Anymore, Epic FE 37128
- 208—SPIDER, Between The Lines, Dreamland/RSO DL-1-5007 (Polygram)
- 209—BARBARA COOK, It's Better With A Band, MMG D-MMG-104
- 210—WALTER JACKSON, Tell Me Where It Hurts, Columbia FC 37132

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.

July 3, **Todd Rundgren & Utopia**, Live From Woodstock, NBC Source, 90 minutes.

July 4, **Ronnie Milsap**, Silver Eagle, ABC Entertainment, 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 5, **Dire Straits**, Loverboy, Best of the Biscuit, ABC FM, one hour.

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 12, **Point Blank**, Steppenwolf, King Biscuit Flower Hour, ABC FM, one hour.

July 13, **Pat Benatar**, Off The Record, Westwood One, one hour.

July 15, **REO Speedwagon**, live concert, Starfleet Blair, 90 minutes.

July 17-19, **Stevie Nicks**, NBC Source, two hours.

July 18, **Merle Haggard**, Silver Eagle Encore, ABC Entertainment, 90 minutes.

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 19, **Jefferson Starship**, King Biscuit Flower Hour, ABC FM, 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.

July 26, **Squeeze**, King Biscuit Flower Hour, ABC FM, one hour.

Aug. 1, **Oak Ridge Boys**, Silver Eagle, ABC Entertainment, 90 minutes.

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.

TOP 50

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	2	7	ALL THOSE YEARS AGO George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)
☆	7	4	I DON'T NEED YOU Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
☆	3	7	THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
4	4	10	STILL RIGHT HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)
5	1	10	AMERICA Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
☆	8	6	BOY FROM NEW YORK CITY Manhattan Transfer-Atlantic 3816 (Trio, BMI)
☆	10	8	SEVEN YEAR ACHE Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
8	5	17	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
9	6	18	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
☆	16	6	THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury, Elektra 47147 (Not Listed)
☆	12	8	PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell BMI)
☆	13	14	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
☆	22	4	QUEEN OF HEARTS Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
☆	20	6	ELVIRA The Oak Ridge Boys, MCA 51084 (Acuff-Rose, BMI)
15	15	7	IS IT YOU Lee Ritenour, Elektra 47124 (Rit Of Habeas, ASCAP)
☆	18	5	MODERN GIRL Sheena Easton, EMI-America 8080 (Pendulum/Sea Shanty/Unichappell, BMI)
☆	19	7	STRONGER THAN BEFORE Carole Bayer Sager, Boardwalk 8-02054 (Unichappell/Begonia Melodies/ Fedora, BMI/Valley, ASCAP)
☆	24	5	IT'S NOW OR NEVER John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP)
☆	21	6	SWEET BABY Stanley Clarke & George Duke, Epic 19-01052 (Mycenae, ASCAP)
☆	25	4	HEARTS Marty Balin, EMI-America 8084 (Mercury Shoes/Great Pyramid, BMI)
21	9	14	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
☆	32	3	SLOW HAND Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
23	11	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 Dn 45, Radio Records 3810 (Atlantic) (Not Listed)
24	26	5	TIME The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI)
☆	35	2	TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Weik, BMI)
☆	29	4	HARD TIMES James Taylor, Columbia 11-02093 (Country Road, BMI)
27	17	12	SINCE I DON'T HAVE YOU Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
28	14	13	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
☆	33	3	SOME CHANGES ARE FOR GOOD Dionne Warwick, Arista 0602 (Prince Street, ASCAP, Unichappell/Begonia Melodies, BMI)
☆	NEW ENTRY		NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
31	30	10	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Paul Anka, RCA 12225 (Al Gallico, BMI)
☆	37	2	HEAVEN Carl Wilson, Caribou 6-02136 (Epic) (Murray Gage/Schilling, ASCAP)
33	23	10	SAY WHAT Jessie Winchester, Bearsville 49711 (Warner Bros.)
34	27	17	BEING WITH YOU Smokey Robinson, Tama 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
☆	40	2	WE DON'T HAVE TO HOLD OUT Anne Murray, Capitol 5013 (Balmur, CAPAC)
36	31	8	NOBODY WINS Elton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP)
☆	41	3	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
☆	42	4	RICH MAN Terri Gibbs, MCA 51119 (Song Biz, BMI)
39	34	12	BETTE DAVIS EYES Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
40	36	14	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
41	43	3	DON'T YOU LOVE ME ANYMORE? Engelbert Humperdinck, Epic 19-02060 (EMP/Times Square, BMI)
42	44	2	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
43	28	16	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
44	39	7	LOVIN' THE NIGHT AWAY The Dillman Band, RCA 12206 (Songs Of Manhattan Island/Whitehaven, BMI)
45	38	13	HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP)
46	48	2	GOING THROUGH THE MOTIONS Dennis Yost, Robox 7945 (Equity) (Think, ASCAP/Andite Invasio, BMI)
47	46	13	BLESSED ARE THE BELIEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
48	50	4	WHO'S THAT LOOK IN YOUR EYE Taffy McElroy, MCA 51090 (I've Got The Music, ASCAP)
49	47	14	WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
50	49	21	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia/Bleunig, 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.)

THE INTERVISION STORY

U. K. Video Market On Upbeat

• Continued from page 37

gripped in its worst inflationary period since the days of the depression in the early 1930s, the potential of the video market is one of constant expansion—even in the as yet untried area of the videodisk.

Intervision is probably the single most successful British video software company. Formed in 1972, it was the first British-based company to pioneer pre-recorded video entertainment. Today, it has the most extensive nationwide dealer network, with 247 licensees at this moment. And they are still the only major video company renting prerecorded material.

Bev Ripley, Intervision's commercial director, is in doubt whatsoever that U.K. video market will continue to expand at an astonishing rate during the next, say, five years. He believes that 1981 is the year when video made an impact in the U.K.

He is absolutely sure that this is so because of "massive television coverage," and, more recently, the overall poor quality of programs transmitted on the three U.K. channels—BBC1, BBC2 and ITV. He also believes that Britons are welcoming the chance to hire or purchase a favorite movie and watch it in the comfort and privacy of their own homes.

"We, at Intervision, have embarked upon an £8,000,000 (\$17,600,000) television advertising campaign with 90-second spots on ITV every night. And EMI is on television. All of which has, I think fueled the desire of people to watch something special on their own television."

At present, video rental far outstrips video purchasing. And even in times of deep financial depression,

Bridge Too Far," "Jaws" and, of the oldies, the perennial "Casablanca."

Ripley doesn't believe that the video movies market is strictly for the nostalgics—"there's an element of that, but no more." But it is going to remain a powerful segment of the increasing video market, especially with regard to rented tapes.

"It's not surprising, perhaps, but we find that those who rent our films tend to change them most regularly, because after playing and replaying them several times they get bored with and want something different."

Predicting that the number of films available at present will also increase perceptibly, Ripley believes that the cinema industry is likely to suffer as a result of this. "I think there will be a time when cinemas as such will be a rarity. With the kind of cost involved in visiting the local picture house these days, it is more sensible, financially, to fork out £5.95 (\$13.09) to hire a movie for three days.

Gloomy as his predictions for the cinema, Bev Ripley doesn't see the British record market decimated in the same way. "I personally am not particularly bullish on this, but I believe the record industry will still maintain its position, and I cannot see the habits of millions of people who listen to records now will disappear just because the video market is going to be so dynamic.

"But already many record retailers are moving into the video market. The retailers are saying: 'I'm not getting that much profit from just records. Here's a chance for us to use up some shop space productively.'"

Record companies, too, adds Ripley are becoming involved with

rising concomitantly with the increase in hardware sales. As of now, he maintains that British video enthusiasts use blank tapes for two reasons "One, as a kind of timeshift, you put the 10 o'clock News on tape and watch it at 11. Two, for the 'personal library' collection: you tape 'The Godfather' from tv and for £8.00 (\$17.60) you've got a £40.00 (\$88.00) film on your own shelf. I see this kind of thing resulting in wonderful business."

He believes that in "a very few



Video Marketer: Bev Ripley of Intervision Video.

months' time" British market will be retailing blank tapes bigger than the quarter-inch tape that plays for half an hour on either side. "We're going to have blank tapes with a playing time of one hour on 1½ hours per side."

Just about the only area of video tapes that Bev Ripley and his counterparts at other video companies are unsure of is in retailing. "I've tried to take an objective view about retail tapes and I find it increasingly difficult. Because, in films for instance, I cannot think of a single film I've ever seen that I would want to see more than three times. And the only one I can think of that I'd want to see three times is 'The Sting,' that's my own all-time favorite movie.

"That apart, the only other film tape I've seen twice is probably one of the Peter Sellers 'Pink Panther' movies.

In support of this claim, he cites the figures for 1980 during which time the total of rented cassettes was 750,000, compared to 325,000 purchased.

From a purely retailing standpoint, Fari B. Nejad, manager, and George Xydis, area manager, help to run what has this year become a truly thriving business. Their Intervision premises, sighted at the World's End section of Chelsea's Kings Road, have been open for not much more than seven months.

During the shop's opening weeks video tape rentals totalled between 40-50 a week. Since then that total has changed from 450-500. The Intervision branch does not at present retail hardware. One reason, explains Xydis, is that at this stage of the market's development machines tend to become obsolete after two or three months.

"A VHS or Betamax machine you purchase for, say, £600 (\$1,320). Three months later you want a new model but the dealer is, naturally, not prepared to buy it back from you. At best, you would lose 70% of your money. Much more sensible is to rent a machine for six months at £100.00 (\$220), then you will be able to exchange it after three months at no extra charge."

One other problem for shops like Intervision, says Xydis, concerns is that sometimes a new model will not

(Continued on page 40)

JULY 4, 1981, BILLBOARD



Video Marketers: Intervision's Fari B. Nejad, manager, and George Xydis, area manager.

coupled with an alarming unemployment total that is expected to top 3,000,000 by next year, a combined rental charge of around £14.00 (\$30.80) to £16.00 (\$35.20) for hardware and £4.00 (\$8.80) to £5.95 (\$13.09) for software is hardly extortionate. And, says Ripley, with the rapid growth rate of the industry prices in both areas will drop significantly.

At present, the videocassette market is dominated by films, old but mostly new. Intervision's top-selling video movies include "Rocky I," "Rocky II"—"even more popular than its predecessor"—"Carrie," "A

video—"in terms of actual trading any slack will be taken up by video."

But he doesn't foresee pop on video supplanting disks. Yet that it can work together is illustrated by the simultaneous release—on record by Virgin, on video tape by Intervision—of the LP "Word Of Mouth" by U.S. rock group Radial Choice (featuring Toni Basil).

At present, there are comparatively few examples of pop music on video tape in the general catalog, of which "Abba Music Show 1" and "Abba Music Show 2" are probably the most popular.

Ripley sees the blank tape market

Billboard

Survey For Week Ending 7/4/81

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).



INTRODUCING THE BETA TAPE THAT WILL IMPROVE THE PERFORMANCE OF BOTH MACHINES.

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VideoMusic Channel Making Mark Nationally

• Continued from page 37

ing. I think a local application would be best. However, a small system has to go with the satellite," he says of the method whereby an operator

just taps into a nationwide feed.

"The Warner-Amex system is nice. I'm glad they are getting a lot of attention because it saves me from a lot of explanations. There is a need

for what they are doing and we may have done it too except we don't have the transponders," he explains.

The full-time staff stands at approximately eight currently with all

other work contracted to independent persons. Mertzman doesn't find being located in Indianapolis a handicap. "In fact, it helps us enormously," he responds. "For the most

part, cable systems are engineering-oriented. In general, most of them are not entertainment programming-oriented. They have a conservative view of L.A. as being high powered show biz. When dealing with us, they feel it's more of a down home feel and are more comfortable."

So far, VideoMusic's deals apply only to the U.S. though the system has signed for 45 minutes of programming to come out of the U.K. later this year when Britain gets new pay television services.

"Eventually, I would like this to be actually like a radio station with live DJs and do projects such as a remote from a local tavern. On cable, the tv set is going to be turned into a radio dial and I see all the cable formats complementing each other."

(Editor's Note: This story signals increased weekly coverage in Billboard of the cable and satellite industries.)

U.K. Video

• Continued from page 38

accept tapes that fitted perfectly with the older models. For instance, there is a Philips 1500, a Philips 1700 and, most recently, the Philips 2000. And they're all different.

However, both Nejad and Xydis agree that when "the business takes off, we will certainly find facilities for renting and retailing hardware. At present, we have just three persons working here. But we reckon that in two to three months time we will probably need to extra staff.

"When we first opened it was slow. Best day was Saturdays. So it is today except we have a line stretching well outside the door. We find that few persons who visit wish to acquire tape and machine, no more than 5% in fact."

Back at Intervision HQ, Bev Ripley does not believe that tape pirating is the big problem that others do. "There is always going to be pirating of video tapes. As much, I suppose, because video people aren't going to put up with the lousy quality of many pirates.

And for the pirates themselves, it costs £50,000 (\$110,000) for a mastering machine alone.

"But we're going to be fighting it, day in and day out. Which is why the BVA (British Videogram Assn.) is becoming important. Already, I gather, an incident of pirating was discovered recently. Within a week, the premises were closed down."

Ripley predicts it will probably take five years for the video disk market to "reach its own level." While he does not believe that it will in any way match the video tape market, his company would, however, be involved with video disks.

"For those who are putting their money into video disks, I hope they gain some rewards, especially Philips, always a great pioneering company. But, frankly, I'm not all that hopeful about video disks."

Ripley doesn't see too many problems with the video porno market. "I like to think of pornographic movies as one thing and adult films as another. As far as we're concerned, we will sell anything that has a Board of Censor certificate."

Royal footnote: UK video tape manufacturers are supremely confident that the Royal Wedding of the Year—Prince Charles and Lady Diana—will help to keep summer business booming. Comments Bev Ripley: "Everybody's going to be buying video machines or at least renting them to record the wedding."



AUGUST 10-13, 1981 ■ GRAND HYATT HOTEL ■ NEW YORK CITY

Video software retailers will meet at the first annual NARM Video Retailers Convention to share ideas, plan for opportunities and develop lines of communication and avenues of understanding with video software manufacturers and wholesalers. Yes, **THE TIME IS NOW** for a national meeting that focuses on the needs of the video dealer.

THE TIME IS NOW! GENERAL BUSINESS SESSIONS feature leading merchandisers as keynote speakers; special guest speakers; taped consumer interviews; a Presidents panel, and an opportunity to find out how your rental or exchange program stacks up against those of other key dealers.

THE TIME IS NOW! ADVERTISING AND MERCHANDISING PANELS discuss new and proven ways to display and advertise video software, including a critical look at the role of the manufacturer.

THE TIME IS NOW! PRODUCT PRESENTATIONS high-

light the new fall releases so you can prepare your ad budgets, merchandising programs and promotional plans for the upcoming Christmas selling season.

THE TIME IS NOW! A RETAIL SALES EXPERT teaches sales techniques that can help make the difference between profit and loss.

THE TIME IS NOW! MANUFACTURER/RETAILER CONFERENCE SESSIONS allow you to sit face to face with manufacturers and other suppliers at scheduled afternoon meetings.

THE TIME IS NOW! SOCIAL FUNCTIONS including breakfasts, lunches, cocktail receptions, dinners, and a special gala event, afford you the opportunity to greet old friends and make new ones.

THE TIME IS NOW to register for the NARM 1981 Video Retailers Convention, to be held August 10-13, at the Grand Hyatt Hotel in New York City.

JULY 4, 1981, BILLBOARD

DETACH AND RETURN

ROOM RATES—GRAND HYATT NEW YORK

Single—\$75 Double—\$90 Suites—single or double occupancy: Parlor & one bedroom \$220, \$400, \$500 Parlor & two bedrooms \$320, \$470, \$600

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City _____ State _____ Zip Code _____

Arrival Date _____ A.M. _____ P.M.

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REGISTRATION FEE (payable in advance)

Member \$250 Non-Member \$300

Spouse \$150 Spouse \$150

name	position	first name for badge	room rate	registration fee
1. _____	_____	_____	_____	\$ _____
2. _____	_____	_____	_____	\$ _____

1. _____ \$ _____

2. _____ \$ _____

TOTAL REGISTRATION FEES \$ _____

THOSE DESIRING TO ATTEND THE CONVENTION MUST PAY A REGISTRATION FEE, WHETHER OR NOT THEY REQUIRE ROOM RESERVATIONS. — A check made payable to NARM, or credit card information must accompany this form. RESERVATIONS CLOSE JULY 27, 1981. No refunds will be made on cancellations after closing date. ...

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Enclosed please find a check to cover total fees.

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Sound Business

ANOTHER VIEW OF NAMM

Music Instrument Dealer Vital In Audio Distribution

• Continued from page 9

more MI dealers will be carrying this equipment."

Blakely, formerly a marketing executive with dbx and now also a pro audio consultant and writer, will be

moderating one of two CAMEO-sponsored NAMM seminars.

He adds: "The entrance of Fostex into the personal multitrack market is very exciting. You are getting more and more pro quality, af-

fordable equipment in this area and this will stimulate sales. More tracks for more money. There will be more stimulus and more advertising in this area, which will be healthy for the market."

The other major areas of distribution for pro audio equipment has been the pro sound dealer and, to some extent, the large hi fi operation, such as a Federated Electronics in Los Angeles, with "pro audio" rooms.

Some MI dealers have already moved beyond just carrying and servicing small home studio equipment. A number have gotten into selling and installing complete studio packages. The small and middle commercial studio market around the U.S. is thriving, while their high end counterparts struggle.

According to Larry Morgan at Arnold & Morgan Music, Dallas, his two MI outlets have begun servicing both the creative audio and small studio market, a recent push on his part.

"We have two small studio jobs going right now," he points out, "one a \$85,000 16-track installation and one a \$90,000 studio installation." He adds that he is looking at several local schools for possible small studio installations. Schools and churches, he additionally points out, also have sound reinforcement needs.

(Continued on page 43)



DIGITAL AUDIO—Panasonic's Professional Audio Division is introducing the Technics R&B Series digital audio cassette recorder utilizing a PCM processor. The SV-P100 combines a processor and a complete tape recording system into a single unit.

DIGITAL AUDIO

AEG Telefunken And Mitsubishi in Accord

• Continued from page 4

new short-term digital audio rental program was being instituted.

Dollenger said the soon to be introduced XE-1 electronic editor has been priced at \$35,000. Features of the unit include selectable crossfade duration of from five to 100 milliseconds in five millisecond steps.

control of two X-80 series (two-track) recorders for four channel synchronized recording and playback, control of three such recorders in editing situations, CRT display of the edit point waveform for accurate editing, a hard copy printer to detail editing steps performed, digital fade

(Continued on page 43)

CAMEO Bolsters Its Booklet Shelf

LOS ANGELES—CAMEO—the Creative & Music Electronics Organization—is preparing two more audio education booklets, part of that group's ongoing campaign to upgrade industry and consumer knowledge about pro audio equipment.

One booklet, according to Larry Blakely, CAMEO president and also an audio consultant, will cover the basics of multitrack recording, while the other will cover the basics of sound reinforcement.

The trade group, now consisting of more than 25 manufacturers, has already published the "Dictionary Of Creative Audio Terms," which, according to

Blakely, has become widely accepted. In fact, he indicates, it has become standard reading at many U.S. and Canadian independent recording/engineering schools, as well as at universities which teach audio.

A number of CAMEO manufacturers include literature about the dictionary with many of their pro products.

CAMEO will have a board meeting on Monday (29) which will be attended by AKG, Altec-Lansing, Bi Amp, dbx, Electro-Voice, JBL, MICMIX, Kustom Electronics, Peavey Electronics, QSC Audio Products, Roland, Sequential Circuits, TEAC and Yamaha.

With your apex printer you'll print label copy right on your cassette.

Save time, money, trouble, space. Eliminate inventory problems, costly label overruns. Save 3¢ or more per cassette



Audiophile Recordings



SAINT-SAENS: SYMPHONY NO. 3, "ORGAN"—Rawsthorne, Royal Liverpool Philharmonic Orchestra, Tjeknavorian, Chalfont Digital SDG 312, distributed by Discwasher, \$15.

This version offers more natural tonal balance and more clearly defined textures than heard on the digital edition from Telarc, released last year. In both cases, the recording venue was a church, but where Chalfont's Liverpool Cathedral acoustics are a big advantage, Telarc's performance tended to be submerged by the quality of the over-reverberant recording site. The new recording doesn't deliver as much pipe organ sound in the finale as one expects, a department in which the Telarc is more imposing. Overall, however, this is the more attractive of the two digital tapings of this audiophile favorite, especially in the balance achieved between the orchestra and the spacious acoustics of the recording site, the world's sixth largest cathedral. A photo of this imposing interior on the record's cover gives the retailer a strong selling point.

★ ★ ★

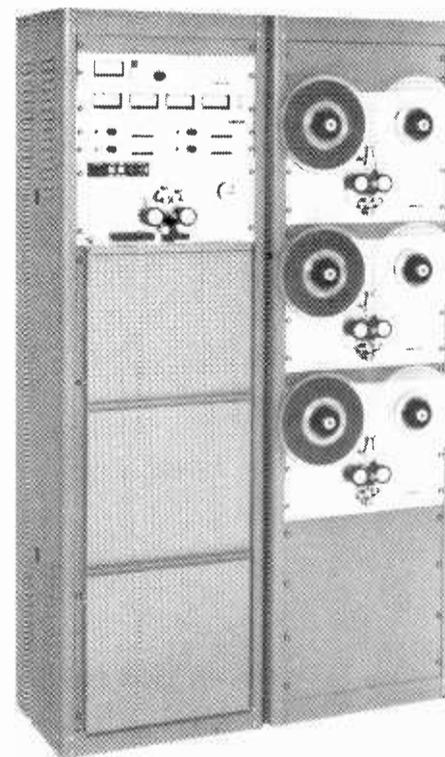
ORFF: CARMINA BURANA—soloists, London Symphony Chorus & Orchestra, Mata, RCA ATCL-3925, distributed by RCA, \$15.98.

RCA didn't bring this "Carmina Burana" back alive. Instead, they've taken the performance, shrunken it down in size and carefully packaged it between two speakers—that's how artificially

(Continued on page 50)

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Studio Track

By **JIM McCULLAUGH**

LOS ANGELES—**Val Garay** producing and recording the **Motels** for Capitol at **Record One**, assisted by **Niko Bolas**. Also there: **Peter Cetera** finishing up a project with **Greg Ladanyi** and **Dennis Kirk** at the controls, assisted by **James Ledner**. **Niko Bolas** and **James Ledner** also recording a new **Mike Ballew** project with producer **John English**.

Recent activity at **Allen Zentz Recording**: engineer **Chris Bellman** mastering the following projects: **Air Supply's** second Arista LP, produced by **Harry Maslin**, engineered by **John Van Nest** and **Ed Sanders**; a second single release for **Robert Winters & Fall** for Buddha; a new **Webster Lewis** single, produced by Lewis and engineered by **Bob Hughes**; **Union's** debut Portrait LP, produced by **Randy Bachman** and engi-

neered by **John Austin**. Engineer **Brian Gardner** mastering: a new self-produced single by **Roberta Flack**, engineered by **Joe Ferlo** and **H. Lindeman**; **Rene Angela's** first Capitol single, produced by **Bobby Watson** and engineered by **Bruce Swedien**; a single release from **Woods Empire**, produced by **David Crawford** and engineered by **Clay McMurray**.
Recent Davlen activity: **Rodney Crowell** and

his group the **Cherrybombs** finishing up tracks with **Crowell** producing and **Brad Hartman** engineering; **Mac Davis** working on a Christmas special with appearances by the **Commodores** and **Andrae Crouch**, **Ray Bunch** and **Dick St. Nicholas** producing and **Doug Rider** engineering; **Amy Holland** in for string and horn overdubs, **Joe Wissert** producing and **Tom Perry** engineering, **Jeff Borgeson** assisting; and "Hart To Hart" star

Stefanie Powers working on material with **Terry Becker** engineering and **Morgan Ames** producing.

Veteran independent producer **Brian Ross** at **Wally Heider Recording** completing first single release for songstress **Didi Anthony**, formerly Miss Hawaii, for Ross' custom Starborn Records. **Greg Fulginiti** slated to handle mastering at **Artisan Sound**. **Jimmy Hite** served as engineer.

Recent activity at **Digital Magnetics**: digital mixing and mastering of the new **Joe Perry** CBS LP, produced by **Bruce Botnick**, using the Sony PCM 1600; digital mixing and mastering of a new **Paul Collins** CBS LP, produced by **Bruce Botnick** and assisted in the digital mix by **Jim Pace**; a Warner Bros. "Outland" soundtrack LP digital mixed and mastered with Sony digital equipment; digital mixing for **Secret Service**, produced by **Chris Bond** using Sony digital equipment; a **Shelby Flint** LP recorded directly to digital, produced by **Michael Stewart** and engineered by **Armin Steiner**, assisted by **Jim Pace** using Sony equipment; and a direct-to-digital project while simultaneously cutting direct-to-disk for Sheffield Records' new **Amanda McBroom** LP using Sony digital equipment, assistance by **Jim Pace** and **Mark Effel**.

Spencer Proffer and engineer **Larry Brown** completing **Billy Thorpe's** first LP for the Pasha/CBS label at the **Pasha Music House**. Proffer also producing sides on Florida artist **Keith L'Neire** with **Larry Brown** and **Duane Baron** engineering for KII Management. Producers **Charlie Calello** and **Steve Bedell** producing **Phyllis Bailey** with Baron at the board. **Larry Brown** mixing **Rochelle Robertson** with producer **Jeffy Rich** and **Duane Baron** mixing **Jude Cole**.

J.J. Jorgensen doing strings on **Yvonne Iverson's** new LP at **Doctor Music Recording Studios**, **Peter Hirsh** engineering.

"**Barberosa**," a new Universal movie with **Willie Nelson** and **Gary Busey**, recently soundtracked at **Evergreen Recording Studios** by Australian composer **Bruce Smeaton**.

At **Salty Dog Recording**, engineer **Brian Vessa** mixing projects for **Osmond Television**, **Lee Ringuette** producing. Producer **Paul Hunt** also working there with **Vessa** on **Carradine's Together**. **Cal State Northridge's Jazz Band** in mixing with engineer **Dean Knight**.

Recent action at **United/Western**: **George Martin** producing tracks for the **Little River Band** to be included in the upcoming EMI film "Honky Tonk Freeway." **Gary Freeway**, **Gary Lenny Roberts**, **Matt Hyde** and **Grover Hlesley** all shared in the mixing; **Steve Buckingham** producing **Dionne Warwick** for Arista, **Steve Dorf** arranging, **Lenny Roberts** mixing, assisted by **Dave Ahlert**. **A&M's Dingo Boingo** finishing tracks with **Pete Solley** producing and **Steve Brown** mixing, **David Ahlert** assisting. **Mike Chapman** produc-

(Continued on page 48)



MASTERS OF THE STUDIO.

There's as much magic in the mixing board as there is in the keyboard.

That's why, when we award the Ampex Golden Reel, it goes to both the recording artist and the recording studio. Together they provide the magic that turns a reel of recording tape into an outstanding creative achievement.

The Ampex Golden Reel Award honors those achievements that were mastered on Ampex

professional recording tape. They've earned a place in the ranks of the world's most successful recorded albums and singles*.

Along with the Award, we also present \$1,000 to a charitable organization. Since we started the Golden Reel Awards three years ago, there have been over 200 recipients, and more than \$200,000 donated on their behalf.

Congratulations to all of them. The masters on both sides of the microphone.

AMPEX

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, California 94063, (415) 367-3889.

Nashville's Getting New Digital Branch

CHICAGO—Digital Recording Corp./Soundstream is opening a digital recording services branch in Nashville this month.

Named to head the operation is Constance Hogue, formerly a free-lance recording engineer and head of the Nashville section of the AES. Hogue is expected to cover other Southeastern and Midwest markets from her base in the country music mecca.

According to Soundstream, digital equipment will be permanently based in Nashville.

Hogue, whose engineer credits include albums by Jimmy Buffett, Steve Forberg, Stella Parton and John Hartford, plans a July 20 press conference and recording demonstration.

Hogue reports to Jules Bloomenthal, director of recording services. In other Soundstream news, Robert Louis Schlesinger was named operations manager, joining the firm June 1.

NAMM Magnet For Music Instrument Dealer

• Continued from page 41

Morgan acknowledges that his pro sound operation is more profitable than instruments although his volume overall is up 35% this year.

"The biggest problem we have right now in the MI area," he comments, "is that there is a price consciousness creeping into it. You get more and more potential purchasers calling up and asking about price. But business in that area is good. One of the hottest products in that area is high ticket keyboards."

According to Paul and Richie Ash at Sam Ash Music, a soon-to-be seven-store MI and pro sound chain based in Hempstead, Long Island, N.Y., their pro sound business is "booming."

Among lines carried are: BGW, Crest, QSC, Yamaha, Cerwin-Vega, Tangent, Biamp, Tapco, JBL, Cetec-Gauss, Ashly Audio, Furman Sound, Lexicon, Delta Lab, TEAC, MXR, Peavey Electronics and others.

"In fact," says Ash, "we are a bigger pro sound dealer than dealers who originally started as pro audio dealers. We've got nearly \$2 million in inventory in this area alone and about 30% of our business comes from this area. In my mind the musician and the buyer of much of this pro audio equipment is the same. Every musician who buys an electric guitar needs a guitar amp. What better place to buy it than here?"

Pro audio has been a growth category for Sam Ash Music for the past five/six years. Among clientele served are discos and clubs, bands and others with p.a. and sound reinforcement needs and recording studios.

According to Ron Means, manager of the professional products division at JBL, a major loudspeaker

Mitsubishi, Telefunken Collaborate

• Continued from page 41

ing to reset levels and autolocation.

Pricing of the X-800 32-channel recorder also was officially set. The \$170,000 machines, said Dollenger, have been redesigned since original showing for drastic reduction in size, weight, and power consumption. Features included are autolocation remote control, tracks for 32 audio channels at all times, two analog channels, one SMPTE channel, one channel designed to store computer data associated with console automation, and variable pitch control of plus/minus 1/2 of an octave.

Editing of multi-track tapes requires two X-800s and one XE-1, Dollenger explained.

Dylan LP Employs Digital Reverberator

LOS ANGELES—Bob Dylan's new "Shot Of Love" LP employed Sony's new DRE-2000 digital reverberator at Clover recording studios here.

The device, recently introduced by Sony, was used on all cuts. Producing was Chuck Plotkin while Toby Scott engineered.

Featured musicians on the LP include Jim Keltner on drums, Tim Drummond on bass, Ben Tench, keyboards, and Fred Tackett, guitar.

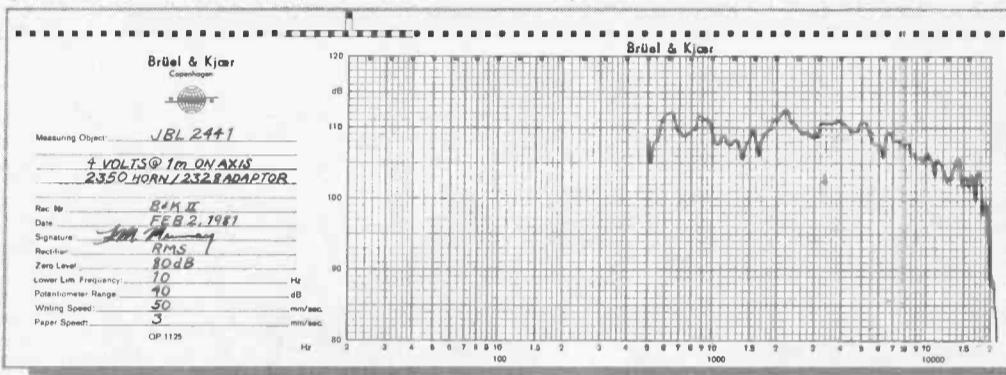
and component supplier in the sound reinforcement area: "No doubt about it, the MI dealer is increasingly more interested in adding product of this type. And we are

distinctly going after this type of dealer with such products, for example, as our smaller studio monitors and our club sound reinforcement equipment."

Comments Ed Hart, president of Phase Linear, a firm now aggressively committed to the expanding pro audio mart: "Absolutely, MI dealers are looking to expand their

role in the nominal sound reinforcement market, particularly in non-urban markets. More and more it's a place to be if you are a manufacturer of this type."

This is not the only reason to buy JBL's new 2441 compression driver.



Unequalized frequency response of a typical 2441 on a JBL 2350 horn.

As you can see from this frequency response curve, the new JBL 2441 delivers impressive levels of performance. From extended bandwidth to high sensitivity and smooth, peak-free response.

But as important as these performance parameters are, they're only part of the story. Using the latest laser holography and computer analysis techniques, JBL engineers have developed a unique diaphragm design that allows the 2441 to match its outstanding response with unprecedented reliability and power capacity. That means you get exceptionally high performance without the trade-offs found in previous driver designs.

The secret behind this increased performance lies in the diaphragm's three-dimensional, diamond-pattern surround.¹ As outlined in a paper

published in the Journal of the Audio Engineering Society,² this surround is both stronger and more flexible than conventional designs. This permits the diaphragm to combine all the traditional reliability and power capacity benefits of its aluminum construction with the extended frequency response of more exotic metals. It also maintains consistent diaphragm control throughout the driver's usable frequency range to eliminate uncontrolled response peaks.

Additionally, each 2441 is built to JBL's exacting standards. The magnetic assembly is machined from rugged cast iron and steel. Extremely tight machining tolerances and hand tolerance matching maintain unit to unit consistency. And finally, each 2441 is individually tested to ensure that it meets published specifications.

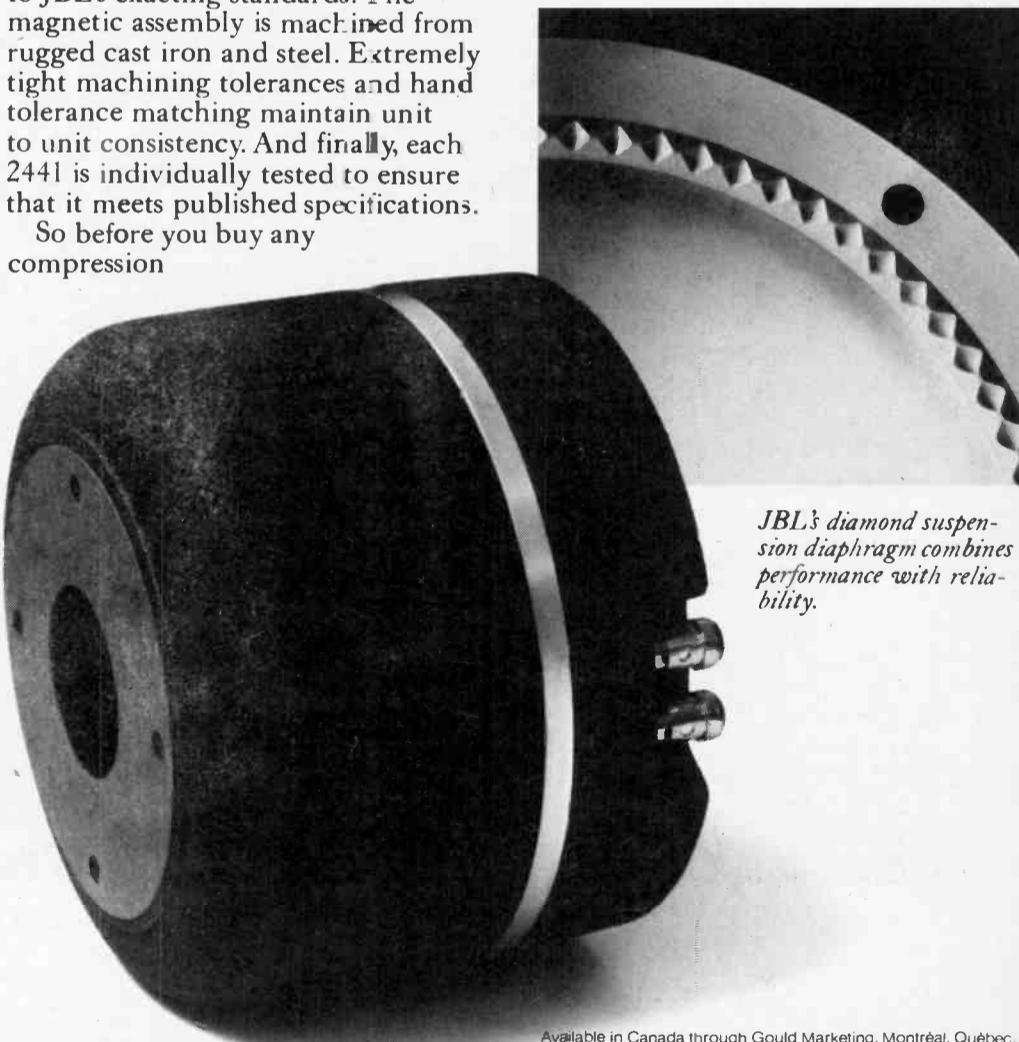
So before you buy any compression

driver, ask your JBL professional products dealer about the 2441. It'll deliver a lot more than just an impressive frequency response.

1. Patent Applied For
2. Journal of the Audio Engineering Society, 1980 October, Volume 28 Number 10. Reprints available upon request.

James B. Lansing Sound, Inc.
8500 Balboa Boulevard,
Northridge, California 91329 U.S.A.

Specifications		
Horn Throat Diameter	50 mm	2 in
Nominal Impedance	16 Ω	
Power Capacity	70 W continuous program	
Sensitivity (1 watt, 1 meter)	111 dB SPL (on axis of a JBL 2350 90° radial horn)	
Frequency Range	500 Hz to 18 kHz	
Voice Coil Diameter	100 mm	4 in
Voice Coil Material	Edgewound aluminum ribbon	
Flux Density	1.8 T (18,000 gauss)	



JBL's diamond suspension diaphragm combines performance with reliability.

JBL Professional Products Division

Available in Canada through Gould Marketing, Montréal, Québec.

NAMM SUMMER EXPO EXHIBIT BOOTHS

Editor's Note: Following is the National Assn. of Music Merchants' exhibitor list for the NAMM International Music & Sound Expo this week in Chicago. Included also is the exhibit space number at McCormick Place.

Acoustic Control Corp., Van Nuys, Calif.—5034.
★ ★ ★
ADC Products, Minneapolis, MN.—107.
★ ★ ★
Aeolian Pianos, Inc., Memphis, Tenn.—4020.
★ ★ ★
AKG Acoustics, Stamford, Ct.—6011.

Charles Alden Music Co., Inc., Walpole, Mass.—401J.
★ ★ ★
Alembic, Inc., Santa Rosa, Calif.—818.
★ ★ ★
Alfred Publishing Co., Inc., Oaks, Calif.—500.
★ ★ ★
Allen Organ Co., Macungie, Pa.—Lobby 2.

Ambico, Inc., Lynbrook, N.Y.—7000.
★ ★ ★
Analog/Digital Associates, Berkeley, Calif.—6117.
★ ★ ★
Anderson Silver Plating Co., Elkhart, IN.—7049.
★ ★ ★

Anvil Cases, Inc., Rosemead, Calif.—3040.
★ ★ ★
ARB Musical Instrument Co., Reseda, Calif.—3000.
★ ★ ★
W.T. Armstrong Co., Elkhart, IN.—5020.
★ ★ ★
ARP Instruments, Lexington, Mass.—Lobby F.

FINALLY THERE'S A COMPACT YOU CAN DRIVE AT 15 ips.

Introducing the Tascam 22-4.

After setting the standard for 1/4" 4-track recording, it's only logical that Tascam would be the one to introduce the compact generation. After all, we developed the format.

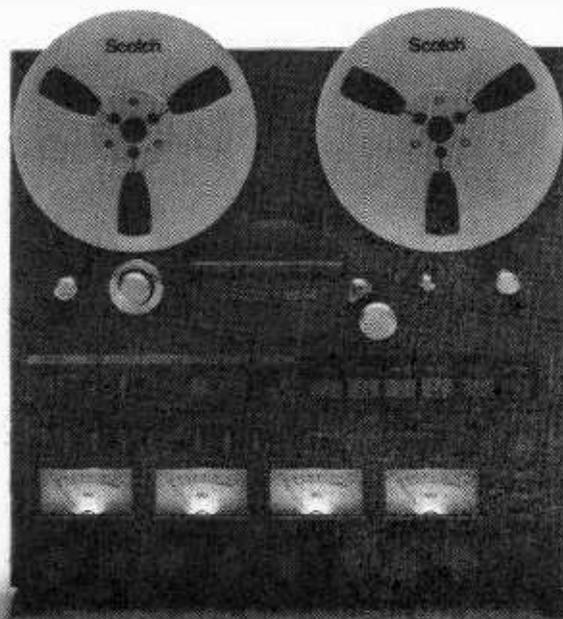
Which means we knew what we were doing when we designed this high-speed transport drive for 7" reels.

The 22-4 4-track multi-channel recorder with sync was built to use 1800 feet of one mil tape. At 15 ips that gives you 22½ minutes of recording time.

And we didn't sacrifice an inch of quality to get you up to speed. Have a look.

Specifications (15 ips)

Wow and Flutter (Teac Test Tape YTT-2004):
0.07% peak (IEC/ANSI weighted), 0.10% peak (IEC/ANSI unweighted),
0.04% RMS



(NAB weighted), 0.07% RMS (NAB unweighted).

Frequency Response* Record/Reproduce
0 dB referenced to 1 kHz: 40Hz-22kHz ± 3dB
at OVU, 35Hz-25kHz at -10 VU.

Signal to Noise Ratio* at a reference of 1 kHz,
at 10 dB above OVU, 585
nWb/m: 61dB A weighted
(NAB), 56dB unweighted.

The 22-4 is a hard-working, no-frills machine. Which makes it perfect for the System 20, Tascam's hard-working, no-frills manual mixer.

See them both at your Tascam dealer. For the one nearest you, plus more information, just write to us at the address below.

Then you can test drive our new compact 22-4. It's the only way to see how well it performs at high speed.

TASCAM CREATIVE SERIES
TEAC Production Products

★ ★ ★
Artist Showcase, Hammond, IN.—6065.
★ ★ ★
AR-WES, Inc., Richmond, Va.—422.
★ ★ ★
Ashford Audio Products, Inc., Lindenhurst, N.Y.—316.
★ ★ ★
Ashly Audio, Inc., Rochester, N.Y.—1076.
★ ★ ★
Atlas Sound, Parsippany, N.J.—2066.
★ ★ ★
Audio-Technica U.S., Inc., Stow, Ohio—3102.
★ ★ ★
Audiotronix Corp., Mentor, Ohio—6081.
★ ★ ★
Audy Instruments, Inc., Salem, Mass.—6112.
★ ★ ★
Baldwin Piano & Organ Co., Cincinnati, Ohio—Lobbies 8, 9, 10.
★ ★ ★
Ernie Ball, Inc., Newport Beach, Calif.—6001.
★ ★ ★
Mike Baltner Mallets, Northbrook, Ill.—1008.
★ ★ ★
Barcus-Berry, Inc., Huntington Beach, Calif.—1060.
★ ★ ★
Bartolini Pick-Ups, Livermore, Calif.—211.
★ ★ ★
Mel Bay Publications, Inc., Pacific, MO.—6019.
★ ★ ★
Bell Duvox Corp., Northvale, N.J.—5006.
★ ★ ★
Beyer-Dynamic, Inc., Hicksville, N.Y.—7114.
★ ★ ★
B.F.I., Inc., Elkhart, IN.—6103.
★ ★ ★
BGW Systems, Inc., Hawthorne, Calif.—5113.
★ ★ ★
Biamp Systems, Inc., Portland, Ore.—5106.
★ ★ ★
BKL International Distributing Corp., Barrington, Ill.—5057.
★ ★ ★
E.K. Blessing Co., Inc.—2060.
★ ★ ★
Boosey and Hawkes, Inc., Instrument Division, Oceanside, N.Y.—6108.
★ ★ ★
Borg-Warner Acceptance Corp., Minneapolis, Minn.—514.
★ ★ ★
Bose Corp., Framingham, Mass.—5001.
★ ★ ★
L. Bosendorfer Klavierfabrik, A.G., Vienna, Austria—4000.
★ ★ ★
Bozo's Musical Strings, San Diego, Calif.—7035.
★ ★ ★
British Consulate General, Chicago, Ill.—2130, 2118, 2124.
★ ★ ★
C&R Guitars, Tulsa, Okla.—1046.
★ ★ ★
CAE Footlites, Ypsilanti, Mich.—7082.
★ ★ ★
Calato/Mfg./Regal Tip, Niagara Falls, N.Y.—2076.
★ ★ ★
Calzone Case Co., Norwalk, Ct.—2052.
★ ★ ★
Camera Publications, New York, N.Y.—7112.
★ ★ ★
Canada Dept. of Industry, Trade and Commerce, Ottawa, Ontario—2101, 2103, 2105, 2107, 2109, 3118, 3120, 3122, 2124.
★ ★ ★
Capsule, Inc., Concord, Calif.—6121.
★ ★ ★
Garroll Sound, Inc., New York, N.Y.—1002.
★ ★ ★
Casio, Inc., Fairfield, N.J.—3084.
★ ★ ★
CBS Musical Instruments, Deerfield, Ill.—4034, 4046.
★ ★ ★
Cetec Gauss, Sun Valley, Calif.—305.
★ ★ ★
Cherry Lane Music Co., Inc., Greenwich, Ct.—2070.

(Continued on page 45)

Summer NAMM

AUDIO & MUSIC TOPICS

CAMEO Schedules 2 Seminars For NAMM's Chicago Activity

(Editor's Note: All NAMM seminars take place at Chicago's McCormick Place.)

CHICAGO—"Basic Sounds Of Reinforcement" and "Understanding Equalization And The Various Types Of Equalizers" will be two seminars sponsored by the Creative Audio & Music Electronics Organization (CAMEO) at NAMM.

The sound reinforcement seminar—which takes place Sunday (28) at 10:30 a.m.—will be helmed by Hartley Peavey of Peavey Electronics. The session deals with the basic information required to be successful in the sales of sound reinforcement systems and related equipment, and the elements of a sound system will be described in detail.

The equalizer seminar will be run by Larry Blakely, CAMEO president. It takes place Monday (29) at 10:30 a.m.

Blakely, a well known audio consultant, will deal with the basics of equalizers and give simple explanations of how they work, as well as descriptions and applications of the various types that are available. This session is designed to be "non-technical" and "will shed some much-needed light on a normally confusing subject."

Other NAMM seminars/events:
 • GAMA presents "Back To Basics: How Studio Operations Can

Build Retail Business" on Saturday (27) at 10:30 a.m. Dick Sievert of Sterlingworth Music will moderate a discussion among Thomas Barnhart (Music Lab, Lansing, Ill.), John Marshall (The Sound Post, Evanston, Ill.) and David Streep (Streep's Music, Orlando, Fla.) of these store's studio operations, how they became involved in instrumental teaching and how their studio operations have affected their overall business.

• NAMM presents "Small Business Computers—Evaluation And Planning" Saturday (27) at 2 p.m. John Berger, Tom French and Bob Elsner of Information Specialists, Inc., will explain and discuss the process of acquiring and implementing effective business mini-computers.

• M. Hohner presents "Everything You Always Wanted To Know About Harmonicas But Were Afraid To Ask" on Sunday (28) at 9 a.m.

• NAMM presents "1980: The Year In Music Retailing" on Sunday (28) at 2 p.m. The Performance Surveys & Seminars Group of Management Horizons, Inc. prepares NAMM's annual operating survey and will review music retailing in 1980, using results of this year's study. Dr. Cyrus Wilson, president of Management Horizons, will present insights on how NAMM members can make the best use of

the survey, how music dealers' performance compares with that of other types of retailers and what the future might hold for the industry.

• NAMM presents "Effective Advertising—Be Single-Minded" on Monday (29) at 2 p.m. Jeremiah Hubney of the American Consulting Group, Weston, Ma., will discuss the need to focus on a single message for a single audience in order to advertise effectively and will provide examples of retail advertising that do and do not bear out this thesis.

JVC Editing System Now Being Rented In 3 Major Cities

LOS ANGELES—JVC's DAS Series 90 professional digital audio recording/editing system is now available for rental in Nashville, New York and Los Angeles.

According to Tom Nishida, vice president of the JVC Cutting Center here, the exclusive distributor in the U.S. of the equipment, the following independent facilities are currently "on line" with the DAS Series 90 system: Master Technologies, an allied company with Masterfonics, Nashville; Dickinson Digital, Bloomfield, N.J.; and Capitol Recording Studio, Los Angeles.

NAMM BOOTHS

• Continued from page 44

Columbia Pictures Publications, Hialeah, Fla.—5123.

Computone, Inc./Azco Ltd., Norwell, Mass.—101.

C.G. Conn Ltd., Elkhart, IN.—4069.

Conn Keyboards, Inc., Carol Stream, Ill.—Lobby 5, 6.

Conquest Sound Co., Orland Park, Ill.—2041.

Coratone Music, Downers Grove, Ill.—718.

Coreco Research Corp., New York, N.Y.—1047.

S.D. Curlee U.S.A./Hiwatt, Matteson, Ill.—7093.

Custom Music Co./Muramatsu Flutes-U.A.S., Royal Oak, MI.—7003.

J. D'Addario & Co., Inc., East Farmingdale, N.Y.—6047.

D'Andrea Manufacturing Co., Inc., Syosset, N.Y.—1068.

Daewood International (America) Corp., Compton, Calif.—3129.

Daion Guitars by MCI, Inc., Waco, Tex.—601.

Dallas Music Industries, Inc., Hawthorne, N.J.—3153.

Dampits, Inc., New York, N.Y.—1087.

Dauphin Co., Springfield, Ill.—7063.

Decatur Instrument Corp., Decatur, Ill.—3154.

DEG Music Products, Inc., Lake Geneva, Wis.—4003.

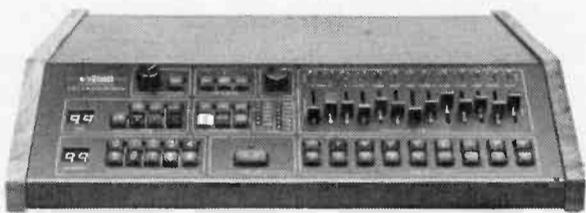
(Continued on page 46)

Pfanstiehl Needles and Pfanstiehl Accessories give you sound profits for these sound reasons:

- We Give You**
- ONE SOURCE FOR:** Phono needles and cartridges; accessory lines — audio, video, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.
 - SALES SUPPORT:** The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.
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 - HIGH PROFIT MARGINS:** Substantial dealer mark ups. High profits from a minimum of store space.
- WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.**
- PANSTIEHL** Dept. 1, 3300 Washington St., Box 498, Waukegan, IL 60085

★ **NOBODY WINS**—Elton John
 Geffen 49722 (Warner Bros.)

The hit record.



The drummer on the hit record.

The LM-1 Drum Computer
 from LINN ELECTRONICS, INC. • 4000 West Magnolia • Burbank, California • (213) 841-1945 **Linn**

JULY 4, 1981, BILLBOARD

NAMM SUMMER EXPO EXHIBIT BOOTHS

• Continued from page 45

Dettalab Research, Inc., Chelmsford, Mass.—126.

Di Marzio Musical Instrument Pickups, Inc., Staten Island, N.Y.—4168.

D'Merle Electronics, Corp., Framingdale, N.Y.—1012.

DOD Electronics Corp., Salt Lake City, Utah—311.

Dougherty-Miller, Inc., Wilmington, DE.—615.

Dover Publications, New York, N.Y.—7052.

Drum Corps International, Lombard, Ill.—1000.

Charles Dumont And Son, Inc., Cherry Hill, N.J.—6041.

Dunlop Manufacturing, Benica, Calif.—725.

Earth 111, Staten Island, N.Y.—518.

Edcor, Irvine, Calif.—813.

Electro-Harmonix, Inc., New York, N.Y.—416.

Electro Music, Chicago, Ill.—3019.

Electro-Voice, Inc., Buchanan, Mich.—3076.

Elgam of Canada, Montreal, Canada—7077.

Elger Co., Bensalem, Pa.—5015.

E-Mu Systems, Santa Cruz, Calif.—516.

Enrique Keller, S.A., Zarauz, Spain—6123.

ESP Co., Ltd., Tokyo, Japan—417.

ETA Lighting, Hudson, Ohio—7020.

Evans "All Weather" Drum Heads, Dodge City, Kan.—2096.

Everett Piano Co., South Haven, Mich.—3027.

Farsifa Diversified Keyboard, Lakeview, Ohio—2131.

Farr Electronics, Inc., Toronto, Canada—5151.

Farralane Enterprises, Inc., Farmingdale, N.Y.—11735.

Fast-Fret, El Paso, Tex.—7069.

Carl Fischer of Chicago, Chicago, Ill.—2024.

Fostex Corp., Van Nuys, Calif.—7071.

French Expositions In The U.S., Inc., New York, N.Y.—5136.

Fretted Industries, Northbrook, Ill.—5101.

Furman Sound, Inc., San Rafael, Calif.—7033.

G&L Musical Products, Inc., Fullerton, Calif.—1124.

Gakki Shoho-Sha Co., Ltd., Tokyo, Japan—1072.

Galaxy Audio, Wichita, Kan.—1020.

Gallien-Krueger, Inc., Campbell, Calif.—1053.

General Electric Credit Corp., Samfort, Conn.—2098.

German American Chamber of Commerce of Chicago, Chicago, Ill.—2146.

GHS Strings, Battle Creek, Mich.—5119.

Gibson Accessories, Deerfield, Ill.—2094.

Gibson Division, Lincolnwood, Ill.—511.

Gleeman Instrument Co., Mountain View, Calif.—1092.

Gold Line Connector, Inc., W. Redding, Ct.—817.

Gollehon Industries, Inc., Grand Rapids, Mich.—5108.

Gon Bops of California, Inc., Los Angeles, Calif.—3047.

GPI Publications, Cupertino, Calif.—6061.

R.A. Gresco Guitar Works, West Covina, Calif.—7007.

Grossman Music Corp., Cleveland, Ohio—4047.

Guild Musical Instruments, Elizabeth, N.J.—6025.

Hammond Organ Co., Chicago, Ill.—Jane Adams, 3005.

Hanson House, Peoria, Ill.—7085.

Harris-Teller, Inc., Chicago, Ill.—1026.

Heart Tree Instruments, Rio Nido, Calif.—7039.

Helpinstill Designs, Houston, Tex.—5063.

(Continued on page 47)

ANOTHER HOT SCOTCH® CASSETTE PROMOTION:

TWO GREAT WAYS TO MULTIPLY YOUR PROFITS.

WITH SCOTCH® DYNARANGE™ CASSETTES YOU GET: -THREE-FOR-TWO PRICING. -FREE CALCULATOR OFFER.

Scotch Dynarange Cassettes—a superior product and a superior promotional campaign to back it up. An important part of that campaign is our newly designed three-bag featuring dynamic, hard hitting graphics that drive home both our "buy two cassettes, get one free" pricing and our free calculator offer. A two-pronged promotional attack sure to result in multiple purchases by your customers and multiplied profits for you. Here's how it works:

1. BUY TWO, GET ONE FREE!

When your customers buy two of our C-60 high output, low noise, ferric oxide



cassettes, they get the third one free. That's one free hour of prime recording time for them and lots of prime profits for you. But the profit picture gets even brighter.

2. FREE CALCULATOR OFFER.

We'll send your customers a free Hanimex credit card size calculator when they buy four specially marked three-bags of our C-60 cassettes. The calculator is also available for \$6.00 plus proof of purchase from one three-bag. Either way it all adds up to super savings and a great premium offer for your customers and increased multiple sales and multiplied profits for you.

SCOTCH® CASSETTES. THE TRUTH COMES OUT.

NAMM SUMMER EXPO EXHIBIT BOOTHS

Continued from page 46

- Herald Electronics, Lincolnwood, Ill.—1052.
★ ★ ★
- Herco Products, New York, N.Y.—5005.
★ ★ ★
- M. Hohner, Inc., Hicksville, N.Y.
★ ★ ★
- Humes & Berg Mfg. Co., Inc., East Chicago, Ill.—2004.
★ ★ ★
- Ideal Musical Mdse. Co., New York, N.Y.—6087.
★ ★ ★
- Imagineering Audio, Milwaukee, Ore.—705.
★ ★ ★
- Imperial Musical Instruments, Inc., Chicago, Ill.—5082.
★ ★ ★
- Importoys, Inc., Los Angeles, Calif.—1036.
★ ★ ★
- International Assn. of Organ Teachers U.S.A., Hammond, Ind.—3162.
★ ★ ★
- International Music Corp., Ft. Worth, Tex.—3014.
★ ★ ★
- Island Musical Supplies, Staten Island, N.Y.—3146.
★ ★ ★
- ITT Diversified, St. Louis, Mo.—425.
★ ★ ★
- Jadee, Inc., Hebron, Ill.—421.
★ ★ ★
- Jemar Corp., St. Louis Park, Minn.—6127.
★ ★ ★
- The Jemm Co., Denver, Colo.—10871.
★ ★ ★
- JMF Electronics, Salina, Kan.—7008.
★ ★ ★
- JTG of Nashville, Nashville, Tenn.—723.
★ ★ ★
- Kaman Music Group/Ovation Instruments, Bloomfield, Ct.—3026.
★ ★ ★
- Kawai America Corp., Harbor City, Ca.—4049.
★ ★ ★
- Kay Guitar Co., Indianapolis, Ind.—2047.
★ ★ ★
- Kimball Piano & Organ Co., Jasper, Ind.—4000.
★ ★ ★
- Kineticsystems Corp., Lockport, Ill.—1074.
★ ★ ★
- King Musical Instruments, Eastlake, Ohio—3001.
★ ★ ★
- Kohler & Campbell, Inc., Granite Falls, N.C.—4045.
★ ★ ★
- Wm. Kratt Co., Union City, N.J.—6093.
★ ★ ★
- Krauth & Benninghofen Co., Hamilton, Ohio—2064.
★ ★ ★
- Kremona Music Co., Chicago, Ill.—210.
★ ★ ★
- Kustom/Gretsch, Chanute, Kan.—4139.
★ ★ ★
- JBL, Northridge, Calif.—5090.
★ ★ ★
- Larilee Woodwind Corp., Elkhart, Ind.—525.
★ ★ ★
- Latin Percussion, Inc., Garfield, N.J.—205.
★ ★ ★
- La Voz Corp., Sun Valley, Calif.—7025.
★ ★ ★
- Bill Lawrence Products, Madison, Tenn.—6055.
★ ★ ★
- Lazar's Guitars, Wonder Lake, Ill.—1084.
★ ★ ★
- G. Leblanc Corp., Kenosha, Wis.—4001.
★ ★ ★
- Letrosonics, Inc., Albuquerque, N.M.—1048.
★ ★ ★
- Bobby Lee Guitar Straps, Patton, Pa.—1015.
★ ★ ★
- Hal Leonard Publishing Corp., Milwaukee, Wis.—3017.
★ ★ ★
- Lexicon, Inc., Waltham, Mass.—2138.
★ ★ ★
- The Liberty Banjo Co., Bridgeport, Ct.—7011.
★ ★ ★
- Linn Electronics, Hollywood, Calif.—709.
★ ★ ★
- Lo Duca Bros., Musical Instruments, Milwaukee, Wis.—2011.
★ ★ ★
- Ludwig Industries, Chicago, Ill.—5007.
★ ★ ★

- Manufacturers Alhambra, S.A., Muro Del Alcoy, Spain—423.
★ ★ ★
- Manufacturers' Centre Holland U.S.A., Inc., Elk Grove, Ill.—Lobby 4.
★ ★ ★
- Marantz Piano Co., Inc., Morganton, N.C.—4200.
★ ★ ★

- Daniel Mari, Inc., Long Island City, N.Y.—7041.
★ ★ ★
- E&O Mari, Inc., Long Island City, N.Y.—2082.
★ ★ ★
- Dean Markley Strings, Santa Clara, Calif.—2036.
★ ★ ★

- Mi-Lite, Inc., Skokie, Ill.—7014.
★ ★ ★
- C.F. Martin Organization, Nazareth, Pa.—4019.
★ ★ ★
- C. Meisel Music Co., Inc., Union, N.J.—5030.
★ ★ ★
- Midco International, Effingham, Ill.—5071.
★ ★ ★

- Mid-East Mfg., Inc., Melbourne, Fla.—437.
★ ★ ★
- Mighty Mite Musical Products, Inc., Camarillo, Calif.—6069.
★ ★ ★
- Mirafone Corp., Sun Valley, Calif.—7027.
(Continued on page 49)

HOLD IT BEFORE YOU BUY A SUPERTWEETER.

Your live system is sounding more dead than alive and you know you need a supertweeter. But consider this before you rush out to buy one of the "old standards" — Yamaha's JA-4281B compression tweeter is better. It packs the kind of ultra-high frequency response, high sensitivity and dispersion necessary to keep up with a powerful bass and midrange.

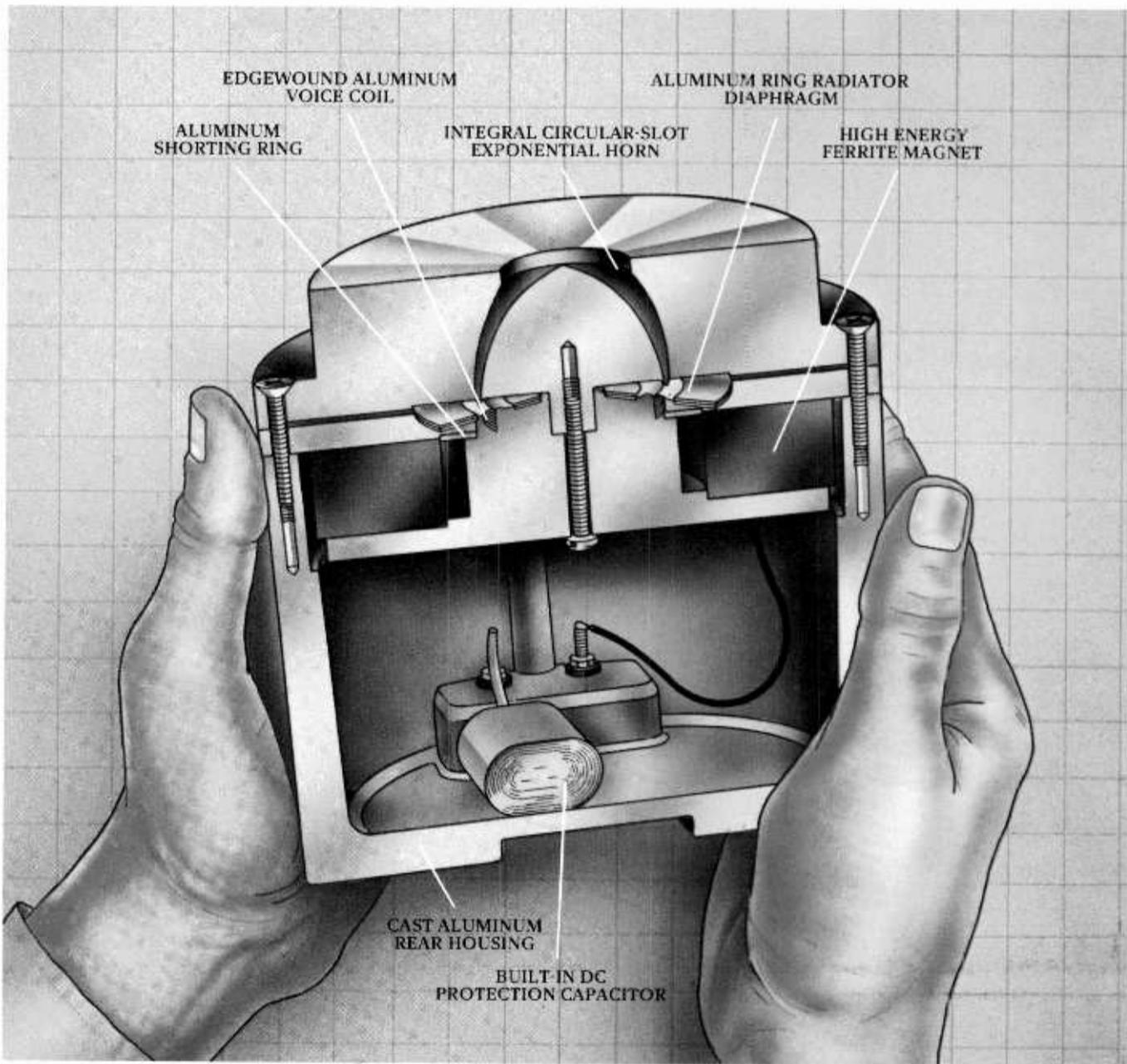
A conventional dome tends to

resonate, break up and yield high distortion, so we use an aluminum ring radiator to generate the sound. Its rigidity and low mass provide a smoother top end with superb transient response. The ring's output is efficiently coupled to the acoustic environment by an integral, circular-slot type diffraction horn which disperses the sound over a 120° conical pattern at 10 kHz. This wide

coverage plus a very high sensitivity means you need fewer supertweeters to cover a given area.

We've just mentioned the highlights. Why not write for all the facts to: Yamaha, P.O. Box 6600, Buena Park, CA 90622* Or visit your Yamaha dealer and hear the difference. You'll be glad you held out for a Yamaha.

Because you're serious.



Or Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ontario M1S 3R1.



Product Showcase

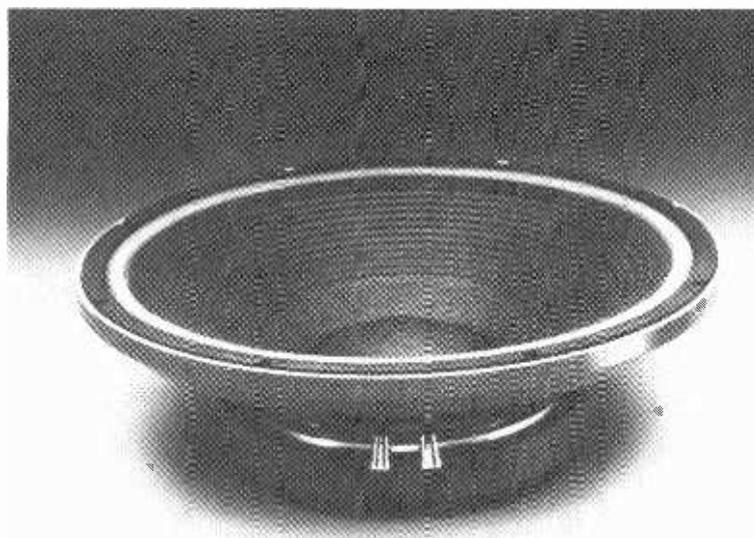
\$1,500 Fee For Caribou

LOS ANGELES — The Caribou Ranch recording studios in Nederland, Colo., is offering a multi-track recording seminar in August.

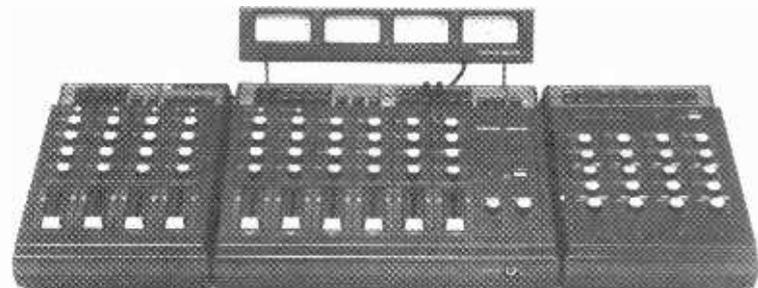
Two courses will be offered at the 4,000-acre studio complex, each running 15 days with 120 hours of "hands on" studio experience, demonstrations and lectures. Both the introductory session (Aug. 1-16) and the advanced program (Aug. 16-31) will be held at Caribou Ranch Studio, conducted by the Caribou staff. Music industry notables are expected to be guest speakers.

Fee is \$1,500 for each workshop, with a discount available if both sessions are taken. Included will be accommodations on the ranch, all meals, airport transportation and use of all the complex facilities. Enrollment is limited to 24 persons per session.

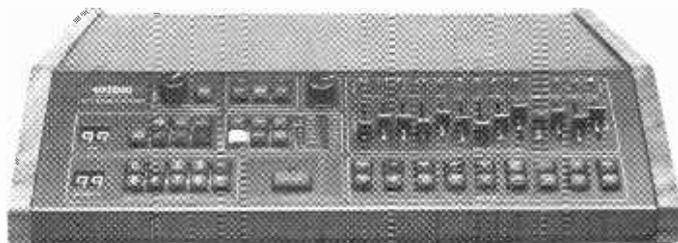
Additional information may be obtained by contacting Jerry Mahler at 303-258-3215 or Gary Nichamin at 213-876-3896.



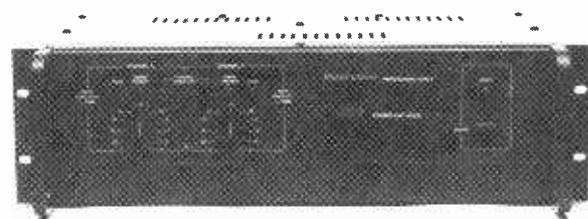
SPEAKER SOUND—JBL has recently introduced the 2225H/J and 2235H low frequency compression drivers.



MIXER CONCEPT—TEAC/Tascam has added a new modular mixing system, System 20, to its Creative Series product line.



PROGRAMMABLE RHYTHM—Linn Electronics introduces the LM-1 Drum Computer which hold up to 100 different drum patterns.



LINEAR EXPANSION—The A60, Phase Linear's new professional series power amplifier, part of a growing line of pro products.

Studio Track

• Continued from page 42

ing *Exile* for Warner Curb with **Doug Schwartz** and Gary Boatner assisting. **Michael Miller** producing **Dionne Warwick**, **Chuck Mangione**, **Rick Nelson**, and **Don Williams** for "Solid Gold," with **Paul Dobbe** mixing, **Dave Ahlert** and **Cecily Riddle** and **John Markowitz** assisting. And **Jérmaine Jackson** cutting tracks for Motown with **Michael Schulman** and Jackson co-producing. Schulman engineering with **Dave Ahlert** assisting.

★ ★ ★

Omega Audio had its 24-track mobile rig in Houston recently for a television shoot of the Scott Joplin opera "Treemonisha," staged by the **Houston Grand Opera**, **John Demain**, music director. Engineering was by **Paul Christensen** and **Russell Hearn**.

Eric Clapton's newest single "Another Ticket," backed with "Rita Mae," just out of mastering at **Criteria Recording Studios** in Miami. Disk cutting engineer was **Michael Fuller**. Also there: **Pablo Cruise** recording a new LP entitled "Reflector" for A&M, **Tom Dowd** producing with **Greg Price** engineering and **Steve Klein** and **Chuck Kirkpatrick** assisting.

Starfleet Blair Inc. will present a live stereo broadcast of **REO Speedwagon** July 15 at **Boston Garden**. It will air coast-to-coast on 70 stations via satellite linking provided by **Wold Communications**.

At **Kingdom Sound**, Syosset, Long Island, **Donald "Duck Dharma" Roeser** of **Blue Oyster Cult** starting a solo LP for CBS/Portrait, producing himself with **Clay Hutchinson** at the board. Also there: **Glen Kolotkin** mixing a **Duke Jupiter** single for Coast To Coast Records; and **Meco** recording and mixing a single from the soundtrack of "Raiders Of The Lost Ark" for CBS, **Meco Monardo** and **Lance Quinn** producing. **Clay Hutchinson** engineering with **Paul Mandl** assisting.

Ron Nevison overdubbing **Michael Schenker** tapes at **AIR Studios** **Montserrat**, **Montserrat**, **British West Indies**. **Police** also set to work on a new LP project there.

Mavin Oliver recording a solo LP at **Music Annex Recording Studios**, Menlo Park, Calif., with **Jimmy Sanchez** and **Tim Sheridan** providing the rhythm section.

At **Sooner Sound Lab**, Oklahoma City, **Seeds Records** artist **Benny Kubiak** is cutting new single material, **Mickey Sherman** producing.

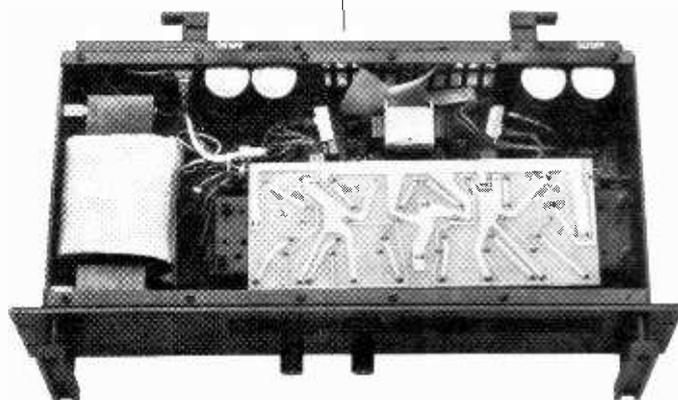
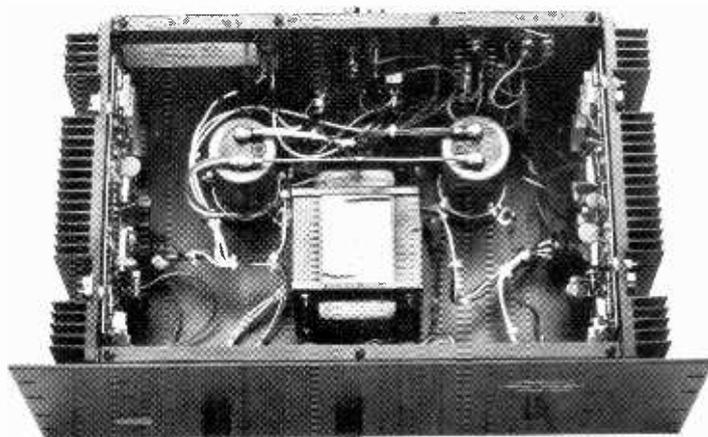
THE WEAK LINKS.

A power amp is only as strong as its mechanical integrity.

Here, the power transformer is bolted directly to the chassis. Every time the chassis takes a knock, so does the transformer.

Also, there are no detachable cords, no flexibility. Check for handles, too.

DITTO.



PHASE LINEAR TAKES THE

You can see the advantages of the new Phase Linear A60 and A30 pro amps. Now listen to them. Stop by booth 6100 at NAMM. Or

Summer NAMM

EXHIBIT BOOTHS AT NAMM

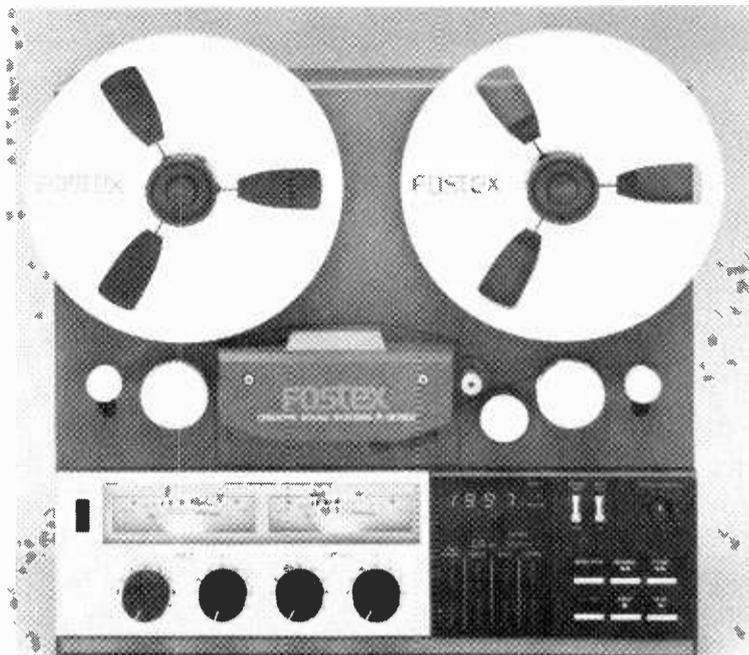
• Continued from page 47

- Moog Music, Inc., Buffalo, N.Y.—5050.
★ ★ ★
- Morley, N. Hollywood, Calif.—6039.
★ ★ ★
- Multivoix/Sorkin Music Co., Hauppauge, N.Y.—4031.
★ ★ ★
- Music Distributors, Inc., Charlotte, N.C.—4175.
★ ★ ★
- Music Man, Inc., Anaheim, Calif.—5040.
★ ★ ★
- The Music People, W. Hartford, Ct.—1043.
★ ★ ★
- Music Sales Corp., New York, N.Y.—4015.
★ ★ ★
- Music Technology, Inc., Garden City Park, N.Y.—3091.
★ ★ ★
- The Music Trades Corp., Englewood, N.J.—7019.
★ ★ ★
- Musical Instrument Corp. of America (MICA), Syosset, N.Y.—5058.
★ ★ ★
- MXR Innovations, Inc., Rochester, N.Y.
★ ★ ★
- Nady Systems, Inc., Oakland, Calif.—7050.
★ ★ ★
- NEI, Portland, Ore.—7086.
★ ★ ★
- The Norwood Co., Morton Grove, Ill.—905.
★ ★ ★
- Nova Group, San Francisco, Calif.—102.
★ ★ ★
- Nova Reed Corp., Sun Valley, Calif.—7031.
★ ★ ★
- Oberheim Electronics, Inc., Los Angeles, Calif.—3103.
★ ★ ★
- Octave-Plateau Electronics, Inc.—7013.
★ ★ ★
- Original Musical Instrument Co., Inc., Huntington Beach, Calif.—1042.
★ ★ ★
- Juan Orozco Corp., New York, N.Y.—1080.
★ ★ ★
- PA:CE Music Corp., Herts, England—5127.
★ ★ ★
- Panasonic Co. (Professional Audio Division), Secaucus, N.J.—607.
★ ★ ★
- Paul C's Miniatures, San Francisco, Calif.—1079.
★ ★ ★
- Peavey Electronics, Meridan, Miss.—4057.
★ ★ ★

- M.V. Pedulla Guitars, Ltd., E. Weymouth, Mass.—6065.
★ ★ ★
- Per Del Co., Simi Valley, Calif.—7001.
★ ★ ★
- Peterson Electro-Musical Products, Worth, Ill.—1065.
★ ★ ★
- Phase Linear Corp., Lynwood, Wash.—6100.
★ ★ ★
- Piano Technicians Guild, Seattle, Wash.—815.
★ ★ ★
- Ploeger Sound Mirror For Saxophone, Mt. Clemens, Mich.—2033.
★ ★ ★
- Lenny Pogram Products, Inc., New York, N.Y.—318.
★ ★ ★
- Polytone Musical Instrument, Inc., No. Hollywood, Calif.—3108.
★ ★ ★
- Power Pots, Anaheim, Calif.—716.
★ ★ ★
- Pro-Co Sound, Inc., Kalamazoo, Mich.—917.
★ ★ ★
- Professional Audio Systems, Harbor City, Calif.—6099.
★ ★ ★
- Professional Music Products, Inc., Tustin, Calif.—1038.
★ ★ ★
- Q.R.S. Music Rolls, Inc., Buffalo, N.Y.—7118.
★ ★ ★
- QSC Audio Products, Inc., Costa Mesa, Calif.—2136.
★ ★ ★
- Leo Quan "Badass" Musical Products, Inc., San Francisco, Calif.
★ ★ ★
- Randall Instruments, Inc., Irvine, Calif.—5010.
★ ★ ★
- The Reese Group, Inc., Chicago, Ill.—6007.
★ ★ ★
- Remo, Inc./Pro-Mark, North Hollywood, Calif.—5041.
★ ★ ★
- Renkus-Heinz, Irvine, Calif.—3166.
★ ★ ★
- Reunion Blues Corp., San Francisco, Calif.—1071.
★ ★ ★
- B.C. Rich, Los Angeles, Calif.—1017.
★ ★ ★
- Rickenbacker, Inc., Santa Ana, Calif.—4084.
★ ★ ★
- Roche-Thomas Co., Highland, Calif.—433.
★ ★ ★

- Roland Corp., Los Angeles, Calif.—Lobby 1, 5023.
★ ★ ★
- Rugg & Jackel Music Co., Felton, Calif.—2092.
★ ★ ★
- St. Louis Music Supply Co., St. Louis, Mo.—4115.
★ ★ ★
- Sabine Capo, Gainesville, Fla.—1018.
★ ★ ★
- Saga Musical Instruments, San Francisco, Calif.—2112.
★ ★ ★
- Sam Ick Musical Instrument Mft. Co. Ltd., Compton, Calif.—415.
★ ★ ★
- Scanlan Musical Sales, Villa Park, Ill.—7059.
★ ★ ★
- Wilhelm Schimmel, Braunschweig, West Germany—6068.
★ ★ ★
- The Selmer Co., Elkhart, IN.—4027.
★ ★ ★
- Sequential Circuits, San Jose, Calif.—5084.
★ ★ ★
- Sescom, Inc., Las Vegas, Nev.—2088.
★ ★ ★
- Shadow of America Electronics Co., Inc., Long Island City, N.Y.—6047.
★ ★ ★
- Shure Bros., Inc., Evanston, Ill.—6035.
★ ★ ★
- Sierra Steel Guitars, Portland, Ore.—1062.
★ ★ ★
- Sight & Sound International, New Berlin, Wisc.—5072.
★ ★ ★
- Silver-Eagle Designs, Inc., Van Nuys, Calif.—1022.
★ ★ ★
- Skytronics Electrical, Inc., Miami, Fla.—6116.
★ ★ ★
- Sohmer & Co., Inc., Long Island City, Inc.—3003.
★ ★ ★
- Sounds Unlimited, Inc., N. Ridgeville, Ohio—7055.
★ ★ ★
- Soundynamics Systems, Ltd., Ronkonkoma, N.Y.—1054.
★ ★ ★
- Southwest International Music Co., Richardson, Tex.—1056.
★ ★ ★
- Spectrasound Percussion Products, Van Nuys, Calif.—2104.
★ ★ ★

Product Showcase



NEW ENTRY—The Fostex A-2 recorder/reproducer is a 2-track mastering machine.

- Sperzel, Cleveland, Ohio—7081.
★ ★ ★
- Staccato, Inc., Kamloops Prov., B.C.—4017.
★ ★ ★
- Star Case Mfg. Co., Inc., Orland Park, Ill.—5135.
★ ★ ★
- Star Instruments, Inc., Stafford Springs, Ct.—5135.
★ ★ ★
- Steinberger Sound Corp., Brooklyn, N.Y.—519.
★ ★ ★
- Sterlingworth Music, Inc., Kalamazoo, Mich.—2030.
★ ★ ★
- Stick Enterprises, Inc., Los Angeles, Calif.—1010.
★ ★ ★
- Sunn Musical Equipment Co., Tualatin, Ore.—5131.
★ ★ ★
- Super Sensitive Musical String Co., Sarasota, Fla.—7083.
★ ★ ★
- Superscope, Chatsworth, Calif.—1100.
★ ★ ★
- Switchcraft, Inc., Chicago, Ill.—100.
★ ★ ★
- Syndrum/Duraline, El Monte, Calif.—326.
★ ★ ★
- T.M.C., Chicago, Ill.—2016.
★ ★ ★
- TEAC, Montebello, Calif.—3057.
★ ★ ★
- Telstar Music, Ridgeland, S.C.—6124.
★ ★ ★
- Thomas International, Chicago, Ill.—Lobby 7.
★ ★ ★
- Tokai Gakki Co. Ltd., Shizuoka Pref. Japan—5140.
★ ★ ★
- Tone-King Corp., Wyandanch, N.Y.—1049.
★ ★ ★
- Unicord, Westbury, N.Y.—5085.
★ ★ ★
- Universal Percussion, Inc., Stuthers, Ohio—7075.
★ ★ ★
- Universal Piano Co., Culver City, Calif.—4189.
★ ★ ★
- Vaughncraft, Nashville, Tenn.—1096.
★ ★ ★
- Vibration Technology Ltd., Scarborough, Ontario—Canadian Exhibit.
★ ★ ★
- Viking Cases, St. Petersburg, Fla.—7017.
★ ★ ★
- Vortec/Integrated Sound Systems, Long Island City, N.Y.—7043.
★ ★ ★
- Waldom Electronics, Inc., Chicago, Ill.—1078.
★ ★ ★
- Warner Brothers Publications, New York, N.Y.—3054.
★ ★ ★
- Westinghouse Credit Corp., Pittsburgh, Pa.—1034.
★ ★ ★
- Wextler Music Co., Chicago, Ill.—7009.
★ ★ ★
- Whirlwind Music Dist., Inc., Rochester, N.Y.—2044.
★ ★ ★
- David Williamson Sales, Whittier, Calif.—1075.
★ ★ ★
- Willis Music Co., Florence, Ky.—7106.
★ ★ ★
- Wurlitzer, DeKalb, Ill.—4132.
★ ★ ★
- Yamaha International Corp., Buena Park, Calif.—4034.
★ ★ ★
- Yamaha International Corp. (Combo Division), Buena Park, Calif.—Lobby 3.
★ ★ ★
- Young Chang America, Inc., Gardena, Calif.—90248.
★ ★ ★
- Zachary Organ, Parsippany, N.J.—2032.
★ ★ ★
- Zeus Audio Systems, Alhambra, Calif.—512.
★ ★ ★
- A. Zildjian Co., Accord, Mass.—5049.
★ ★ ★
- Zon Guitars, Buffalo, N.Y.—3157.
★ ★ ★

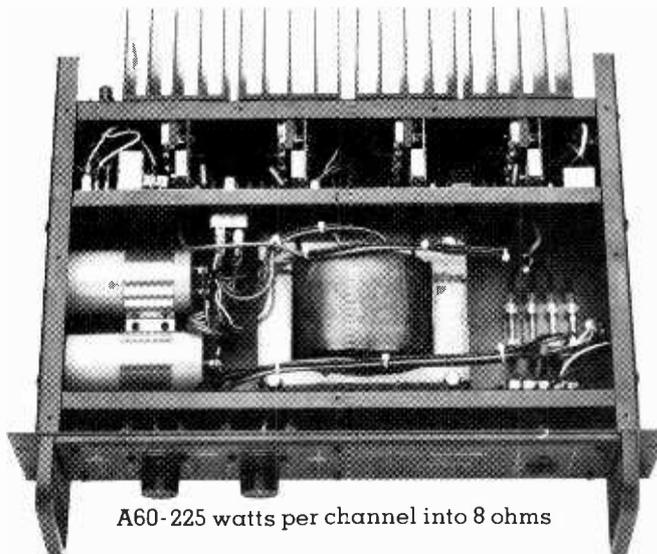
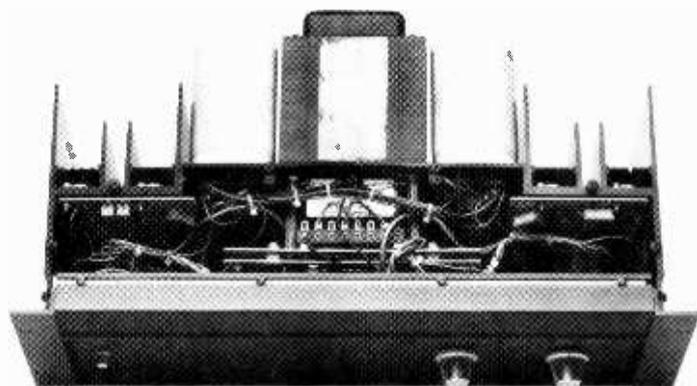
JULY 4, 1981, BILLBOARD

DITTO.

A STRONG ARGUMENT FOR PHASE LINEAR.

The new Phase Linear pro amps have a separate structural member designed solely to support and protect the entire assembly from damage. It's a chassis within a chassis. Virtually shockproof. A carefully designed environment for all the electronics your sound depends on. There are also detachable cords. And die-cast handles.

Phase Linear
The Professional Connection



A60-225 watts per channel into 8 ohms

LID OFF PRO AMPLIFIERS.

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Audiophile Recordings

• Continued from page 41

scaled and wooden this edition is. The idea of wide-ranging natural sonics, which crops up on some RCA Mata tapings from Dallas, apparently was left behind when the producers flew to

London. It's also tough to get excited about Mata's rather limp conducting and willful manner of interpretation. The clear preference for engineering strengths has to be Telarc's new digital "Carmina Burana," which took three LP

sides to be sure, but offered true concert realism.

THE RISE AND FALL OF ZIGGY STARDUST
AND THE SPIDERS FROM MARS—David Bowie,

Mobile Fidelity Sound Lab MFSL-1-064, distributed by Mobile Fidelity, \$16-\$17.

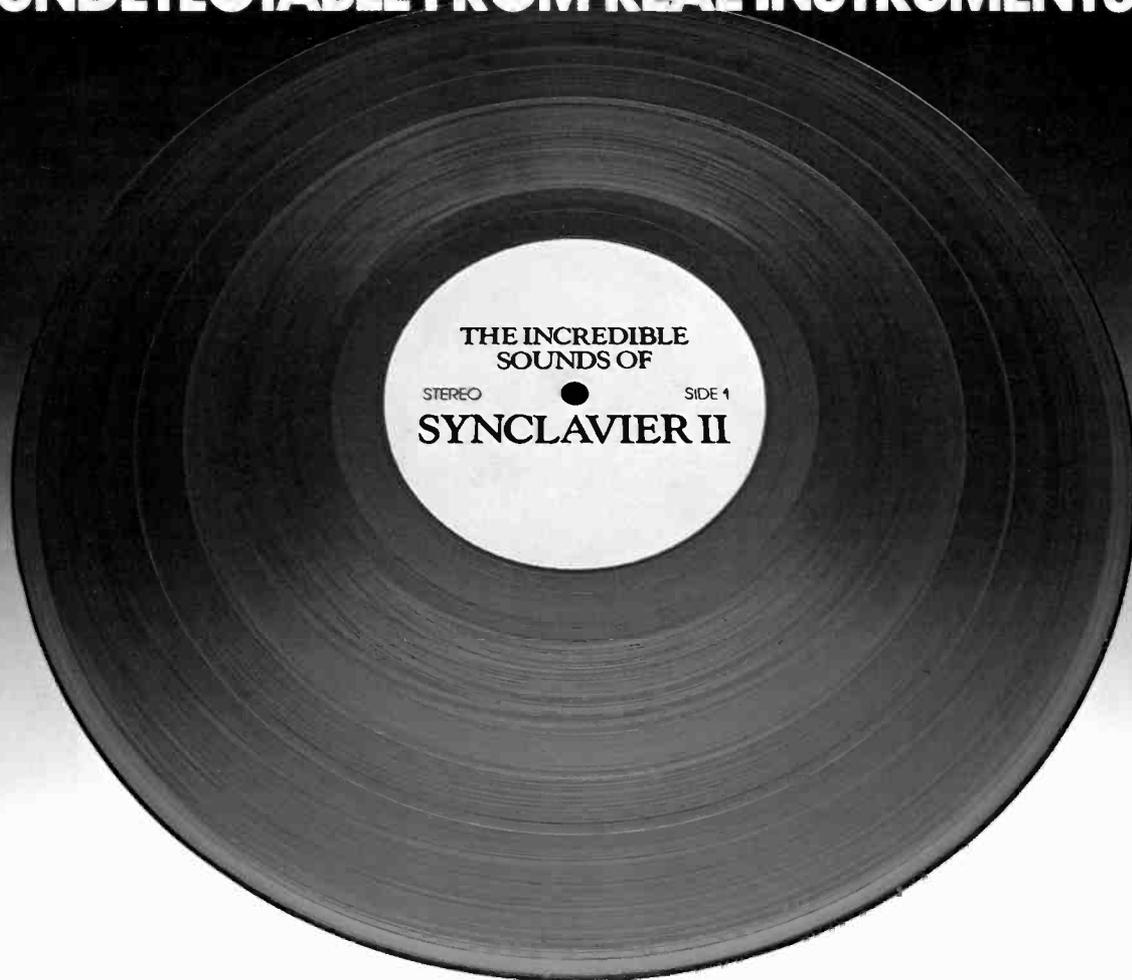
The album that transformed Bowie from cult icon to rock star is also one of the early '70s' riper pop production essays: with the artist

wisely submitting to co-producer Ken Scott's typically spacious, detailed engineering, and the Spiders quartet augmented at key moments with orchestration and electronic effects, the net program offers a good target for Mobile Fidelity's half-speed etching. From the new solidity to the opening bass and drum figures on "Five Years" to the presence of Bowie's vocal on the comparatively hushed closer, "Rock 'N' Roll Suicide," the underlying theatricality of this concept work attains even more cinematic grandeur. Bowie's blowzy sax work ("Soul Love"), Mick Ronson's razor-edged power chording on guitar ("Moonage Daydream" and "Suffragette City" are standouts) and the whole band's layered vocals all reap new depth and clarity. Its author's name will doubtless bring early traffic, but the sonics could make this a sturdy audiophile catalog item.

HEAVY WEATHER—Weather Report, CBS Mastersound HC 44418, distributed by CBS.

This incarnation of Weather Report's best-known album unwittingly underscores the pitfalls as well as the benefits of the industry's recent swing toward a multiple pricing structure: on the one hand, CBS' half-speed mastering achieves its intended goals of sharpening detail and reducing noise, but, on the other, those gains are likely to seem less of a value to those buyers who know the mass market version as a midline bargain. The greater price differential resulting from that status will have less of a detrimental impact here than it might with other titles, however, since Weather Report's high-tech blueprint suggests their fans include many audiophiles still willing to pay the premium. For their investment, they'll earn greater definition to the interplay between drummer Alex Acuna and percussionist Badrena, the added bite of Joe Zawinul's phalanx of synthesizers and keyboards, Jaco Pastorius' bracing harmonies on bass and chiming mandocello figures and Wayne Shorter's piquant reeds. Although many will be lured by well-known uptempo signatures like "Birdland" and "Teen Town," the set's ballads—particularly "A Remark You Made," along with midtempo works like "Harlequin" and "The Juggler"—best display the improvements.

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Travel Prizes Awarded By Nautilus Label

LOS ANGELES — Nautilus Recordings has embarked on a special summer-long travel promotion for dealers and distributors handling its line of Superdisc audiophile albums.

Launched earlier this month at the Consumer Electronics Show, the push runs through August, with four grand prize vacation trips to be awarded via separate regional drawings. Winners will garner a week's stay for two in Puerto Vallarta, Mexico.

That push coincides with the label's latest release of audiophile disks, including Linda Ronstadt's "Simple Dreams," Pablo Cruise's "Worlds Away" and "Cornerstone" by Styx. Now shipping are the Moody Blues' "On The Threshold Of A Dream," "Life Beyond L.A." by Ambrosia and the J. Geils Band's "Love Stinks."

All Nautilus dealers and distributors have received initial entry forms, due by late August, direct from the Pismo Beach, Calif. company.

Specific Dates For 1982 CES Firmed

LOS ANGELES—Dates have been set for the two 1982 Consumer Electronics Shows.

The Winter CES in Las Vegas will be Jan. 7-10. The Summer CES in Chicago will be June 6-9.

Talent

Journey Celebrates, Flees To The Mountains

By JACK McDONOUGH

SAN FRANCISCO—Journey celebrated the success of its double-record live set "Captured," which peaked at number five on the charts, and also set up for the July 20 release of a new studio album, "Escape," with a massive promotion centered on its June 12-14 headline dates at the annual Mountain Aire Festival at Angel's Camp, Calaveras County.

For the "Capture A Day in the Gold Country" promotion—a joint effort by CBS and Journey's man-

agement company, Nightmare, Inc.—two winners from each of 41 mostly-AOR stations around the country were flown here, treated to various listening parties and dinners and then bused to Calaveras in the Sierra foothills.

Pat Morrow of Nightmare says program and music directors of 38 of the 41 stations also joined the band in the gold country, along with about 40 CBS personnel, including "a dozen vice presidents from both

New York and Los Angeles and all the Western and Midwestern local and regional promotion managers."

The Mountain Aire bill, which included Hall & Oates, Billy Squier and fledgling Nightmare act 415, drew 13,000 for the Saturday and Sunday shows and another 8,000 to a specially scheduled Friday show.

The concerts, which featured Journey doing five new tunes from "Escape," marked the first public appearances with the group by new member Jonathan Cain, the former Baby who has replaced Gregg Rolie in the Journey lineup. Cain doubled on keyboard and guitar and added numerous vocal parts.

"Escape" will mark the first time since the band's recorded debut in 1975 that Journey has released an al-

bum in other than the first quarter of the year.

"Captured" and "Escape" are but the two most prominent items in a host of in-progress Journey or Journey-related recording ventures, according to manager Walter "Herbie" Herbert.

Those ventures include a soundtrack album, "Dream After Dream," recorded in Japan late last year and released there on CBS/Sony; "Untold Passion," an album teaming Journey guitarist Neal Schon with keyboardist Jan Hammer, scheduled for September release; "Friends Again," a project reuniting original Santana band member Rolie with Carlos Santana and a Rolie solo LP for CBS; an album teaming Journey drummer Steve Smith with veteran Santana keyboardist Tom Coster;

an album by Jack King & Lights, featuring Schon, bassist Ross Valory and original Journey member George Tickner; a demo project for Atlantic on Tawny Cain, produced by husband Jon; and a package by young Bay Area favorites 415 (managed by Herbert's company, Nightmare Productions) produced by Rolie.

In addition Journey will go out on a four-month "Escape" tour that commences in Portland Aug. 25 and closes in Hawaii Dec. 23. The "Escape" tour, says Herbert, will play "no stadiums. We peaked out last year as the country's biggest stadium draw so there's no need to do that again." Herbert says the 80 shows will be at venues in the 15,000 to 20,000 average range, including

(Continued on page 56)



Billboard photo by Chuck Pulin

SING ALONG—PolyGram's 999 gets the audience to sing along during a recent performance at the Ritz in New York.

N.Y. Concert Dates, Film Deal For Ornette Coleman

By ROMAN KOZAK

NEW YORK—Ornette Coleman, whose music has been the inspiration for such newer jazz/punk/funk groups as the Lounge Lizards, Deadline, James Chance, Defunkt and others, is back, playing his first New York concert dates in three years and writing the music for a new film, "Boxoffice."

"In the last few years he has been writing symphonies and recording masters," says Sid Bernstein, who has been managing Coleman for the last five months. "It has been a slow return from his public withdrawal, but now he is getting out in front of the public again."

Prior to his New York dates at the Public Theatre Friday (26) and Saturday (27), Coleman headlined four

festival appearances in Europe: two in Britain, one in Holland and one in Germany, where, says Bernstein, he had 5,000 fans dancing in the rain to his music.

Bernstein says he is working on having the new American Symphony Orchestra perform Coleman's new symphonic works. Coleman also has plans to start a school for young musicians. In the meanwhile, says Bernstein, he is organizing college shows for Coleman and his six-man band, Primetime.

"The presentation that I am doing now gives me also a miniature orchestra," says Coleman. "The (electric) guitars carry more range, so that two guitars are equivalent to 10 or 12

(Continued on page 64)

Third Atlantic City Fest Aug. 7-9

By MAURIE ORODENKER:

ATLANTIC CITY, N.J.—Although the Atlantic City Jazz Festival II—the second time around last July Fourth weekend—was far more a musical than financial success, promoter Elzie Street will be back this summer for an Atlantic City Jazz Festival III. After taking a "bath" last summer when he moved the festival site indoors to Convention Hall, Street will move back to the site of the first annual—the parking lot of the Historic Gardner's Basin, restored waterfront along the inlet of the Atlantic City Shore.

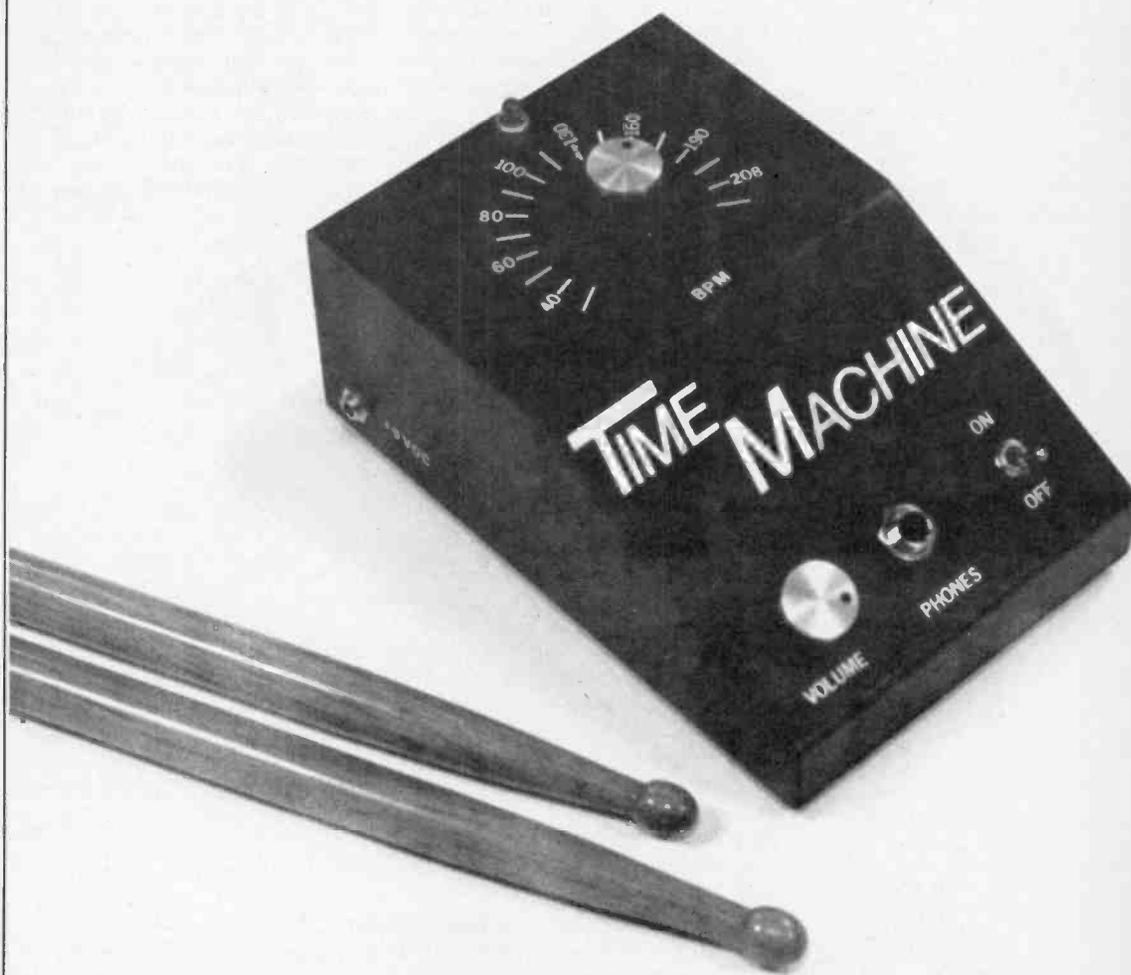
Street, who heads up E-Street Productions, Inc., based in Baltimore, had second thoughts last year about returning to the resort. However, in addition to changing the festival site, he also is moving away from the holiday weekend in favor of a three-day weekend later in the season when there won't be as much going

on at the resort. Instead, Festival III will be staged Aug. 7-8-9. The Friday and Saturday shows will start at 8 p.m. and the final Sunday show at 3 p.m. Also, Street is dropping the Saturday afternoon shows, which pulled poorly the first two years. In spite of the big names offered and the popularity of jazz music in these parts, it's tougher to pull fans away from the sandy beaches any Saturday afternoon.

With the emphasis on top names in the jazz realm, Street has set a budget of \$745,000 including artist fees for the three-day festival. Although negotiations are still going on with some artists, Street has already signed an impressive array of talent for the three days. Friday's show already has Ramsey Lewis, Art Blakey and Maynard Ferguson,

(Continued on page 64)

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Squeeze Squeezing Far Broader Style With Costello As Producer

By SAM SUTHERLAND

LOS ANGELES—A new producer and a revamped lineup are yielding a broader musical style and new fans for Squeeze. The British quintet has weathered early type-casting as teen pop hopefuls abroad and new wave darlings here to build a more diversified audience consistent with its musical versatility.

Now embarking on its second tour in just over six months, the band is set to headline larger rock clubs and medium-sized theatres after opening for Elvis Costello and the Attractions on their winter circuit of larger venues. The link with Costello goes beyond that billing, however, since the bespectacled performer has proven a major ally both in the studio as producer and outside as an ongoing booster for Squeeze's deftly conceived melodic rock.

Costello's co-production (with engineers Roger Bechirian) on the newest Squeeze LP, "East Side Story," offers a partial clue to the set's crisply energetic mix and its chart progress to date. With the album now jumping to a starred 68 on the Top LPs & Tapes chart, Squeeze songwriters Chris Difford and Glenn Tilbrook remain appreciative, even if another common link with Costello, management by Jake Riviera's Global Riviera Productions combine, has since been broken.

"This album took three weeks to record, whereas our last one, 'Argy-

bargy,' took almost four months," explains Difford, the band's rhythm guitarist and lyricist since its inception. "It was quite a shock, really. There were tracks done in the first week that were done live on the album, and usually mixed that same night."

That approach, taking full advantage of its straightforward slant to capture the tight interplay of the band, was in sharp contrast to the layered, "piece by piece" studio technique often employed on "Argybargy" and "Cool For Cats," both produced by veteran engineer/producer John Wood.

One key to that rapid-fire studio attack and its success in translating to vinyl is the band's greater onstage confidence, underscored during last winter's Costello tour by the group's maturation into an act less reliant on its quirky between-songs pattern and occasional theatrics. Yet this shift, like several others visible in its latest work, is one neither writer sees as deliberate.

Departed keyboard player Julian "Jools" Holland had largely dominated the concert image of the band with his arch remarks and antic mugging to charm some concert goers while leading others to believe Squeeze itself was anything but serious. If Difford and Tilbrook remain gracious about their old partner, now embarked on his own solo career, it's clear they're even more en-

thusiastic about his replacement, Paul Carrack.

It's Carrack's blue-eyed soul vocal that stands out of the new LP's first single, "Tempted," which also boasts a slyly disguised guest appearance by Costello himself. "When we were looking for keyboard players to replace Julian, we were just about dried up before we found Paul," says Difford. "We'd gone through 60 to 70 people, and at that point were ready to just go in and cut as a four-piece."

One week before sessions started, though, Carrack saved the day. An associate they'd known from other bands, Carrack had contributed a major debut hit for Ace in "How Long," the 1974 single that briefly earmarked that much-touted pub rock band for success. Since then, Carrack had worked briefly with a number of other U.K. bands including Roxy Music.

That last minute entry partially explains the leaner, guitar-dominated feel attained on "East Side Story," as well as Carrack's relatively low profile as lead singer (Tilbrook handles the majority of leads as he has throughout the band's career), but Difford promises the tour will show a more pronounced influence from the newest member: "Now that we've been together this long, you'll find that the new tracks have taken on more of a
(Continued on page 56)



Billboard photo by Chuck Pulin

ENCORE VISIT—Capitol's Juice Newton joins Jan & Dean onstage at the Savoy in New York during the encore of the duo's show recently. Newton played the venue the following night.

7 Tons Of Sound: German Kraftwerk

LOS ANGELES—Although German avant-garde rock group Kraftwerk has not toured in more than five years, it has been busy at its Duesseldorf laboratory building seven tons of musical equipment.

Ralf Hutter, Karl Bartos, Wolfgang Flur and Florian Schneider, who consider themselves "sound chemists," comprise Kraftwerk.

The group recently released its fifth U.S. LP and first for Warner Bros. called "Computer World." The album features a number of new computerized instruments, first unveiled during Kraftwerk's recent tour of Germany. That tour is followed by a short stint in Europe. Then the group comes to the U.S. in mid-July for an eight to 10-city tour, according to Bob Regehr, Warner's vice president, artist development and publicity.

One of the cities on the tour will be Detroit, says Lou Dennis, the label's vice president of sales. Dennis notes that the record started receiving airplay at WLBS-FM, a black music station in Detroit.

"Because of the airplay at WLBS both the single and album began selling. Other stations then started playing it. As a result," says Dennis, "we have set up a promotion at WLBS with a chain of retail stores, Detroit Audio." Winners of the contests receive trips in Las Vegas and pocket calculators based on Kraftwerk's single "Pocket Calculator." He adds that they are also giving away calculators through a Miami chain, Spec's.

Dennis maintains the record also is being "tested" in Washington and gaining airplay in several pockets around the country. It also is doing well at dance music clubs, he adds.

"The album is getting big instore play," he says, noting that more LPs are being sold as a result of instore play than from radio.

As for the single, Warners released "Pocket Calculator" on yellow vinyl, inserted in a clear plastic sleeve to call attention to it.

Regehr considers Kraftwerk a group "that was ahead of its time. The guys influenced a lot of people who were coming into electronics. They are bigger not overseas than they were when they stopped more than five years ago.

"During the past five years," he continues, "Kraftwerk worked on new concepts, they were doing studio work and they just wanted to take some time off.

"At their studio in Duesseldorf

they have scientists come in to help them. The set itself is seven tons of gear. It's a clean stage in the form of a v-shaped instrument panel which is all computerized. There is a backdrop with four television screens, which do random pictures. Some are computer printouts, some are video pictures depicting songs they are performing, some are doing test patterns. This is going on all during the concert."

Regehr explains that the computers are all built in modules which connect. "Everything is custom built including the keyboards. It's closer to 'Close Encounters' than it is to rock 'n' roll."

When the group arrives in the U.S. it will bring all of its staging, says Regehr. Dates include Boston, New York, Washington, Detroit, Pittsburgh, San Francisco, Los Angeles and others.

Kraftwerk, signed to Warner Bros. in the U.S. and Canada and with EMI in Europe, has built four life-size androids in their own image. The figures, which appear on the group's newest LP are also a part of its stage show. And, according to Regehr, "Unless you are practically on top of the androids you believe they are really the guys. At one point in the show the androids join Kraftwerk onstage and the audience believes there are eight people. They really have to guess which are the real people."

Because of the modules, Kraftwerk's road crew is made up of scientists. "They need these highly skilled men to keep everything working," says Regehr.

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Rank	ARTIST—Promoter, Facility, Dates * DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	ALLMAN BROTHERS/MARSHALL TUCKER/ OUTLAWS/MOLLY HATCHET/.38 SPECIAL —Electric Factory Concerts, J.F.K. Stad., Philadelphia, Pa., June 20	90,000	\$15	\$1,350,000*
Arenas (6,000 To 20,000)				
1	DOOBIE BROTHERS/CARL WILSON —Feyline Presents/Martin Wolff Prod., Red Rocks Amp., Denver, Co., June 18-20 (3)	22,292	\$12.50-\$13.50	\$307,053
2	RUSH/FM —Albatross Productions, Colis., Seattle, Wa., June 18 & 19 (2)	24,641	\$9-\$10	\$237,325
3	TOM PETTY/FABULOUS THUNDERBIRDS —Brass Ring Productions, Cobo Arena, Detroit, Mich., June 18	12,101	\$10-\$11	\$122,004*
4	JAMES TAYLOR —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., June 19	11,780	\$7-\$15	\$111,737
5	TOM PETTY/FABULOUS THUNDERBIRDS —Feyline Presents, Red Rocks Amp., Denver, Co., June 21	8,500	\$10-\$11	\$102,678*
6	RUSH/FM —Albatross Productions/Double Tee Promotions, Colis., Portland, Oreg., June 20	9,780	\$9-\$10.50	\$98,944
7	VAN HALEN —Di Cesare-Engler Productions/Sunrise Productions, Aladdin Theatre, Las Vegas, Nev., June 16	7,450	\$12	\$89,400*
8	RUSH/FM —Albatross Productions, Colis., Spokane, Wa., June 21	6,172	\$8.50-\$9.50	\$53,930
9	JAMES TAYLOR —Di Cesare-Engler Productions, Arena, Pittsburgh, Pa., June 18	7,212	\$9.75-\$10.75	\$77,300
10	Z Z TOP/LOVERBOY —Don Law Co., Colis., Yarmouth, Mass., June 20	7,200	\$10.50-\$11.50	\$75,912*
11	VAN HALEN/FOOLS —Avalon Attractions, Selland Arena, Fresno, Ca., June 18	7,333	\$8.75-\$9.75	\$61,752*
Auditoriums (Under 6,000)				
1	LIZA MINNELLI/JOEL GREY —Bill Graham Presents, Warfield Theatre, San Francisco, Ca., June 13-17 (6)	13,584	\$17.50-\$25	\$308,940*
2	LEON RUSSELL/NEW GRASS REVIVAL/DOUG KERSHAW/JERRY JEFF WALKER/LACY DALTON/ JOHN HARTFORD/BILLY FARLOW —Michael Winter Productions, Johnson's Beach, Guerneville, Ca., June 20-21 (2)	8,007	\$5.75-\$13	\$86,824*
3	TED NUGENT/KROKUS —Brass Ring Productions, I.M.A. Arena, Flint, Mich., June 16	4,453	\$10	\$44,530
4	HANK WILLIAMS JR. —Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., June 20	5,193	\$7.50-\$8.50	\$39,496
5	KOOL & THE GANG —Di Cesare-Engler Productions/ Sunrise Productions, Aladdin Theatre, Las Vegas, Nev., June 17	3,080	\$12	\$36,996
6	RICK JAMES —Tiger Flower & Co., Stanley Theatre, Pittsburgh, Pa., June 18	3,553	\$9.75	\$33,360*
7	SPINNERS/MARIA CHIDO —Pate & Associates Productions, Kleinhans Music Hall, Buffalo, N.Y., June 19	2,659	\$10.50-\$11.50	\$30,358
8	JOE WALSH/MICHAEL HENDERSON —Sunshine Promotions, Palace Theatre, Columbus, Ohio, June 17	2,814	\$10	\$27,570*
9	APRIL WINE/FRANKE & THE KNOCKOUTS —Mid- South Concerts, Orpheum Theatre, Memphis, Tenn., June 17	2,651	\$8.25	\$20,608*
10	BEATLEMANIA —Sunshine Promotions, Civic Aud., S. Bend, Ind., June 21 (2)	1,845	\$8.50-\$11.50	\$19,887
11	OZZY OSBOURNE/MOTORHEAD —Feyline Presents, City Aud., Colorado Springs, Co., June 19	1,597	\$10-\$11	\$16,335
12	APRIL WINE/FRANKE & THE KNOCKOUTS —Sound Seventy Productions, Tenn. Theatre, Nashville, Tenn., June 16	2,000	\$7.50-\$8.50	\$16,005
13	PURE PRAIRIE LEAGUE/POINT BLANK —Di Cesare- Engler Productions, Kiel Opera House, St. Louis, Mo., June 17	1,865	\$8.50	\$15,645
14	THREE DOG NIGHT/BOB DUBAC —Feyline Presents, Rainbow Music Hall, Denver, Co., June 16	1,430	\$8.50	\$12,155*
15	DREGS/BOB DUBAC —Feyline Presents, Rainbow Music Hall, Denver, Co., June 15	1,450	\$7.50-\$8.50	\$11,168*
16	LESLEY WEST/TYMAN SPACE —Feyline Presents, Rainbow Music Hall, Denver, Co., June 19	1,276	\$8-\$9	\$10,742
17	BILLY SQUIER —Contemporary Productions/New West Presentations, Uptown Theatre Kansas City, Mo., June 20	1,387	\$7.50	\$9,998*

FOLLOWING LONG HIATUS

Carpenters Get Second Wind— 'America' LP Scooting Up Chart

By PAUL GREIN

LOS ANGELES—It's ironic indeed that the Carpenters were the hottest act in adult contemporary pop throughout the early and mid-'70s, but have been off the market in the past few years when this music has risen to new levels of acceptance and credibility within the business.

All that changes this week as the duo's first studio album in four years, "Made In America," is the highest-debuting LP on the Billboard chart at number 99. It bows as the Carpenters' 25th consecutive chart single, "Touch Me When We're Dancing" continues streaking up the Hot 100.

The duo's self-imposed sabbatical began in September, 1978, when they bowed out in the middle of an engagement at the MGM Grand in Las Vegas.

"I was tired," explains Richard Carpenter. "I'd just had enough. We'd always enjoyed our work, and when you get to a point that you're not enjoying it, you have to call a halt. It's going to show if you're tired."

"From 'Close To You' (1970) to 'Now And Then' (1973) we were having a hell of a time. We just couldn't wait to get the vocals on a record to hear what it was going to sound like. That's the way it should be. But around the time of 'Horizon' (1975) we started to get tired. It took a long time to do that album and I was wearing out."

"This new album took even longer, but I enjoyed every minute of it. It's got to be fun."

"In the old days we would actually leave the studio the day we finished the album to go out on tour. It took up our whole life. I needed to catch up on a lot of things and just recharge."

Karen says initially she also felt that way. "We'd been going eight years straight without a whole lot of time off," she explains.

"I was OK for a little bit," Karen notes, "but then I was anxious to go back to work. When you land in this business at that early an age (she was 19 when they signed with A&M in 1969), you really don't know too much else. I've never been much of a relaxer either."

"So in May, 1979 I went to New York and cut a solo album with Phil Ramone. That took a year and by the time it was almost done, Richard said he wanted to go back to work. So I made the decision to shelve the solo album."

"It had dragged on so long that it seemed to be getting in the way of us going back to work again. If Richard hadn't decided to take time off, I never would have done the solo album. It was just something to keep me busy."

Karen won't come right out and say it, but it seems she got a slight case of cold feet about stepping out as a solo artist.

"It doesn't frighten me at all," she says, "but it doesn't really appeal to me. It was fun cutting the album and seeing that I could do all that—sing a different type of tune and work with different people. I was scared to death beforehand."

"I'm used to being in a duo," she says. "I'm used to blinking an eye and have the engineer know what I want. I basically know one producer, one arranger, one studio, one record company and that's it."

Karen also says the tracks she cut with Ramone were a bit "earthier"

than the sleek pop hits she's known for. "Passage," the Carpenters' last album, also departed somewhat from the duo's traditional sound and stands as its only LP since "Ticket To Ride" not to go gold.

"I still like that album a great deal," Richard says. "I didn't see it as all that different. We were comfortable doing every one of those songs. 'Calling Occupants Of Interplanetary Craft' was a little different with the noises and everything, but the core of the tune was like one of our rhythm ballads."

Still, Richard acknowledges that he likes the new album a lot more. "The tunes lend themselves more to my type of arrangement." Adds Karen: "The songs are right in the commercial vein: they scream for vocals."

The Carpenters haven't per-

formed live since the MGM stint three years ago and haven't done a concert tour since 1976. Neither do they plan to do any shows this year. "We didn't book any dates," Karen says, "because we weren't sure when we'd be finished with the album."

When the Captain & Tennille left A&M two years ago, they said the label had dropped the ball with its MOR acts. But the Carpenters don't agree. "There's always a market for our kind of music," Richard says. "It dips at times, but it's constant. I've never been one for label-bouncing. I'm a little superstitious in that way."

The Carpenters cut tracks on 10 songs they didn't wind up using on "Made In America," but may use on their next LP. They intend to go right back in the studio rather than have another long layoff between LPs.

Playboy's Hollywood Bowl Fest Again Solid Success

LOS ANGELES—Commercial fusion strategies continue to dominate the international jazz charts, but for live promotions it's still "straightahead" acoustic styles that can turn enough turnstiles to fill the Hollywood Bowl.

That's the message delivered for the third time by the Playboy Jazz Festival, and this time around festival producer George Wein made his point more forcefully than ever by achieving sellout ticket sales for both the Saturday (20) and Sunday (21) bills. While Wein might have generated the same box office with a lineup of crossover fusion acts, he's continued to stress the lessons learned during his decades as a jazz promoter.

For the '81 edition, the basic ge-

neric guidelines were, if anything, conservative. Apart from the Playboy series' first concession to harder-driving, free jazz via Saturday's slot for a quartet led by George Adams on tenor sax and pianist Don Pullen, Wein held to proven sellers.

In short, name acts and familiar musical schools were the order of the weekend. At one end, perennials like Art Blakey and Count Basie essayed bop-inflected, swinging group jazz and sleek big band fare, respectively. At the other, Weather Report, the Crusaders and Earl Klugh provided more up-to-the-minute hybrids that were hardly less commercial.

Yet the lack of more demanding, experimental styles or daring new

(Continued on page 64)

MALIA ELLIOTT



Heavenly
Blue

Warm
and
Tender



NEW SINGLE ON MLV RECORDS

PREMIERING ACT IN JULY
AT LILLIE LANGTRY'S SHOWROOM
Maple Leaf Village, Niagara Falls, Canada

New Companies

Velsi Records, launched by George Anthony, as new record label. Promotional director is Rebecca Posen. First single released is "What Am I Gonna Do" by Vic Asher. Pickwick International is distributing. Address: 22713 Ventura Blvd., Woodland Hills, Calif. 91364, Suite F (213) 344-5957.

Out of Key Productions, formerly in Normal, Ill., to new headquarters at 134 N. LaSalle St., Suite 800, Chicago, Ill. 60602 (312) 236-0321.

Profile Records formed in New York by Cory Robbins and Steven Plotnicki. First artists signed are English singer Grace Kennedy, licensed from DJM Records in London, and "rap" performer Lonnie Love. Address: 250 W. 57th St., N.Y. 10019 (212) 582-3555.

Cricket Talent & Booking formed by Mark Zuffante, formerly an agent with Premier Talent and ICM, with former ICM agent Ron Zeelens, and Carol Green. Cricket represents Madness, the A's, Echo and the Bunnymen, Teardrop Explodes and Orchestral Manoeuvres in the Dark. Address: 250 W. 57th St., Suite 1416, New York, N.Y. 10019 (212) 977-9806. For international bookings the company is associated with the Bron Agency in London.

SFZ Productions Inc. formed by Barry Weinstein and Philip Carollo as full audio production house. The

company is currently involved with producing an LP with the Lifeline Center, a school for emotionally disturbed and retarded children. Address: 90-23 207th St., Queens Village, N.Y. 11428 (212) 468-3232.

Rock Circuit International formed by Bob Tulipan, associate producer of Jerry Masucci's We Want Rock Puerto Rican concert promotion company, as a concert production and promotion company producing concerts in Wildwood, N.J., Ocean City, Md., and Virginia Beach, Va. Address: 888 7th Ave., New York, N.Y. 10019 (212) 354-6754.

Anro Records, established by former singer Don Anthony, at 1650 Broadway, New York 10019 (212) 245-0627. First release is Karen Le Sande's version of Barry Manilow's "New York City Rhythm."

Golden Pyramid Records formed by two New Jersey-based companies: Promotion Enterprises, which will handle promotion and marketing, and Managerial Systems Design Corp., which will provide the managerial and financial base for the label. First artist signed to the label is Mike "T" whose first single is "Do It Any Way You Wanna." Address: 141 South Ave., Fanwood, N.J. (201) 322-6226.

Jones & Jones At Large formed by Bill and Eloise Jones as a promotion

and advertising company which recently produced a Solar Revue show in Louisville, Ky. Address: 414 Walnut St., Suite 920, Cincinnati, Ohio 45202.

Zack-Art Productions formed as production company, has joined with Atlantic City recording studios on creating album material for Billy Paul and the Force. Production capabilities include a 16-track recording facility, musicians, songwriters, lyricists, custom arrangement, and complete multi-media production. Address: 5 Foxwood, Erial and Little Gloucester Rds., Blackwood, N.J. 08012 (509) 227-6200.

BWA Corp. formed by Dick Bruce for national promotion, distribution, publishing, packaging, mailing and public relations. Bruce heads up marketing, with Dan Whitaker handling production and Carleen Anderson overseeing promotion and public relations. First release through the firm is Gabriel's "My Kind Of Woman" on Secord Records. Address: 1016 16th Ave. South, Nashville, Tenn. 37203 (615) 256-7622.

G.B.C. Records formed by composer Gerard B. Cohen who will serve as chairman of the board with Frank Georgalis serving as president for the label. First release is a single by the country group, Squan River Band. Address: Executive Center, 1 Main Street, Suite 403, Eatontown, N.J. (201) 542-4624.

Classical

DUE TO CASH SHORTAGE

Royal Opera Cuts New Production's

LONDON—Because of a cash shortage, the Royal Opera House, Covent Garden, is staging only three new productions for the coming season, instead of the customary four or five.

Sir Claus Moser, Covent Garden chairman, says that grants from the Arts Council have fallen substantially and this, added to overall rising costs, meant restrictions had to be made.

It's also known that the Royal Opera House is having difficulty at-

tracting commercial sponsorship during this period of recession. So far, no sponsors have signed up for the new stagings.

The new productions are: Saint-Saens's "Samson et Dalila," with Jon Vickers and Shirley Verrett, with Sir Colin Davis conducting; Gluck's "Alceste," conducted by Sir Charles Mackerras, with Dame Janet Baker giving her final performances at the theatre; and Verdi's "Falstaff," conducted by Carlo Maria Giulini.

Classical Notes

Pianist **Andre Michel-Schub**, who earned a Moss Music Group recording date for his win of the recent Van Cliburn International competition, heads into the studio Monday and Tuesday (29 & 30). Schub, who also earned \$15,000 cash and concert booking guarantees, performs Liszt's "Dante Sonata," Brahms' "Handel Variations" and two Liszt-Paganini Etudes. The digital taping, Schub's solo recording debut, is slated to appear on Moss' new Vox Cum Laude label this fall. Producing is Max Wilcox.

France's **Harmonia Mundi** plans to establish a U.S. beachhead for marketing and promotion this fall. It's also rumored the label will begin

production here. . . . Nineteen young singers emerged victorious last month in the first Luciano Pavarotti International Voice Competition. Winners will be cast alongside Pavarotti in forthcoming productions of the sponsoring Opera Company of Philadelphia. . . . **Emerson Buckley**, artistic director of the Greater Miami Opera, will conduct the operatic portions of "Yes Giorgio," Luciano Pavarotti's film debut. . . . **Leonard Bernstein's** latest composition, "Halil" a nocturne for flute, string orchestras and percussion, bears a dedication to Yadin Tennebaum, a 19-year-old Israeli flutist killed in 1973 in a tank in the Sinai. "Halil" is the Hebrew word for flute.

Survey For Week Ending 7/4/81

Billboard® Hot Latin LPs™
Special Survey

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SAN ANTONIO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VIVA EL NORTE 15 exitos nortenos, Profono telediscos 1501
2	CONJUNTO MICHUACAN Piquetes de hormiga, Odeon 73171
3	LOS TIGRES DEL NORTE Un dia a la vez, Fama 607
4	JOSE JOSE 15 grandes exitos, Telediscos 1015
5	LISA LOPEZ Si quieres verme llorar, Hacienda 6981
6	CHELO Ya no me interesa, Musart 1801
7	VICTOR HUGO RUIZ Por un amor, Visa 83
8	VICENTE FERNANDEZ 15 exitos mas grandes, Telediscos CBS 20422
9	CAMILO SESTO Amaneciendo, Pronto 1086
10	CARLOS Y JOSE El chubasco, TH 2099
11	DIEGO BERDAGUER Estoy vivo, Profono 3044
12	LOS HERMANOS BARRON Pancho Lopez, Joey 2091
13	SUPER ESTRELLA Visa 1031
14	EMMANUEL Intimamente, Arcano 3535
15	ROCIO DURCAL Canta a Juan Gabriel Vol 5, Pronto 1090
16	LUPITA D'ALELIO Ya no regreso contigo, Orfeon 16047
17	ROBERTO CARLOS CBS 12314
18	JULIO IGLESIAS Hey, CBS 50302
19	LOS REYES LOCOS Personalidad, CBS 20497
20	LOS CADETES DE LINARES El chubasco, Ramex 1057
21	CAMILO SESTO 15 exitos mas grandes, Telediscos 1011
22	LOS DOS GILBERTOS Por una mala mujer, Hacienda 6930
23	JUAN GABRIEL Recuerdos, Pronto 1076
24	DYANGO La radio, Odeon 74112
25	JULIO IGLESIAS Mi vida en canciones, CBS 50301

NEW YORK (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amaneciendo, Pronto 1086
2	JULIO IGLESIAS De nina a mujer, CBS 50317
3	LOLITA Seguir sonando, CBS 60312
4	EMMANUEL Intimamente, Arcano 3535
5	SOPHY Baladas y salsa, Velvet 6004
6	JOSE JOSE 15 grandes exitos, Telediscos 1015
7	BASILIO Karen 59
8	GILBERTO MONROY Mi jaragual, Artomax 730
9	LUPITA D'ALELIO Ya no regreso contigo, Orfeon 5267
10	RAPHAEL En carne viva, CBS 80305
11	ROBERTO CARLOS CBS 12314
12	LEONARDO PANIAGUA Con mariachi, Cubaney 30090
13	JOSE JOSE Amor amor, Pronto 1085
14	DYANGO La radio, Odeon 74112
15	ANTHONY RIOS Estas donde no estas, Algar 26
16	VIVA EL NORTE 15 exitos nortenos, Profono telediscos 1501
17	CAMILO SESTO 15 exitos mas grandes, Telediscos 1011
18	ROCIO JURADO Senora, Arcano 3485
19	JULIO IGLESIAS Mi vida en canciones, CBS 50301
20	TONY CROATO Creo en dios, DS 6003
21	JOSE LUIS RODRIGUEZ Atravete, TH 2095
22	ROCIO JURADO Canciones de Espana, Arcano 3614
23	JUAN PARDO Juan mucho mas Juan, CBS 80304
24	ESTRELLAS DE ORO Vol #3, Telediscos 1013
25	JOSE ORTIZ Almas gemelas, Tizor 1035

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Boom In Video Brightens Future, Says CBS' Dash

Likens Impact To AM Top 40's Effect On Pop

By ALAN PENCHANSKY

CHICAGO—"Video will have the same role for classical music that top 40 AM radio has for pop."

So states CBS Masterworks vice president Joe Dash in holding forth one of the keys to classical music's worldwide growth in the 1980s.

Dash, who is in his second year atop the CBS worldwide classical division, recently returned from a&r planning meetings in Milan where video was one of the topics in the spotlight.

According to Dash, videodisk, videotape, cable tv and commercial broadcasts all will act as a stimulus to classical music in the decade ahead.

"Pop music has got an enormous media outlet through AM radio, and the importance of video for classical music can be equally profound," explains the executive.

"The cable people and the video people are all searching for software from classical artists," adds Dash. The cable operators are programming classical music like mad.

"The future of classical music is going to be enlarged because of the opportunity to expose households to classical music and classical artists."

While it's still too early for the video boom's effects to be felt in day

to day label operations, Dash adds that both production and marketing are beginning to be shifted in new directions.

On the marketing end, Dash points to the CBS digital album that followed last fall's PBS telecast of Isaac Stern's 60th anniversary gala concert at Lincoln Center.

"The Stern album is one of the most important pieces of product dollarwise in the history of the label. The success of that album is testimony to the importance video will play in the classical music world."

Though CBS' plans call for several new opera recordings, it is still too early in the game for simultaneous videotaping, Dash comments.

Masterworks, nonetheless, has already had its first home video production participation. Explains Dash, "Glenn Gould has just made a digital recording of the 'Goldberg Variations' and at the same time he made a videotape film of it."

Dash expects the German video production to reach the U.S. market in cassette or disk video format, while the Mastersound line releases the audio version. "It's just that kind of exposure that's going to brighten the future for classical music," he adds.

One of the central topics at the recent meetings was CBS' new joint production agreement with Italy's Fonit-Cetra label.

"Shortly after the meeting we completed our first co-production with Fonit-Cetra," explains Dash. "It's a Marilyn Horne recital of Rossini. The hook is that a good portion

of the album is newly uncovered and never recorded songs."

"My prediction is that as we move out in time our relation with Fonit-Cetra will also involve video. I anticipate several video productions," says Dash.

"We plan to do many operas with them," the executive adds.

Dash adds that the Mussorgsky opera, "Salammbô," licensed from Fonit-Cetra, is set to be released this fall.

In forthcoming opera sets, notes Dash, casts will be balanced to include stars and singers destined for stardom. "The industry has to reach out for new artists who are still developing in terms of major careers in opera," he explains.

"One of the problems the recording companies face today is the limited number of superstars available for these roles. There are very few opera stars today. There's a core that the record companies are using. The same singers in the same roles are moving from one label to another."

A new recording of Rossini's "Turk In Italy" will have Marilyn Horne and Samuel Ramey in the top roles, Dash points out. It is one of the Fonit-Cetra agreement projects.

Placido Domingo, one of today's foremost singers, is involved in several upcoming productions, Dash reveals.

Domingo's forthcoming "Love Songs" album has an unusual twist—a major pop star signed to a competing label appears on two tracks as guitarist and in one singing duet.

CBS' Puccini opera cycle, one of its best received projects, will soon offer "La Rondine" followed by "Turandot," both helmed by Lorin Maazel.

"We have a major recording commitment with Lorin Maazel," Dash relates. "He is going to play an extremely important role in our recording plans."

The New York Philharmonic under Zubin Mehta continues to be CBS' top orchestral attraction, notes Dash. Conductors Andrew Davis

and Michael Tilson Thomas also are exclusive, with the latter set to lead the Concertgebouw Orchestra for CBS' microphones.

Also figuring prominently in CBS' recording plans are Jean-Pierre Rampal, Claude Bolling, cellist Yo-Yo Ma and pianist Daniel Varsano. Recently joining the stable are two promising youngsters, violinist Choliang (Jimmy) Lin, 21, and pianist Cecil Licad, 20. Licad's New York

(Continued on page 71)

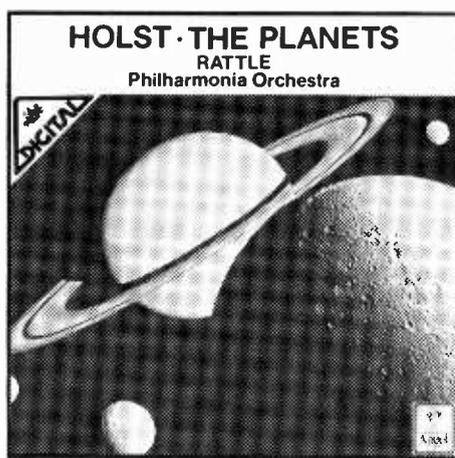
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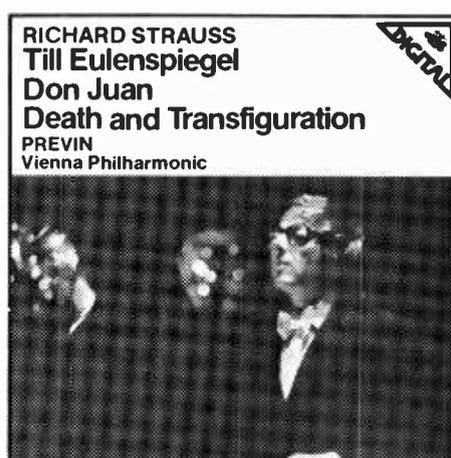
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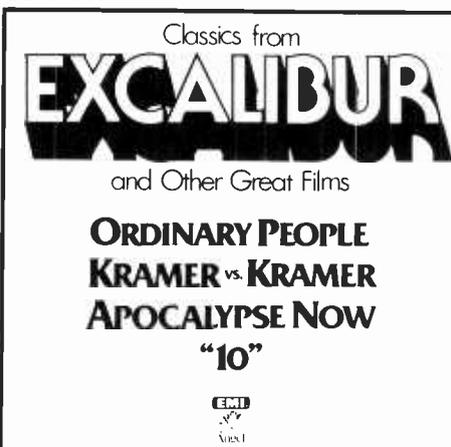
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Odd Bookings (One At 7 A.M.) Mark Mangione Summer Tour

By CARY DARLING

LOS ANGELES—Sunrise concerts are usually associated with the religious but this is just one of the novel aspects of jazz/pop artist Chuck Mangione's current tour. In addition to a 7:30 a.m. show in Denver, he has scheduled a performance at a winery in Napa Valley, Calif., and eight shows at Reseda, Calif.'s 1,000-seat Country Club.

"I did a Sunday afternoon show at the Radio City Music Hall in May which was successful so I felt that people will respond to something different," says Mangione. "This is my idea. I would rather do something different than play the same places all the time."

The Country Club shows begin Wednesday (8) and extend through Saturday (11) with a second set beginning July 16 and running through July 19. The date at the 1,800-seat amphitheatre at the Mondavi Winery is July 12. However, the most unique date is the Sunday (5) gig at the outdoor 8,000-seat Red Rocks amphitheatre outside Denver.

"Red Rocks was carved out of the foothills in the 1920s and it's a gorgeous setting. The first time I played Red Rocks, there was a full eclipse of the moon. It's unique," responds Mangione as to why he chose the facility. "All other sunrise events at Red Rocks are Easter services. Who

knows, maybe we'll have some kind of spiritual experience."

For those who perhaps did too much celebrating on the Fourth of July, Mangione is doing another show at sunset. He is not afraid of a low turnout for the morning show. "I'm just fearful that the alarm clock won't go off in time," he jokes. "It will be interesting to see what time we do the soundcheck."

Mangione admits there is expense involved in doing concerts in odd settings but insists money isn't his prime consideration. "You're always going to run into costs whatever you do. For me, music is first and I go from there. Otherwise, I would be playing hockey arenas and other places that aren't suitable for music," he reasons.

For the dates, Mangione is using his "quartet plus" and a big band with Steve Gadd on drums and Don Potter on vocals. He is using much of the same lineup that appears on his current A&M album, "Tarantella."

While Mangione didn't encounter active resistance from his band members, management or the record company, he admits he raised eyebrows when he first suggested the idea of the Denver show. "Everybody kind of flipped out at the idea," he recalls. "Everybody kind of looked at me strangely. Now

though, everyone is looking forward to it. After the New York show, I felt that shows like this can happen."

As for the Country Club, it is a venue which has always attracted him. "I played the Hollywood Bowl in Los Angeles a couple of years ago and now many pop acts play there so I was looking for something different," he says. "I like the intimacy of the Country Club. The acoustics are great and the sightlines are good. Anytime you can come up with something new it's valuable, because people like to be surprised."

The Mondavi Winery is intended as the quintessential summertime date. Mangione will be performing his standard repertoire, with no major showcases of new material despite the venues.

The shows aren't being put together to shore up Mangione's reputation with jazz critics, some of whom feel his music is not adventurous enough. His 1978 hit, "Feels So Good," was the final nail in the coffin as far as some purists were concerned. "I play music for people, not for critics," he responds, "I hope people enjoy my work but when I recorded 'Feels So Good' and turned it in to the record company, nobody thought it was going to go platinum. But our audience isn't a flash-in-the-pan type of audience."

Talent Talk

L.A. Dodger **Jay Johnstone** visited Los Angeles radio stations last week as part of a promotion for the Columbia group **Union** which consists of former **BTO** members **Randy Bachman** and **Fred Turner**. If eyebrows are being raised as to why Johnstone would be pushing albums, remember that the name of Union's debut album is "On Strike."

Frank Sinatra appears in a limited engagement at Carnegie Hall in New York Sept. 8-20. Performing 11 shows, he will be joined by the **George Shearing Quintet**. Prices range from \$12.50 to \$45. ... **The Allman Bros.** recently headlined an all-day event in Nashville honoring Vietnam veterans. Called "One Day For The Sun Day," it drew more than 20,000 people to the Nashville International Raceway. The band was presented with a certificate of appreciation for outstanding services to the state of Tennessee.

Elektra's **Cold Chisel** feels that reports of the band destroying the set at the Australia Rock Awards last April misrepresent the group. While

the band admits to the facts of the reports, the group says the situation at the time was unique and that it was not their ordinary behavior. The band begins its tour here soon and we'll see. ... **Barry Manilow** is in the studio working on his 10th album. It marks the first time Manilow has produced himself.

New England promoter **Frank Russo** has bought half interest in the recently opened Center Stage club in Providence, R.I., which will now feature video as well as live shows. Meanwhile, Russo has opened Music Mountain, his \$1.5 million 10,000-capacity outdoor venue in the Catskill Mountains, 100 miles from New York. First acts to play the venue Friday (26) were the **Outlaws** and **38 Special**. Future bookings include **Pure Prairie League**, **New Riders**, **Doobie Bros.**, **Carl Wilson**, **Rossington Collins**, **Firefall**, **Foghat**, **Whitesnake**, **Tubes**, **Allman Brothers**, **Ozzy Osbourne**, **Johnny Cash**, **ZZ Top**, **Beach Boys** and **Bonnie Raitt**.

ROMAN KOZAK
AND CARY DARLING

New Sounds For Squeeze

• Continued from page 52

keyboard grip. He's definitely taking a strong role."

That niche could also find Carrack contributing songs in the future. Yet neither Difford nor Tilbrook has seen the need to play up their new partner's earlier credentials. Says Tilbrook, "It's impressive that Paul has become established with this band so fast. Now people don't need to refer back to Ace."

As for Squeeze's early image, which saw them lumped in with new wave at the time of their U.S. debut in 1977 while in their native England fans and critics viewed them as pop fare for young teens, neither of the two founding members evinces much dismay.

"I don't think we were ever that closely identified with new wave," offers Tilbrook, who's more grateful at the boost that association gave the band than irritated at its narrowness.

Journey Escapes To The Mountains

• Continued from page 51

multiple-date runs at places like Pine Knob in Detroit, Saratoga Center in New York, Blossom Festival in Cleveland and Poplar Creek in Chicago. The band will also play five already soldout dates in Japan last week of July.

Herbert predicts that "'Escape' will be our biggest album because it will be our best. Cain sophisticates our lyrics and compositions dramatically. His voice is in the high range and enables the band to change its vocal format. It brings Steve Perry down from the top to sing the root, and Schon and Valory are now able to sing harmony much better. We were a vocal group before but now we've been able to take a giant step in that direction, right into the Eagles or 10 cc category."

The Schon-Hammer collaboration was finished in February, but release will be held until the fall, says Herbert. "because we don't want to overload the market. Usually we wouldn't release an album again until January or February of 1982, but we had the soundtrack and the live album, and having 'Escape' come in June is really fast for us. So we don't want any more music out there before that."

"Untold Passion," cut at Hammer's 16-track Redgate Studio in

At Difford's mention of a recent sell-out stand at London's Rainbow, Tilbrook agrees that the Squeeze constituency is broadening to include both younger fans here and a large share of older, serious rock fans in the U.K.

Between Tilbrook's rounded tenor vocals and the songs' clever harmonies, it's somewhat surprising that so few critics have recognized Squeeze's debt to the Beatles, one underscored when Paul McCartney reportedly expressed interest in producing the band. Both Tilbrook and Difford smile by way of admission to their love for that seminal band, with Tilbrook acknowledging, "It's funny you'd mention a song like 'I'll Be Back,' because I was listening to that Stars On 45 single the other day and realized that the harmony change we use on 'Is That Love,' our English single, is the same as on 'I'll Be Back.'"

Kent, N.Y., has eight tunes (four of them with vocals), with Hammer on keyboards and drums, Schon on guitar and vocals and Colin Hodgkinson on bass. "It's a legitimate power trio," says Herbert, "with real sophistication and virtuosity not existent in most power trios."

The "Dream After Dream" soundtrack, done for the first film by the Japanese fashion designer Kenzo Takada, was cut at Tokyo's Shinonomachi studios between Journey dates in Tokyo and Osaka.

The film alliance came about when Schon, on a promotional tour of Japan prior to the concert dates, learned from CBS/Sony vice president Hiroshi Kanai about Takada's plans. Simultaneously Herbert, back home, learned of the film via a magazine item, and upon discovering that Takada was "looking for an American group that could do a Pink Floyd-type soundtrack," he furnished CBS/Sony with appropriate demos. Herbert credits Kanai with making the first overtures to Takada on Journey's behalf.

"I knew how tremendously popular Takada was," says Herbert. "and this came at just the time we were working hard to build our careers in the Japanese market. The boys met with Kenzo in Paris to watch rushes that had been shot in Morocco. They wrote the score later."

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Country

Platinum, Gold Gild RCA Nashville Label Stresses Pop Crossovers, Career Development

By KIP KIRBY

NASHVILLE—With eight No. 1 country singles already logged since January and another three singles currently inching their way up the top 10 of the country chart, RCA Nashville is on a hot streak.

The past few months have seen the label manage a platinum album (Ronnie Milsap's "Greatest Hits"), three gold LPs for Charley Pride, Dolly Parton and Alabama, and two gold singles ("9 To 5" and Waylon Jennings' "Dukes Of Hazzard"), as well as a handful of top 10 country LPs.

Yet the company is almost too immersed in generating continued momentum to pause, relax and look over its achievements, says Joe Galante, RCA Nashville's vice president of marketing. As an example, he points to the just-shipped Milsap single, "There's No Getting Over Me," which has already begun to barnstorm both pop and country playlists simultaneously. Milsap's previous record, "Smoky Mountain Rain," hit the top of the country chart before sliding over into the pop top 30, and RCA wants to extend his crossover potential with this current release.

RCA now operates its own artist development department, headed by Jerry Flowers. Acts are worked

with closely for television and tours, and each one is given a long-range career game plan at the outset. Galante also points to the leadership provided by veteran label chief Jerry Bradley as a prime component in the overall success story.

As a result, Galante says RCA Nashville is stressing long-range career planning straight from the outset when a new act is acquired by the label.

"We look for the right marriage between artist and producer, even if we have to try several different combinations," Galante says. "And when we sign acts now, we're looking for total entertainers, not just artists who know how to sing on key."

Although RCA Nashville's release schedule more or less parallels the number of records issued last year, Galante believes this year's business upturn stems from several changing factors. He cites a basic change in radio's attitude toward new product (coupled with the fact that some well-known veteran country acts are stalling out in the charts and making room for newcomers) as a major advantage in country today. Also, he points to country's better production, more creative studio techniques, stronger mass-appeal material, older demographics and expanded contemporary flavor as contributing to the new acceptance of Nashville music.

"There was a time a few years ago when a handful of artists were regularly crossing from country to pop," Galante comments. "Then along came heavy metal rock, along came disco, and there was no room for country in radio's mind any more. Now the cycle has evened out again and country is more popular than it's ever been."

RCA Nashville has a number of well-established artists on its roster: Dolly Parton, Waylon Jennings, Charley Pride, Gary Stewart, Chet Atkins, Jerry Reed, Ray Stevens and Tom T. Hall.

However, through strong promotion and marketing campaigns designed to increase consumer and radio awareness, RCA has also managed to launch a number of new acts within the past year: Alabama, Razy Bailey, Sylvia, Steve Wariner and Leon Everette.

"Because Alabama is so successful

and already has a gold album, I think people tend to forget that only a year ago, few even knew the group existed," notes Galante. "In fact, we signed both Alabama and Leon Everette after seeing them perform on the New Faces Show in March of last year."

With Sylvia, Alabama and Razy Bailey now on the way to being firmly launched, the label is keeping an eye on developing careers for Randy Parton, Dean Dillon, Bill Lyerly and newly signed R.C. Bannon and Louise Mandrell. The record company has arranged a Bannon/Mandrell promotional tie-in with RC Cola aimed at the merchandising level, with the duo's first album entitled "Me And My R.C."

Parton's forthcoming single, "Shot Full Of Love," is slated for both pop and country support geared at crossover activity. RCA also plans a coordinated promotion behind Everette's new single, "Hurricane," involving cross-country station visits by the artist, giveaways of storm gear, and in-store appearances.

"You have to know how many acts you can handle comfortably, and what areas these acts will appeal in the strongest," Galante suggests. "When I first came to the label, RCA was carrying a whole lot more artists on its roster. There was no way to give each one career-building attention."

What does RCA Nashville expect when it adds a new act to its stable? Commitment, says Galante firmly. "We demand a lot of our artists in terms of career commitment, but it pays off every time they see one of their records go No. 1."

Galante, who moved to Nashville eight years ago from New York to direct country marketing for RCA, says he finds an energy and creative electricity in the city now.

"Nashville today isn't the same Nashville of five years ago," he says. "My first country product presentation back to New York after I came here consisted of Connie Smith, Hank Snow, Skeeter Davis and George Jones. Now when I take a presentation up to New York, it's a multi-format project like Alabama or Razy Bailey or Steve Wariner. It's a whole new ballgame with a new set of players."



SUMMER DAYS—During a recent guest deejay stint on Detroit's WWWW-FM, Razy Bailey examines the station's new window stickers promoting "106 Days Of Summer." The "106" corresponds with the fledgling country station's location on the dial. Looking on with Bailey are, from left, Dene Hallam, the station's program director; Phil Lamka, general manager for the station; and John McNamara, head of regional country promotion for RCA.

Country Sales Up 35% for Warner's

By JEAN WILLIAMS

LOS ANGELES—Sales are up by about 35% over the same period last year for Warner Bros. Records' country division, according to Bob Kirsch, division general manager.

The sales increase comes on the heels of WEA's first major marketing/merchandising campaign for country music last year. Also a first was Warner's recent campaign called "Warner Bros. Spring Country Music Festival," which included dealer impact programs for the 11 albums in the campaign, along with display materials tailored for record retailers and racks, says Kirsch.

The division, headed by Andrew Wickham, vice president/director, country music (based in L.A.), with Frank Jones as its director, Nashville affairs (Nashville), initiated consumer awareness programs utilizing Ted Turner's Superstation network and several local television outlets.

"Historically," says Kirsch, "in the country area, the consumer has bought the song as opposed to the artist. Therefore, the campaign was also designed to help with artist identification."

While all branches were involved in the program, Warner executives did presentations at branches in Dallas, Cleveland, Atlanta and Chicago.

The campaign was so successful, suggests Kirsch, the label has scheduled a series of meetings in Charleston, S.C., Thursday (18)-Sunday (21) to map out strategies for a planned country music fall program.

The program included new and catalog product by Emmylou Harris, T.G. Sheppard, Gail Davies, Con Hunley, the Bellamy Brothers and John Anderson, among others.

Meanwhile, there are about 15 acts in Warner's country division, and, according to Kirsch, part of the company's aggressive stance is expanding the roster.

To that end the label has signed two new acts, the Wright Brothers, its first country group (three singers and a drummer), and Karen Brooks,

a singer/songwriter who penned Rosanne Cash's top 20 hit, "Couldn't Do Nothing Right." The Wright Brothers are produced by Buddy Killen, who also produces T.G. Sheppard.

Although the Nashville division is autonomous, with its own promotion staff, headed by Stan Byrd; publicity and artist relations department headed by Bonnie Rasmussen, country does not have its own sales staff.

"Therefore," says Kirsch, "we work closely with Lou Dennis, vice president/director of sales. Dennis' assistant Kent Crawford and Mark Maitland, national singles sales manager. They helped pull this entire program together."

As for singles sales, "we're way up," says Kirsch. He maintains the country audience has always been predominately singles oriented, and while these sales are up, "the country audience is now buying a lot of albums."

Fred Foster Due July Toast, Roast

NASHVILLE — Monument Record's president Fred Foster will be honored at a combined birthday party and roast July 26 at the Opryland Hotel here.

Among those scheduled to speak are Kris Kristofferson, Roy Orbison, June Carter Cash, Boots Randolph, Ronnie Hawkins, Bob Beckham, Grandpa Jones, Jimmy Bowen, Bill Justis and Arthur Smith. Ralph Emery will emcee the \$50-a-plate dinner. Proceeds will go to the Nashville Music Assn.

Foster started Monument in 1958 and wrote its first million-selling hit, Billy Grammer's "Gotta Travel On." Kristofferson, Orbison, Randolph, Jones, Tony Joe White, Dolly Parton, Ray Stevens, Charlie McCoy, Larry Gatlin, Billy Joe Shaver, Billy Walker, Willie Nelson, Billy Swan and Jeannie Seely have all recorded for Monument.

Management Firm Bows

TULSA—Artists now have a new source of management to tap as First Artists Management Enterprises Inc. (FAME) opens its doors in this market.

The agency's scope will be providing musical acts with management, booking and financial counseling. FAME also plans to assist in areas of career development such as record contract negotiations, club tours and publicity for its clients.

President of the new firm is Carl Lund, former director of marketing with the Tulsa-based Jim Halsey Co. Dianna Pugh, executive vice president of FAME, held a similar post at the Halsey agency. David Gates, former leader of Bread and now a producer, arranger and songwriter, is serving as a&r consultant for the agency and may also work with FAME clients on recording projects. Handling marketing for the company will be Joe Welling, president of Welling, Minton & Vanderslice, an international marketing research firm also headquartered in Tulsa.

And Marla Hughes, former administrative assistant to Halsey, is the director of artist relations within FAME.

Pugh, who coordinated and produced entertainment packages for the Halsey Co. in such international arenas as the Soviet Union, Switzerland and Monaco, sees FAME as a reflection of the growing needs of the country music community.

Noting that her 16-year association with the Halsey firm provided the opportunity to assist on the ground floor of country's explosion, Pugh says she believes FAME will offer contemporary artists full-service opportunities in management and booking.

"Our thrust will be toward development of new acts," she explains, "although we expect to be signing a few major names as well within the coming months. We will also be working actively in the area of television exposure for our clients."



STUDIO STEGALL—Keith Stegall works out a piano part during his recent recording session at Creative Workshop in Nashville. Stegall, who is working on his first Capitol album, is being produced by Tony Brown and Charlie Monk.

Billboard® Hot Country Singles™

Survey For Week Ending 7/4/81

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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))	
★	2	9	I WAS COUNTRY WHEN COUNTRY WASN'T COOL —Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51107 (Pi-Gem, BMI)	★	35	42	WIND IS BOUND TO CHANGE —Larry Gatlin (L. Gatlin), Columbia 11-02123 (Larry Gatlin, BMI)	★	82	2	HONKY TONK HEARTS —Dickey Lee (B. McDill), Mercury 57052 (Hall-Clement (Welk), BMI)	
★	3	14	FIRE AND SMOKE —Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	★	36	12	LOVIN' ARMS/YOU ASKED ME TO —Elvis Presley (T. Jans, W. Jennings, B.J. Shaver), RCA 12205 (Almo, ASCAP; Baron, BMI)	★	69	NEW ENTRY	YOU DON'T KNOW ME —Mickey Gilley (C. Walker, E. Arnold), Epic 14-02172 (Rightsong, BMI)	
★	4	7	FEELS SO RIGHT —Alabama (R. Owen), RCA 12236 (May Pop, BMI)	★	37	37	NORTH ALABAMA —Dave Kirby (D. Kirby, J. Allen), Dimension 1019 (Millstone, ASCAP; J. Allen, BMI)	★	70	71	4	SOMEHOW, SOMEWAY AND SOMEDAY —Amarillo (D. Jackson), NSD 81 (Mountainwood, BMI)
★	9	10	LOVIN' HER WAS EASIER —Tommy & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)	★	38	15	MY WOMAN LOVES THE DEVIL OUT OF ME —Moe Bandy (B.P. Barker), Columbia 11-02039 (Baray, BMI)	★	71	85	2	SOMEBODY'S DARLING, SOMEBODY'S WIFE —Dottie (L. Young), Tanglewood 1908 (Emeryville, BMI)
★	7	13	SURROUND ME WITH LOVE —Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	★	39	21	LOVE TO LOVE YOU —Cristy Lane (D. Heavener), Liberty 1406 (Cristy Lane, ASCAP)	★	72	48	15	FRIENDS/ANYWHERE THERE'S A JUKEBOX —Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, Bobby Goldsboro, BMI)
★	6	13	BY NOW —Steve Wariner (D. Pfriemer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	★	40	46	WHILE THE FEELING'S GOOD —Rex Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline, BMI)	★	73	51	12	DOES SHE WISH SHE WAS SINGLE AGAIN —Burrto Brothers (R. Leigh, M. Blackford), Curb/CBS 01011 (United Artists, ASCAP)
★	8	11	THE MATADOR —Sylvia (B. Morris, D. Pfriemer), RCA 12214 (Pi-Gem, BMI)	★	41	49	QUEEN OF HEARTS —Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	★	74	NEW ENTRY	SHOULD I DO IT —Tanya Tucker (L. Martine Jr.), MCA 51131 (Unichappell, Watch Hill, BMI)	
★	10	9	FOOL BY YOUR SIDE —Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	★	42	45	BEDTIME STORIES —Jim Chesnut (O. Morrison, C. Lester), Liberty/Curb 1405 (House Of Gold, BMI)	★	75	75	3	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)
★	14	6	PRISONER OF HOPE —Johnny Lee (S. Whipple, G. Metcalf), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	★	43	50	YOU'RE THE BEST —Kieran Kane (K. Kane, B. Channel), (Cross Keys, Old Friend, BMI, ASCAP) Elektra 47148	★	76	NEW ENTRY	WE DON'T HAVE TO HOLD OUT —Anne Murray (A. Mason, G. Adams), Capitol 5013 (Balmar, ASCAP)	
★	16	6	DIXIE ON MY MIND —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	★	44	54	A TEXAS STATE OF MIND —David Frizzell & Shelly West (C. Grofford, J. Durrill, S. Garrett), (Peso, Wallet, BMI) Warner/Via 49745	★	77	89	2	HELLO WOMAN —Doug Kershaw (D. Kershaw), Scotti Bros. 02137 (CBS) (Doug Kershaw, BMI)
★	11	14	BLESSED ARE THE BELIEVERS —Anne Murray (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	★	45	NEW ENTRY	(THERE'S) NO GETTING OVER ME —Ronnie Milsap (B. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)	★	78	86	2	BORN —Orion (F. Burch, W. Young), Sun 1165 (Shelby Singleton, BMI)
★	19	7	TOO MANY LOVERS —Crystal Gayle (M. True, T. Lindsay, S. Hugin), Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)	★	46	28	LEARNING TO LIVE AGAIN —Bobby Bare (B. McDill), Columbia 11-02038 (Hall-Clement/Welk, BMI)	★	79	NEW ENTRY	TODAY ALL OVER AGAIN —Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	
★	13	12	LOVE DIES HARD —Randy Barlow (F. Kelly), Paid 133 (Frebar, BMI)	★	47	29	DARLIN' —Tom Jones (O.S. Blandemer), Mercury 76100 (September, Yellow Dog, ASCAP)	★	80	NEW ENTRY	LOVE AIN'T NEVER HURT NOBODY —Bobby Goldsboro (B. Goldsboro), Curb/CBS 602117 (House Of Gold, BMI)	
★	17	9	DON'T BOTHER TO KNOCK —Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 12220 (Pi-Gem, BMI)	★	48	55	I DON'T HAVE TO CRAWL —Emmylou Harris (R. Crowell), Warner Bros. 49739 (Visa, ASCAP)	★	81	53	6	RUN TO HER —Susie Allanson (G. Goffin, J. Keller), Liberty/Curb 1408 (Screen Gems/EMI, BMI)
★	24	8	UNWOUND —George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	★	49	52	KEEP ON MOVIN' —King Edward IV (K.E. Smith, C.L. Rutledge), Soundwaves 4635 (Phono, SESAC)	★	82	NEW ENTRY	YESTERDAY'S NEWS (Just Hit Home Today) —Johnny Paycheck (M. Haggard), Epic 19-02144 (Shade Tree, BMI)	
★	22	6	I STILL BELIEVE IN WALTZES —Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	★	50	61	I JUST NEED YOU FOR TONIGHT —Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Welk, BMI) Capitol 5011	★	83	NEW ENTRY	TAKE IT AS IT COMES —Michael Murphey & Katy Moffatt (M. Murphey), Epic 19-02075 (ATV, BMI)	
★	18	11	GOOD OL' GIRLS —Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)	★	51	62	MAYBE I SHOULD'VE BEEN LISTENING —Gene Watson (B. Rabin), (Screen Gems/EMI, BMI) MCA 51127	★	84	NEW ENTRY	GOOD FRIENDS MAKE GOOD LOVERS —Terry Reed (T. Seals), RCA 12253 (Warner-Tamerlane, Face The Music, BMI)	
★	20	10	JUST LIKE ME —Terry Gregory (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)	★	52	60	SOME DAYS ARE DIAMONDS —John Denver (D. Feller), RCA 12246 (Tree, BMI)	★	85	NEW ENTRY	MAMA WHAT DOES CHEATIN' MEAN —Carroll Baker (B. Pahl), Excelstor 1013 (Cedarwood, BMI)	
★	23	8	DREAM OF ME —Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	★	53	32	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)	★	86	NEW ENTRY	BURNING BRIDGES —Bill Nash (W. Scott), Liberty 1410 (Sage and Sand, SESAC)	
★	25	10	DON'T GET ABOVE YOUR RAISING —Ricky Skaggs (L. Flatt, E. Scruggs), Epic 19-02034 (Peer, BMI)	★	54	72	OLDER WOMEN —Ronnie McDowell (I. O'Hara), Epic 19-02129 (Tree, BMI)	★	87	NEW ENTRY	YOU'RE MORE TO ME (Than He's Ever Been) —Peggy Forman (P. Forman), Dimension 1020 (Julina, SESAC)	
★	30	3	I DON'T NEED YOU —Kenny Rogers (R. Christian), (Bootchute, BMI) Liberty 1415	★	55	65	DADDY —Billy Edd Wheeler (B. E. Wheeler, B. Gibson, J. Duncan), (Sleepy Hollow, ASCAP; Hitkit, BMI) NSD 94	★	88	90	2	IT'S NOT THE RAIN —Music Row (R. Hughes, B. Pippin), Debut 8116 (Gilpib, BMI)
★	26	5	WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS —Wayton & Jessi (A. Carter, W. Warren, J.D. Miller), RCA 12245 (Unart/Peer, BMI)	★	56	38	I STILL MISS SOMEONE —Don King (J. Cash, R. Cash), Epic 19-02046 (Rightsong, BMI)	★	89	NEW ENTRY	ALL I HAVE TO DO IS DREAM —Nancy Montgomery (B. Bryant), Ovation 1172 (House Of Bryant, BMI)	
★	27	5	THEY COULD PUT ME IN JAIL —Bellamy Brothers (B. McDill), Warner/Curb 49729 (Hall/Clement, BMI)	★	57	NEW ENTRY	MIRACLES —Don Williams (R. Cook), MCA 51134 (Dick James, BMI)	★	90	NEW ENTRY	TENNESSEE WHISKEY —David Allan Coe & Billy Sherrill (D. Dillon, L. Hargrove), Columbia 11-02118 (Pi-Gem, Algee, BMI)	
★	24	5	IT'S A LOVELY, LOVELY WORLD —Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	★	58	63	HEADIN FOR A HEARTACHE —Cindy Hurt (B. Hill, J.R. Wilde), Churchill 7772 (Welbeck, ASCAP)	★	91	56	14	WHAT ARE WE DOIN' IN LOVE —Dottie West (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)
★	31	7	I SHOULD'VE CALLED —Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP)	★	59	69	SWEET SOUTHERN LOVE —Phil Everly (P. Everly, J. Paige), Curb/CBS 02116 (Everly & Sons/Music Table, BMI)	★	92	57	9	FOOTPRINTS IN THE SAND —Edel Groves (J. Buckner, G. Garcia), Silver Star 20 (BGO, Southfield, ASCAP)
★	35	5	RAINBOW STEW —Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	★	60	76	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH —Stephanie Winslow (S. Winslow, D. Hill, B. Mann), Warner/Curb 49753 (Yatahey, Welbeck, ATV, Mann & Weill, ASCAP, BMI)	★	93	58	7	YOU MADE IT BEAUTIFUL —Charlie Rich (B. Sherrill, S. Davis, G. Sutton), Epic 19-02058 (Warner-Tamerlane/Algee, BMI)
★	27	11	BUT YOU KNOW I LOVE YOU —Dolly Parton (M. Settler), RCA 12200 (Tro-Devon, BMI)	★	61	80	GOOD TIMES —Willie Nelson (W. Nelson), RCA 12254 (Tree, BMI)	★	94	59	12	MONA LISA —Willie Nelson (J. Livingston, R. Evans), Columbia 11-02000 (Famous, ASCAP)
★	33	7	WHISKEY CHASIN' —Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)	★	62	66	THIS MUST BE MY SHIP —Diana Trask (R. Murrach, T. Murrach, S. Anders), Kari 121 (Blackwood/Magic Castle, BMI)	★	95	64	6	TIME HAS TREATED YOU WELL —Corbin Hanner Band (D. Hanner), Alfa 7001 (Sabal, ASCAP)
★	43	4	DON'T WAIT ON ME —The Statler Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)	★	63	70	MY BABY'S COMING HOME AGAIN TODAY —Bill Lyerly (B. Lyerly), (Chapparrat, ASCAP) RCA 12255	★	96	67	5	FOOL, FOOL —Brenda Lee (T. Seals, J. McBe, M.D. Barnes), MCA 51113 (Irving, Down N' Dixie/Danor/Almo, BMI/ASCAP)
★	44	4	IT'S NOW OR NEVER —John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys, ASCAP)	★	64	78	IT'LL BE HIM —Debbie Boone (B. R. Reynolds), Warner/Curb 49720 (Hat Band, Baron, BMI)	★	97	73	14	ELVIRA —The Oak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)
★	36	5	RICH MAN —Terri Gibbs (E. Mattson), MCA 51119 (Song Biz, BMI)	★	65	39	LIKIN' HIM AND LOVIN' YOU —Kin Vassy (J. MacRae, B. Morrison), Liberty 1407 (Southern Nights, ASCAP)	★	98	74	6	THEY'LL NEVER TAKE ME ALIVE —Dean Dillon (D. Dillon, F. Dycus), RCA 12234 (Pi-Gem, BMI)
★	32	34	ANGELA —Mundo Earwood (M. Earwood), Excelstor 1010 (Music West Of The Pecos, BMI)	★	66	68	SEND ME THE PILLOW YOU DREAM ON —The Whites (H. Locklin), (Four Star, BMI) Capitol 5004	★	99	77	13	I WANT YOU TONIGHT —Johnny Rodriguez (S. Davis), Epic 19-01033 (Algee, BMI)
★	41	6	COULD YOU LOVE ME (One More Time) —John Conlee (C. Stanley), MCA 51112 (Fred Rose, BMI)	★	67	47	I'M JUST AN OLD CHUNK OF COAL —John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	★	100	79	7	DREAM MAKER —The Shoppe (B. Hill, J.R. Wilde), NSD 90 (Welbeck, ASCAP)
★	40	6	LONGING FOR THE HIGH —Billy Larkin (O.B. McClinton, S. McCorvey), Sunbird 7562 (Cross Keys, ASCAP/Timber, SESAC)									

☆ 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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LUX RADIO SHOW ADDS CROSSOVERS

'Spectacular' Permanent Fixture?

By EDWARD MORRIS

NASHVILLE—With the successful conclusion in June of its first series of live intercontinental broadcasts, Nashville Radio Workshop is now looking to make its "Country Music Spectacular" programs a continuing institution. The pioneering monthly series, which started last December, is beamed to Europe by satellite and carried on Radio Luxembourg, the world's most powerful commercial station.

Workshop president Wes Green says a second series is planned for the rest of 1981 and that subsequent agreements will probably be made on a full-year basis.

Beyond refining the technical aspects of the broadcasts, Green notes that there has also been an evolution in the type of programs aired. "The ethos of traditional country music needs to be preserved," he says, "but we also need to present its new face to Europe." Consequently, more acts that are only marginally country are finding their way onto the "Spectacular" lineup. Recent examples include the Charlie Daniels Band, Bandera, Deborah Allen and Pure Prairie League.

Among the more traditional country acts that have appeared are Porter Wagoner, Johnny Paycheck, Ronnie Prophet, Bill Anderson and Bobby Bare.

Each of the two-hour programs has 20 minutes of advertising time. Selling this time—at \$2,000 a minute—was one reason for the switch to more contemporary country, Green admits. "Overseas the problem is country music demographics. The idea over there is that it's for blue-collar workers over 35. It's not based on any solid research. It's more like they've gotten the impression of country music fans from festivals—such as Wembley. We're trying to

beef up the image and present music that will also appeal to the 18 to 34 age group."

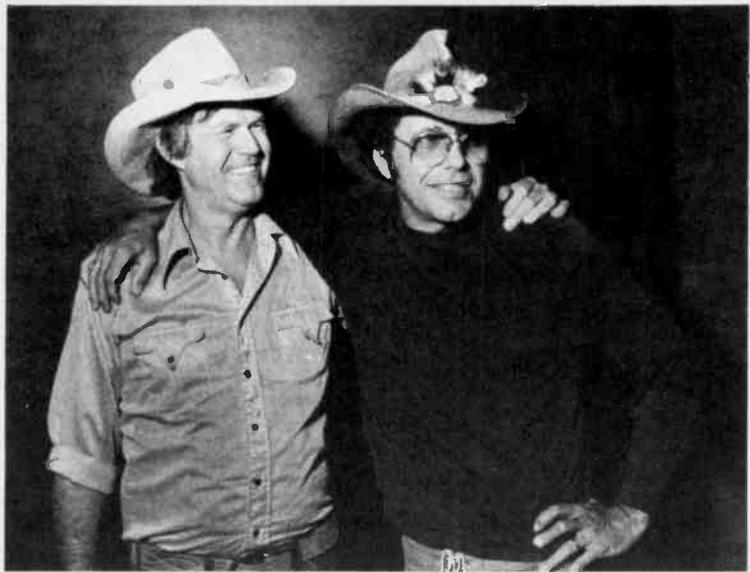
Selling commercial time in this country, Green continues, has been hampered by the fact that potential sponsors know nothing about Radio Luxembourg and its reach and can thus not reconcile the stiff rates with their concept of radio advertising. With a power of 1,300 kw, Radio Luxembourg covers England, Western Europe and Northern Africa.

Marlboro has been the chief sponsor of the series since its inception. TWA, the state of Alabama, Delta and Alka Seltzer have since bought

ads. Marlboro helps promote the series in Europe with print campaigns.

Since Nashville Radio Workshop has only four salaried employees, most of its broadcasting work is subcontracted to various Nashville companies. Owen Communications books talent; BS Productions oversees the staging; Fanta Professional Services handles the sound transmission and recording. The Workshop leases time on an AT&T satellite. Green calculates that each show costs about \$25,000 to produce.

Programs are taped and owned by
(Continued on page 73)



Radio Showcase: Showing its capabilities as a showcase for both new and established talent, Radio Luxembourg recently featured back-to-back live performances by Billy Joe Shaver, left, and Bobby Bare.

RETURNS TO BASICS

Bobby Bare Back In Gear

NASHVILLE—A new producer, a personal manager and a new thrust in his career has singer Bobby Bare's career back in gear.

Not, actually, that it's ever been really out of gear. But Bare's newest album, "As Is," could easily be subtitled, "Getting Back To The Basics." It represents a cleaner, streamlined, less coy sound for the artist, whose previous two LPs, "Down And Dirty" and "Drunk And Crazy," were—as their names imply—high-energy, rowdy affairs punctuated by a string of raucous Shel Silverstein originals.

The present emphasis on traditionally flavored country eases Bare back into a style that saw him win a 1962 Grammy for "Shame On Me," and again the following year for a tune that's nearly become his trademark, "Detroit City."

"Bobby's image with the last couple of albums was that of an artist having success with songs that radio and the public thought of as novelty records," says Roy Wunsch, vice president of marketing for CBS Nashville. "Now we're concentrating on him as a singer of serious songs."

The producer behind "As Is" is Rodney Crowell; this is the first time the two have collaborated on a recording project together. The material content ranges from J.J. Cale to Bob McDill to Willie Nelson. Two of the songs are penned by Guy Clark, with one—"New Cut Road" featuring Ricky Skaggs on fiddle.

Columbia is marketing "As Is" with a plan that involves shying away from Bare's honkytonk image in favor of his public persona as a serious performer. The label is utiliz-

ing in-store "As Is" posters and album flats. It is also supplying a die-cut Bare logo for both posters and flats to make a modular kit suitable for creating store displays. Specific showcase dates have been tied in with radio promotion and print advertising, along with individual branch promotions.

Top Billing, Bare's booking agency, is working closely with Columbia to support the album through touring. "We knew that if we could take his show across the country once, he would get bigger every time through after that, no matter how his records were doing," explains Top Billing agent Jack Sublette. "Bare's live performances always win fans. So we booked him initially in established country venues."

By the time the tour wound its way westward to the Waldorf in San Francisco, the momentum was rolling, and the dates were nearly all sellouts. Top Billing coordinated certain promotional dates with deliberately low ticket prices to draw more people. "We saw sellouts for two shows at the Palomino, at the Crazy Horse and at the Terrace in Salt Lake—we were going into percentages everywhere," Sublette adds.

At this point in the campaign, Top Billing began to switch Bare over into larger halls such as the Smithsonian in Washington, D.C. and Denver's Red Rocks amphitheatre.

Additionally, the agency has planned a 23-date European tour in the fall encompassing Germany, Norway, Sweden, Finland, England and Ireland. In Germany, Bare will host a live tv variety show with guests Joe Sun and Boxcar Willie. He'll also tape his own "Bobby Bare Special" in Munich for European syndication.

Gospel Sampler

NEW YORK—Audiofidelity Enterprises will utilize a sampler gospel album with a \$4.98 list as part of a national campaign on the label's internationally distributed Locus Records catalog.

The sampler, to be also serviced to press, accounts and radio, is a cross-section of Locus performances, including those of J.C. White Singers, Missionary Jubileers, Charles Taylor Singers, Rubinstein, Eugene Toon and Jimmy Milligan with the Cross Jordan Singers. Backside of the jacket lists the complete Locus catalog.

Posters, Spots Back Muppet LP

NASHVILLE—Sesame Street Records, a division of the non-profit Children's Television Workshop, is supporting marketing efforts for its newly released "Sesame Country" LP with posters and radio spots.

Several thousand one-by-two-foot poster reproductions of the album's colorful Muppet graphics are being sent to key national retailers, along with corrugated Sesame displays featuring header cards and space to rack approximately 25 albums and 18 cassettes.

Also, says Sesame Street Records' general manager Jerry Esposito, 60-second radio spots are being made for the East and Southwest markets, highlighting brief cuts from the "Sesame Country" LP. Esposito hopes to complete a series of "minidocs" with a dialog between a Muppet and one of the album's four real-life performers (Glen Campbell, Loretta Lynn, Tanya Tucker or Crystal Gayle).

On the drawing boards is a potential cross-merchandising campaign designed to tie in "Sesame Country" with the J.C. Penney chain, a major licensee of Children's Television Workshop products. Penney's reportedly is readying a new chain-wide children's western-wear boutique for fall that could feature Muppet audio/visual displays and recorded material from "Sesame Country."



ALLANSON ACCOLADE—Liberty's Susie Allanson acknowledges enthusiastic applause at the conclusion of her recent appearance on the CMA Mixed Label Show during Fan Fair.

Promotion Assn. Elects 1st Officers

NASHVILLE—The Country Promotion Assn., a newly organized, apolitical organization founded by a group of country music industry promotion representatives, has elected its first board of directors and officers.

The debut of the promotion association coincided with Fan Fair recently in Nashville. This was followed by a scheduled board meeting in Austin at the end of June, tying in with the FICAP-sponsored regional radio mini-clinic.

Stan Byrd, Warner Bros. Nashville, was named president of the fledgling group, with Wayne Edwards of RCA Nashville's Dallas branch, elected vice president. Secretary is Gerrie McDowell, Capitol/EMI/Liberty, Nashville. Mary Ray, RCA Atlanta, will serve as treasurer.

Other officers include Tony Tamburrano, MCA Nashville, for national promotion (label); John Curb represents independent national promotion staffers.

Regional promotion officers include Gaylen Adams, RCA Nashville, east coast; Carson Schrieber, RCA Los Angeles, west coast; John McNamara, RCA Chicago, mid-west; and Dave Smith, Mercury

Dallas, as southwest rep.

Ann Tant was named executive director, with Johanna Solima Edwards named to the post of director of publicity.

The purpose of the organization, says Edwards, is to recognize the efforts and skills of the country industry's promotion force. "It's a fraternal group designed to promote the promoters," she says.

For additional information on joining (the Country Promotion Assn. is open to anyone active in the music business), contact Johanna Edwards at (214) 238-1494.

George Jones In HBO Debut

NASHVILLE—HBO debuts its recently taped cable special, "George Jones: With A Little Help From His Friends," this month. Guesting on the 75-minute program with Jones are Waylon Jennings, Emmylou Harris, Elvis Costello, Jessi Colter, Tanya Tucker and Tammy Wynette.

Videotaped live before a capacity crowd at the Los Angeles Country Club, the show spotlights many of the artists who performed with Jones on his 1979 Epic LP, "My Very Special Guests."

Prophet's Club

NASHVILLE—Ronnie Prophet has opened a 700-seat club in Halifax, Nova Scotia. Plans call for American country music acts to be booked there every fifth week. Nashville's Joe Taylor Artists Agency will coordinate the talent booking. Prophet says he will work the club "occasionally."

GREILWORKS LAUNCHED

NASHVILLE—Steve J. Greil has launched GreilWorks, a full-service management and entertainment marketing firm with Columbia artist Bobby Bare as its first client.

Future plans call for concert promotion and production, television and music publishing.

Handling promotion and marketing for GreilWorks is Peter Mikelbank, former regional marketing director of Ringling Bros. Barnum & Bailey Circus.

Greil served previously as executive vice president and general manager of the Sound Seventy Corp. He also promoted concerts as chairman of the board for Sound Seventy Productions, Inc.

Gilley Sets 3-Day Fest For July 4

NASHVILLE—Picking up the slack left by labelmate Willie Nelson, Mickey Gilley is hosting his own Fourth of July Picnic, also slated for Texas.

However, the Gilley festival—touted as the first of what may become an annual event—will be held not in Austin but in Pasadena, outside Houston. It will also be a three-day affair rather than a marathon all-day/all-nighter like the one annually sponsored by Nelson until this year.

But if the Gilley Fourth of July concert differs from its predecessor in certain aspects, it shares one major similarity: opposition from local residents and a series of pre-staging setbacks.

Six weeks prior to the proposed dates of the picnic, a stream of loud protests began, voiced by Pasadena citizens who feared the influx of thousands of music fans would present major problems for the area. Then religious leaders tried to have the concert's license revoked to prevent the event.

The compromise arrangement worked out by the city government specifies that the picnic be spread out over three days and that it be moved from Gilley's 21-acre exposition site across from his well-known nightclub to a rodeo grounds located outside the Pasadena city limits.

Sherwood Cryer, Gilley's and Johnny Lee's manager as well as the promoter for the event, estimates at least 10,000 fans will attend this weekend. Booked to headline are Ricky Skaggs, Gail Davies, David Frizzell and Shelly West, Margo Smith and Rex Allen Jr., Ernest Tubb, Joe Ely, Gilley and Lee, Floyd Tillman, the Bayou City Beats as well as Joe Cruz and the Cruisers.

Tickets range from \$12.50 to \$15 per person, with 80 acres of parking available at the site.

As if the first annual Gilley's Fourth of July Picnic hadn't already had enough problems, however, it faces yet another: a possible lawsuit against the city from a group of promoters who had scheduled a similar country concert a week prior to Gilley's (also at the rodeo grounds).

These promoters claim that the Pasadena city government neglected to check prior bookings at the rodeo arena in their hurry to work out a compromise with Gilley and Cryer. They claim that interest in their event has waned since announcement of the Fourth of July festival, thus costing them approximately \$400,000 in investments. **KIP KIRBY**



WARD HEALING—Demonstrating the restorative powers of music to talk-show host John Davidson, Mercury's Jacky Ward runs through a medley of hit songs from the '50s.

Chart Fax

It was bound to happen sooner or later. Less than a year after the charts exploded with tunes from cowboy movies like "Urban Cowboy" and "Bronco Billy," sending the nation into a country frenzy, **Barbara Mandrell** hits the top with "I Was Country When Country Wasn't Cool." An ironic footnote to this is that some of the stations spinning this tune were not flying country colors a year ago.

"I Was Country" is definitely one of country's hottest tunes thus far this year, soaring to the summit in just nine weeks. This rapid ascent ties with the fast pace set by **Hank Williams Jr.**'s "Texas Women" and **Ronnie Milsap's** "Am I Losing You." It's also Mandrell's first No. 1 tune since "Years" hit in February of last year.

Joining Mandrell on the tune for its rousing chorus is **George Jones**. Coincidentally, exactly a year ago, Jones scored top honors with the multiple-award winning "He Stopped Loving Her Today."

It's half-time at the ol' chart corral this week. Heading into the third quarter, it's time to trot out comparative statistics on No. 1 singles tallied so far. **RCA** has twice as many top singles as any other label—currently, the Nipper has eight No. 1 tunes to its credit, compared with five at this time last year.

Tied for second place are **MCA** and **Warner-affiliated** labels, each with four top singles apiece. This equals Warner Bros.' comparative 1980 total and is one fewer than the number MCA previously scored. Weighing in at third is **Elektra** with three chart-toppers, tripling last year's first-half quota. Incidentally, this week alone, Elektra/Asylum hits a home run with four singles in the top 10 (**Tompall & The Glaser Brothers**, **Dave Rowland & Sugar**, **Johnny Lee** and **Hank Williams Jr.**).

Farther back in the pack are **Liberty**, **Columbia** and **Epic** with two No. 1 songs each. This equals Columbia's 1980 track record and is a vast improvement for Epic, which hadn't seen the summit at all at this point last year. Liberty appears to have lost a tad of momentum, having seen three singles strike paydirt at this time last year on the United Artists label. Reaching the climax once this year is **Capitol**, and this registers a 100% improvement over comparable 1980 figures.

Eight women have had top singles thus far this year, compared to seven in 1980. Three groups have had No. 1 status both years. And one duet has cracked the top in 1981 (**Frizzell & West**), one more than in 1980.

No song has managed to hang onto the top for more than one week at a time so far, interestingly enough—a phenomenon that hadn't occurred over the last decade! Songs enjoying multiple weeks at No. 1 during the first half of

1980 included **Kenny Rogers'** "Coward Of The County," and **Ronnie Milsap's** "My Heart/Silent Night (After The Fight)," both holding the summit for three weeks in a row. Two-time winners were **Willie Nelson's** "My Heroes Have Always Been Cowboys" and **T.G. Sheppard's** "I'll Be Coming Back For More."

The most stagnant year for chart progress recently was 1972, when only 12 tunes managed to crack the top during the first half. Taking a turn for a hefty six weeks was **Freddie Hart's** "My Hang-Up Is You." A triplet of songs held the No. 1 spot for three weeks—**Merle Haggard's** "Carolyn," **Jerry Lee Lewis'** "Chantilly Lace"/"Think About It Darlin'" and **Donna Fargo's** "The Happiest Girl In The Whole U.S.A." Hanging on for two weeks at the premier position were **Loretta Lynn's** "One's On The Way," **Faron Young's** "It's Four In The Morning" and **Merle Haggard's** "Grandma Harp"/"Turnin' Off A Memory."

Two of the three songs having the longest run at the top over the past decade hit pay dirt during the first half. The first was the aforementioned Hart tune. In 1977, **Waylon Jennings** blocked the top for six weeks with "Luckenbach, Texas (Back To The Basics Of Love)." And in December, 1975, **C.W. McCall** began his six-week reign with the call of the truckers, "Convoy."

In the "New Ons" department, **Ronnie Milsap** zips onto the chart at starred 45 with "There's No Getting Over Me," a song that is also spurring pop interest at the same time. Following at starred 57 is **Don Williams** with his latest, "Miracles," which will also reportedly be the title for his forthcoming MCA album. Falling in line after these are **Mickey Gilley**, **Tanya Tucker**, **Anne Murray**, **Reba McEntire**, **Bobby Goldsboro** and **Johnny Paycheck**. With heavy-duty staple artists like these all bounding onto the chart, there should be some heavy traffic in the coming weeks as they jockey for position.

Also slipping into the chart race are **Michael Murphey** and **Katy Moffatt** with a tune from their film, "Hard Country." The entry is "Take It As It Comes" at starred 83. Canadian artist **Carroll Baker** makes her first U.S. chart debut as an Excelsior act (Baker was previously affiliated with RCA in Canada). Newcomer **Nancy Montgomery** makes her Ovation Records debut with an old Boudleaux Bryant classic made famous by the **Everly Brothers**, "All I Have To Do Is Dream," entering at starred 89.

In the album department, three artists previously uncharted on Billboard's Hot Country LP list splash on this week: **John Schneider**, **Ricky Skaggs** and **Terry Gregory**.

MANDRELL, DAVIS HOST

NASHVILLE—Barbara Mandrell and Mac Davis are set to co-host the 1981 CMA Awards Show for the second year in a row. The pairing of Mandrell, current CMA entertainer of the year, and Davis, singer and actor, drew strong audience response last October and led to the renewed teaming.

The 1981 CMA Show will be aired live from the Grand Ole Opry House Oct. 12 on CBS-TV. According to Irving Waugh, the show's executive producer and CMA television committee chairman, this year's program theme will commemorate the 15th anniversary of the CMA Awards Show.

Billboard Hot Country LPs

Survey For Week Ending 7/4/81

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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	16	FEELS SO RIGHT Alabama, RCA AHL1 3930	40	41	17	I HAVE A DREAM Cristy Lane, Liberty LT 1083
	2	22	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	41	44	31	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
☆	6	4	FANCY FREE The Oak Ridge Boys, MCA 5209	42	46	8	MUNDO EARWOOD Mundo Earwood, Excelsior XLP 88006
	4	3	SEVEN YEAR ACHE Roseanne Cash, Columbia JC 36965	43	43	34	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
	5	5	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	44	31	35	BACK TO THE BARROOMS Merle Haggard, MCA 5139
	6	4	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144	★	53	11	WASN'T THAT A PARTY The Rogers, Cleveland Int./Epic JE 37107
	7	7	WILD WEST Dottie West, Liberty LT 1062	46	34	9	ONE TO ONE Ed Bruce, MCA 5188
	8	8	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	47	52	13	DAKOTA Stephanie Winslow, Warner/Curb BSK 3529
	9	10	JUICE Juice Newton, Capitol ST 12136	48	33	36	REST YOUR LOVE ON ME Conway Twitty, MCA 5138
	10	11	DRIFTER Sylvia, RCA AHL1 3982	49	32	15	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
	11	14	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4021	50	49	41	THESE DAYS Crystal Gayle, Columbia JC 36512
	12	16	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	51	51	12	ROLL ON MISSISSIPPI Charley Pride, RCA AHL1 3905
	13	9	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AHL1 3932	52	56	8	THE CONCRETE COWBOYS BAND Excelsior XLP 88007
☆	21	6	CARRYIN' ON THE FAMILY NAMES David Rizzell & Shelly West, Warner Bros. BSK 3555	53	37	44	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752
	15	15	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	54	50	19	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
	16	17	LEATHER AND LACE Waylon Jennings & Jessi Colten, RCA AHL1 3931	★	NEW ENTRY		WAITIN' FOR THE SUN Ricky Skaggs, Epic FE 37193
	17	20	I AM WHAT I AM George Jones, Epic JE 36586	★	NEW ENTRY		JUST LIKE ME Terry Gregory, Handshake HO 12196
	18	13	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883	57	61	8	GREATEST HITS Jim Ed Brown & Helen Cornelius, RCA AHL1 3999
☆	28	35	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	58	63	57	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602
	20	19	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	59	58	135	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
	21	26	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	60	65	19	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
	22	22	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	61	60	51	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
	23	12	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852	62	54	23	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
	24	24	I BELIEVE IN YOU Don Williams, MCA 5133	63	66	32	ENCORE Mickey Gilley, Epic JE 36851
	25	30	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	64	45	20	GUITAR MAN Elvis Presley, RCA AHL1 3197
	26	27	DARLIN' Tom Jones, Mercury SRM 14010	65	71	31	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491
	27	18	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	66	67	86	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	28	29	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	67	59	19	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178
★	NEW ENTRY		THE BARRON Johnny Cash, Columbia FC 37179	68	64	54	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
★	39	9	LIVE Hoyt Axton, Jeremiah 5002	69	69	58	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
	31	23	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	70	74	43	RAZZY Razzy Bailey, RCA AHL1 3688
	32	36	HARD TIMES Lacy J. Dalton, Columbia JC 36763	71	75	6	OUTLAWS Waylon Jennings, RCA AFL1 1321
	33	35	STARDUST ▲ Willie Nelson, Columbia JC 35305	72	68	134	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
	34	25	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547	73	70	10	WHO'S CHEATIN' WHO Charly McClain, Epic JE 36851
★	NEW ENTRY		NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	74	62	11	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055
	36	42	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	75	38	56	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644
☆	47	3	PLEASURE Dave Rowland & Sugar, Elektra 5E 525				
☆	48	2	TAKE THIS JOB AND SHOVE IT Soundtrack, Epic SE 37177				
	39	40	LOVE IS FAIR Barbara Mandrell, MCA 5136				

★ 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.)

JULY 4, 1981, BILLBOARD

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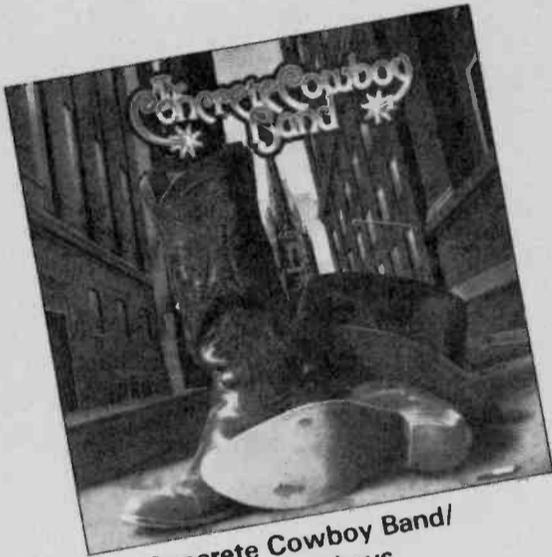
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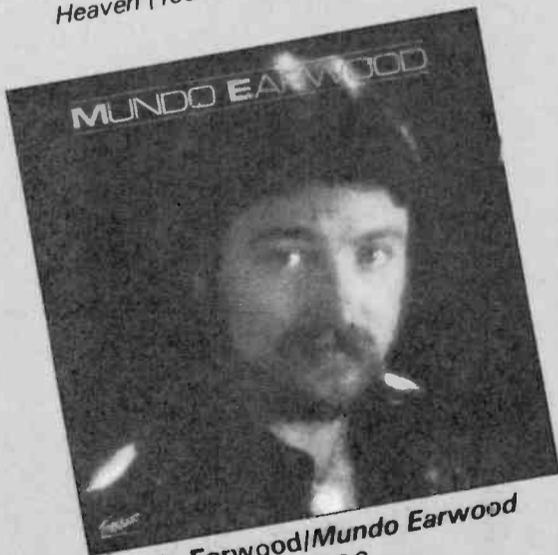
**The Concrete Cowboy Band/
The Concrete Cowboys**
XLP/XLC/XLT-88007

Boot tappin', foot stompn' rhythm. Crank up the volume and the party will kick up their spurs with the hit single "Concrete Cowboys". Another cut to keep the party kickin' is "Country Is The Closest Thing To Heaven (You Can Hear)".



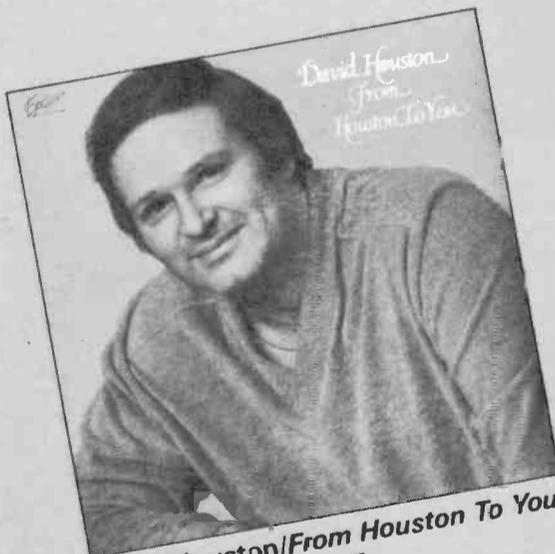
Carroll Baker/Carroll Baker
XLP/XLC/XLT-88010

A new release performed by a gifted singer/songwriter. Baker truly knows how to tell the city people about Country feelings with "Mama What Does Cheatin' Mean" and her original "Lover On The Shelf".



Mundo Earwood/Mundo Earwood
XLP/XLC/XLT-88006

The style is innovative Country with "Blue Collar Blues" and the chart-burner "Angela". A welcomed crossover release for delectable, soothing hours of listening pleasure.



David Houston/From Houston To You
XLP/XLC/XLT-88005

A traditional talent with eighteen number one records to his credit. "My Lady" displays sensitivity and "Texas Ida Red" reinforces the custom.



Donna Hazard/My Turn
XLP/XLC/XLT-88008

The love affair with Country music is obvious and remains faithful to Donna Hazard's "My Turn" and "Go Home And Go To Pieces".

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- 85★ MAMA WHAT DOES CHEATIN MEAN, Carroll Baker SIS 1013
- Country LP's
- 42 MUNDO EARWOOD XLP 88006
- 52 THE CONCRETE COWBOYS BAND XLP 88007



Nashville Scene

MCA may have itself a potential new superstar in **George Strait**, judging from his recent Fan Fair and Radisson Hotel appearances in Nashville. Strait, a handsome 28-year-old rancher from Texas, was brought to the label by **Erv Woolsey**, MCA's vice president of country promotion. Now, with Strait's first single, "Unwound," already skyrocketing up toward the top 10, the label already has him in the studio working on his debut album with producer **Blake Mevis**.



Strait spent two weeks in Nashville with his long-time back-up band, **Ace In The Hole**, headlining at the Radisson. If the club itself wasn't exactly ideal (country fans don't often frequent downtown Nashville hotel nightspots for their music), Strait himself was. He has a charisma that stretches out across the footlights, drawing an audience into the music. Strait's phrasing sets him apart from other artists. He has a way of putting warmth and his own shadings into lyrics, and there are no traces of Texas dust or slang in the way he wraps his voice around a song. George Strait represents the new breed of modern-day (forget urban) cowboy: authentic, intelligent, good-humored, handsome and skilled at more artistic ventures than roping cattle.

Three songs that stood out in Strait's sets were an old Poco number called "The Honky Tonk Downstairs," a rip-roaring tune titled "If You Think I'm Crazy Now (You Should Have Seen Me As A Kid)," and a zesty high-energy song originally written by Mel Tillis and Webb Pierce, "Why Baby Why." The range of material Strait and his fine four-piece group unleashed proved their versatility—and his stature as one of the brightest new acts coming down the road in country music.

Now that local Nashville acts **Bandera** and **Danny Flowers & the Bus Riders** are already signed to a major label (MCA again, as a matter of fact!), record company a&r folks may want to start scouting **Bobby and Linda Whitlock**. Although they haven't lived in Nashville long, keyboardist Whitlock and his Danish-born wife are already causing a buzz around town from only two previous appearances. Their powerhouse vocal styles may singlehandedly propel pop/rock/r&b music right through the roof of Music City, to say nothing of the original material they write together. The pair have teamed up with drummer Tony Newman, guitarist Philip Donnelly and bassist Rachel Peer (all alternately members of Don Everly's Dead Cowboys Band) for a Fourth of July engagement at Spanky's. Whitlock will do a few numbers from his days with Eric Clapton and Bonnie & Delaney, but promises almost an entire evening of original material.

Capitol's **the Whites** (father Buck and daughters Sharon and Cheryl) start a five-week concert tour set for Cyprus, Portugal, Spain, Greece, Turkey and Africa in September. The talented trio will play U.S. embassies, American centers and auditoriums as a cultural good-will exchange arranged by the Government-sponsored International Communications Agency. When the Whites get through, it's a cinch that those countries will know a little more about real American country music, too. This isn't the first such tour for the Whites—last year, they toured Indonesia, Burma, Thailand, Pakistan and Sri Lanka on a seven-week junket that paired them with **Ricky Skaggs**.

More kudos to **Radio Luxembourg** for its ambitious booking policy that favors young upcoming talent such as **Billy Joe Shaver**, **Diane Pfeiffer**, **Deborah Allen**, **Keith Stegall**, **Don King** and **George Strait**. It would be very easy for Radio Luxembourg's producers to go the easy route with top-name established artists, but it's the developing acts that benefit so much from this international exposure.

Literally, at least, this summer's theme song could easily turn out to be **Cindy Jordan's** Warner Bros. single, "Jose Cuervo." Don't know if the tequila manufacturer has plugged into what appears to be an instant promotional opportunity—but one of the song's lines goes, "Jose Cuervo, you are a friend of mine, I like to drink you with a little salt and lime." **Jimmy Buffett**, have you heard this one yet?! It's a mate to "Margaritaville" (and that, coincidentally, is ANOTHER drink made with tequila!).

Tom T. Hall and wife Dixie hosted more than 200 editorial cartoonists from Mexico, Canada and the U.S. when they held their annual convention in Nashville recently. At the reception in their home, Hall gave the cartoonists special T-shirts that said, "Free Francisco Laurenzo Pons." The Uruguayan cartoonist now being

held captive there by government forces was awarded the cartoonists' association's Distinguished International Award in absentia.

Earl Scruggs is joining musical forces with **Rodney Dillard** to form a new group. To be billed as Earl Scruggs and the Dillards, the act will debut on the summer festival circuit and will specialize in bluegrass and country/folk material. This marks the first time Scruggs will have played many of his bluegrass classics since 1969, when he left Lester Flatt to form the Earl Scruggs Revue with sons Gary, Randy and Steve. Scruggs and Dillard recently finished work in Hollywood on a CBS-TV special about "The Beverly Hillbillies." Scruggs and the late Lester Flatt occasionally made appearances on that show, in addition to playing the soundtrack music. The Dillards also scored television exposure as "The Darlin' Family" on "The Andy Griffith Show."

Glamour Magazine (a women's fashion publication) has named **Moe Bandy's** music "the best to eat Tex-Mex food by" (How do they know these things in New York, though???)... Tapes in the mall DO sometimes still work magic: Producer Phil Baugh discovered **Sammi Smith's** next single, "Sometimes I Cry When I'm Alone," from a stack of tapes sent to him recently. The



Strait Overseas: MCA's George Strait entertains a packed house during the June broadcast of Radio Luxembourg's "Country Music Spectacular," aired live via satellite overseas.

Kendalls Suing Ovation Records

NASHVILLE—Recording duo the Kendalls have filed a seven-count complaint in the Davidson County chancery court here against Ovation Records and the Terrace Music Group, subsidiaries of Ovation, Inc., Chicago. The suit asks that Ovation pay the group a total of \$459,575.45 in actual and punitive damages.

The Kendalls allege that Ovation owes them royalties and compensation for recording costs; has deducted or recouped payments for sums that were not advances against royalties; has represented itself falsely as being financially able to meet obligations it made under a settlement agreement; has sent letters to other record manufacturers and distributors that contains allegations intended to injure the defendants; and has—through Terrace Music Group—failed to account for and pay writer royalties to Jeannie Kendall.

The action says the Kendalls signed with Ovation Oct. 19, 1977 and a clause in the initial contract specified that all compositions written by the artists must be assigned to a publishing company designated by Ovation.

song's writer is a Californian named Larry Bastian, who's going to get a lot more for the price of his stamp than a return letter in this case!

If you've been wondering whatever happened to **Randy Gurley** (former ABC and RCA artist), she's going back in the studio next month, this time with well-known pop producer **Norbert Putnam**. It's not known at this time whether she'll be directing her talents toward country, but with her voice, the finished product should definitely be commercial no matter what the direction.

Bluegrass great **Bill Monroe** makes his first-ever Jamboree In The Hills appearance July 19, along with **Alabama** and **Emmylou Harris**, among others.

Hee Haw Road Show Slates August Debut

By LINDA DECKARD

NASHVILLE—The Faces of Hee Haw, a new road show to play fairs, parks and arenas, will debut at Knott's Berry Farm, Buena Park, Cal., Aug. 21-22.

Produced by Sam Lovullo, the show was introduced to talent buyers here for the International Country Music Buyers Assn. board meetings on June 9. It features 10 performers and seven musicians from "Hee Haw," the syndicated television program.

The show uses three stage settings—the cornfield, the musicians' stage with risers and the board fence—and combines music, vignettes and jingles that move quickly from one scene to the next, just as on tv.

Lovullo says that many details of the road show are yet to be worked out. He says he is discussing production, promotion and booking with several arena, fair and park buyers, as well as looking into the possibility of a two-week stand in Las Vegas. He estimates the show will sell in the \$25,000-per-night range. At this point, he says he is talking flat fee, not percentages, although he adds that this is still open for negotiation.

Though individual "Hee Haw" performers do concerts, this will be the first time the artists have been gathered as a road-show entity. Performers will include **Gordie Tapp** as MC, **Misty Rowe**, **Gunilla Hutton**, **Roni Stoneman**, **Charlie McCoy** and the **Hee Haw Band**, **Grandpa Jones**, **Lulu Roman** and **McKenzie Colt**. There will be a crew of four technicians.

Roy Clark, **Buck Owens** and **Minnie Pearl** might be included, Lovullo explains, where the venue is large enough to justify the additional salaries. He says the show can "survive with an audience of 4,000 to 5,000" with tickets priced in the \$5-\$7.50 range.

The scenery occupies a space 70 by 75 feet. Lovullo says he anticipates outdoor as well as indoor dates. He has not computed traveling costs but anticipates that the scenery and technicians will require one truck.

A major cost will be transportation for the cast, which will fly to dates. Says Lovullo, "They come from all over the country, including California, Tennessee, Arkansas and Texas. Airfare will be a major production cost."

The Faces of Hee Haw will not be available during tv tapings which take up all of June and October and parts of May and September.

This article is reprinted from *Amusement Business*, another publication in the *Billboard* group.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	14	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663
2	2	22	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661
3	1	14	THE HAWKINS FAMILY LIVE Light LS 5770
4	5	14	TRUE VICTORY Keith Pringle, Savoy SCL 7053
5	9	78	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
6	8	5	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G
7	10	26	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050
8	19	10	20th ANNIVERSARY ALBUM James Cleveland & The World's Greatest Choirs, Savoy SGL 7059
9	3	57	TRAMINE (WORD) Tramine Hawkins, Light LS-5760
10	6	40	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
11	7	5	HEROES Commodores, Motown 939
12	13	10	MIRACLES Jackson Southernaires, Malaco M 4370
13	12	5	GOD SAID IT The Soul Stirrers, Savoy SL 14569
14	21	10	RISE AGAIN Gospel Keynotes, Nashboro 7227
15	15	36	EVERYTHING'S ALRIGHT Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
16	18	91	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
17	20	74	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
18	11	10	I CAN'T LET GO Kristle Merdan, Light LS 5765
19	14	10	I'M A WITNESS TOO Vernard Johnson, Savoy SL 14606
20	23	5	DANIEL HAWKINS Light 5781
21	25	26	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
22	28	128	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
23	17	66	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
24	16	26	GOD WILL SEE YOU THROUGH The Williams Brothers, New Birth 7048-G
25	24	44	LOVE ALIVE Walter Hawkins, Light LSS734
26	NEW ENTRY		HE CHOSE ME The O'Neal Twins, Savoy SGL 7049
27	NEW ENTRY		AS THE WORLD TURNS Rev. W. Leo Daniels, Jewel LPS 0157
28	31	18	I NEED HIM Rev. Charles Nicks, Jr. & the St. James Choir, SOG-096
29	33	133	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
30	NEW ENTRY		ONE DAY AT A TIME Rev. Thomas Walker, Eternal Gold EGL 652
31	NEW ENTRY		GREATEST HITS Pilgrim Jubilee Singers, Nashboro 7235
32	26	99	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
33	30	50	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
34	32	5	THE LORD'S PRAYER Rambo, Light 5778
35	NEW ENTRY		THERE IS NO EXCUSE (For Not Serving The Lord) Prince Dixon with The Jackson Southernaires, Alligator 1201

Third Atlantic City Series

• Continued from page 51

with Roberta Flack tentatively scheduled. Also set for Friday, first-timing it in Atlantic City and some years since appearing in the East, is Cal Tjader and his jazz-Latin quintet.

The Saturday night show will mark the third festival appearance for Nancy Wilson, joined by Ray Charles and the Raelets, and Buddy Rich. First-timing it will be Grover Washington Jr., who will be backed by Pieces of a Dream, a Philadelphia jazz group under his wing. The Sunday afternoon show will bill superstars of jazz-fusion, already set with Roy Ayers, Jean Carn, Lonnie Liston Smith, Stanley Turrentine, Bobbi Humphrey, Space and Damita Jo.

Street is looking for at least 35,000 jazz buffs from as far as Canada to North Carolina. To promote ticket sales from afar, bus tours have been organized from Vermont, Massachusetts, Connecticut, New York City, Virginia, Washington, and

Baltimore. Like last year's, the festival is tying in with tours from Italy and France to give it an international flavor. On these shores, tickets are being handled at Ticketron outlets and selected music outlets in various cities. There will be 200 box seats on sale on a first-come, first-serve basis. Reserved seats are \$21; tickets for the reserved section at \$18, and general admission \$15.

Singer Helen Merrill Works On Rio Event

LOS ANGELES—Singer Helen Merrill and writer Louis Victor Mialy are lining up talent for the Rio de Janeiro Jazz Festival pencilled for Oct. 24-25 in Rio. Merrill also will perform with a quartet of her choosing.

The 18-piece Rio Jazz Band and various media in the Brazilian metropolis are co-sponsoring the event, which will feature a half-dozen or more U.S. artists.

Jazz

Acoustic Music Dominates Fest

• Continued from page 53

players can't fairly be cited as a failure for this new Southern California tradition: as fans, musicians and critics alike clearly understood by Sunday's close, it's the Hollywood Bowl itself that stars in most of that venue's shows. A blazing sun, cloudless sky and the venue's long history of combining serious musical bills with the rituals of al fresco banquet or downhome picnic probably explain the compatibility of acts and audience as much as the music itself can.

Saturday's afternoon/evening lineup was produced as a textbook model for festival bills, set changes pared to a few scant minutes and starting times uniformly punctual. Even the concert p.a. levels were usually deftly maintained to allow both earnest listening and the murmur of conversation, tinkling glasses and rustling bodies that was virtually ceaseless throughout.

Following an opening set by the Long Beach State Univ. Ensemble, a crack college band, Ann Patterson's Maiden Voyage gave the first of several big band recitations that would prove one of the series' main suits.

Continuing that thread Saturday were Woody Herman and his Young Thundering Herd and Count Basie with his band, with the Basie ensemble returning for Sunday's closing set.

In between, the two eight-hour shows served up slices of bop, represented Saturday by Richie Cole and Alto Madness and Sunday by both Blakey's latest Messengers and the Playboy Festival All-Star Jam, led by Dizzy Gillespie and James Moody, along with Lalo Schifrin, Ray Brown, Bernard Purdie and Willie Bobo; cool, balladic ensemble jazz from Stan Getz and an acoustic quartet that avoided any fusion dabbling; the blues-drenched playing of a quartet led by Illinois Jacquet and Buddy DeFranco at Saturday's show, and Vi Redd's band Sunday; and a spectrum of vocal styles from Mel Torme's stratospheric scat and purring ballads to the stylized blues of Joe Williams.

Add to those compass points a triumphant acoustic set by Herbie Hancock, Ron Carter, Tony Williams and Jazz Messenger graduate Wilton Marsalis on trumpet; the Crusaders' uptown mix of jazz and r&b; Earl Klugh's featherlight, syncopated lyricism; George Shearing's delicate pianistics in tandem with bassist Brian Torff; and the Kaleidoscopic fusion of Weather Report.

The sum? A virtue much-touted by Holiday Inns: "No Surprises." Apart from an unannounced and welcome turn by Helen Humes in

the Joe Williams/Count Basie slot, some minor delays Sunday due to the revolving stage's suspended use early in the day, and Flip Wilson's dubious taste in some of his emcee patter, that rolloccall of major players delivered music of high caliber throughout. Whether all the players took the creative demands of this day-long party equally seriously was practically irrelevant—apart from one tartly ironic crack by Gillespie and the remarks from a ruffled Shearing, clearly unhappy at having to compete with dinner-time sound effects, the featured artists seemed to enjoy the day as much as the fans.

As for the makeup of that following, it should be noted that even this mainstream bill drew more than its share of young adults and teens—some of them, judging from their fevered boogie during Weather Report's smoking rendition of "Birdland," seeing little difference between this blue ribbon jazz celebration and a high-decibel guitar raveup up at the Forum.

Whether or not Wein and Playboy can eventually expand this affair into a more varied and representative picture of the jazz world, the Playboy Jazz Festival suggests the audience for that music is indeed alive and well in Southern California.

Survey For Week Ending 7/4/81		
Billboard® Best Selling Jazz LPs™		
This Week	Last Week	Weeks on Chart
★	1	33
★	2	12
★	3	8
	4	9
★	7	5
	6	5
	7	8
	8	13
	6	17
★	11	5
	10	9
	11	13
	12	12
	13	14
★	18	3
★	19	3
	16	15
	17	17
	18	10
	19	21
	20	16
	21	22
	22	20
	23	24
	24	27
	25	28
		71

This Week	Last Week	Weeks on Chart
26	29	8
27	30	4
★	32	2
29	31	4
30	25	9
31	34	3
32	33	8
33	37	15
34	35	2
35	36	7
36	38	48
★		
38	41	9
39	23	29
40	26	22
41	42	4
42	45	2
43	39	5
44	47	9
45		
46		
47	40	20
48	44	22
49	50	5
50	48	37

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★ 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.)

Coleman

• Continued from page 51

violins in sound, I am doubling on the brass, reeds and violin, which gives an opportunity to play things without having a large orchestra."

The music that Primetime plays will illustrate the theories Coleman has developed for "Harmolodics," a book on musical theory he is now completing. Coleman is also working on "The Oldest Language," ("which I believe is music") a symphonic work for a 125-piece orchestra.

"What I am saying in 'harmolodics' is a look at the way we play music in the Western world, especially in the sense of using the voice and small combo instruments. Except in the string quartet we only use two of the clef signs, which is the bass and the treble clef. But the alto clef and the tenor clef are just as independent as the bass and treble clefs.

"But in the sense of using a combo, where all that translates in unison in the treble and bass clefs, and in the use of saxophones, trumpets, or B flat and E flat instruments, you don't get an opportunity to hear other soundings or instruments that use other clef signs. So I have made the clef signs all equal to the individual player. In other words, if I am a saxophone player, I use the treble clef, the tenor clef, the alto clef and the bass clef all in my own unison. I don't have to transpose to another clef to play the idea."

Coleman says he has taught this system to his musicians, but it would take time to teach it to a full orchestra and consequently he says he is in no hurry to get his pieces performed before they are ready.

"But how to make that both financially and artistically rewarding is something I haven't been able to figure out yet," he jokes, though he notes that his new management association with Bernstein has relieved him of some burdens.

He says that since he came to New York some 21 years ago, this is the first time he has been able to work out of a bona fide management office.

AVERY & BROWN

Specialty Stores Fading, But 2 Flourish In L.A.

By ELIOT TIEGEL

LOS ANGELES — Specialty record shops are becoming scarcer around the country, but those that remain provide a service which the chain retailer doesn't offer: thorough catalog knowledge that almost insures their continuity.

Two of the West Coast's best known specialty shops, Rare Records in Glendale and the Jazzman in West Los Angeles, survive because they are owned and operated by jazz fans who realize they have to provide personal service to their demanding customers.

"There's going to be a good spot for the specialty store in most big cities," claims Ray Avery, owner of the 34-year-old Rare Records shop. How come? "As the big chains become so mechanical and order only the formula things, there'll be a spot for the store that carries the old singers, dance bands, shows and nostalgic items. We still feel there's a good, strong middle-aged customer who needs to have his musical preferences filled."

Avery's unique collection of rare 78s, 45s and LPs is melded in with frontline merchandise in the pop, jazz and country fields. His store's reputation as a collector's haven draws customers from all over the world, and they actively bid on the records put up for auction every three months via a mailer.

"While we sell frontline merchandise, we couldn't survive on it alone," Avery admits. "We'd make a better profit if we went out of new products completely and stayed with collector's items."

His inventory of jazz, blues, swing bands and nostalgia singers comes from hundreds of labels. His inventory of currently available jazz recordings represents upwards of 200 small labels, often producers with one or two titles in their catalogs.

The number of specialty shops

around the country has drastically diminished, notes Avery as well as Don Brown of the Jazzman shop. But there seems to be around 300 small labels offering all kinds of jazz through mail-order.

California Record Distributors in L.A. and City Hall Distributors in San Francisco are among the most active of the specialty distribution firms which help supply the specialty shops with jazz LPs from domestic and imported sources.

With Avery and Brown both jazz fans, they have the perspective of time with which to educate customers. Although Brown works his store alone, Avery has a staff of 13 in his shop in both the active selling and in dealing with mail-order customers. And the key with all employees is to provide service to the customer, often background knowledge about an artist, a song or a recording.

"If we don't have it," says Avery, "we know where to get it. And we do special ordering." Both Avery and Brown say they recommend each other's shops to customers who can't find what they're looking for.

Notes Avery: "We can make a lot more money on an old Benny Goodman as opposed to a new Paul Simon because we can get more on a resale of an album that may turn out to be a collector's item."

Oddly enough, rare record business accounts only for around 25% of Avery's in-store business. Avery estimates he's got around 15,000 rare LPs, 100,000 78s and 150,000 45s.

There are two Warehouse stores plus one Music Plus in Avery's area. But the price differential between what Avery charges for new goods and what the discounters charge has narrowed. "They've raised their prices to almost where we are, although they have lower prices on new rock LPs."

Jazz collectors are usually in the
(Continued on page 67)

Personalized Service Key To L.A. Specialty Stores

• Continued from page 64

30 to 50 age bracket, in Avery's view, although the store has been getting some students from nearby Eagle Rock High School, which has a good music program. "Fusion jazz attracts the younger people," Avery explains. "We get a lot of people in their 50s and 60s who collect the swing bands."

Swing bands and records by older jazz and blues performers usually draw the highest prices via the mail-order auctions. Rare jazz records can go as high as \$150, with vintage 78s drawing \$60-\$80. The infamous Beatles butcher LP artwork cover reaped Avery \$500 for two jackets and \$750 for one. One remaining bloody butcher cover is going for \$1,000. "People don't bat an eye when these prices are quoted," Avery says.

Because people tend to come from all over Southern California, Rare Records is open seven days from 9:30 a.m. to 8 p.m. Monday to Thursday, until 9 p.m. on Fridays and from noon to 6 p.m. on Saturday and Sunday.

"Our clerks are taught to ask if they can help anyone who walks in the door regardless of the hours," states Nancy Lewerke, the store's veteran manager. Digital jazz LPs, of which there is a growing number, are placed by Lewerke in a separate digital bin and in the artist's individual slot. "We think we can merchandise them better this way," she says.

At the Jazzman, founded in 1938, there are no digitals. The emphasis here in West Los Angeles is on what the present owner Don Brown calls traditional jazz, or music from the '40s and before. Brown, who has owned the shop since 1960, acknowledges his customers "don't admit John Coltrane and Miles Davis existed." He says he can't sell Eric Dolphy but can move titles by Charlie Parker and Lester Young.

"Since Tower and the chains carry the biggies, I might as well specialize in things nobody's ever heard of."

So the Jazzman's depth comes from reissue merchandise or whatever new product comes out from the score of small labels he carries. Brown's big problem, he says, is in the distribution end of the business. "Nobody wants to fool with something that'll sell 100 copies a year." Dealing with small labels, as well as foreign jazz lines has its problems, Brown points out. "By the time I get their catalogs and order I may get back a notice which says they're temporarily out of stock of the records I've ordered. Or if they don't have what you order they may send you something else—usually something they can't sell."

Brown too sees a change in his clientele, noting recent visits from older teens. They've heard about the musicians who played in what Brown calls the "golden era" on public radio stations like KCRW-FM (for whom he does a Saturday night jazz show called the "Cobweb Corner").

His older customers are the "guys who grew up with the music," primarily men. With an estimated 60,000 78s on hand, prices start at a rock bottom of 10 cents and can go up to \$4. A rare LP can sell for \$50-\$70.

The Jazzman is also noted for its Saturday collectors' gathering, called the "Romper Room" by Brown. This is the time when a hardcore of collectors come from all over the Southland to the store and sit around all day and gab about jazz in a backroom, or come into the store itself to use the turntable on the checkout counter.

The Jazzman sells new reissues for

\$7-\$9. Agram of Holland goes for \$9.50, and other foreign manufacturers Brown sells are Fountain and Retrieval of England and Swaggie of Australia. For dixieland, Brown turns to GNP Crescendo of L.A. and

GHB, the Atlanta-based label owned by George Buck.

Brown says some of his prices are lower than the chains, although generally that's not the case. Some mail-order LPs sell for \$7.50. He carries

around 100 different labels from "Affinity to Zeno," and orders from three prime distributors: City Hall in San Francisco, California Records in L.A. and Back Room in El Cerrito, Calif.

Brown estimates that 99% of his stock is mono. "Collectors will hedge on stereo. And electronic stereo to a collector is the worst thing that can happen. Collectors want it in the original mono version."

RICHARD PRYOR



LP # A202



LP # A196



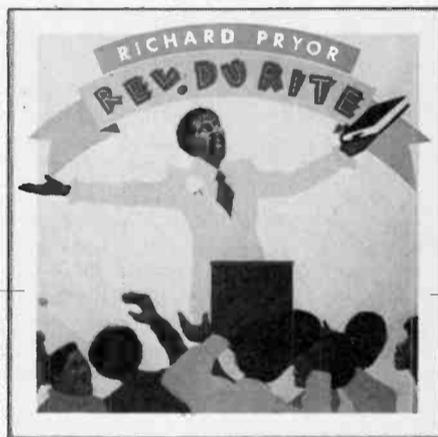
LP # A212

Are You Serious???



LP # A209

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LP # A216

—material never before released—

R
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Outrageous



LP # A206



LP # A200

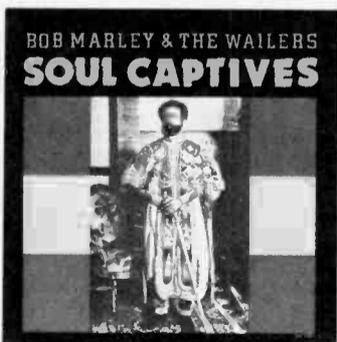
Who Me I'm Not Him!!!



LP # A198



LP # A146



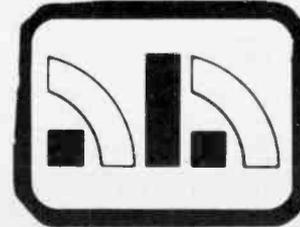
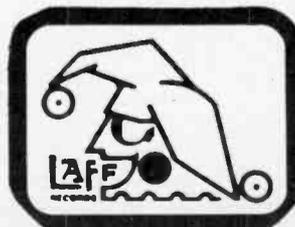
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ACTS OVERPRICED? Country Artists Ask Too Much \$—Owner

By SARA LANE

FT. LAUDERDALE—In an outcry reminiscent of the early 1970s when nightclub owners began defecting in droves from live to recorded music, operators of country music-oriented discos are lamenting that live entertainers are pricing themselves out of the market.

Articulating the complaint of the club owners is Rick Zabel, owner of the 1,000-square-foot Cowboys country music club here. Zabel's facility was the first in Florida to offer such top name live entertainers as Hank Williams Jr., Johnny Paycheck, Freddie Fender, Alabama and others.

However, this was before the big country music boom of the summer of 1980. Last summer, says Zabel, the country music boom gave entertainers new venues in stadiums, concert halls, fairs and even Las Vegas. The higher salaries and short one-nighters brought them as much income as could be offered for longer gigs.

"When I first opened Cowboys, and when the country music fad first took off, they (the country entertainers) were dying to work at clubs. At that point, the price was right, and the arrangement was financially feasible for both entertainer and club owner," he says.

However, Zabel sees a silver lining to this gray cloud. He states that the country music boom is leveling off, and he feels that when top acts find that bookings in venues with capacities for huge crowds begin to taper off, they will return to working the country clubs.

Although Cowboys has been a success in the 17 months of its operation, Zabel, a former defensive player for the Chicago Lions, does not see the boom of country music clubs ever being as big as it was for conventional disco.

However, he sees it as being "the backbone of American music" and promises that it will be around for a while. "I think," he continues, "that the interest in country music has gone well, and has even won some converts among people that had never before been into the music. Among them were many people from the conventional disco crowd."

Zabel sees Florida as "a country music state." He feels this explains why country music disco format has done well here despite recent nationwide leveling off of interest and closings of many smaller clubs.

Cowboys, operated by Zabel and Anita Grizzaffi, accommodates 1,500

people. It features wood plank floors, barber and shoeshine chairs, overhead paddle fans, cart wheel and steer horn decorations, posters and Tiffany-style lamps. In addition, the club offers live entertainment nightly and prime grade steak dinners.

Zabel tries to cater to a conservative, middle class clientele. He complains that the name "Cowboys" was a drawback; many people identified the word with "rednecks and bar-room brawls."

In fact, he confesses, "we had our share of those negative influences in the early days." To keep the peace, Zabel was forced to hire "some pretty big guys, large enough to deter the fightingest redneck."

Along with its five bars, boutique and lounge, Cowboys also features that staple of country music discos, a mechanical bull. Customers pay \$2.50 for the opportunity to ride the contraption for 30 seconds, and so far, it has been very popular with the club's crowd. Nonetheless, Zabel confesses that the days of its popularity are numbered, and already he is looking around for a "new gimmick to hold the customers' attention."

Although the influx of "name" acts to the club has slipped, Zabel still hires "good local talent." Hot Walker, one of the top country bands in South Florida, has been appearing at the club for 10 months,

Promo Firm To Be Reactivated

LOS ANGELES—Provocative Promotions, one of the leading disco promotion companies of the middle and late 1970s, is being reactivated by Marc Paul Simon and Kenn Friedman.

Simon and Arnie Smith formed the company in the mid '70s, before it forged an exclusive alliance with Casablanca Records, under the direction of Friedman and Michele Hart.

Boot Acquires Romeo Albums

TORONTO—The Boot Group has acquired rights to reggae star Max Romeo's Shanachie Records LP in Canada which prominently features Rolling Stones guitarist Keith Richards on the tracks.

along with Bambi Burnette, a local singer who records for FXL Records.

Helping Zabel with bookings is Frank Loconto, lead singer with the Lane Bros., and reported to be one of the most knowledgeable country music persons in the area. In between the live groups, deejay Mark Traynor spins country music dance records and chips in as the dance instructor on Sundays.

Although Cowboys caters largely to a local clientele, it also gets a significant business through tour operators. According to Zabel, these customers are a mix of Germans, Swedes and British, who "are really into country music."

Favored dance at the club at present is the Cotton Eyed Joe.

WITH ALTERNATIVE ROCKERS

Club On Right Beam

By CARY DARLING

LOS ANGELES—Alternative music is getting a boost in the San Francisco area as the I-Beam disco reports success with its live shows.

Began last August, the once a week concerts have featured Delta 5, Go-Gos, Jim Carroll, Pylon, Wall Of Voodoo, Romeo Void, Johnny Thunders & the Heartbreakers, Lydia Lunch, the Plastics and the Lounge Lizards. The latter group is the first such act to sell out the venue, which holds slightly more than 800 patrons.

Live pop is heard on Mondays while prerecorded new wave rock is played on Tuesdays. The rest of the week, the I-Beam is devoted to traditional disco with live acts on Sundays. "We have lots of new people coming now," says Alan Robinson, disk jockey and booker for the rock nights. He is also president of Western Assn. of Rock DJs, a San Francisco-based pool.

"The crowd is very mixed. The Tuesday crowd is made up of dancers while the Monday crowd comes to see a live band and they don't dance as easily. We're on Haight St. so we get new wave trendies, hippie types, college kids, the suburban people and the gay new wave crowd. So on Mondays, between sets, I won't just play dance music but all types of new wave."

The I-Beam got into booking pop acts as it was looking for something to do with traditionally slow Monday nights. "We want to go with bands that haven't been here before and new bands," says Robinson. "We've had some problems with some of the other clubs. Some are easier to work with than others but by and large, it's okay."

Robinson feels that because he only books acts once a week—and that some of his acts just played sets at other area clubs the previous weekend—he has encountered little flak from the established clubs in the area. "An act comes through town and they can pick up an extra show on what has come to be known as a dead night. So, we're not seen as a threat," he reasons.

Local bands are used to open the shows though some, such as Romeo Void, are headliners. Admission varies from \$1 on Tuesdays (when Brian Raffi mans the turntables) to \$3-\$9 Mondays depending on the act. Robinson claims most of the shows have been near sellouts.

For live acts, a 15 by 35-foot stage

BUT MORE URGED

Club Management Study Flourishing In Oklahoma

NEW YORK—Prospective discotheque operators are still clamoring for college level training in professional disco management, according to Daniel Emenheiser, assistant professor at the School of Hotel and Restaurant Administration at Oklahoma State Univ.

According to Emenheiser, during this year's spring semester, the university taught two sold-out courses in discotheque management. One was a semester-long course, and the other a one-week seminar taught during the school's spring break. Both courses were offered under the direction of Emenheiser, who has been teaching discotheque management courses at the university for the

past five years. He is also author of the book, Professional Discotheque Management, and serves as a club consultant.

Emenheiser states that more than 100 students enrolled for both the 16-week spring course and the week-long intensive seminar. The primary objective of the classes, he states, was to create a knowledge of professional management of entertainment services.

The curriculum included studies of the books, This Business Of Disco and Professional Discotheque Management. Billboard Magazine's weekly disco section and charts were also utilized in the training.

An important aspect of the courses, according to Emenheiser, was field trips that took students to leading discotheques and related businesses in Oklahoma, Kansas and Texas.

In addition to visiting conventional discotheques, students met and talked with the operators of roller disco operations, sound and light companies, booking agencies, record retail shops, clothing stores catering to the disco business and other disco-related industries. Guest lecturers from within the industry were also invited to share their expertise with the students.

Among the clubs, record stores, radio stations and other facilities visited were KOFM-FM and the Sound Warehouse record shop, both in Tulsa. Also visited were Ford Audio & Acoustics, Peaches Record Shop and Associated Artists Recording Studio, in Oklahoma City; Audiolite Corp. and Skateland in Emporia, Kan.; Stagelike Clothing Stores, Tulsa; and such clubs as Molly Murphy's House Of Fine Repute, Butterfield's, The Arena, The Wine Cellar, Michael's Plum and Brannigan's, all in Oklahoma City; as well as Elan, Cowboy, Houlihan's Whiskey River, Stuart Anderson's Cattle Company, Bobby McGee's Magic Time Machine and Feathers in Dallas.

Emenheiser states that the courses not only helped to increase the students knowledge of the discotheque business, but also stimulated their excitement about career opportunities in the industry.

He states, "The courses have proven to be excellent learning opportunities and the interaction with the industry was outstanding."

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Pocket Calculator—Kraftwerk

Ceremony—New Order

Just A Dream—Be Magic

Night Train—Stevie Winwood

Sea Cruise—(Beach Boys Medley)

60 Thrills A Minute—Mystic Merlin

Love Train/Head for the Stars—Kelly Marie

Where Did Our Love Go—Amii Stewart

Give It to Me—Rick James

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Don't Stop the Train—Phyllis Nelson

Two Hearts—Stephanie Mills & T. Pendergrass

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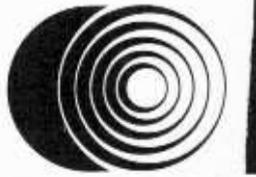
Boystown Gang (U.S.)

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Disco Top 100

Survey For Week Ending 7/4/81

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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	11	11	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	62	2	2	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813
2	14	14	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	52	54	5	ANGEL FACE/R.E.B.—Shock—RCA (7-inch) Import
3	3	14	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RFC/Atlantic (LP) 19301	53	56	3	I WANNA DO IT—Scandal & Lee Genesis—SAM (12-inch) S12338
4	13	4	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049	54	52	3	DUMB WAITER/INTO YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NFC 37339
5	10	5	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	63	2	2	IKO IKO—Loverde—Prism (12-inch) PDS 406
8	7	7	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231	61	2	2	BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036
11	5	5	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B (12-inch) RBDS 2516	64	2	2	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111
12	6	12	IF YOU FEEL IT—Theima Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	60	3	3	GOING BACK TO MY ROOTS—Odyssey—RCA (LP) AFL1 3910
10	6	6	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001	59	42	18	HEARTBEAT—Taana Gardner—West End (12-inch) 22132
12	5	5	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	60	41	18	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608
14	6	6	DANCIN' THE NIGHT AWAY—Vogue—Red Rock (12-inch) RRD001A	61	45	7	STILL IN THE GROOVE—Ray Parker Jr. & Raydio—Arista (LP) 9543
19	4	4	I'M IN LOVE—Evelyn King—RCA (LP) AFL1-3962	62	48	8	MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO ME)—Romeo Void—415 Records (LP) A0004
13	7	21	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208	63	53	7	ANY TIME IS RIGHT—Archie Bell—Becket Records (12-inch) BKD 501
14	9	30	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151	73	3	3	HIGH ON THE BOOGIE—Stargard—Warner (LP) BSK 3456
17	5	5	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	65	66	11	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
16	13	31	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	76	2	2	IT HURTS TO BE IN LOVE/I STILL REMEMBER—Dan Hartman—Blue Sky/CBS (LP) JZ 37045
18	5	5	LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol—Handshake (12-inch) 4W8-02076	67	55	20	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515
24	5	5	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	68	68	11	LET ME BE THE ONE/KIMO KIMO—Webster Lewis—Epic (LP) JE 36878
19	16	18	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDN'T HURT ME—Quincy Jones—A&M (LP) SP 3721	69	NEW ENTRY	NEW ENTRY	YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi-Gloss—Prelude (LP) PRL 12185
20	20	12	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	70	NEW ENTRY	NEW ENTRY	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155
21	15	33	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 4Z8-02023	71	71	4	SIT UP—Sadane—Warner (LP) BSK 3503
22	27	9	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526	72	81	3	CARELESS MEMORIES—Duran Duran—EMI (12-inch) Import
23	23	14	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	73	NEW ENTRY	NEW ENTRY	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313
35	4	4	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—Kraftwerk—Warner (LP) HS 3549	74	74	3	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
39	4	4	FUNKY BE BOP—Vin-Zee—Emergency (12-inch) EMDS 6517	75	75	3	ROCK AGAINST ROMANCE—Holly & the Italians—Epic (LP) NFE 37359
30	5	5	HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165	76	NEW ENTRY	NEW ENTRY	FREAKY DANCIN'—Cameo—Chocolate City (LP) SP-1-6731
27	21	15	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	77	57	14	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093
28	22	24	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	78	80	2	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009
29	26	10	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	79	NEW ENTRY	NEW ENTRY	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100MI
30	25	12	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810	80	NEW ENTRY	NEW ENTRY	I WANT YOUR LOVIN'/DESIRE—Roni Griffith—Vanguard (12-inch) SPV 44
31	28	17	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	81	87	5	HEY EVERYBODY—Peoples Choice—West End (12-inch) 22133
32	38	8	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704	82	82	6	FLOWERS OF ROMANCE—Public Image LTD.—Warner Bros. (LP) BSK 3536
33	49	7	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401	83	83	9	WHAT WE ALL WANT—Gang of Four—Warner (LP) BSK 3565
34	31	23	THE MAGNIFICENT DANCE/THE CALL UP/THE COOLOUT/THE MAGNIFICENT SEVEN—The Clash—Epic (LP/12-inch) E3x 37037/48 02036	84	65	14	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
35	44	5	THE SOUND OF THE CROWD—Human League—Red (12-inch) Import	85	67	11	MEMORABILIA—Soft Cell—Some Bizarre (Import)
36	36	10	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209	86	69	13	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import
37	37	15	ROCK ME/BAD COMPANY/WARM & GENTLE EXPLOSION—Ullanda McCullough—Atlantic (LP) 19296	87	70	13	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137
38	40	5	STAND AND DELIVER/BEAT MY GUEST—Adam And The Ants—CBS (7-inch) Import	88	58	11	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
39	32	12	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F. (12-inch) Import	89	72	19	I WILL FOLLOW—U2—Island (LP) ILPS 9646
40	50	7	LET SOMEBODY LOVE YOU—Keni Burke—RCA (LP) AFL1 4024	90	90	43	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310
41	33	10	PRIMARY—The Cure—Fiction (12-inch) Import	91	77	3	DIAMOND HEAD—The Plastics—Island (LP) ILPS 9627
42	29	12	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	92	84	11	KICK IN THE EYE—Bauhaus—Beggars Banquet (7-inch) Import
78	2	2	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	93	93	14	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import
51	7	7	THE BOOGIE'S GONNA GET YOU/SWEET DELIGHT—Woods Empire—Tabu (LP) JZ 37334	94	85	21	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING—Kleer—Atlantic (LP) SD 19288
45	43	9	MAGNIFIQUE—Magnifique—Siamese (12-inch) Import	95	92	10	MOODY, YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04
59	8	8	I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001	96	88	5	TWO HEARTS—Stephanie Mills—4TH Century (LP) T-700
79	2	2	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	97	86	4	STRAY CAT STRUT—Stray Cats—Arista (7-inch) Import
48	46	7	BETTE DAVIS EYES—Kim Carnes—EMI-America (7-inch) 8077	98	95	12	YOU ARE THE ONE/HOOKED ON YOUR LOVE—Cerrone—Maligator (LP) Import
49	34	14	PLANET EARTH—Duran Duran—Harvest (LP) ST-12158	99	91	5	DOUBLE DUTCH BUS—Frankie Smith—WMOT (7-inch) 8-5351
50	47	23	YOUR LOVE—Lime—Prism (12-inch) PDS 409	100	100	6	W.O.R.K. (N.O. NAH NO! NO! MY DADDY DON'T)—Bow Wow Wow—EMI (12-inch) Import

Compiled from Top Audience Response Records in the 15 U.S. regional lists. *non-commercial 12-inch
 ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

Disco Mix

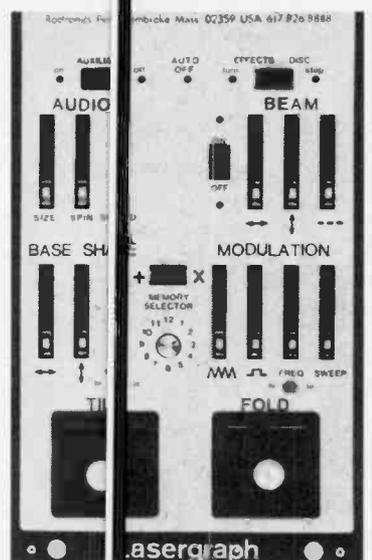
NEW YORK—P... Records has released the Lime album as well as a non-commercial 12-inch 3 1/2 r.p.m. disk of the "Your Love" remix b/w "You're My Magician" both included in the LP. Deejays should be delighted as additional echo effects and intensity have been provided. This new version is a step higher in energy than the original, which is also part of the LP package. If the original "Your Love" packed the dance floors, the remix should have no problem doing the same. What has made this record a favorite is the momentum and drive that is maintained throughout, as well as the clean and polished production. "You're My Magician" contains sassy lead vocals by Denyse LePage and pulsating keyboard and guitar instrumentation. The 5:14 tune trails off with a hand clapping backbeat that is easy cueing out. What will probably be the deejay pick from the LP is "Agent 406" at 7:00 minutes. Created

by Denis LePage who was responsible for penning "Hot Wax," "Agent 406" has a combination of dynamic bongos, percussion and bells which makes this high flying instrumental one of the more exciting disco cuts out today. "I'll Be Yours" and "It's You" both at the seven minute length are more standard, pop-oriented dance tunes that should not be overlooked. The album was produced by Joe La Greca and arranged by Denis LePage.

New York's For The Record pool celebrated its 3 1/2 year anniversary party recently at the Paradise Garage disco. This event had been anticipated not only as an evening of entertainment and dancing but as an opportunity for deejays and industry folk to get re-acquainted. Judy Weinstein, director of the pool, provided an elegant buffet for specially invited guests and then opened the party to 2,500 friends. Her guest list included the promotion heads of not only record labels disco departments but also those involved in r&b and a&r. Entertainment was provided by Warner Bros., Chaka Khan, "Whatcha Gonna Do For Me," "Clouds," and "I Know You I Live You;" Epic's Billy Ocean, "Nights;" Warner Bros. Mark Sadane, "Sit Up;" Polydor's Gloria Gaynor "Let's Mend What's Broken" plus two new songs from her upcoming LP; Mirage's T.S. Monk, "Candidate" and "Bon Bon Vie." WMOT's Heaven and Earth, "I Really Love You;" and Delite's Leon Bryant, "Hotsy Totsy." Other recording artists that were guests included Ullanda McCullough, Unlimited Touch, Sylvia Striplin, Crown Heights Affair, and Mtume. Assisting the MC of the show was WBSL deejay Frankie Crocker. A special award recognizing his contribution to the field of promotion was given to Juggy Gayles.

Larry Levan, deejay for the Garage, shared the turntable with Jelly Bean Benitez, Danny Krivet, Kenny Morgan, and Jonathan Fearing. Highlighting the music of the evening were the latest releases by Cheryl Lynn, Evelyn King and Susie Q. Weinstein was especially pleased with the strong turnout by members, recording artists, and industry personalities as well as other record pool directors. She feels that such a positive response will help unify the disco/dance industry.

The Decade Movement, a local pool based in Brooklyn has the following top picks "High On The Boogie," Stargard (Warner Bros.); "I'll Do Anything for You," Denroy Morgan, (Beckett); "Till You Surrender," Rainbow Brown, (Vanguard); "Give It Up," Sylvester, (Fantasy). The group's rock highlights include "New Toy," Lene Lovitch (Stiff); "Cue/A Thousand Knives" Y.M.O. (A&M); "It Hurts To Be In Love," Dan Hartman (Blue Sky); "Zulu," the Quick (Epic); "Pocket Calculator," Kraftwerk (Warner Bros.).



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LP's—Lime; Vera; Henry Chalkidiki; Carol Jiani; Kurtis Blow; Heaven & Earth; Super Snooper; Rafael Cameron; Kid Creole; Boys Town Gang; Ear Candy (Without Your Love).

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Bestway Buys Peerless Corp.

NEW YORK—The Bestway Group says it has purchased for an undisclosed sum the Peerless Audio-ophile Record Corp., the record presser located in North Plainfield, N.J.

Lillian Conrad, former president of Peerless, will continue on at the company as a director and special consultant.

The Bestway Group, headed by Howard Massler, consists of the Servor, AA/Wonderland labels, Rande Capitol Co. and Bestway Products. Massler says the firm anticipates sales of more than \$14 million in 1981.

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General News

MAYDAY 1ST GROUP

Empire Project Formed To Discover, Nurture Acts

NEW YORK—To be involved in many facets of artist development as well as act as a conduit between artists and record companies are the goals of the Empire Project, a full-service production and publishing company co-founded here by Michael Friedman, former executive assistant to Clive Davis at Arista.

The company handles details from discovery of an act and selection and rehearsal of material, to recording, promotion and touring. In addition, Empire had its own staff writers through its music publishing company, Empire Tunes.

The company was formed a year ago by Friedman and Don Silver, former a&r executive at Arista. The first Empire-produced release, "Dyin' To Be Dancin,'" reached the top 10 on Billboard's Disco Top 100 last month.

"It was a matter of being able to have input in many different areas," says Friedman about his and Silver's

decision to leave Arista and form Empire. "The day of the independent production company had returned, given the state of the industry. It's more like it was 10 years ago," he says.

Empire is currently working with Mayday, a mainstream rock group whose debut album will be released by A&M in August. Empire discovered Mayday (which Friedman likens to Foreigner and Loverboy) at CBGB's here several months ago and immediately took the band off the touring circuit. After eight weeks of rehearsal, during which Friedman says the band's material was "completely dissected," Mayday went to Counterpoint Studios in New York and recorded seven tracks, with Silver and Ben Wisch producing.

Empire then supervised the mixing and mastering of the recording. He took it to various record companies on the West Coast where A&M picked it up.

A single, "Chicago Nights," will coincide with or precede the release of the album. Empire will then work with A&M on the band's promotion. "We're not going to just drop a tape off at a record company and say, 'see ya later,'" Friedman says.

Other acts with Empire include Horizon, a soft rock group signed to Sutra records, and CBS International artist Amy Bolton, who had a dance-club hit last year with "Do Me A Favor."

ROB HOERBURGER

Nissim Entry Deadline July 1

NEW YORK—The deadline for all entries to the ASCAP Nissim Composers Competition is July 1.

A prize of \$5,000, representing a donation from the estate of Rudolf Nissim, former head of ASCAP's foreign department, will be awarded to the winner, chosen by a panel of three conductors.

Entries are limited to the score of one orchestral work (with or without soloist and/chorus) not previously performed professionally. All works must be submitted anonymously with a pseudonym and the actual name and address of the composer.

The ASCAP foundation will make supplementary funds available to the orchestra that performs the work to allow for proper rehearsal preparation.

Submission and/or inquiries should be directed to Martin Bookspan, ASCAP Nissim Composers Competition, One Lincoln Plaza, New York, N.Y. 10023, or by phoning (212) 595-3050.

Bright Future

• Continued from page 55

Philharmonic debut is set for next season, Dash says.

The importance of video adds new considerations in the artistic selection process, Dash explains. Though the performer's musical talent remains foremost, he notes, how the artist looks on screen—the performer's "charisma"—becomes a consideration.

"One of the a&r strategies is how the artist is going to look, sound and appear in these new technologies," relates Dash.

"It doesn't hurt. It's going to be very helpful if the artist has charisma on the tube."

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Global Meet: Bhaskar Menon, Capitol's chief operating officer; Lester Sill, president of Screen Gems/Colegems/EMI Music; and Bengt Sundstrom, general manager of EMI Music in Sweden, huddle at Screen Gems' recent international publishing conference in L.A.

Fox Ponders Audits On 18-Month Basis

• Continued from page 1

consensus of his publisher clients and cannot do such audits on a "custom basis," but he sees little reason to believe that any publisher would stand in the way of such a move.

He also notes that two-year audits "take many months before an accounting is made to labels, so that by the time they are received, further mechanicals may be past due."

He recalls the success of the "Saturday Night Fever" and "Grease" soundtracks, where mechanical payments were being held up as long as eight months "while additional mechanicals were piling up tremendously."

On collections, Berman told the NMPA members that a Fox audit had uncovered \$200,000 for a publisher in 1980, as illustration, he felt, of the seriousness of the matter.

On a foreign level, Berman said the agency had played a key role in the collection of \$4 million last year from foreign sources.

Berman noted that Fox can act as an agent for a publisher who does not have a sub-publishing deal or does not have membership in an agency overseas.

"There's no substitute," he says, "for a publisher acting like a publisher and being aware of what he is entitled to."

FAVORS MILLS' VIEW

Court Memo By NMPA Stirs Members' Dispute

• Continued from page 3

1976 on which Mills relies." NMPA explains in the memorandum that it agrees with Mills that under the "plain language" of the derivative works exception in the Act, music publishers are entitled to continue to share in such royalties on the same terms provided for in the grant of the copyright pursuant to which the licenses were issued." The Snyders, however, insist that they are entitled to ignore the terms of the grant and take 100% of such royalties earned during the 19-year extension period from recordings created prior to termination of the copyright.

"Nothing in the language or history of the 1976 Act suggests," NMPA claims in the memorandum, "that songwriters of their heirs should be allowed to confiscate the share of music publishers for the extended term."

Some publishers at the NMPA gathering noted, however, that the

At the meeting, one publisher, Johnny Bienstock, said that publishers should specify an interest rate for any monies due on a recording past the nine month period.

The NMPA meeting also saw a review of NMPA activities over the past year on the legal/video front. On home video, Berman said it was not music publisher intentions "to stifle the growing" industry by its demands on royalty payments, but he added that publishers fear that "rates quoted would be engraved in stone" for future reference by video users.

Alan Shulman, counsel for Harry Fox on copyright infringements, said that the Fox office might be required to "drastically increase its staff" to handle the many claims for retrieval of copyrights by writers or their heirs under the 19-year-extension granted by the 1976 Copyright Act (see separate story on Harry Fox vs. Mills Music & Snyder Music).

Shulman also noted that headway was being made in attempts to uncover infringers of copyrights who deal in bogus "fake books that would do credit to any print publisher," adding that a printer of allegedly infringing folios was now under investigation.

issue was not merely a "publisher versus writer issue" and that Ted Snyder Music was, indeed, a publishing enterprise itself.

Felcher reiterated his contention that the matter was a "publisher/writer dispute" and that the interests of a trade association of publishers were to favor publisher interests."

Privately, some board members present at the meeting said they knew nothing of NMPA's board decision to favor Mills in the case, but it was suggested that some board members may not have been present when the decision was made.

Other publishers present, such as TRO's Al Brackman, defended the decision, while another, Johnny Bienstock, also questioned NMPA's wisdom in taking a stand. Within the meeting room at the Plaza Hotel were any number of publishers who are losing copyrights based on termination rights and those who are actively engaged in making such deals.

Screen Gems Confab Focus On Licensing

By PAUL GREIN

LOS ANGELES—Licensing of videocassettes and disks was one of the main topics on the agenda at Screen Gems-EMI's annual international meeting at the Beverly Hilton here June 10-11.

The conclave was attended by Screen Gems' entire U.S. copyright office plus representatives from 10 to EMI's 22 subpublishers. The meeting was timed in conjunction with the annual BMI dinner here June 9.

"Videodisks and cassettes pose a problem none of us have been able to work out yet," says Lester Sill, president of the publishing giant, "but we're pursuing it."

"We haven't been able to issue a worldwide license because of the royalty differential. All the countries are asking for a different percentage. Now some of the manufacturers of videocassettes and disks are willing to accept a license for the U.S. and Canada and go after the other countries individually."

The annual meeting was attended by representatives from the U.S., England, Belgium, Italy, Germany, Sweden, Spain, France, Mexico and Japan. Officials from Canada and Australia were invited but could not attend.

Sill points out that in the balance of the 22 countries where EMI has subpublishers, the executives who run the record companies also run the publishing companies. The representatives from these territories, including Switzerland, Malaysia, Singapore and Hong Kong, did not attend the publishing conference, but, instead, attended a global EMI Records summit meeting the following week.

EMI's publishing division has several other conferences on the boards. It had a summit meeting in London a few months ago and has another set for London in September. That will be attended mainly by those who were not at the L.A. meeting, including executives and copyright and administration officials from England, France and Germany.

Another European conclave is set for next April, followed by the annual international meeting in New York next June.

Sill offers several reasons for the extensive meetings. "It's important to keep open lines of communication," he says, "especially with the changes taking place with videocassettes. Also, some of our subpublishers are just beginning to make it and it's important to exchange ideas."

Beef Up Famous

NEW YORK—The Famous/Ensign Music unit in Nashville has beefed up its writer staff with exclusive deals involving Johnny Cymbal, Jake Mayer and Mac Guyden.

Cymbal, a veteran writer/artist, recently moved his base of operations from Los Angeles to Nashville earlier this year. Mayer broke into the business as a sound engineer, later going into writing and performing. Guyden is a writer/guitar player who is said to be one of the pioneers in the use of multi-harmony guitar parts.



PREMIERE NIGHT—Debbie Cooper, left, and James Robinson, center, of Atlantic/RFC group Change discuss the highlights of their premiere live concert appearance at the Beacon Theatre in New York with Atlantic local promotion rep Clarence Bullard. Change has now embarked on an extensive tour which includes headlining dates and several shows with Rick James.

SUMMER WITHOUT BASEBALL

Interest In Haspel Record

MEMPHIS—Randy Haspel, a 33-year-old songwriter, singer/musician, watched a courier leave his home with a tape of his latest song to place on an airplane headed for New York and the Cable News Network.

ESPN (Entertainment & Sports Programming Network) already had its copy, and Haspel has received additional queries, all unsolicited, from the ABC and NBC National Radio Network, CBS Sports, RKO and WCBS-TV New York.

Three Memphis radio stations are playing the tune, plus numerous other stations that have requested a copy. The only problem is Haspel's record has yet to be pressed.

The song, "The Summer There Was No Baseball," is being viewed as a timely item due to the major league baseball players' strike. It was first aired here on WHBQ-AM June 12 prior to the Memphis Chicks—Nashville Sounds Southern League baseball game.

An avid baseball fan, Haspel says he was thinking of the song called "There Used To Be A Ball Park Here" when he wrote his tune and was not attempting to create a novelty song to capitalize on the player's strike.

"We had already planned to release the song long before the strike," says Warren Wagner of Shoe Productions whose Bootchute Music has publishing on Haspel song. "One of our writers got the new Kenny Rogers' single and I had to go to L.A. to handle some business affairs. That delayed the project."

According to Wagner, Haspel is releasing the song on his own Home Run Records label with an initial pressing of 1,500 copies. The records are to be distributed by Select-O-Hits and should be in local record stores before the end of June. Neither Haspel nor Wagner would comment on how the media's coverage of the song will affect their original plans.

ROSE CLAYTON

Plan New Bond Flick Theme Promo

NEW YORK—James Bond, hit composer Bill ("Rocky") Conti and hit artist Sheena Easton are the key elements in a special promotion from EMI/America Records, United Artists Films and United Artists Music on behalf of the title theme of the latest Bond feature film, "For Your Eyes Only."

The campaign will include a round of special screenings for disk jockeys and record retailers, a flow of ad material specifically aimed at the music market, the worldwide

promotion of the soundtrack package and a single by Easton, who has scored big with her dishing of "Morning Train."

UA Music has a strong link with Bond film music via such themes as "Goldfinger," "Live & Let Die," "You Only Live Twice," "Diamonds Are Forever," "Nobody Does It Better," not to mention the original "James Bond Theme."

With Roger Moore as James Bond, "For Your Eyes Only" has a June 26 international release date.

BOOK REVIEW

McCartney: 48 Songs Plus Sketches

Paul McCartney—Composer/Artist by Paul McCartney. Published by MPL Communications, Inc., New York 272 pp. \$12.95.

The title of this book is general enough to be misleading without being an untruth. There is nothing about McCartney in the entire book and, except for three photographs in the beginning, McCartney's likeness is seen nowhere in the body of the book.

This collection is a songbook of 48 of his most popular songs, fairly evenly divided between his Beatles days and his solo flights with Wings. What makes "Composer/Artist" dif-

ferent from other such selections is that accompanying every song is a bona fide sketch by McCartney himself.

While it should be left to art critics to decide whether McCartney's efforts will wind up in the Museum of Modern art, the sketches are a harmless gimmick that should appeal to Beatles and McCartney fans.

Of more use to most are the printed lyrics and sheet music for such classics as "Let It Be" and "Band On The Run." While the songs are arranged in alphabetical order in the table of contents, they are actually in random order in the book itself.

CARY DARLING

Asian Music Assn. Joins With ASEAN

LONDON—The Asian Music Industry Assn. (AMIA), created by members of the International Federation of Producers of Phonograms And Videograms in Indonesia, Malaysia, the Philippines, Singapore and Thailand in 1980, has now been granted formal affiliation to the Assn. of South East Asian Nations (ASEAN).

The announcement was made here at the IFPI Secretariat offices. AMIA was formed with the aim of creating and improving the rights of record and video producers, especially in copyright and enforcement areas, and also of promoting the musical heritage of the ASEAN countries by encouraging exchange of repertoire and talent.

Two AMIA meetings were held last year. At the one in Singapore, in October, Ong Teng Cheong, acting minister for culture in that territory, assured delegates that consideration was being given to proposals of the Singapore Phonogram Assn. for strengthening penalties and enforcement of the copyright law against piracy.

Trevor Percy, of the IFPI Secretariat, says: "Our view clearly is that unless piracy is curbed and profitability of the record companies increased, there'll be insufficient money available to finance the development and preservation of local songs and music."

"There's increasing concern that unless something positive is done to promote ASEAN ethnic, folk and classical music, it will all be swept away before an incoming tidal wave of western music."

"To help counter this trend, AMIA arranged a popular song festival in Manila last month to encourage local composers and artists."

The second meeting of AMIA took place in Jakarta, Indonesia, April 27, 1981, and a third is fixed for early October in Bangkok. It will be held in conjunction with a meeting of the Asia Pacific Regional Council of IFPI.

Laserdisks For Czechs

PRAGUE—Pioneer Electronics Corp. of Japan and Czechoslovakian record company Supraphon have finalized a deal to coproduce four videodisks in laserdisk configuration, featuring the Czech Philharmonic Orchestra.

Two of the releases will be live recordings from concert presentations in the Prague Spring Festival, featuring Smetana's "My Country" and Beethoven's "Symphony No. 9," conducted by Neumann and Sawallich, respectively.

Also planned are Dvorak's "New World Symphony," "Cello Concerto" and "Slavonic Dances."

Pioneer is to make available its laserdisk recording equipment and will acquire exclusive rights to these productions for the Western world for the next 10 years.

They'll be the first videodisks recorded in Czechoslovakia and introduced through commercial channels in key Western marketplaces. It seems certain that other operatic ensembles and soloists, aside from Czech Philharmonic, will be more prominently featured in future video productions.

BPI SALES REPORT

Market In U.K. Depressed By Imports, Duping, Budget Tapes

• Continued from page 3

by parallel importation, home taping and the economic recession," says BPI director general John Deacon.

Other BPI statistics, culled from record company data on imports and exports, estimate that 18 million albums came into the U.K. last year from abroad. The BPI doesn't see the situation improving due to the weakness of the English pound.

But, says Deacon: "The singles and musicassettes markets have not been so badly affected. U.K. trade deliveries of singles seems to have leveled out at an annual rate of around 77 million units and the market is operating at a higher base rate than it has done for the last 10 years."

He adds that this is probably buoyed up by the teenage-orientated bias in current repertoire. "But deliveries in the first quarter were 19.3 million units, worth roughly \$25 million, which is a decline in unit terms of 1.5% but a monetary value upturn of 4.8%."

The figures show that the cassette single configuration is not a significant part of the U.K. market, with only 88,000 units delivered, less than half of 1% of the total singles deliveries.

But Deacon says the industry finds itself constantly harking back to the album sales situation. "Substantial teenage spending just isn't evident in this sector. Unemployment in the youth labor pool and the

subsequent lack of spending power has attracted 15-24 year olds towards blank tapes, and I mention again the Nation Opinion Poll survey last fall which showed that 64% of this group are blank tape buyers where only 49% bought blank software the previous year."

He says there's been "no let up" in the volume of parallel imports. "Though the pound sterling is currently weak against the U.S. dollar, it's probably true that the pound will not be devalued sufficiently against European currencies in the near future to stem the tide of parallel imports which emanate from within the European Economic Community."

"The mix of the effects of blank tape buying and availability of cheap imports has led to a pure price response from consumers who are encouraged to shop around and grab at the cheapest retail prices."

"This further depresses the margins within which retailers currently operate."

Deacon also offers a warning note against possible over-exuberance in the cassette sales field.

"The growth has been mainly in the relatively unprofitable budget area, with average prices falling 4% during the year, so the apparently healthy increase in unit deliveries to just under six million pieces is not encouraging from the point of view of the investment potential derived from the sale of top line full-price material."

A final point from Deacon: "Total value of trade deliveries at, roughly, \$100 million was 2.8% down on the previous year's first quarter. Bearing in mind that inflation was running at 12.7%, this amounts to a net decrease in the real value of around 14%."

Average value of singles, at manufacturers' realized prices, is up 6.4% compared with the 1980 first quarter, to roughly \$1.30. Albums in the U.K. now have an average price of roughly \$4.20 at this level, up 5.6% on the previous year. But cassettes, now averaging around \$3.65, are down 4.1% on 1980.

Taking the past three years, all 12-month periods ending in March, the general slump is emphasized even more starkly.

In unit terms, albums have dipped from 85.5 million (1979) to 72.3 million (1980) to 65.2 million (1981), and in value terms from, roughly, \$329 million to \$305 million and now to \$291 million.

In unit sales terms, singles have slumped from 93.5 million (1979) to 85.4 million (1980) to 77.5 million (1981), but in value terms have moved up from \$98.4 million to \$102.4 million to \$103 million.

And prerecorded tape unit sales figures have been 22.3 million (1979), 23.4 million (1980) and now 26 million for the year ending March this year. In value terms, musicassettes have moved up from \$91.4 million to \$100.4 million to \$107 million.

LUX RADIO SHOW ADDS CROSSOVERS

'Spectacular' Permanent Fixture?

• Continued from page 59

the Workshop, Green says, adding that the conditions for secondary uses must be negotiated with the artists' representatives. "We have sold some tapes to DIR Broadcasting," Green reports, "but we have no plans for repackaging anything ourselves for American syndication." DIR, affiliated with ABC, produces the "Silver Eagle" series for domestic syndication.

The debut program in the initial series of six was staged at the now-defunct Exit/In. Since then, the Workshop has used either of two theatres at the Tennessee Performing Arts Center. Green calls the center a "marvelous venue" that elicits "nothing but compliments" from artists.

Tickets to the performances have always been free to the public on a first-come, first-served arrangement. The practice may change, Green says, once the series gains more recognition. "We're contemplating selling tickets, with a percentage of the sales going to the artists," he explains.

Artists are currently paid the international radio syndication scale.

Talent booker Owsley Manier agrees with Green on the need to balance traditional performers with progressive ones. "Sponsors are looking for crossover music," says Manier, "but we're interested in presenting the whole spectrum. We also try to give exposure to artists who are going to Europe or who have done well in Europe."

Manier says he has been to Luxembourg twice to consult on tal-

ent with Tony Prince, the station coordinator, and Bob Stewart, the station's air personality who emcees the show.

Because the programs are done on Saturday afternoons, Manier notes, artist availability is a persistent problem. "As we get closer to the broadcast date, we check with those who've said they are tentatively available. We seldom are able to announce who will be on a show more than a week or two in advance."

Even with such fluid scheduling,

New Rock Club In Leningrad

LENINGRAD—A new youth rock club has been set up here, under the supervision of the city's House of Amateur Arts, and its activities include music classes, lectures, rock sessions, plus running its own festivals and producing its own news bulletin.

Development of the club pinpoints the interesting development of the Russian rock scene in the past year or so when new bands, backed by new fans, have "pushed aside" other long-established pop groups.

Tosh In Benefit

AMSTERDAM—Jamaican reggae exponent Peter Tosh and his group topped the bill of a music-industry benefit here, June 13, the event bannered "Best Apartheid," with proceeds to apartheid-fighting groups in South Africa.

Manier concedes, that there is always the danger of last-minute changes. "We got down to the wire a couple of times," he recalls. He says that the broadcasts for September and October are booked solid, but adds that he hesitates to name the performers this early. Some acts have even been lined up for November and December. "It's gotten to the point that people are calling us and asking to do the show."

Usually, a program will feature four acts—although three to five are also workable, according to Manier. The headliner is allocated a set of about 40 minutes, while opening acts get from 20 to 25 minutes each. A new artist may be assigned a spot of from 10 to 12 minutes. Stewart routinely interviews the artists—briefly—after they have completed their segments of the broadcast.

Stewart, who has been with Radio Luxembourg since 1968, has become a mainstay of the "Spectacular." Each broadcast brings him to Nashville for five days to a week. "What's happened so far is bloody good," he asserts. "The standard of professionalism here is meticulous."

He says that the thirst for country music in the United Kingdom—the program's primary market—is not being satisfied, either by British radio or record companies.

"Amongst the general public, contemporary country music is big," Stewart explains. "Another facet is that Britain is so depressed. New wave reflects some of this violence and frustration. People 25 to 35 are beginning to mellow into country music."

Swiss Record Chain Toasts Its 25th Anny

By PIERRE HAESLER

ZUG—Swiss retail chain Grammo Studio is celebrating its 25th anniversary with a 10% share of the total over-the-counter disk sales in this territory, worth around \$5 million annually.

More than 60 employs now work in the 18 outlets operated by the chain, which had its origins in a long visit to America made by founder Peter Schmid in the early '50s.

Schmid was greatly impressed by the American style of record retailing, and lost no time introducing similar systems to the Swiss market. The first Grammo Studio shop opened in Zurich in 1956. There were no 78s, customers had the opportunity to listen before buying, and they were invited to serve themselves. The shop revolutionized disk retailing here and brought Grammo Studio famous clients, such as King Paul of Greece.

The late '60s and early '70s were a golden age for Swiss retailers. Cooperation with the Association of Swiss Record Distributors guaranteed remarkable profits, and Grammo Studio expanded rapidly.

To provide a more solid financial basis, Schmid sold 70% of the share capital in 1973 to EMI. The following year the share capital was increased to \$500,000 and another company, Interdiscount Holding, joined as an additional shareholder, also helping to introduce hardware business to the operation.

But by that time the oil crisis had brought years of growth to a sudden end. Sales were stagnating and in 1975 Schmid left the company, which EMI kept going for the next three years by dint of substantial cash injections. Oscar Hamilton, former resident director for EMI's European operations, never lost faith in Grammo Studio's future, and in 1977 Hans Flury was appointed managing director.

Next year the operation had become a true Swiss company again, with EMI deciding to sell its participation to a group of local shareholders led by Dr. Guido Renggli as new chairman of the board of directors.

So after a quarter of a century Grammo Studio is still going strong, and Renggli now expresses a cautious optimism for the future development of this important sales organization.

"Since 1977," he says, "we have recorded a steady improvement in our profit situation, although it would be foolish to suppose that the 'fat years' of the Swiss record industry are back with us. The Golden '70s will never return. Nevertheless, I'm confident that Grammo Studio and its shops will remain an important partner to the music industry here."

Pfizer Starts Own Company

HAMBURG—Hans Pfizer, head of promotion for the MPS record label in Villingen since 1968, is leaving the company to set up his own consultancy.

Pfizer, whose sleeve designs for MPS repertoire have won several awards, will be specializing in art work, packaging techniques and publicity and will be working from his home in Niedereschach.

Australia Records At Top Speed Increased Workload Lures Noted Foreign Producers

• Continued from page 4

lowed by Englishman Pete Solly, who worked with the Sports, Jo Jo Zep & the Falcons and Paul Kelly & the Dots. A virtual unknown when he worked in Australia, Solly's efforts with the Sports and Falcons, released internationally by Arista and WEA respectively, led him to assignments in America with the Romanics and Steve Forbert.

Sydney's Deluxe label brought former Graham Parker & the Rumour keyboard man Bob Andrews to Perth to work with the Dugites. Their first album scored gold. The second is about to be released.

ATV Northern Productions recently signed Chett Reynolds, who recorded "I Believe In Mary" under Roxy Music's Dave Skinner during the February Roxy tour. The tape was sent to Phil Manzanera's English studio for mixing.

Reynolds' stablemates, the Church, the hottest new chart act in the country, sent the tapes of their debut album "Of Skins And Heart" to Bob Clearmountain in Los Angeles for mixing. The favorable sales reaction has promoted him to offer to come to Sydney later this year to

co-produce their next LP.

Currently in Australia are Les Karski, Kim Thraves and Peter McLan. Karski, a former member of U.K. chart act Supercharge, produced the successful "Bird Noises" 12-inch EP for Midnight Oil. Thraves, who worked with the Sex Pistols in England, has produced an album by power rock outfit Heroes for Albert Productions. CBS artist/producer McLan is working with Sharon O'Neill, Malcolm McCallum, Men At Work and Angel City.

Dr. Hook's regular producer Ron Hafkine was flown in for the recording of the band's recent hit, "The Wild Colonial Boy." Harry Maslin did some touch-ups with Air Supply at Sydney's Paradise Studio recently.

Glyn Johns spotted Midnight Oil during a holiday and is presently recording them in England. Tommy Boyce, Linda Perry and Tom Werman have all been checking out Australian studios and talent.

Melbourne's Avenue Records have placed shock rock act Jimmy & the Boys in an Australian studio with British producer Danny Beck-

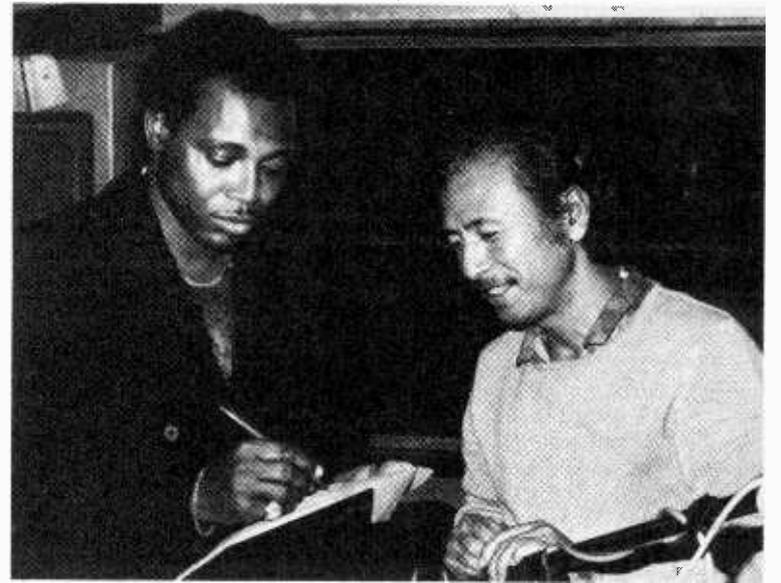
erman for their second album. Beckerman produced Rick Wakeman's "Journey To The Centre Of The Earth" project.

The increased influx of producers is indicative of the breakneck-paced growth of Australian music and has produced sudden workload increase on resident producers.

Figures such as Vanda & Young, Charles Fisher, Cameron Allen, Peter Dawkins, Mark Opitz and Richard Lush have secure track records and command considerable respect but are unable to stretch themselves thin enough to handle the seething mass of hot new bands.

Subsequently, a new crop of young producers, many of them expert engineers, are emerging to fill the void. The most promising include Dave Marett, Peter Walker, Tony Cohen, Jim Manzie, Ian Mackenzie, Steve Bywaters and Chris Gilbey.

Their abilities, added to the wealth of talent on tap and the welcome input of international figures, is serving to establish Australia as a recording centre on par with other international locations.



ORIENT EXPRESS—CBS recording artist Sadao Watanabe confers with George Benson during a break in the recording of Watanabe's "Orange Express" album, which Benson is co-producing. Watanabe travelled from his home in Japan to Los Angeles to record the album, which is set for release in late summer.

LEVY ON TAPE, HARDWARE

Norwegian Indie Heads Tax Revolt

By MIKE HENNESSEY

OSLO—The chief of one of Norway's leading independent record, music publishing and video enterprises is mobilizing support to lobby the government to change its decision to tax both blank and prerecorded tape, and tax the importation, sale or hire of audio and video hardware.

The executive in question is Arne Bendiksen, who not only represents his own company, Arne Bendiksen A/S, but also the newly formed Norwegian Words & Sound Assn. (FOT), whose members include many young local singer-songwriters. He's on the board of that organization.

"The music industry must oppose this pernicious law with all its resources," says Bendiksen. "The application of a blanket tax like this could be disastrous."

According to him, the government move is overkill reaction to the demands of rights owners for a levy on blank tape and audio/video hardware to compensate writers, producers and performers for home taping of their material.

"I believe that the Norwegian Authors' Society, TONO, is responsible for recommending this new law to the government, in the mistaken belief that the subsequent increased price of prerecorded tapes will result in a bigger mechanical rights income for their members.

"This is absurd, because record companies would continue to calcu-

late the 8% royalty on the retail price after deduction of the levy.

It's thought that the reason why the government is making no distinction between blank and prerecorded tape lies with the possibility that blank tape manufacturers would put some kind of public domain material on their tapes in order to avoid paying the tax.

Bendiksen rejects this argument: "I don't think any of the major manufacturers of blank tape would resort to this device. I represent Ampex in Norway and I can tell you that the company would certainly not seek to avoid paying the levy by this means."

As a member of the board of FOT, Bendiksen is also mobilizing the group's support for his campaign, lobbying members of parliament and explaining that a levy originally proposed as a means of increasing their compensation could, on the contrary, depress the music market and reduce their income still further.

"We have six months to get this decision reversed," Bendiksen says, "because the law is due to come into force on Jan. 1, 1982. The hardware tax will apply from that date and the tax on tape from July 1.

"In the meantime, with a general election due in the fall, we are writing to artists and composers suggesting that if the government does not change its mind about the tax, then those affected should make sure that their dissatisfaction is reflected in the way they vote."

BIG SELLER WORLDWIDE

'Stars On 45' Single Hot

By WILLEM HOOS

AMSTERDAM—For the second time in 11 years, a Dutch-produced single has topped Billboard's Hot 100 singles chart. "Stars On 45," featuring disco-oriented versions of Beatles' songs and other material, takes the honor. Last time, it was "Venus" by Shocking Blue.

The package, featuring such Dutch acts as Albert West, Arnie Treffers, Hans Vermeulen and Jody Pijper, was originally produced by Jaap Eggermont for CNR, the Dutch independent record company. In the U.S., it is released on Radio Records, through Atlantic.

Around four months ago, the single was released in the Netherlands. It fast became a chart-topper followed by heavy sales in Belgium. It has led the charts in many other territories, including West Germany, Switzerland, Austria, Denmark, Spain, Mexico, Argentina, Canada, South Africa, New Zealand and the Philippines.

According to CNR, more than three million copies of "Stars On 45" have been sold worldwide. It's also on an album, "Stars On 45 On Longplay," and unit sales of that package have topped the one million mark.

Melodiya Puts Its Hits On Tape Cassettes Due Out Before LPs At Twice The Price

By VADIM YURCHENKOV

MOSCOW—Melodiya, Russia's state-owned record company, is building up its production of prerecorded cassettes by marketing current hit albums in the tape format.

The policy spotlights both the strengths and weaknesses of the cassette software and hardware sectors of the industry here.

Since other national companies are producing several different models of cassette recorders, and have just about saturated the tape hardware market in Russia, Melodiya decided to go for regular releases of cassette "duplicates" of its album releases.

This move compensates, in part, for what is often an inadequate supply of new album releases because of manufacturing shortfalls. At the

same time, the new trend is seen as a way of reducing home duplicating, which is not illegal here.

The costs of blank and prerecorded tapes in the U.S.S.R. do not vary all that much. A blank C-60 retails around \$5.25; stereo prerecorded tape works out to not more than \$6, on the average.

Melodiya started issuing prerecorded cassettes in the early 1970s but they were simple collections of dance music and songs by national writers, and the annual release schedules were very limited.

Even today, it's hard to find more than a handful of titles of prerecorded cassettes, even in specialist stores in the big cities.

Now that Melodiya has decided to up its contemporary material in cas-

sette form, Igor Dmitriyev, Melodiya deputy director-general, says the cassettes will have playing time equal to the album from which the material is reproduced.

It has also been decided that the new cassettes will be released prior to the album versions.

However, Dmitriyev won't hazard guesses on how this change of production and marketing emphasis will affect sales, for album and tape sales differ dramatically. In Russia, the cassette is twice as expensive.

As a start to its new policy, Melodiya is putting out a summer batch of cassette "duplicates," comprising nine titles all rated in the potential top-seller brackets. Featured are the Zodiak rock group; Alexander
(Continued on page 75)

Italian K-tel Grows Consistently In Contrast To Record Biz Gloom

MILAN—The Italian K-tel operation, set up in 1978, has revealed gross turnover figures of roughly \$2 million for the second half of 1980, up around 50% from the previous half year.

K-tel here started out with Ricordi but is now distributed by RCA, working through a constant release schedule of album compilations, mostly current hits.

Says Liliana Azzolini, general manager: "We crow about our success because it has come in the face of dire pessimism about the record business in general. We were told, when we started, that we'd soon run out of market space because the majors would refuse to grant release permission to us on their hit product.

"We were also threatened with upcoming competition from the likes of Pickwick and similar companies also not producing their own repertoire. The statistics speak for themselves. We're in good health and, historically, we claim kudos for pioneering the television-promotion side of the business in Italy.

"We're still into that. But it's a heavy situation. After the end of the state tv monopoly, during which advertising of several products, including records, was more or less forbidden, we now have a stage where the local television stations are too many and too small to cut effectively through the marketplace.

"The few existing major television networks have been virtually assaulted by the cigarette and motor manufacturers, so commercial space prices have soared to near inaccessible levels for us. And since in Italy there's no rackjobbing, no fast mail-order service, nothing but the traditional major distribution, we have no real chances to build sales sufficiently to meet the high costs of a wide scale television promotion."

On the K-tel, Italy, repertoire level, most releases are of local origin. But, says Liliana Azzolini: "We also have valid worldwide deals, producing mostly one artist compilations on the 'best of...' lines. Very often they are topical, coinciding with records already on releases in

the mid-price lines of the various majors.

"We also release operas, good for the market here, but perhaps a bit ahead of the times in an international sense."

But the acquisition of material of a more enduring nature, along with contemporary pop hits, is opening up new horizons for K-tel in Italy.

Says Azzolini: "We never really had a catalog. Without checking, I couldn't even say how many albums we've released. They just slip out of sight and mind once the featured hits fade from memory.

"What opened up new fields for us was the massive success of the midprice oldies collection "Italian Graffiti"—10 records covering the 1960s year-by-year, which sold some 350,000 units and are still very much with us.

"That kind of thing sells on and on. Now we're also starting with historical material, pre-war original recordings and older material from way back."

(Continued on page 75)

Philippines Take ASEAN Festival Prizes In Sweep

MANILA—A sweeping victory for the Philippines capped the 1st Assn. of South East Asian Nations' Popular Song Festival held here at the Folk Art Theater June 20. The fest coincided with the conclusion of the ASEAN Ministerial Conference, which convened here the same week.

Gines Tan's inspirational entry, "Magsimula Ka" and the dramatic rendition of its interpreter, Leo Valdez, won for them \$4,000 and \$2,000 for best song and best performer, respectively.

Each of the 5 ASEAN nations presented 2 pop songs for competition and showcased a dazzling revue of indigenous music and dances. The event is intended to boost local talent at a time when Western music and foreign repertoire is on the rise throughout Asia.

A project of the ASEAN Music Industry Assn. (AMIA), the 3½-hour show was broadcast live over government television station Maharlika 4, and was attended by observers and delegates to the ASEAN Ministerial Conference. Philippine minister for foreign affairs, Carlos P. Romulo, delivered a welcoming address. The AMIA is now officially recognized by the Assn. of South East Asian nations. (See separate story, this issue.)

Judges to the fest included Dean Lucrecia Kasilag, president of the Cultural Center of the Philippines and chairman of the board of judges; Ooi Eow Jin, Malaysian composer and record producer; Sabikin Zuchra, member of the Jakarta Art Council of Indonesia; Peter Low, lecturer and music conductor in Singapore, and Sugree Chorakan, vice president of the Music Assn. of Thailand. Because judges were barred from scoring entries from their own countries, IFPI Asia-Pacific director Tokugen Yamamoto of Japan was invited to sit in as a "neutral" judge.

According to AMIA chairman, James Dy, next year's pop fest may be held in Indonesia.

K-tel Italy Is Growing

• Continued from page 74

The problem of getting release rights on material owned by other companies remains in the forefront of the operation in Italy. Says Azzolini: "It's a tough fight. To get a 12-cut compilation usually involves a working list of 45-50 titles.

"In the end, we win through and put together appealing product. I sense that things are becoming easier. The good reputation and name K-tel has earned around the world over the years has something to do with it, but mostly I put it down to the way we've shown to all concerned that our business doesn't affect sales of the original producers, it is just a way for them to pull in some extra cash."

It's often put to Liliana Azzolini that there could be a danger of the majors cashing in on such a success, and, by handling their own product, cut K-tel out.

"Not so," she insists. "It must be easier to give their own material to people like us than to direct competitors. Anyway, who could imagine a big company moving as speedily or with such agility as a two-person operation, like K-tel in Italy."

LAUNCHES NEW LABEL

Zomba Group Takes New Wave Hard Rock Into World Arena

By PETER JONES

LONDON—While the prevailing recession here is spelling out a tale of worry and woe for most areas of the music business, the Zomba group of companies is experiencing steady growth with the formation of its own record label and the addition of a 24-track recording facility to its already broad scope of music-related activities.

"With all we have going on, it made sense to form our own record company," says Ralph Simon, director of the Zomba group. "We're now readying initial releases and seeking out worldwide license deals. As in other Zomba sections, the emphasis is on developing a broad international base. We want a small and

selective artist roster, but the hallmark has to be viable international repertoire."

Set up initially as a management company in 1977, Zomba has consistently broadened its base to take in music publishing, management of record producers, and a production division with offices in London, New York, Switzerland and South Africa.

These outlets report "exceptional growth" at international sales levels, with a roster of new wave and hard rockers.

Together with associate company Street Music, co-owned by Zomba with Dave Robinson, founder here of Stiff Records, the sales action is coming from such signings as the Stray Cats, Jona Lewie, Iron Maiden, Lene Lovich, Joy Division, the Beat, 'M', Def Leppard, Graham Parker and the Boomtown Rats.

Zomba's status and prestige helped the company sign the Stray Cats, a deal clinched in the face of intense competition from major international music publishers. Now the group has gone gold with its debut album in the U.K., Holland, Belgium, France, Finland and Sweden.

Jona Lewis topped the charts here, was number one in France for

three successive weeks, and made top three in Germany, Australia, Belgium and Sweden with the single "Stop The Cavalry." Simon estimates total worldwide sales of 2.5 million and adds there have been a total 18 covers of the song internationally.

Iron Maiden, in the heavy metal area, sold-out a European tour and gigs in Japan, and the band's second album "Killers" is Top 10 in Germany. The 'M' single "Pop Muzik" has sold in excess of eight million copies worldwide, and Def Leppard sold more than 200,000 units of its debut album in the U.S.

Says Simon: "The group's next album, produced by Robert John Lange, will be released internationally in July and there's a four-month U.S. tour lined up to support it."

Among the Zomba producers are Robert John Lange, who works with AC/DC, Foreigner, the Boomtown Rats, Def Leppard; Martin Birch, who produces Blue Oyster Cult, Black Sabbath, Whitesnake, Iron Maiden; and Mike Howlett, whose artists include Martha and the Muffins, Bruce Woolley, Orchestral Manoeuvres In The Dark, Fischer-Z and Sniff 'n' The Tears.

Vidrecorder Estimate Up

TOKYO—The Japanese Electronics Industry Assn. says it now expects production of videocassette recorders to reach 8.4 million this year, based on market strength, rather than the 6.2 million estimate announced earlier this year.

The market demand is mostly from overseas territories, says the JEIA. Last year 4.4 million units were produced, of which 3.4 million were shipped abroad. This year the industry expects to ship 6 million overseas.

Most Japanese major manufacturers of video hardware have increased their capital spending as a result of the demand for video hardware, the JEIA reports.

The trade group says Japan now supplies more than 90% of world demand for video hardware, and that production in the first quarter of this year was up 121.6% over last year.

More Melodiya Cassettes

• Continued from page 74

Gradsky and his group, playing Russian folk songs in a rock format; and material from Dean Reed, a U.S. singer currently based in East Germany.

Alongside this trend, Melodiya is planning to initiate its own digital recording process this year, according to Dmitriyev. The company's top engineers are studying international recording techniques and technology.

That Melodiya is increasingly alert to market changes is underscored by the corporate decision to introduce special two-record sets aimed at the national discotheque circuit. One record in each pack will feature classical, jazz and folk mate-

rial, with the other devoted to pop and dance music.

The new series will carry a special Diskoteka log and the distribution is through disk jockeys and disco operators.

Dmitriyev adds that current Melodiya plans include "live" recordings from the Tbilisi 80 national rock festival, as yet the only real showcase of rock talent in Russia. There have been earlier recordings of the Tbilisi 1978 jazz festival.

There are, however, reports that an international rock festival is due this year in Yerevan, Armenia, where national pop-rock will be represented by five bands, Mashina Vremeni, Zemlyane, Araks, Arsenal and the Stas Namin Group.

Day Compiling U.K. Library

LONDON—Aidan Day, until recently program controller of Capital Radio, has set up A.D.E. (Aidan Day Enterprises), and its first major job will be to set up "The Great British Music Library."

Financed by Capital, the U.K.'s major commercial pop station, the project will involve production of "high quality" library music which will be made available to the whole independent Local Radio network.

Says Day: "We currently are in negotiation with the Musicians' Union to okay the project and soon will be able to offer on-disk library music to the network."

His new company will also offer an independent service as consultants to aspiring franchise applicants for new ILR stations.

The world video market continues to expand. For a comprehensive marketing report from the U.K., read Stan Britt's account in the Video section, this week.

Re-Issued 'Teddy Bear' Sales Hot

LONDON—A record first put out by RCA six years ago, and virtually ignored then by the public and the media, could be one of the biggest-selling singles here this year.

It's Red Sovine's "Teddy Bear," on the Starday label now, re-issued by the Midland Record Co. some five weeks ago. After two weeks on sale, it had topped the 200,000 unit mark.

The single was a million seller in the U.S. in the mid-1970s. Sovine died in a Nashville, Tenn., car crash last year.

Peter Riley, managing director of Midland Record Co., a wholesale operation specializing in U.S. country product, says it was two years ago that he started bringing in material from the Gusto catalog, which included the Starday, Powerpack and Federal Hollywood labels. Midland's main business has been from CB radio and trucking enthusiasts.

Soviets' Exhibit Termed Success

LENINGRAD—There's general industry agreement here about the success of the "Soviet Record Exhibition" staged recently in Helsinki, Finland. The Russian Mezhdunarodnaya Kniga company organized the event in conjunction with Finnish companies Muusikki Fazer, Finnscandia and Kansankulturi.

The event provided a platform for new Russian Melodiya recordings, offered to Finnish distributors and industry visitors.

At the end of 1981, a similar event, showcasing Finnish record product, will be held in Moscow, according to

Kurt Lindholm, Musiikki Fazer sales director.

A further cultural exchange has been staged here with Bulgaria's state-owned record company Balkanton holding a 10-day exhibition at the Youth Palace, presenting thousands of record titles and offering some 70 contemporary albums in specialist shops in this Russian city.

Balkanton sales manager Georgi Dimitrov said here that the company now produces in excess of six million disk units a year and that the full catalog contains 10,000 titles.

Monte Carlo, Kenron Planning Satellite Show

NEW YORK—Satellite Show Radio Monte Carlo has signed with Kenron Productions of New York for a weekly 90-minute live satellite broadcast emanating here.

The deal calls upon Kenron to program contemporary records of their choice to compete with selections made by Radio Monte Carlo. The audience is then requested to call in their preferences to waiting operators, and the results are announced prior to the next song.

The American segment of the show is hosted in French by Kenron vice president Roni Abitol; his Monte Carlo counterpart is Patrick Roy.

The show is sponsored by French soft drink company, Orangina, and is produced for Kenron by Peter Van Raalte and Jerry Schoenbaum.

Q Cumber Via Holland's CNR

AMSTERDAM—Dutch record company CNR has concluded a deal with Q Cumber Productions, covering the international distribution of Q Cumber product.

First result of the deal is that the album "Merlin" by Kayak, one of Holland's top rock acts, will be released in the U.S. this summer by WEA on the Atlantic label.

The band's singer/drummer, Max Werner, is currently arousing international interest with his debut single "Rain In May." Produced by Chris Pilgram and released by CNR in Holland, the single recently made Billboard's Hot 100 on the Radio Records label. It is now out in Japan, South America and most European territories. It is taken from Werner's solo album "Seasons."

Rough Trade, Parsley Labels Firm Agreement

BRUSSELS—Parsley Records, the independent label handling such local artists as TC Matic, Madou, Kamagurka and Vlaamse Primitieven, has set up a reciprocal deal with the U.K.-based Rough Trade operation, according to Paul Evrard, head of Parsley.

"It's an important addition to our action here," Evrard adds. "With this agreement, we'll be working with their key artists such as Pere Ubu, the Pop Group and Joy Division."

Formerly manager of Flemish rock artist Raymond Van Het Groenewoud, Evrard set up the Parsley operation with two associates and a total capital of \$10,000. It takes in local production, the record label, publishing, distribution and management.

Chappell Adds Video Services

LONDON—Using its existing facilities, Chappell Music here has inaugurated two new services aimed directly at the television, film, video and advertising industries.

One incorporates a commissioning service catering for theme and incidental music for film, tv and videogram programs, and the other is a jingle production service for advertisers.

The in-house jingle production service provides a complete package, from free demo tapes to finished masters.

Canada

PolyGram Breaking New Acts' Releases

By DAVID FARRELL

MONTREAL—At a time when AOR radio is preoccupied with rotating superstar and gold tracks, PolyGram is throwing caution to the wind with a long list of releases by newer acts.

According to the label's Bob Ansell, much of the material being released here on the Editions EG and Virgin labels is not being released in the U.S. at this time. But, he adds, the company is committed to breaking these acts in North America as they have done so in the past with the Boomtown Rats and XTC (both of whom had single hits in major markets with "I Don't Like Mondays" and "Making Plans For Nigel.")

On tap, or just released, are albums by John Foxx (former lead singer with Ultravox), the Lounge Lizards (a new wave bebop band), Killing Joke, Steve Strange and 999. Sampler EPs are being made available at the consumer and trade level, each 12-inch EP embracing a minimum of five tracks by one artist. Acts in the series include XTC, Japan, the Boomtown Rats, Visage, Human League, Joy Division and Thin Lizzy. All tracks included on the extended players has previously been unavailable commercially in North America, Ansell reports.

PolyGram also has Canadian releases to support, including the release, outside the U.S., of the Baron Longfellow album. Territories include the U.K., Holland, Singapore, Malasia, Hong Kong, Germany and South Africa. The Baron is the new

alias for Andy Kim, and PolyGram has remixed a new version of his "Sugar, Sugar" hit, included on his recent debut LP.

Other Canadian acts include Blue Northern, a Vancouver band that is to have an album out in late July, prefaced by the single "You're Not The Same Girl Now." Also scheduled for release is the debut by Jim Byrne, a Vancouver singer/guitarist whose album is produced by Jack and Tom Lavin from the Powder Blues Band. Byrne's LP is something of a superstar session, featuring Powder Blues' key players, along with keyboardist Robbie King and Lindsey Mitchell from Prism.

Aside from this, the label has resigned the Garfield group and is expecting a third album from Martha and the Muffins in time for the fall season. The Muffins have been recording in Toronto at the Nimbus Nine studio.

While it is obvious that most of these projects mentioned are work items, Ansell reports that the John Foxx album has been warmly received by a number of major market AOR stations here, including the three main FM outlets in Toronto. Hits for the company at this time include Eric Clapton, Air Supply, the Moody Blues and Nash the Slash.

Moody Blues concert dates in Canada have not been confirmed as yet, but the group is expected to play several eastern Canada dates in early November.

April Wine Returns Home In July For 25-City Tour

TORONTO—April Wine returns home to Canada next month for a 25-city national tour, the band's first since cracking the international market with a trio of singles and two hit albums.

The homecoming tour brings to an end seven months of globetrotting dates in the U.S., Germany, Italy and Britain. According to the band's management office in Montreal, following the dates here, the members pause long enough to record a new album, then it is back on the road for more dates in Europe and the U.S.

The Canadian tour kicks off in Thunder Bay on July 25 and concludes in hometown Montreal at the Forum on Aug. 31. It is expected that domestic sales of the current "The Nature Of The Beast" LP will have hit 200,000 units by the time the tour starts, enabling the group

to claim its third double platinum record in Canada. It is estimated that April Wine's catalog of 12 albums has collectively sold 1.5 million copies in this country alone. Last month the group collected U.S. gold for the "Harder... Faster" and "The Nature Of The Beast" albums.

The tour is being promoted by Donald K. Donald and C.P.I. No opening act is confirmed as yet, but an announcement is expected shortly. A partial list of tour dates in Canada is as follows: Thunder Bay, July 25; Victoria (31); Vancouver Aug. 1; Calgary (3); Edmonton (5); Regina (6); Winnipeg (7); Sault Ste Marie (9); Sudbury (10); St. John's (14-15); Sydney (17); Halifax (18); Moncton (19); Fredericton (20); Kitchener (22); London (23); Peterborough (25); Kingston (26); Ottawa (28); Toronto (29); Montreal (31).

Solid Gold Label Starts Shipping 2nd LP

TORONTO—One of the success stories in the past year in this country is the growth of Solid Gold Records, based in this city and governed by promoters Neil Dixon and Steve Propas.

The day-to-day operations are managed by Lee Silversides, former national promotion director of Mushroom and an ex-A&M staffer. Scoring platinum in the first year of operation with the rock group Toronto, Solid Gold is shipping out the band's second LP this week. It's entitled "Head On," a track that also serves as the first single from the Terry Brown-produced package.

Almost simultaneous with its release, U.K. rock outfit Girlschool kicks off its national tour here, the four-piece female heavy-metal act's

debut "Hit And Run" album released here by Solid Gold.

According to Silversides, acceptance for the album on radio has been more than expected and tour dates key in on all major market centres. The label has also inked Chilliwack to an international deal and has confirmed signing James Freud in this market. Freud is a former member of Split Enz who scored a top 10 hit in Australia recently with "Down Under."

The Toronto album is being released in the U.S. by A&M, as the previous one was, whereas Chilliwack will be released by Millennium Records in the U.S., joining fellow Maple Music act Bruce Cockburn on the Jenner logo.

West Germany

SOCIETY URGES CUTBACKS

GEMA Income, Expenses Rise

MUNICH—Income for German copyright society GEMA was up by around \$13 million in 1980, compared with the previous year, but costs and expenses of running the organization are spiralling faster than ever.

It is with basic economy firmly in mind that top-level talks at committee and council levels are going on with the idea of integrating the society's two existing headquarter centers into one unit.

The idea being debated is to close down the Berlin operation and concentrate entirely on the Munich center. In the midst of alarming cost increase upturns, around \$1 million on

telephone and telex expenses alone last year is cited.

GEMA operates on 12% of total income revenue. Operating costs, including salaries and commissions, totalled \$15.6 million last year, up 5.27% on the 1979 figures. The society has 11,106 members, of which 1,361 are music publishers.

Total income in 1980 was \$193.4 million as compared with \$180.6 million the previous year. Mechanicals accounted for \$106.38 million, and \$69.96 million came in from performing, broadcast, library music and associated rights.

Payments to GEMA from the West German record industry were

down by 1.5% compared with 1979, for a total of \$1.19 million.

Income from cassette duplication was up, to \$396,667 and from video-cassette manufacture to \$530,417. West German radio stations increased their GEMA payment to \$3.55 million. Radio Luxembourg's contribution was some \$70,000 higher than 1979, at \$1.6 million, while Radio Europe No. 1 was, at \$3.5 million, up \$625,000 on the previous year.

GEMA income from foreign territories was in excess of \$15 million but the balance of payments situation was in the red, with some \$23.5 million going to foreign composers and writers.

'Private' Radio Gets Big Boost Via Federal Constitutional Court

By WOLFGANG SPAHR

MUNICH—In a ruling that substantively conforms to previous decisions in this area, the West German federal constitutional court has declared a state private broadcast licensing law to be unconstitutional.

Public access and governmental control were the main stumbling blocks.

Article Five of the constitution requires freedom of opinion and a broad range of information on West German airwaves. The court saw inadequate guarantees that the Saar law would comply with these prerequisites.

Previous court rulings in 1961 and 1971 also cited the restricted number of available frequencies and the high cost of broadcast operations as arguments against private licensing. The Saarland decision effectively rejects these arguments.

At issue were the private broadcast licensing guidelines passed in 1967 by the state parliament in Saarland (Billboard, April 11, 1981). In principle, the court found no constitutional restriction to private commercial broadcasting as a supplement to existing state-chartered stations.

While the guidelines for private broadcasting in West Germany have been made clearer, it appears difficult to meet constitutional guarantees of fairness, variety and public access without some kind of quasi-governmental supervisory control. How this control is provided is left up to the state parliaments.

The FRAG group, which fought to obtain a broadcast license, pointed to this stipulation in the decision and concluded that if the Saarland legislators rewrite their law to meet the oversight requirements, license could be granted.

The Saarland parliament has shown little interest in quick legislative action, however. The next moves toward private broadcasting in West Germany will probably be made in other states.

Metronome, Success On Charts, Pushing Catalog

HAMBURG—Although Metronome here is enjoying a healthy market share and considerable chart

success at the moment, with six singles and three albums in the top 75, the West German company is still making a sustained push on catalog. It aims to increase sales despite a poor market situation.

Strategy is to promote the catalog via repertoire groups, with attractive series and packages covering country, classical, jazz, MOR and other areas.

Managing director Heino Wirth sees no reasons for pessimism over the current preference for catalog. The market hasn't lost its spending power, but is simply concentrated at the moment in depth rather than breadth, a trend that shows up in hit album product, he says.

This year started well for Metronome. Sales were up 20%, hot product was in the shops from Milva, Grobschnitt and Creedence Clearwater Revival and Peter Maffay sold out a national tour. Only unavoidable delays on scheduled releases spoiled a good first quarter. "That's the disadvantage of a small company," says Wirth. "A big company can shut that kind of hole more easily. On the other hand, of course, one hit shows up much better in a small operation."

Wirth believes better relations between dealers and record companies in West Germany are essential if the business is to be consistently successful. Too many hard words have been said in the past, now, he says, trust and confidence must be built up.

Wirth also feels more attention should be paid to those artists who, independently of the industry structure, record, produce and distribute their own material.

TV Firms: Discos Pay For Playing

HAMBURG—West Germany's television companies are beginning to clamp down on unauthorized use of their music programs for video-screening in discotheques.

Since the boom in large-screen video presentations began in discos, producers of programs like "Musikladen" and "Showexpress" have increasingly found their work shown without any kind of authorization or payment. Authors and artists also feel they should be compensated for these public presentations.

Lawyers at ZDF and ARD are considering the use of inspectors to find out which discos are screening tv shows without clearance to ensure that fees are paid in the future. "By winter," says a spokesman at the ARD station, "we will have these parasites under control. We really don't see why our producers and directors should be increasing the discos' turnover for them."

Now that the tv companies are taking a stand, the record companies are starting to supply retailers and discos with video material specially produced with artist approval, rather than tapes taken from tv programs.

PCM Wares Distributed

MUNICH—AEG Telefunken, West Germany's leading manufacturer of professional recording equipment, has started distribution of PCM digital recorders, manufactured by Mitsubishi, but marketed under the Telefunken brand name.

This line is in the \$25,000 to \$27,000 price range.

A new agreement gives AEG Telefunken exclusive distribution rights for this hardware in Central Europe. No other West German manufacturer has entered the digital recorder field, though Studer of Switzerland is cooperating with Sony on professional digital recorders.

AEG Telefunken does not plan to manufacture digital recorders in Europe under the new pact.

Brandy LP Promo

HAMBURG—In an unusual marketing alliance, Teldec has joined forces with liquor firm Eckes to promote an MOR compilation album "Musik Zum Abend," and the Mariacron brand of brandy. The "brandy album," as it's called, has been advertised on television and the press. It features 18 titles from Henry Mancini, Mantovani, Frank Duval and Skylab among others.

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BRITAIN

(Courtesy of Music Week)
As of 6/27/81
SINGLES

This Week	Last Week	Song	Artist
1	2	ONE DAY IN YOUR LIFE	Michael Jackson, Motown
2	1	BEING WITH YOU	Smokey Robinson, Motown
3	3	MORE THAN IN LOVE	Kate Robbins, RCA
4	4	TEDDY BEAR	Red Sovine, Starday
5	6	GOING BACK TO OUR ROOTS	Odyssey, RCA
6	21	GHOST TOWN	Specials, 2-Tone
7	5	HOW 'BOUT US	Champaign, CBS
8	9	ALL STOOD STILL	Ultravox, Chrysalis
9	15	MEMORY	Elaine Paige, Polydor
10	8	WILL YOU	Hazel O'Connor, A&M
11	19	BODY TALK	Imagination, R&B
12	17	PIECE OF THE ACTION	Bucks Fizz, RCA
13	7	STAND AND DELIVER	Adam & Ants, CBS
14	11	I WANT TO BE FREE	Toyah, Safari
15	22	TAKE IT TO THE TOP	Kool & Gang, DeLite
16	10	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
17	27	IF LEAVING ME IS EASY	Phil Collins, Virgin
18	NEW	CAN CAN	Bad Manners, Magnet
19	13	AIN'T NO STOPPING	Enigma, Creole
20	38	NO WOMAN NO CRY	Bob Marley & Wailers, Island
21	14	CHARIOTS OF FIRE	Vangelis, Polydor
22	23	SPELLBOUND	Siouxsie & Banshees, Polydor
23	32	THROW AWAY THE KEY	Linx, Chrysalis
24	12	FUNERAL PYRE	Jam, Polydor
25	18	DON'T LET IT PASS YOU BY	UB40, Dep Intl.
26	NEW	RAZAMATAZZ	Quincy Jones, A&M
27	31	DANCING ON THE FLOOR	Third World, CBS
28	34	YOU MIGHT NEED SOMEBODY	Randy Crawford, Warner Bros.
29	NEW	CAN'T HAPPEN HERE	Rainbow, Polydor
30	NEW	(YOU DON'T STOP) WORDY RAPPINGHOOD	Tom Tom Club, Island
31	35	WIKKA WRAP	Evasions, Groove
32	33	NO LAUGHING IN HEAVEN	Gillan, Virgin
33	NEW	DOORS OF YOUR HEART	Beat, Go Feet
34	NEW	THE RACE IS ON	Dave Edmunds/Stray Cats, Swan Song
35	NEW	THE RIVER	Bruce Springsteen, CBS
36	24	STARS ON 45	Star Sound, CBS
37	20	ALL THOSE YEARS AGO	George Harrison, Dark Horse
38	16	SWORDS OF A THOUSAND MEN	Tenpole Tudor, Stiff
39	28	LET'S JUMP THE BROOMSTICK	Coast To Coast, Polydor
40	NEW	THERE'S A GUY WORKS DOWN THE CHIP SHOP	Kristy McColl, Polydor

ALBUMS

This Week	Last Week	Album	Artist
1	NEW	NO SLEEP TIL HAMMERSMITH	Motorhead, Bronze
2	1	STARS ON 45	Star Sound, CBS
3	3	DISCO DAZE & DISCO NUTS	Various, Ronco
4	3	PRESENT ARMS	UB40, Dep Intl.
5	4	ANTHEM	Toyah, Safari
6	8	THEMES	Various, K-tel
7	NEW	JU-JU	Siouxsie & Banshees, Polydor
8	5	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
9	NEW	DURAN DURAN	Duran Duran, EMI
10	10	FACE VALUE	Phil Collins, Virgin
11	6	MAGNETIC FIELDS	Jean Michael Jarre, Polydor
12	12	HI INFIDELITY	REO Speedwagon, Epic
13	9	CHARIOTS OF FIRE	Vangelis, Polydor
14	15	SECRET COMBINATION	Randy Crawford, Warner Bros.
15	13	VIENNA	Ultravox, Chrysalis
16	7	THIS OLD HOUSE	Shakin' Stevens, Epic
17	38	BEING WITH YOU	Smokey Robinson, Motown
18	21	BAD FOR GOOD	Jim Steinman, CBS
19	22	HOTTER THAN JULY	Stevie Wonder, Motown
20	11	LONG DISTANCE VOYAGER	Moody Blues, Threshold
21	27	THE JAZZ SINGER	Neil Diamond, Capitol
22	17	MAKING MOVIES	Dire Straits, Vertigo
23	16	THE RIVER	Bruce Springsteen, CBS
24	24	KILIMANJARO	Teardrop Explodes, Mercury
25	20	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland Intl.
26	25	SKY 3	Sky, Ariola
27	34	BARRY	Barry Manilow, Arista
28	NEW	MADE IN AMERICA	Carpenters, A&M
29	23	WHA'APPEN	Beat, Go Feet
30	NEW	1984	Rick Wakeman, Charisma

This Week	Last Week	Song	Artist
31	35	BREAKING GLASS	Hazel O'Connor, A&M
32	NEW	2,000,000	Angelic Upstarts, Zonophone
33	NEW	SIGNING OFF	UB40, Graduate
34	29	COME AND GET IT	Whitesake, Liberty
35	31	HEAVEN UP HERE	Echo & Bunnymen, Korova
36	26	MISTAKEN IDENTITY	Kim Carnes, EMI America
37	NEW	BEATLES 1962-1966	Beatles, Parlophone
38	19	EAST SIDE STORY	Squeeze, A&M
39	NEW	MAGIC, MURDER & THE WEATHER	Magazine, Virgin
40	NEW	WINELIGHT	Grover Washington Jr., Elektra

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 6/29/81
SINGLES

This Week	Last Week	Song	Artist
1	1	BETTE DAVIS EYES	Kim Carnes, EMI America
2	2	STARS ON 45	Quality
3	4	ALL THOSE YEARS AGO	George Harrison, Dark Horse
4	5	SUKIYAKI	A Taste Of Honey, Capitol
5	7	THIS LITTLE GIRL	Gary U.S. Bonds, EMI America
6	14	THE ONE THAT YOU LOVE	Air Supply, Big Time
7	10	THE WAITING	Tom Petty & Heartbreakers, Backstreet
8	8	A WOMAN NEEDS LOVE	Ray Parker Jr. & Raydio, Arista
9	12	JESSIE'S GIRL	Rick Springfield, RCA
10	6	TAKE IT ON THE RUN	REO Speedwagon
11	15	NOBODY WINS	Elton John, Geffen
12	3	BEING WITH YOU	Smokey Robinson, Motown
13	18	YOU MAKE MY DREAMS	Hall & Oates, RCA
14	9	TOO MUCH TIME ON MY HANDS	Styx, A&M
15	11	WATCHING THE WHEELS	John Lennon, Geffen
16	16	I LOVE YOU	Climax Blues Band, WEA
17	13	LIVING INSIDE MYSELF	Gino Vannelli, Arista
18	20	WINNING	Santana, CBS
19	17	JUST THE TWO OF US	Grover Washington Jr., Elektra
20	NEW	GEMINI DREAM	Moody Blues, Threshold

ALBUMS

This Week	Last Week	Album	Artist
1	1	MISTAKEN IDENTITY	Kim Carnes, EMI America
2	2	HI INFIDELITY	REO Speedwagon, CBS
3	4	DIRTY DEEDS DONE DIRTY CHEAP	AC/DC, Atlantic
4	3	FACE VALUE	Phil Collins, Atlantic
5	5	ARC OF A DIVER	Steve Winwood, Island
6	6	HARD PROMISES	Tom Petty & Heartbreakers, Backstreet
7	10	STARS ON LONG PLAY	Stars On Long Play, Quality
8	NEW	DEDICATION	Gary U.S. Bonds, EMI America
9	7	FACE DANCERS	Who, Warner Bros.
10	9	LONG DISTANCE VOYAGER	Moody Blues, Threshold

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/29/81
SINGLES

This Week	Last Week	Song	Artist
1	1	STARS ON 45	Stars On 45, CNR
2	2	HANDS UP	Ottawan, Carrere
3	6	LIEB MICH EIN LETZTES MAL	Roland Kaiser, Hansa
4	3	IN THE AIR TONIGHT	Phil Collins, Atlantic
5	4	SHADDAP YOU FACE	Joe Dolce, Ariola
6	7	LORELEY	Dschinghis Khan, Jupiter
7	5	THIS OLD HOUSE	Shakin' Stevens, Epic
8	13	CHEQUERED LOVE	Kim Wilde, Rak
9	12	BETTE DAVIS EYES	Kim Carnes, EMI
10	11	MIND OF A TOY	Visage, Polydor
11	9	KIDS IN AMERICA	Kim Wilde, Rak
12	14	STAND AND DELIVER	Adam & Ants, CBS
13	10	FADE TO GREY	Visage, Polydor
14	8	MAKING YOUR MIND UP	Bucks Fizz, RCA
15	NEW	CONSUELA BIAZ	Boney M, Hansa
16	15	OH NO NO	Bernie Paul, Ariola
17	16	AGADOU	Sarasota Band, Ariola
18	18	LA PROVENCE	Nama Mouskouri, Philips
19	20	MISTER SANDMAN	Emmylou Harris, Warner Bros.
20	17	SEVEN TEARS	Goombay Dance Band, CBS
21	23	STOP 'N' GO	Peter Kent, Electrola
22	19	MARIE MARIE	Shakin' Stevens, CBS

This Week	Last Week	Song	Artist
23	28	STOP THE CAVALRY	Jona Lewis, Stiff
24	22	LOOKING FOR CLUES	Robert Palmer, Island
25	24	KEEP ON LOVING YOU	REO Speedwagon, Epic
26	27	WOMAN	John Lennon, Geffen
27	NEW	DIE BESTEN STERBEN JUNG	Ted Herold, Teidec
28	21	DO YOU FEEL MY LOVE	Eddy Grant, Ice
29	30	YE SI CA	Secret Service, Strand
30	25	VIENNA	Ultravox, Chrysalis

ALBUMS

This Week	Last Week	Album	Artist
1	1	A WIE ABBA	Abba, Polydor
2	2	FACE VALUE	Phil Collins, Atlantic
3	3	STARS ON LONG PLAY	Stars On Long Play, CNR
4	4	VISAGE	Polydor
5	5	THIS OLD HOUSE	Shakin' Stevens, Epic
6	6	TURN ON THE TIDE	Barclay James Harvest, Polydor
7	5	CHRISTIANE F. WIR KINDER VOM BAHNHOF ZOO	David Bowie, RCA
8	7	DIE SCHOENSTEN MELODIEN DER WELT II	Anthony Ventura Orchestra, Ariola
9	8	STINKER	Marius Mueller-Westernhagen, Warner Bros.
10	10	COMPUTERWELT	Kraftwerk, Kling Klang
11	9	UDOPIA	Udo Lindenberg, Telefunken
12	11	MAGNETIC FIELD	Jean Michel Jarre, Polydor
13	13	RED SKIES OVER PARADISE	Fischer Z, Liberty
14	12	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
15	15	QE2	Mike Oldfield, Virgin
16	NEW	ICH HAB KEINE ANGST	Milva, Metronome
17	14	SCHNEIDER WITH THE KICK	Helen Schneider, WEA
18	17	UPRISING	Bob Marley & Wailers, Island
19	NEW	MIT PFEFFERMINZ BIN ICH DEIN PRINZ	Marius Mueller-Westernhagen, WEA
20	NEW	COME AND GET IT	Whitesnake, United Artists

JAPAN

(Courtesy Music Labo)
As of 6/29/81
SINGLES

This Week	Last Week	Song	Artist
1	2	BLUEJEANS MEMORY	Masahiko Kondo, RVC (Janny's)
2	1	HURRICANE	Shanells, Epic/Sony (PMP/JVK)
3	4	NAGAI YORU	Chiharu Matsuyama, News Record (STV Pack/Panta)
4	6	SMILE FOR ME	Naoko Kawai, Nippon Columbia (Geiei/TV Asahi)
5	3	RUBY NO YUBIWA	Akira Terao, Toshiba-EMI (Ishihara)
6	5	NATSU NO TOBIRA	Seiko Matsuda, CBS/Sony (Sun/JCM)
7	11	SUMIRE IRO NO NAMIDA	Hiroimi Iwasaki, Victor (Watanabe/NTV)
8	9	DAKARETAI MOU ICHIDOU	Eikichi Yazawa, Warner Pioneer
9	7	NAGISA NO LOVE LETTER	Kenji Sawada, Polydor (Watanabe)
10	12	IN FOR A PENNY IN FOR A POUND	Arabesque, Victor (Shinko)
11	8	OYOME SAMBA	Hiromi Go, CBS/Sony (April)
12	13	SUNNYSIDE CONNECTION	Junko Mihara, King (Burning/Being)
13	10	OKUHIDA BOJOU	Tetsuya Ryu, Trio (Best Friend)
14	14	HANJUKU KI	Hiroiyuki Okita, CBS/Sony (Stardust)
15	NEW	MEMORY GLASS	Jun Horie, CBS/Sony (Nichion/M.C. Cabin)
16	17	AI NO CORRIDA	Quincy Jones, Alfa (Taiyo/Intersong)
17	18	CINDERELLA SUMMER	Yuko Ishikawa, Radio City (Yamaha)
18	16	ESPIONAGE	Alice, Polystar (JCM/Noel)
19	20	SASURAI	Akira Terao, Toshiba-EMI (Ishihara)

ALBUMS

This Week	Last Week	Album	Artist
1	2	TOKI O KOETE	Chiharu Matsuyama, News Record
2	1	REFLECTIONS	Akira Terao, Toshiba-EMI
3	3	GREATEST HITS	Arabesque, Victor
4	5	A LONG VACATION	Eiichi Ohtaki, CBS/Sony
5	6	MODERN GIRL	Sheena Easton, Toshiba-EMI
6	7	ORANGE EXPRESS	Sadao Watanabe, CBS/Sony
7	4	SILHOUETTE	Seiko Matsuda, CBS/Sony
8	12	THE DUDE	Quincy Jones, Alfa
9	8	YUKO HARA GA KATARU HITOTOKI	Yuko Hara, Victor
10	9	MIZU NO NAKA NO ASIA E	Yumi Mattoya, Toshiba/EMI
11	13	HORIZON DREAM	Masayoshi Takanaka & Jun Fukamachi, Polydor
12	11	RUMIN NO UTA	Kai Band, Toshiba-EMI

This Week	Last Week	Song	Artist
13	10	SEXY MUSIC	Nolans, Epic/Sony
14	16	STRIPPER	Kenji Sawadsa, Polydor
15	15	RINGETSU	Miyuki Nakajima, Canyon
16	NEW	CINDERELLA SUMMER	Yuko Ishikawa, Radio City
17	19	JIGGLE	Keiko Mizukoshi, Polydor
18	17	HEART & SOUL	Shanells, Epic/Sony
19	14	TWILIGHT DREAM	Naoko Kawai, Columbia
20	20	AI NO CONCERTO	Richard Clayderman Orchestra, Victor

FRANCE

(Courtesy Videomusic Actualite)
As of 7/10/81
SINGLES

This Week	Last Week	Song	Artist
1	2	POUR LE PLAISIR	Herbert Leonard, Polydor
2	8	ELLE EST D'AILLEURS	Pierre Bachelet, Polydor
3	3	IN THE AIR TONIGHT	Phil Collins, Atlantic
4	7	ENOLA GAY	Orchestral Manoeuvres, Virgin
5	11	RUNAWAY BOYS	Stray Cats, Arista
6	4	ETRE FEMME	Michel Sardou, RCA
7	NEW	BETTE DAVIS EYES	Kim Carnes, Pathe
8	1	VERTIGE DE L'AMOUR	Alian Bashung, Philips
9	?	FADE TO GREY	Visage, Polydor
10	8	STOP THE CAVALRY	Jona Lewis, Stiff
11	5	DALLAS	TV Soundtrack, CBS
12	12	LADY	Kenny Rogers, Capitol
13	14	JEALOUS GUY	Roxy Music, EG/Polydor
14	NEW	SHADDAP YOU FACE	Joe Dolce, Carrere
15	NEW	CHIPIE	Richard Gotainer, Philips
16	NEW	DONNEZ MOI DU FEU	Kim Larsen, CBS
17	17	DO YOU FEEL MY LOVE	Eddy Grant, Ice
18	NEW	YOUR LOVE	Lime, Polydor
19	NEW	UNA NOTTE DA IMPAZZIRE	Pino D'Angio, Freresnasch
20	NEW	DOUBLE DUTCH BUS	Frankie Smith, Vogue

ALBUMS

This Week	Last Week	Album	Artist
1	NEW	30 CM	Julio Iglesias, CBS
2	3	STRAY CATS	Stray Cats, Arista
3	1	FACE VALUES	Phil Collins, Atlantic
4	NEW	LES CHANTS MAGNETIQUES	Jean-Michel Jarre, Dreyfus
5	5	VERTIGE DE L'AMOUR	Alian Bashung, Philips
6	NEW	MISTAKEN IDENTITY	Kim Carnes, Pathe
7	NEW	THE FOX	Elton John, Rocket
8	11	POUR LE PLAISIR	Herbert Leonard, Polydor
9	2	LAISSE LA VIVRE	Veronique Sason, WEA
10	4	"2"	Roland Magdane, Flarenash
11	NEW	HOTTER THAN JULY	Stevie Wonder, Motown
12	17	ORGANISATION	Orchestral Manoeuvres, Virgin
13	6	RONDEAU POUR UN TOUT PETIT ENFANT	Richard Clayderman, Delphine
14	NEW	NIGHTCLUBBING	Grace Jones, Island
15	NEW	HIGELIN A MOGADOR	Jacques Higelin, Pathe
16	NEW	LE P'TIT BAL DU SOIR	Renaud, Polydor
17	10	TURN OF THE TIDE	Barclay James Harvest, Polydor
18	7	THE RIVER	Bruce Springsteen, CBS
19	NEW	LA NOUVELLE VIE	Michel Jonas, Atlantic
20	NEW	SHADES	J.J. Cale, Shelter

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/29/81
SINGLES

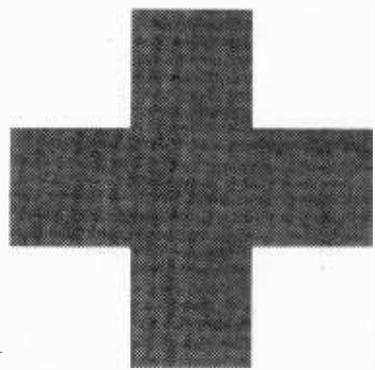
This Week	Last Week	Song	Artist
1	1	BETTE DAVIS EYES	Kim Carnes, EMI America
2	2	THIS OLE HOUSE	Shakin' Stevens, Epic
3	3	TURN ME LOOSE	Loverboy, CBS
4	4	JEALOUS GUY	Roxy Music, Polydor
5	7	KIDS IN AMERICA	Kim Wilde, Rak
6	NEW	BAD HABITS	Billy Field, WEA
7	5	KEEP ON LOVING YOU	REO Speedwagon, Epic
8	8	THEY WON'T LET MY GIRLFRIEND TALK TO ME	Jimmy & Boys, Avenue
9	12	GOTTA PULL MYSELF TOGETHER	Nolans, Epic
10	11	COOL WORLD	Mondo Rock, Avenue
11	13	VIENNA	Ultravox, Chrysalis
12	6	ANGEL OF THE MORNING	Juice Newton, Capitol
13	15	ALL THOSE YEARS AGO	George Harrison, Dark Horse
14	10	FADE TO GREY	

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JULY 3-19, 1981

THE 15TH ANNIVERSARY **MONTRÉUX** INTERNATIONAL **JAZZ FESTIVAL**

M-1



1967 - 1981



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JULY 4, 1981, BILLBOARD

ery class and condition of jazz—blues, fusion, funk, crossover, rhythm & blues, traditional, bop, mainstream and avant garde, but also reggae, black African music, calypso, Latin American, cajun, punk rock, rockabilly, gospel and soul music—and even more exotic elements like traditional Japanese percussion groups or Paraguayan harpists.

The contest for European jazz groups lasted until 1972 and during that time a number of superlative musicians revealed themselves—Irish guitarist Louis Stewart who went on to work with Benny Goodman and George Shearing; phenomenal Hungarian bassist Aladar Pege, now with Mingus Dynasty; British baritone saxophonist John Surman; Norwegian saxophonist Jan Garbarek; Dutch flute player Chris Hinze and British tenor saxophonist Alan Skidmore.

"I had to change the approach after this," says Nobs, "because there simply were not enough top class European jazz artists—we had to bring in more big names from the United States."

And in addition to the big names, Montreux was also offering a platform for the enthusiastic unknowns, the musicians playing in American high school and university bands. Since 1969 Nobs and his associate Michel Ferla—now director of the Montreux Tourist Office—have been bringing to Montreux anything up to a dozen American collegiate big bands every year.

"These young musicians are tremendously enthusiastic and they not only help spread the word about Montreux back home but the Festival gets the credit for giving exposure to up-and-coming talent," says Nobs.

Many of the bands actually record at the Festival, sometimes with star guest artists. The North Texas State Lab band, for example, recorded with Tom Scott and the Northern Colorado Univ. Big Band played with Max Roach, Stanley Cowell and Charles Tolliver.

Another commendable feature about the Montreux Festival is that the town caters sensibly and generously for the influx of young people into Montreux for the festival. There is a perceptive recognition of the fact that jazz needs to be exposed to the younger element, the rock generation, if it is to sustain continuity of appreciation and patronage and so the town of Montreux provides a free camping site for those young people who cannot afford the price of even the cheapest of the town's 10,000 hotel rooms.

When it first began, the festival was held in the old Casino and the presentations were in a kind of cabaret form, with 700 tables and waitress service. In 1970 the Casino was enlarged by the addition of a new wing and this permitted the accommodation of 2,000 people.

The following year, however, was disaster year for Montreux because in December the Casino caught fire and burned down—and the 1972 Festival had to be housed in the pavilion across the road from the Montreux Palace Hotel. The following two years saw the Festival take place in the Convention Center while the Casino was being rebuilt—to a futuristic design.

Since 1975 the Festival has been staged in the handsome T-shape auditorium of the new Casino, often with the additional attraction of projection tv monitor screens on either side of the stage for the benefit of the more remote reaches of the audience. Nobs also uses the screens during breaks between sets—especially when complicated mike layouts have to be arranged—to project video segments from Montreux festivals of previous years.

For over 14 years Montreux has been the scene of some
(Continued on page M-5)



By MIKE HENNESSEY

That jovial jazz ambassador Clark Terry says it's the best jazz festival in the world—and he is in a good position to judge because he has played it seven times.

It's the International Jazz Festival of Montreux—the Swiss lakeside resort which used to be known principally as a center for genteel finishing schools, mountainside sanatoria and refuge for such celebrities as Noel Coward and Vladimir Nabokov.

The Montreux International Jazz Festival celebrates its 15th edition this year but it has taken far less than 14 years for its creator and program director Claude Nobs to make Montreux synonymous with jazz.

Because of the major artists that Nobs managed by ingenuity, passionate dedication and silvery tongue to bring to the Festival within a very few years of its inauguration, Montreux has been very firmly and conspicuously on the jazz map for more than a decade. Today Montreux is unquestionably internationally renowned more as a music festival center than for anything else. And that is principally due to the indefatigable Nobs.

The list of artists who have played Montreux is a jazz Who's Who and the Casino auditorium has been the setting for some of the most impressive live recordings in recent years.

The first Montreux Jazz Festival was a three-day event built around a European jazz group contest. It grew out of the Rose d'Or television festival which had been inaugurated in Montreux in 1961. Nobs decided to use the same format for the Jazz Festival and to add as many *hors concours* jazz attrac-

Top: Claude Nobs, second from right, and Michel Ferla, second from left, are presented with special awards by Pierre-Alain Luginbuhl, editor-in-chief of the Montreux newspaper, *L'Est Vaudois*, for their work on the festival and the Montreux tourist industry. On right is Ferla's assistant, Naseem Merali.

Bottom Left: Tenor saxophonist Dexter Gordon, bassist Bob Cranshaw and Kenny Clark on drums.

Bottom Right: Recording at Montreux for German MPS, French violinist Didier Lockwood won critical acclaim last year.

Top Right: Oscar Peterson, one of the most consistently popular jazz artists at Montreux.

tions as his minimal budget would permit. He quickly realized the value of sponsorship and was able to organize instrument clinics and to have the Berklee School of Music offer scholarships to the musicians voted the top soloists in the band contest.

Over the years the sponsorship was developed to the point where record companies, interested in recording their contract artists in a stimulating live setting, would present complete concert evenings. In return Nobs was able to offer excellent recording facilities, particularly since the Mountain Recording Studio, located in the Casino, came into being in July 1975, just in time for that year's Festival. Record companies which have used the facilities include CBS, Pablo, Polydor, WEA, Fantasy, Xanadu, Concord, Blue Note, Arista and Black Lion.

There are many features which distinguish Montreux from most other jazz festivals, but two of the most important as far as Nobs is concerned are maintaining a festival atmosphere both on and off-stage and constantly seeking innovation and freshness of musical approach.

From the earliest days Montreux has featured ancillary attractions like instrument clinics, jazz film presentations, free open-air afternoon concerts, after-hours jam sessions in the musicians' bar, Dixieland boat trips on Lake Lemman, and a jazz record market.

And as for innovation, this is seen not only in the presentation of surprise guests and spontaneous groupings of all-star musicians but also in introducing a wide variety of other forms of popular music while maintaining a solid nucleus of jazz. Thus today in the Montreux program you will not only find ev-

Mike Hennessey is Billboard's Managing Director in London.



THE MAN BEHIND MONTREUX



Claude Andre Nobs was born in Montreux in 1936, the son of a baker. A consuming interest in music developed at an early age. "At five," he says, "I used to stand in front of the radio conducting Beethoven symphonies."

He bought his first record—a Humphrey Lyttleton 78—when he was 11 and that set him off on a record collecting trail that has made him owner of one of the largest archives of 78 rpm jazz records in Europe.

His academic career, he admits, was not particularly distinguished, but he achieved a certain notoriety as host and disk jockey at dances and record parties.

Three piano teachers tried and failed to develop some semblance of keyboard virtuosity in the young Nobs. When he finished high school at 17, which he celebrated by failing an exam, his father gave him 24 hours to decide on a career.

Although his heart and soul were in music, young Nobs de-



was Champion Jack Dupree. Then in 1964 we organized the first Rolling Stones concert in continental Europe."

But jazz was always Nobs's first love and visits to the Newport and Antibes festivals gave him the inspiration to inaugurate a jazz festival in Montreux. Together with Willy Leiser, a freelancer working for Swiss Radio and two other Swiss jazz enthusiasts, Geo. Voumard and Rene Langel, Nobs created the first Montreux International Jazz Festival in 1967.

"Our original idea was to follow the pattern of the Golden Rose television festival which had been created in Montreux in 1964—in other words, to have a contest among leading jazz groups from various European countries. I discussed the idea with Mr. Jaussi of the Tourist Office and he approved it and gave me total freedom—this unqualified support was most important for me."

The first Montreux Jazz Festival—a three-day affair—was launched on a budget of \$4,000 and the only American act on the bill was the Charles Lloyd Quartet with Keith Jarrett. From that modest beginning the Festival gained scope and momentum over the years, with Nobs acting as a roving ambassador generating interest in the event wherever he went.

"The original idea of the Festival," he says, "was to make it a tourist attraction, thereby drawing to Montreux people who might not otherwise have come."

In this aim Nobs certainly succeeded even beyond his own expectations. The Festival today attracts tens of thousands of



Top: Making his debut in 1975, pianist Monty Alexander, with John Clayton Jr. on bass and Jeff Hamilton on drums.

Far Left: All-star line-up, from left, Joe Pass, Keeter Betts, Roy Eldridge, Benny Carter, Clark Terry and Zoot Sims.

Center: From its beginnings in pure jazz, Montreux expanded its musical range including lately such acts as Spider seen at the 1980 event.

Right: Imperishable Art Blakey won standing acclaim last year when presiding over drummer summit featuring Gerry Brown, Billy Higgins, Billy Hart, Chico Hamilton, Michael Carven and Japanese percussionist Armano Kai.

ecided to become a chef and for two and half years he studied *haute cuisine* with some flair and assiduousness—with the result that he sailed through his examinations and was named the best young cook in Switzerland.

"This taught me a valuable lesson," says Claude. "For the first time in my life, I found that if you want something badly enough, you can achieve it."

For the next three or four years Nobs travelled around Europe, making little money and spending it as fast as it was earned. Then in 1960 he was hired by Raymond Jaussi, director of the Montreux Tourist Office as an accountant.

"Most of my work involved accounting," Claude recalls, "but I also started producing small concerts locally for various charity organizations. The first artist we brought to Montreux

people from scores of countries and is known throughout the world as one of the most important annual events in the international festival calendar.

Says Nesuhi Ertegun, president of WEA International, of which Nobs is European artist relations manager, "Claude was so persuasive and so passionate in his commitment to

(Continued on page M-5)

JULY 4, 1981, BILLBOARD



MOUNTAIN IN ALL THAT JAZZ

Montreux is synonymous with jazz. The annual festival is recognised the world over as one of the main events in the jazz calendar. Mountain Studios plays its part each year, recording every performance. It has done so since 1975.

But it is not only jazz musicians who know about Mountain. Many of the world's leading rock and contemporary groups and individuals have chosen Mountain for some of their most important recordings. *The Rolling Stones*, *David Bowie*, *Yes*, *Bryan Ferry*, *The Average White Band*, and *Chaka Khan* are among those who recognise Mountain as one of the most modern, sophisticated and best equipped sound facilities in Europe.

All of those great jazz performances have also been recorded on video, with sound by Mountain Studios. More and more top artists are now coming to Montreux to film live concert performances.

The direct audio and closed circuit television link with Mountain means that the great visual recording facilities offered by the Casino are matched with superior sound. And with so many of today's performers wanting to catch their concerts on video, the set-up couldn't be better. In fact we'd say it was unique in Europe. Mountain is also proud of the awards achieved by some of its recordings. Resident Engineer *David Richards* won a Juno Award for *The Tommy Banks Big Band* in 1978, *Count Basie* won a Grammy for his Montreux album in 1977, and in 1980 *Ella Fitzgerald* won another Grammy for her Montreux Live album.

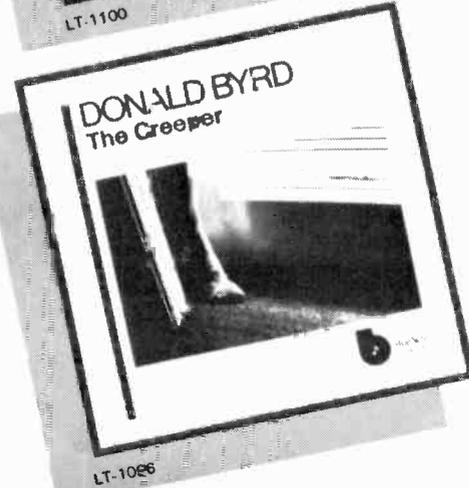
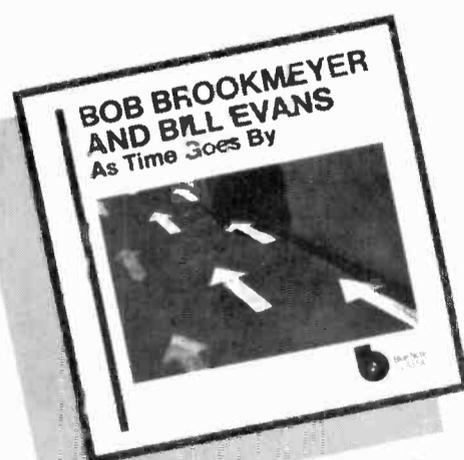
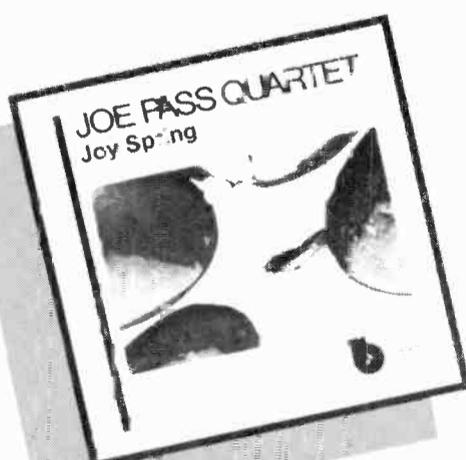
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MONTREUX RECORD AWARD



Top Left: Claude Nobs, an impressive exponent of blues harmonica, waits to jam with German saxophonist Klaus Doldinger and B.B. King.



Top Right: Jazz giant and Montreux regular Dizzy Gillespie clowning it up at a Pablo reception.



Bottom: Marvin Gaye breaks it up at the 1980 festival.

Since 1969 Montreux has made annual record awards in various musical categories as decided by expert juries.

The following is a complete list to date of the honored recordings:

1969

Prix Diamant: "Chappaqua Suite" by Ornette Coleman (CBS)

78 Award: "The Fletcher Henderson Story—A Study In Frustration" (CBS)

1970

Prix Diamant: "Yasmina" by Archie Shepp (Byg); Poem For Malcolm (Byg); Blase (Byg)

78 Award: "Fats Waller Memorial" (RCA)

1971

Prix Diamant: "Wayfaring Strangers" by Jeremy Steig (Blue Note)

78 Award: "Bessie Smith" (CBS)

1972

Prix Diamant: "Live Evil" by Miles Davis (CBS)

78 Award: "Teddy Wilson" (CBS)

Pop: "Fiddler On The Rock" by Don Sugarcane Harris (MPS) "Fillmore East" by the Mothers Of Invention (Reprise)

1973

Prix Diamant: "Let My Children Hear Music" by Charles Mingus (CBS)

78 Award: "Piano In The Background, Piano In The Foreground" by Duke Ellington (CBS)

Blues & Gospel: "Chicago Blues" by Johnny Young & Big Walter (Arhoolie)

1974

Prix Diamant: "Enlightenment" by McCoy Tyner (Milestone)

78 Award: "The Beginning And The End" by Clifford Brown (CBS)

Pop: "Growing" by Jonesy (Dawn)

Blues & Gospel: "Aces—Kings Of Chicago Blues" (Vogue)

1975

Prix Diamant: "Captain Marvel" by Stan Getz (Verve)

78 Award: "Solo Masterpieces" by Art Tatum (Pablo)

Pop: "The Impossible Dream" by Alex Harvey (Vertigo)

Blues, Gospel & Soul: "Back Door Wolf" by Howlin' Wolf (Chess)

Folk: "Manifesto" by Victor Jara (Xtra)

1976

Prix Diamant: "There Comes A Time" by Gil Evans (RCA)

78 Award: "Rare Live Performance 1962" by John Coltrane and Eric Dolphy (Musidisc)

Blues, Gospel & Soul: Sister Rosetta Tharpe & Mary Knight 1951-1956 (MCA)

Folk: "Pres De Paris" by Pierre Bensusan (Cezanne)

1977

Prix Diamant: "V.S.O.P." by Herbie Hancock (CBS)

78 Award: "Giant Steps" by John Coltrane (Atlantic)

Pop: "Go" by Stomu Yamash'ta, Stevie Winwood and Michael Shrieve (Island)

Blues, Gospel & Soul: "Together Again, Live" by Bobby Bland and B.B. King (ABC)

Folk: "Old Hag You Have Killed Me" by the Bothy Band (Polydor)

1978

Prix Diamant: "Biting The Apple" by Dexter Gordon (SteepleChase)

78 Award: "The Best Years" by Bud Powell (Roulette)

Blues & Gospel: James Booker (Gold Records)

Pop: "Little Criminals" by Randy Newman (Warner)

Folk: "La Tete En Gigue" by Jim Corcoran and Bertrand Gosselin (RCA)

1979

Prix Diamant: "Suite For Trio" by Martial Solal (MPS); "Live In Tokyo" by Barry Harris (Xanadu)

Blues & Gospel: "Ice Pickin'" by Albert Collins (Sonet)

Pop: "Mentions To Life Beyond L.A." by Ambrosia (Warner); "Journey" by Infinity (CBS); Dire Straits (Vertigo) and "52nd Street" by Billy Joel (CBS)

Folk: Rum Hinkelen (Elektra)

1980

Prix Diamant: "Don't Lose Control" by George Adams / Don Pullen Quartet (Soulnote); "3d Family / Live Willisau '78" by David Murray (Hat Hut)

78 Award: "Riverside Trios" by Thelonious Monk (Milestone)

Blues & Gospel: "Bayou Lightning" by Lonnie Brooks (Sonet)

Pop: "London Calling" by The Clash (CBS); "Bop Till You Drop" by Ry Cooder (Warner)

Folk: "The Traveller" by Allan Taylor (Rubber Records)

1981

Prix Diamant: "Full Force" by the Art Ensemble of Chicago (ECM); "Fly, Fly, Fly" by Cecil Taylor (MPS)

78 Award: "Requiem" by Lennie Tristano (Atlantic)

Pop: "Gaucho" by Steely Dan (MCA)

Folk: "Promenade" by Kevin Burke and Michael O'Domhnaill (Mulligan)

Blues, Gospel & Soul: "Paris Streetlights" by Little Willie Littlefield (Paris)

MONTREUX PROGRAM

- July
- 3: Ray Barretto; Toots & The Maytals; UB 40.
 - 4: Morase Moreira; Elba Ramalho; Toquinho.
 - 5: The Blues Band; Mike Oldfield; Spliff Radio Show.
 - 6: Big Bands Night.
 - 7: James Brown.
 - 8: Chuck Berry; Albert King; Magic Slim; Midnight Flyer.
 - 9: Bessie Griffin; Mighty Clouds Of Joy; Staple Singers.
 - 10: Pearl Harbour; Bim; Stray Cats.
 - 11: Swiss Radio Big Band; Andreas Vollenweider; 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 Nights II.
 - 14: Al Jarreau; Larry Carlton; Randy Crawford; Larsen-Feiten Band; Mike Mainieri; David Sanborn.
 - 15: Chick Corea & Roy Haynes; Joe Henderson; Gary Peacock; John McLaughlin.
 - 16: Herbie Hancock; Ron Carter; Wynton Marsalis & Tony Williams; Oscar Peterson Trio; The Heath Brothers; Bobby Hutcherson; Paquito D'Rivera.
 - 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; Stephanie Grappelli; Tommy Flanagan; Mauricio Einhorn; Dorothy Donegan; Bunny Briggs; Chuck Green & Sandman Sims.

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Montreux Anniversary

• Continued from page M-1

memorable musical moments, a full list of which would fill a book.

Today the Montreux International Jazz Festival is a marathon celebration of all categories of contemporary popular music but its heart remains firmly in jazz. In 1978 Claude Nobs was invited to bring his promotional expertise to Sao Paulo in Brazil to inaugurate a jazz festival there; and last year the festival was linked to the Detroit Jazz Festival.

Because of the unswerving dedication of its founder, Nobs, the Montreux Festival has come a long, long way since that first modest three-day event back in 1967. Billboard

Behind Montreux

• Continued from page M-2

jazz that I was immediately impressed. He had the zeal and fanaticism of a missionary—and so we began working together. We've been working together on a multitude of projects ever since."

The unremitting enthusiasm of Nobs has been such that he has consistently been able to overcome the restraints of limited budgets and book artists of the highest caliber for the Montreux event.

"We have not achieved the support of the top artists by offering big fees," he says. "In fact, Montreux fees have always been relatively small. But I think we give the artists something more important. We provide an environment which is conducive to creativity; and we provide video and audio tapes of a quality second to none. That is why so many albums have been released from Montreux performances.

"The most important thing for me and my colleagues is to make the musicians happy. That makes for happy audiences—and everything else is really secondary to that. It is certainly not our main concern to make big profits or break box office records. We are concerned with quality, not quantity—and that is how it should be when one is dealing with an art form.

"I have total freedom to control the artistic direction of the Festival—there are no committees to deal with and I consult only those people whom I respect and whose opinion I value in a creative sense," says Nobs, adding (no doubt inspired of his gastronomic training), "I try to build the Festival program like a good menu." Billboard

CREDIT BOX

Editor: Earl Paige; Assistant Editor: Ed Ochs; Editorial Direction: Mike Hennessey and Pierre Haesler, Billboard's Swiss Correspondent; Art: Bernie Rollins.

"15th MONTREUX INTERNATIONAL JAZZ FESTIVAL" July 3-19, 1981

BUT MONTREUX IS MORE THAN A FESTIVAL:

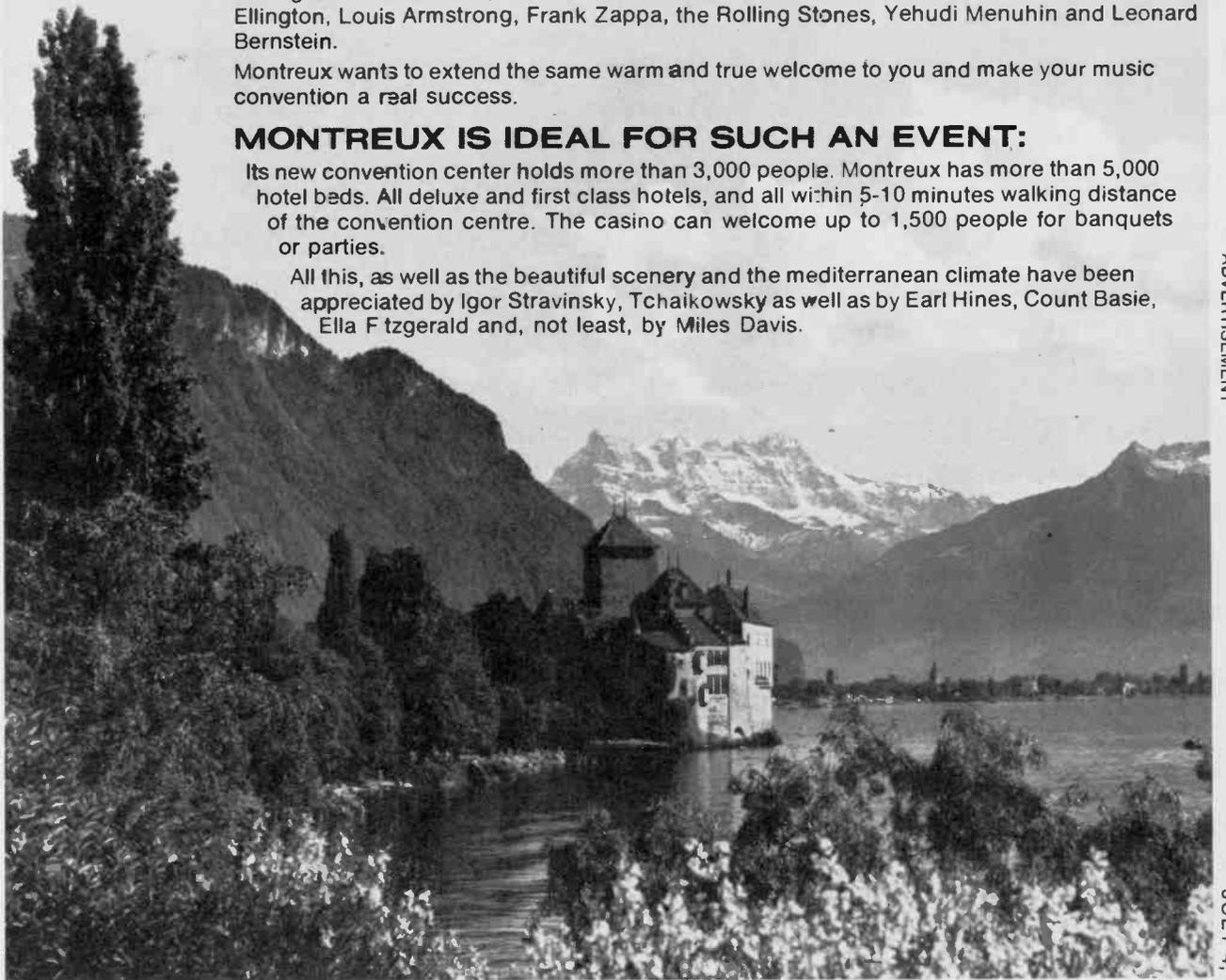
During the last decades, Montreux has welcomed over 10,000 artists such as Duke Ellington, Louis Armstrong, Frank Zappa, the Rolling Stones, Yehudi Menuhin and Leonard Bernstein.

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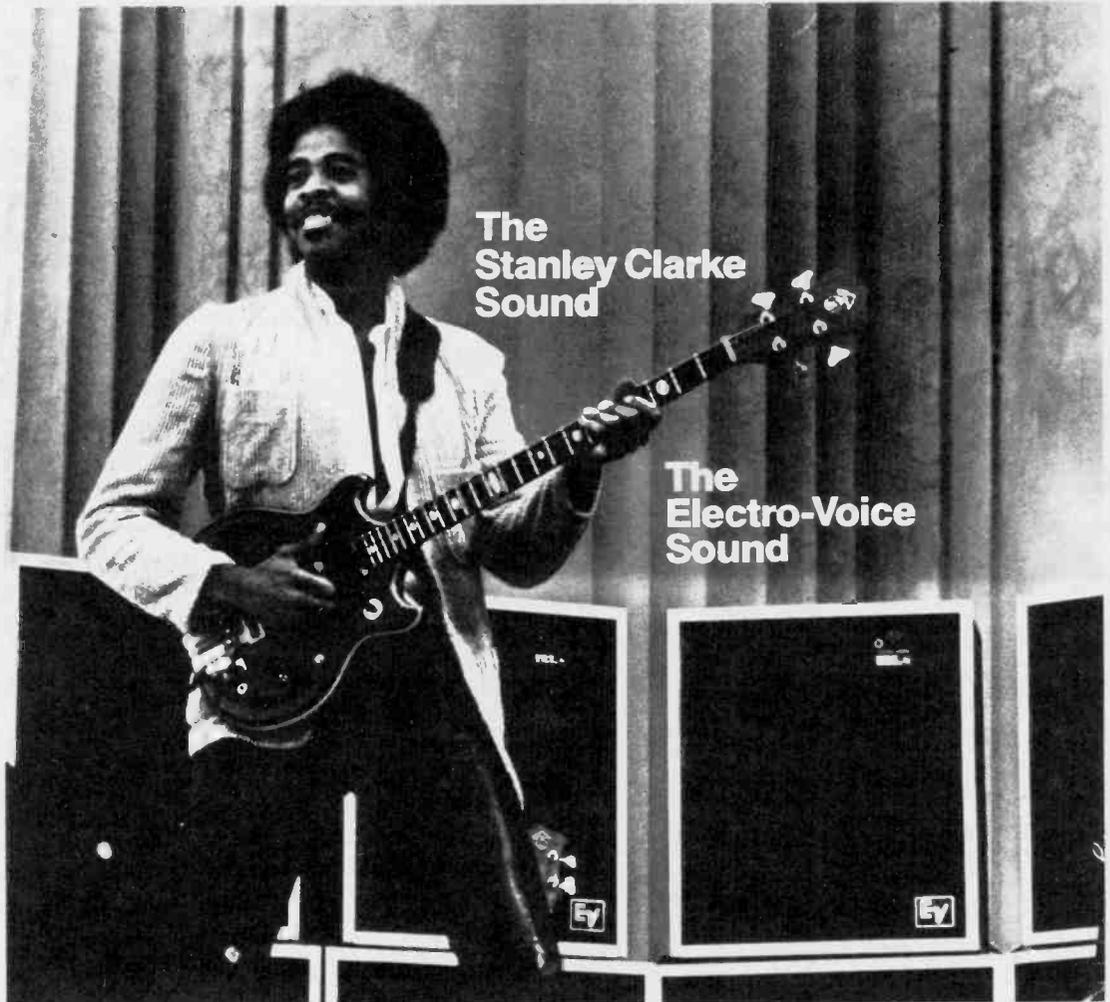
All this, as well as the beautiful scenery and the mediterranean climate have been appreciated by Igor Stravinsky, Tchaikowsky as well as by Earl Hines, Count Basie, Ella Fitzgerald and, not least, by Miles Davis.



Montreux 81 15 Years in MUSIC



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We thought you'd be interested in why your peers feel the Payroll Savings Plan makes good business sense.

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Savings Bonds contribute to our country's financial stability. The Payroll Savings Plan reduces the need for government borrowing from the banking system—businesses' own prime source of capital. The money invested by private individuals in the form of Savings Bonds alleviates the pressure generated by government borrowing in the money market.

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THE RADIO STATIONS OF AMERICA ARE "ON STRIKE."

"Union's new album, 'On Strike,' is legitimately heavy with 'Mainstreet U.S.A.'
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 garnering good calls and healthy airplay."

Eddie Wazoo,
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"After all these years, Bachman, Turner and Co. have penned themselves the ultimate national anthem for this corner of the world, 'Pacific Northwest Blues.'"

Payton Mays,
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"Union catches my ear, which is surprising, since I never was a Bachman fan. If 'Mainstreet U.S.A.' doesn't grab you try 'Pacific Northwest Blues.'"

Ron Phillips,
 WMAD, Madison, WI

"Naturally 'On Strike' is quite a theme song for many working people in America; i.e. baseball players and air-traffic controllers. I have to agree that 'Mainstreet U.S.A.' may well be the summer hit off the record. Nice to have those big guys back in the business."

Curt Gary,
 WEBN, Cincinnati, OH

"The new Union Lp has a familiar sound with unpredictable lyrics that catch you completely off guard."

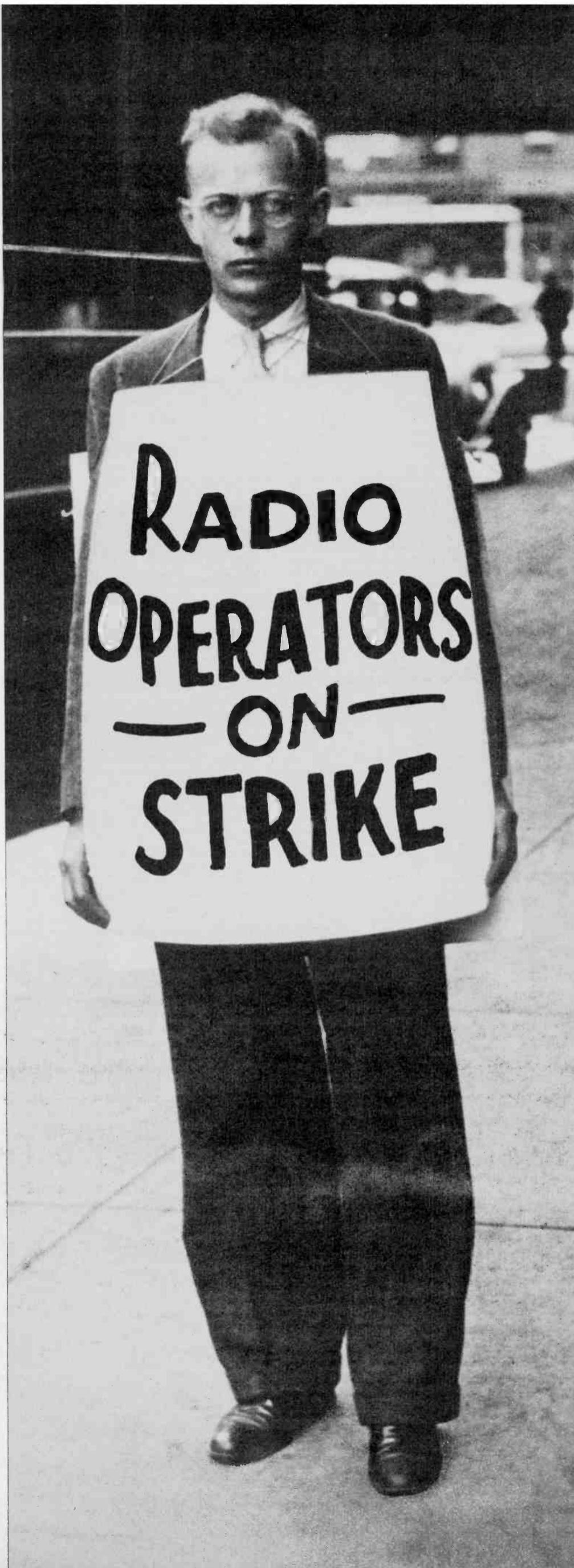
Bob (Majursky) Tyler,
 WXUS, Lafayette, IN

"Union is a great summer record."

J. David Holmes,
 KDKB, Mesa, AZ

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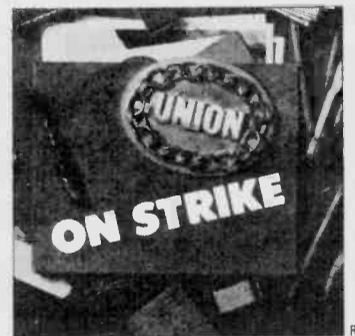
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UNION. "ON STRIKE"



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Pop

BLACKFOOT—Marauder, Atco SD32107. Produced by Al Nalli, Henry Weck. The third LP by this hard rocking Jacksonville, Fla. quartet is a first-rate exercise in how to rock out. Rick Medlocke and Charlie Hargrett's bristling guitar work propels Blackfoot's crunching sound while Medlocke's husky vocals are in the best tradition of other rockers from Jacksonville such as Lynrd Skynrd, Molly Hatchet and .38 Special. While the majority of songs are full tilt rockers, the bluesy ballad "Diary Of A Workingman" shows the band's softer side. "Fly Away," "Rattlesnake Rock 'N' Roller," "Good Morning" and "Dry Country" are among Blackfoot's hottest.

Best cuts: Those mentioned.

PABLO CRUISE—Reflector, A&M SP3726. Produced by Tom Dowd. The first Pablo Cruise LP produced by Tom Dowd continues in the r&b-laced pop sound the group has forged for the last several years. Now a quintet with two new members, the group offers one jazz edged track ("Drums In The Night") which is in the tradition of the popular "Zero To Sixty In Five" from early in their career. The bulk of the package though consists of rhythmic and pleasant pop music. This is perfect fare for mass appeal, adult contemporary and some AOR stations. It has been awhile since their last release so let fans know this one is out.

Best cuts: "This Time," "Slip Away," "Drums In The Night," "Cool Love," "One More Night."

JOHNNY MATHIS—The First 25 Years/The Silver Anniversary Album, Columbia C2X37440. Produced by Jack Gold, Mitch Miller, Thom Bell. Mathis' latest is a double-disk summation of his first quarter-century as a recording artist, spanning the period from his first hit, "Wonderful! Wonderful!" to his most recent, "Too Much, Too Little, Too Late." Also included are four never-before-released tracks, including remakes of "The Way You Look Tonight" and "There! I've Said It Again." Mathis' velvety vocals have made his one of the most distinctive sounds in modern pop music and his unerring taste in delivering romantic love songs has made him one of the most timeless of all contemporary performers.

Best cuts: "Misty," "It's Not For Me To Say," "Chances Are," "Too Much, Too Little, Too Late," "As Time Goes By," "I'm Coming Home."

Soul

STACY LATTISAW—With You, Cotillion SD16049 (Atlantic). Produced by Narada Michael Walden. Lattisaw's third Cotillion album is her follow-up to a set which provided one of the big sleeper hits of last fall, "Let Me Be Your Angel." The album again features brassy, sizzling rhythm tracks and the singer's piercing, wailing vocals. A remake of the Moments' "Love On A Two-Way Street," already a major r&b hit, is Lattisaw's best vocal performance, rich in emotionalism. The tunes alternate between sweet ballads and uptempo, punchy tracks which might have an easier time denting pop and rock radio formats.

Best cuts: "Love On A Two-Way Street," "With You," "Baby I Love You," "Spotlight," "Feel My Love Tonight."

CHERYL LYNN—In The Night, Columbia FC37034. Produced by Ray Parker. While Lynn's last album was a commercial disappointment, this high spirited effort should put her back in the limelight. Fairly evenly divided between high gloss funk and silky ballads, the production values on this set are outstanding. The focal point though is Lynn's strong and expressive voice. She is able to turn an ordinary lyric into something worth listening to. "Shake It Up Tonight" is already taking off on the r&b charts and could crossover to pop.

Best cuts: "Shake It Up Tonight," "Show You How," "Hurry Home," "If You'll Be True To Me."

BILLY OCEAN—Nights, Epic FE37406. Produced by Nigel Martinez, Ken Gold. Black music from Britain is taking on all the sass and savvy of its American counterpart, and Ocean's current hit, "Nights (Feel Like Getting Down)," is the exemplification of urban contemporary as formatted by such New York radio stations as WBLS-FM and WKTU-FM. Producer Martinez has clearly been listening to the work of Quincy Jones, as demonstrated by perky, uptempo tunes like

his musical selections.

"It is WBSL's policy to give the maximum opportunity to the maximum number of black musicians, artists, and producers whose music fits into our programming format," said the statement, which was read every four hours over WBSL and every three hours during the same period over sister station WLIB. "It is a matter of fact that 90% of all music heard on WBSL is written, produced and performed by blacks. The sur-

vival and success of WBSL requires that management maintain control of its program format, including, of course, music selection."

In an interview last week, Sutton likened the boycott to a form of blackmail. "We won't be intimidated," he said, "and we have no intention of delivering control of our product." Noting that Crocker is paid according to the station's ratings in the New York market, the In-

ner City chairman asked, "Why should he (Crocker) compromise his format if he can make a half million dollars as a programmer. He's got to stay on top to make money, and he selects the best music available to him to give him that leverage."

Winley, whose campaign got a boost last week when the "Jack The Rapper" tip sheet reprinted the boycott poster on its front page, says a new series of flyers will list the

names of major Inner City stockholders. He hopes to have the circulars distributed next month in Manhattan, Brooklyn, Queens and the Bronx. In the meantime, Winley says he is examining the playlists of WXLO and WKTU to see if they "ignore" records by small independent black labels "the same way that WBSL does." He expects to see the first results of the boycott at the end of the summer, when the new Arbitron ratings are posted.

Spotlight

THE COMMODORES—In The Pocket, Motown M8955M1. Produced by James Anthony Carmichael, the Commodores. As is their habit, the Motown supergroup here delivers a multi-faceted, satisfying package, ranging from the raunchy r&b of "Keep On Taking Me Higher" and "Why You Wanna Try Me" through the midtempo mellowness of "Been Loving You" to the sensitive balladry of "Lucy" and "Oh No." Lionel Richie ballads have become a staple of every Commodores album, of course, though neither of the new tunes seems to have the immediacy of, say, "Three Times A Lady" or "Sail On." Nevertheless, Richie's expressive tenor and some magic rhythm arrangements by Gene Page serve to make these the highspot of the album. Other notable tunes include the band's new 45, "Lady (You Bring Me Up)," an intricately arranged and clever uptempo piece of work with top 20 potential, and Thomas McClary's "Saturday Night," an attractive song underpinned by a deep-note synthesizer riff and super-tight harmonies.

Best cuts: Those cited.



"Who's Gonna Rock You" and "Stay The Night." Ocean's voice is light and fluffy, without the sensuous qualities of, say, Michael Jackson, but he can lay down a verse with punch and panache, as on "Don't Stop" and "Are You Ready," latter anchored by a rapid-fire guitar riff and pounding tom-toms that just won't quit.

Best cuts: Those mentioned.

Country

THE STATLER BROTHERS—Years Ago, Mercury SRM16002. Produced by Jerry Kennedy. This sparkling effort finds this venerable quartet in fine fettle. There's a good mixture of even-paced and upbeat numbers. With a solid representation of original tunes, many of the lyrics are spiced with the Statlers' wry humor, most notably the title track and "Don't Wait On Me." There's also an interesting tribute to Chet Atkins, "Chet Atkins' Hand."

Best cuts: Those cited, plus "Dad" and "You'll Be Back (Every Night In My Dreams)."

TAMMY WYNETTE—You Brought Me Back, Epic FE37104. Produced by Chips Moman. Former Memphis producer Moman has toned things down for this project, curbing his naturally funky tendencies which might have provided an interesting twist for this artist. For with her slightly weary, homespun voice, Wynette adds a certain sad-edged gilding to the right songs. She shines, for example, on "I Don't Think I See Me In Your Eyes Anymore," with its lovely horn solo and understated wistfulness. But she doesn't need to be saddled with trite cowboy numbers (there are two here), or superfluous strings and sweetenings. As a vocalist of her genre, Wynette knows what she's doing, and when given strong material—"The Best There Is," the Everly's "Crying In The Rain," "He's Rolling Over And Over (In Someone Else's Clover)"—she does just fine.

Best cuts: Those cited.



First Time Around

ROULETTES, Takoma TAK7090 (Chrysalis). Produced by Bart Bishop. The four-man Roulettes play good '60s pop songs with a nice modern feel. There is nothing too complicated here, but the pleasant harmonies and close arrangement are very appealing. The members of the band are good looking fellows, with obvious appeal for young ladies. That, and an ability to write interesting songs with sharp hooks, make this group a good bet.

Best cuts: "This Ain't The Way," "Dynamite," "Dream About Me."

Billboard's Recommended LPs

pop

TUBEWAY ARMY FEATURING GARY NUMAN—First Album, Atco SD32106. Produced by Gary Numan. This is not a re-release of "Replicas," Numan's first U.S. album. More guitar-oriented than his more recent releases, the songs here are more akin to traditional rock pieces than the steely clean sound of "Cars." Numan fans should want this for their collections. **Best cuts:** "Listen To The Sirens," "Jo The Waiter," "Steel And You," "The Life Machine."

SINCEROS—Pet Rock, Columbia NFC37349. Produced by Gus Dudgeon, the Sinceros, Paul Riley. Though there are multiple producers on this album the sound is homogenous. This-British quartet makes winsome, smooth pop-rock with the only real rocker being the quirky "Girl I Realize." The group had a debut LP two years ago which stirred up some interest. Fans of the Korgis or Split Enz may like this. **Best cuts:** "Disappearing," "Girl I Realize," "Memory Lane," "Down Down."

OINGO BOINGO—Only A Lad, A&M SP4863. Produced by Pete Solley, Oingo Boingo. With veteran pop producer Pete Solley at the helm, Oingo Boingo's debut album is much more pop-oriented than their sometimes reggae-tinged EP from last year. The eight-piece band, though seemingly philosophically in the same camp as Rush, plays quirky, danceable pop with Danny Elfman's sardonically cheerful vocals. This album was produced through I.R.S. though the set is actually on A&M. The title track appears on both the EP and this album. **Best cuts:** "Only A Lad," "Capitalism," "Perfect System," "You Really Got Me," "On The Outside."

SAVOY BROWN—Rock 'N' Roll Warriors, Accord ST70002. Produced by Richie Wise. Good time boogie, blues and rock 'n' roll is what this veteran group dishes out. The playing is sharp, the arrangements are to the point, and the vocals are right in the rock mainstream. Also to be noted is Kim Simmonds' sparkling guitar playing. **Best cuts:** "Lay Back In The Arms Of Someone," "Cold Hearted Woman," "Bad Breaks."

NEIL SEDAKA—Now, Elektra 6E348. Produced by Neil Sedaka. Sedaka's latest is another pleasing mix of upbeat rhythm numbers and silky ballads. There's even one torch ballad, "On The Road Again," in the style of "The Hungry Years." "Love Is Spreading Over The World" is in the catchy uptempo style of "Love Will Keep Us Together." "The Big Parade" has a bit of carnival in the production; "My World Keeps Slipping Away" is a gentle, loping midtempo country tune. Sedaka wrote one song with his daughter Dara; all the rest with his longtime collaborator, Howard Greenfield. **Best cuts:** Those cited.

RON DANTE—Street Angel, Handshake JW37341. Produced by Ron Dante, Paul Shaffer. The man who produces the songs the whole world—or at least Barry Manilow—sings steps out here for a set of sassy sock-hop pop. It's punchy teen-appeal rock 'n' roll, exemplified by a spirited cover of Frankie Ford's

"Sea Cruise" and an equally infectious original by Dante and Howard Greenfield, "God Bless Rock 'N' Roll." There are also several sweet ballads, but the best cuts are the rousing rockers. **Best cuts:** Those cited plus "Don't Do That To Me Anymore."

country

WILLIE NELSON—The Minstrel Man, RCA AHL14045. No producer listed. All the songs in this collection are reissues, but that doesn't keep it from being the best Willie Nelson to come along in awhile. This is the pre-pop Nelson—the clear-eyed and painfully accurate observer who feeds images to the chance-taking vocal stylist. Six of the 10 numbers are Nelson's own compositions. The rest—excepting the embarrassing filler, "Mountain Dew"—seem made for the minstrel. "It Should Be Easier Now," the best of several prize cuts, is an utter joy and a fine introduction to the elemental Willie Nelson. **Best cuts:** That cited and "Blackjack County Chain," "You Left A Long, Long Time Ago," "Minstrel Man."

SUPER GRIT COWBOY BAND—If You Can't Hang, Hoodswamp 3051. Produced by Clyde Mattocks. This unknown five-piece group makes up for any lack of recording reputation with its dynamic vocals, original material with strong commercial potential, and instrumentation that swings easily from banjo-flavored country to funky country-rock, Alabama-style. Curtis Wright handles some scorching electric leads and vocals, backed ably by Bill Ellis on bass and lead vocals of his own. Clyde Mattocks also excels on a variety of instruments. This group, which bases itself in North Carolina, is a surprisingly engaging band which may be ready for major label scouting. **Best cuts:** "If You Don't Know Me By Now," "On The Loose," "Sweet Lady," "Ready To Rock And Roll," "Can't Play For Real," "Carolina By The Sea."

jazz

MAX ROACH—Chatahoochie Red, Columbia FC37376. Produced by Max Roach. Ignore the brief and ludicrously philosophical liner notes, concentrate on Roach's enviable drumming skills and you have an intriguing LP of 10 tracks. It's a small combo with Cecil Bridgewater's horns and Odean Pope's reeds carrying the melodic load entertainingly, and Roach is wise enough to mix melodies by Coltrane, Golson and Monk with his three original compositions. **Best cuts:** "Giant Steps," "Lonesome Lover," "Round Midnight."

THE GEORGE MASSO SEXTET—A Swinging Case Of Masso-ism, Famous Door HL138. Produced by Harry Lim. Sparked by the New York trombonist's punchy, pretty horn, Masso serves up seven cuts, only one an original tune, on this well-produced LP. Assisting Masso are the reliable Al Klink, John Bunch, Butch Miles, Glenn Zottola and Linc Milliman. The simplicity of this music is its asset; everyone can understand and enjoy. **Best cuts:** "I'm Glad There Is You," "I See Your Face," "It All Depends On You."

JONAH JONES—Jonah's Wail, Inner City IC7021. Produced by Vogue Productions. Trumpeter Jones taped these 14 tunes in Paris in 1954 with two groups, one led by Sidney Bechet, the other by Alix Combelle. They show Jones' deft style, always swinging, always melodic, to excellent advantage despite a dull French rhythm section. There's nothing mystic about this jazz, and while dated, it's sure to please most aficionados. **Best cuts:** "I May Be Wrong," "Lonesome Road," "Coquette."

TERUMASA HINO—Double Rainbow, Columbia FC37420. Produced by Kiyoshi Itoh. Whatever the concept of this album, it does not register through the turntable. Hino is an unknown cornet player. His LP comprises five overlong, unknown titles, all but one his own themes. He is backed by an overlarge, at times bulky and unswinging band heavy on electronic effects. Hino is a competent musician; next time out perhaps he will be more effectively presented. **Best cuts:** "Yellow Jacket."

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.

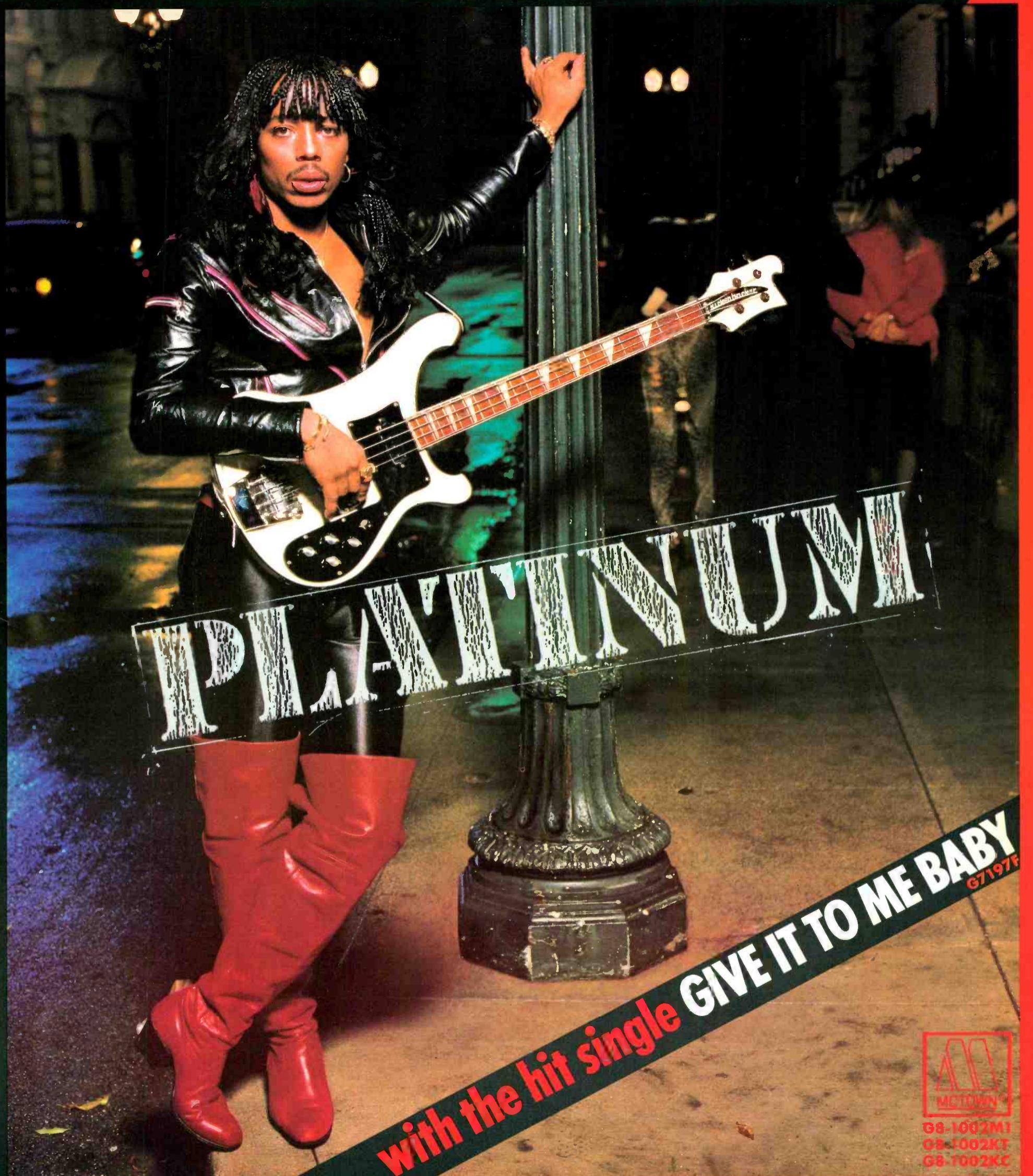
WBSL 'Boycotters' Want P. D. Out; Playlist Defended

• Continued from page 10

get hometown airplay for our records. WBSL calls itself a black station, but I have to seriously question its commitment to the black community."

Repeated efforts to reach Crocker were unavailing. However, Sutton, in a statement released June 8 and broadcast on the station June 12-15, defended his program director and

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Billboard's
Survey For Week Ending 7/4/81

Number of singles reviewed
this week **74** Last week **77**

Top Single Picks

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FOREIGNER—Urgent (3:57); producers: Robert John "Mutt" Lange, Mick Jones; writer: Jones; publisher: Somerset, Evansongs, ASCAP; Atlantic, 3831. Like the song's title, Mick Jones' vocals also convey a sense of urgency. Guitar and keyboards supply the rhythmic punch on this tasty rocker from Foreigner's forthcoming LP.

DIANA ROSS & LIONEL RICHIE—Endless Love (4:26); producer: Lionel Richie; writer: Lionel Richie; publisher: PGP/Brockman, ASCAP; Motown, 1519. The past and present Motown superstars duet on this silky, sensitive ballad, along the lines of the Commodores' classics "Three Times A Lady" and "Still." This is the title song from the forthcoming Franco Zeffirelli film.

PABLO CRUISE—Cool Love (3:52); producer: Tom Dowd; writers: Cory Lerios, David Jenkins, John Pierce; publishers: Irving/Pablo Cruise, BMI/Almo, ASCAP; A&M, 2349. Initial single from the new "Reflector" album is a cagey r&b-edged midtempo number. The strong harmonies, as in their past hits, are the cornerstone of the song.

GARY WRIGHT—Really Wanna Know You (4:15); producers: Gary Wright, Dean Parks; writers: Ali Thompson, Gary Wright; publisher: Almo High Wave, ASCAP; Warner Bros., 49769. Wright's vocals seem to glide along at a steady, easy rocking pace on this first single from his new LP. Like his "Dreamweaver" hit, this tune is right on the pop mark.

STYX—Nothing Ever Goes As Planned (4:46); producer: Styx; writer: Dennis DeYoung; publisher: Stygian/Almo ASCAP; A&M, 2348. Third single from the group's "Paradise Theatre" LP is a midtempo rocker that has already received strong AOR airplay. Again, lead vocals and harmonies and fluid rhythmic support are standouts.

SHEENA EASTON—For Your Eyes Only (3:03); producer: Christopher Neil; writers: B. Conti, M. Leeson; publisher: United Artists, ASCAP; Liberty, 1418. This moody ballad differs from most James Bond themes in that it's not a brassy uptempo track. Instead it allows Easton to show her skill on slower, more lyrical material than her first two hits, "Morning Train" and "Modern Girl."

PHIL SEYMOUR—I Really Love You (2:54); producer: Richard Podolor; writer: Phil Seymour; publisher: On The Boardwalk/Hearmore, BMI; Boardwalk, 11116. Followup to "Precious To Me" is a catchy pop tune filled with memorable hooks. The lyrics should be especially appealing to females while the breezy pop sound should find room on pop playlists.

NATALIE COLE—You Were Right Girl (3:16); producer: George Tobin; writers: G. Goetzman, M. Piccirillo; publisher: Chardex, BMI; Capitol, 5021. Cole's latest is a smart, sassy midtempo number produced by George Tobin, who did the honors on Smokey Robinson's sleek "Being With You." This could be the tune to put Cole back in the pop spotlight after a long gap.

recommended

TIERRA—Gonna Find Her (3:15); producer: Rudy Salas; writers: Rudy Salas, Steve Salas; publisher: Marvin Gardens, ASCAP; Boardwalk, 71112.

NICOLETTE LARSON—Radioland (3:05); producer: Ted Templeman; writer: Sumner Mering; publisher: Rudy Mink, BMI; Warner Bros., 49763.

THE CHARLIE DANIELS BAND—Sweet Home Alabama (3:59);

producer: John Boylan; writers: E. King, G. Rossington, R. Van Zant; publisher: Duchess, (MCA) BMI, Leeds (MCA) ASCAP; Hustlers, BMI Epic 1402185.

THE TAZMANIAN DEVILS—Little Sister (2:49); producers: Erik Jacobsen, the Tazmanian Devils; writer: Hogan; publisher: Oh Boy, ASCAP; Warner Bros., 49765.

RON DANTE—Show And Tell (3:14); producers: Ron Dante, Paul Shaffer; writer: Jerry Fuller; publisher: Fullness/Blackwood, BMI; Handshake, 802107.

G.E. SMITH—Heart Frozen Up (3:59); producer: Bob Clearmount; writer: G.E. Smith; publisher: Do Rag, BMI; Mirage, 3841 (Atlantic).

GARY O'—Pay You Back With Interest (2:50); producer: Richard Landis; writers: Clarke, Hicks, Nash; publisher: Maribus, BMI; Capitol, 5018.

MAC DAVIS—Secrets (4:00); producer: Rick Hall; writers: S. Lorber, M. Noble, J. Silbar; publisher: Bobby Goldsboro, ASCAP; Casablanca, 2336.

JAY KESSLER—Corner Bar (3:16); producers: Dick Monda, Jay Kessler; writer: Jay Kessler; publisher: Slow Dancing/Lynna/ BMI; MCA, 51135.

THE A'S—A Woman's Got The Power (3:29); producer: Nick Garvey; writers: Notte, Bush; publisher: Young Philadelphia, ASCAP; Arista, 0609.

MARMALADE—Lady Jane (3:32); producer: No Listing; writer: Jnr. Campbell; publisher: April, ASCAP; G&P, 20006.



CHAKA KHAN—We Can Work It Out (3:35); producer: Arif Mardin; writers: J. Lennon, P. McCartney; publisher: MacLen, BMI; Warner Bros., 49759. As with Stevie Wonder's version a few years back, this is a funky remake of the classic Beatles song. Frantic horn section helps the song to move along and gives it a lighter than air feel.

PHYLIS HYMAN & MICHAEL HENDERSON—Can't We Fall In Love Again (3:34); producer: Chuck Jackson; writers: Peter Ivers, John Lewis Parker; publisher: ATV/Ivers Songs, BMI; Arista, 0506. Duets are in and this is one of the better ones. The dramatic vocals and excellent hook propel the song and the arrangement is riveting from the opening bars.

RANDY CRAWFORD—Secret Combination (3:20); producer: Tommy Lipuma; writers: Tom Snow, Frannie Golde; publisher: Braintree/Snow, BMI; Warner Bros., 49767. This is an understated, rhythmic r&b ballad. Her soaring vocals make the tune stand out and the instrumentation and production are flawless.

recommended

MILLIE JACKSON—I Can't Stop Loving You (4:05); producers: Millie Jackson, Brad Shapiro; writer: Don Gibson; publisher: Acuff-Rose, BMI; Spring, 3019.

THE S.O.S. BAND—Do It Now (3:22); producer: Sigidi; writers: Mbaji/Rhonghea/Sigidi; publisher: Avant Garde/Kozmic Kop, ASCAP/Interior, Sigidi Songs, BMI; Tabu 02125. (CBS).

ROSE ROYCE—I Wanna Make It With You (3:25); producer: Norman Whitfield; writers: M. Nash, N. Whitfield; publisher: May Twelfth/Warner-Tamerlane, BMI; Whitfield, 49735. (W.B.).

ALTON McCLAIN & DESTINY—Making Room For Love (3:46);

producer: Skip Scarborough; writers: C. Drayton, J. Wieder, P.M. Jackson Jr.; publisher: Clatam/Stay Attuned/Fat Jack II, ASCAP/BMI; Polydor, 2176.

GREG PHILLINGANES—Takin' It Up All Night (4:25); producer: Greg Phillinganes; writers: Greg Phillinganes, David Batteau; publisher: Geffen-Kaye/Poopy's/David Batteau, ASCAP; Planet, 47935.

AFTERBACH—It's You (3:30); producers: Verdine White, Be-loyd; writers: B. Taylor, Rob Brookins, Mike Brookins; publisher: Modern American, ASCAP; ARC, Columbia, 1802222.

TOMMY HILL—Flame (3:33); producer: Rick Tarbok; writers: T. Hill, R. Tarbox; publisher: Boots Bay, BMI; Motown, 1516.

WANDA WALDEN—Don't You Want My Lovin' (3:55); producer: Narada Michael Walden; writer: Narada Michael Walden; publisher: Walden/Gratitude Sky, ASCAP; Elektra, 47164.

TONY TAVALINI—This Is It (This Is My Love) (3:33); producer: Teddy Randazzo; writers: T. Randazzo, T. Travallini; publisher: Boots Bay/Tony Randazzo, BMI; Gordy, 7304.

ANITA WARD—Cover Me (3:42); producer: Frederick Knight; writer: F. Knight; publisher: Knight-After-Knight, BMI; Juana, 1954.

IRMA THOMAS—Looking Back (2:52); producers: C.E. Vetter, John Fred; writers: Otis, Benton, Hendricks; publisher: Sweco/Eden, BMI; RCS, 1013.



DOTTIE WEST—(I'm Gonna) Put You Back On The Rack (3:26); producers: Brent Maher-Randy Goodrum; writers: Brent Maher-Randy Goodrum; publishers: Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP, Liberty PA1419. A snappy uptempo tune eases West over from her pop balladeer mode into a high-energy country number. Fenced by strong percussion and harmonica frills, West delivers her usual husky-throated performance.

CONWAY TWITTY—Tight Fittin' Jeans (2:48); producers: Conway Twitty, Ron Chancey; writer: Mike Huffman; publisher: Prater, ASCAP, MCA MCA51137. Another paean here to the meaningful quickie. Twitty, as usual, does a convincing job telling of the rich lady who lives to revel in comeliness. The fiddles, steel and accented lyrics give the production a real country sound.

T.G. SHEPPARD—Party Time (3:31); producer: Buddy Killen; writer: Bruce Channel; publisher: Tree, BMI, Warner/Curb W9549761. The heavy beat of the '50s sound effectively counterpoints the rueful message of this loser's lament. Sheppard's delivery is suitably sardonic in conveying the bitterness and regret.

MAC DAVIS—Secrets (4:00); producer: Rick Hall; writers: S. Lorber-M. Noble-J. Silbar; publisher: Bobby Goldsboro, ASCAP, Casablanca NB2336. A "Suspicions" style number is a change of pace for Davis, and the synthesizer instrumentation adds to the different feel. Davis' vocal, punctuated by organ and electric guitar, has overtones of rock and the song should do well pop and country.

REBA McENTIRE—Today All Over Again (3:16); producer: Jerry Kennedy; writers: Bobby Harden-Lola Jean Dillon; publishers: King Coal, ASCAP/Coal Miners, BMI, Mercury 57054. McEntire is rapidly establishing herself as one of country's strongest talents, and part of the reason is excellent material

like this straight-ahead ballad. Effective harmonies are laced by acoustic guitar, steel and electric lead.

WAYNE KEMP—Just Got Back From No Man's Land (2:46); producers: Danny Walls, Wayne Kemp; writer: Danny Walls; publisher: Tree, BMI, Mercury 57053. This is a nice change of pace from Kemp's recent and uproarious hit, "You Wife Is Cheatin' On Us Again." Here the emphasis is love—not something like it. The provocative lyrics are spun out with a steady beat and earnest vocal harmonies.

recommended

LEONA WILLIAMS—You Can't Find Many Kissers (2:49); producer: Dixie Gamble-Bowen; writer: Hank Williams Jr.; publisher: Bocephus, BMI, Elektra E47162A.

VALENTINO—She Took The Place Of You (2:45); producers: Norro Wilson, Clarence Selman; writer: Sharon Vaughn; publisher: Jack & Bill, ASCAP, RCA JR12269.

ROD POWELL—Sad Time Of The Night (2:57); producer: Patty Parker; writers: Eric Bach, Andrew Wolf; publisher: White Cat, ASCAP, Comstock NSDCOM1660.



recommended

JOHNNY MATHIS—Nothing Between Us But Love (3:20); producer: Jack Gold; writers: C. Parton, R. Parker Jr.; publisher: Red Robin, BMI/Ragdola ASCAP; Columbia, 1802194.

FLORENCE WARNER—Easy (2:59); producer: David Mackey; writers: Troy Seals, Don Goodman; publisher: Irving/Danor, BMI; Mercury, 76113.



LARRY JOHN McNALLY—Just Like Paradise (3:26); producer: Jon Lind; writer: L.J. McNally; publisher: McNally, ASCAP; ARC/Columbia, 1802200. Newcomer McNally's delivery and song structure recalls that of Rickie Lee Jones. The midtempo arrangement here, with its pop/jazz flavor, spotlights McNally's vocals and lyrics.

SUPERGRIT COWBOY BAND—If You Don't Know Me By Now (3:06); producer: Clyde Matlocks; writer: Bill Ellis; publisher: Hoodswamp, BMI, Hoodswamp HS8002A. Cowboys they may be, but this aggregation sounds straight bluegrass on this tale of the misunderstood man. A driving banjo speeds the story along, while the bluegrass harmonizing adds just the right touch of plaintiveness.

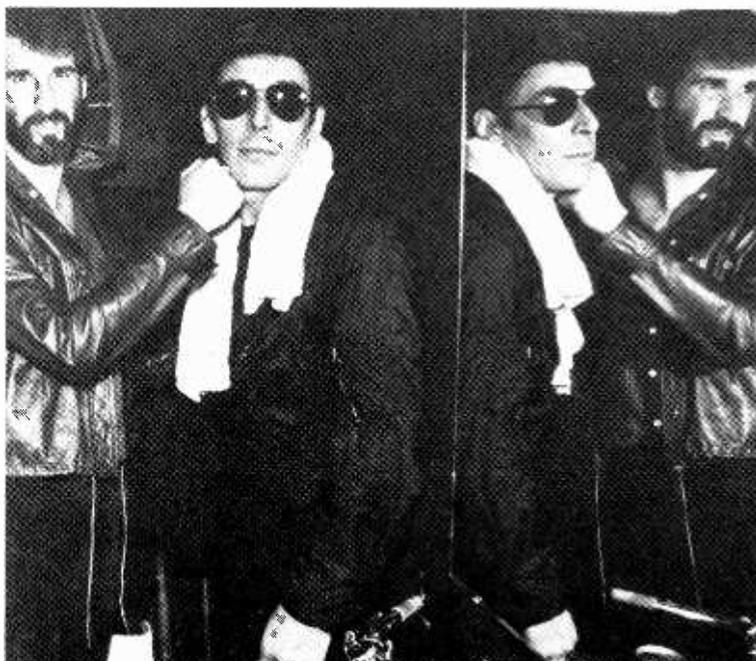
Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Subscription TV Growing

WASHINGTON, D.C. — The Subscription Television Assn. says that subscription television stations have passed the one million mark in numbers of households subscribing. The subscribers continue to grow at the rate of over 65,000 new members a month, STV Assn. says.

Subscription television has grown from 45,000 subscribers three and a half years ago to the current million mark with subscribers in each of the 10 top tv markets.

"By reaching one million subscribers in so short a time," says STV Assn. Chairman Rinaldo Brutoco, "STV has established an unparalleled growth record for a pay tv medium. We project a doubling of subscribers in the next 15 months, reaffirming STV as the most dynamic and thriving of the new broadcast technologies."



HELPING HAND?—Michael Leon, left, vice president of East Coast operations for A&M Records, discusses musical philosophy with John Cale, during Cale's recent appearance at the Ritz in New York.

2 AFM Agents Facing Sentences

LOS ANGELES—Former AFM Local 47 business agents Hector Rivera and Rene Bloch will be sentenced July 8 by Federal District Judge Laughlin E. Waters here, after being found guilty recently of accepting bribes from Latin music concert promoters.

Evidence and testimony at the two-week trial showed the defendants, while acting as business agents, demanded and accepted payments of more than \$50,000 from promoters, who included Philip Karlin, Marclan Productions, and Arturo Guerra, Hollywood International Enterprises.

Trial testimony revealed that the two AFM employees would provide AFM approval for petitions for immigration visas for alien Latin acts and would allow promoters to present such foreign attractions in the U.S. without having to hire local 47 members reciprocally, in return for the bribes.

The maximum sentence facing the defendants is seven years' imprisonment and \$70,000 in fines.

Intl Awards Show Planned

NEW YORK—A World Music Awards network television special is being finalized in conjunction with Musexpo and Joe Cates, president of Joseph Cates Co.

According to Roddy S. Shashoua, who sponsors the trade meet, the show would be beamed from Musexpo (Nov. 1-5 in Fort Lauderdale, Fla.) via satellite to some 40 countries. Awards would be based on a recording artist's national and international record sales achievement and popularity in each current calendar year.

Shashoua says an international music industry committee to deal with the award presentations is currently being formed.

ORIGINAL MOTION PICTURE SOUNDTRACK

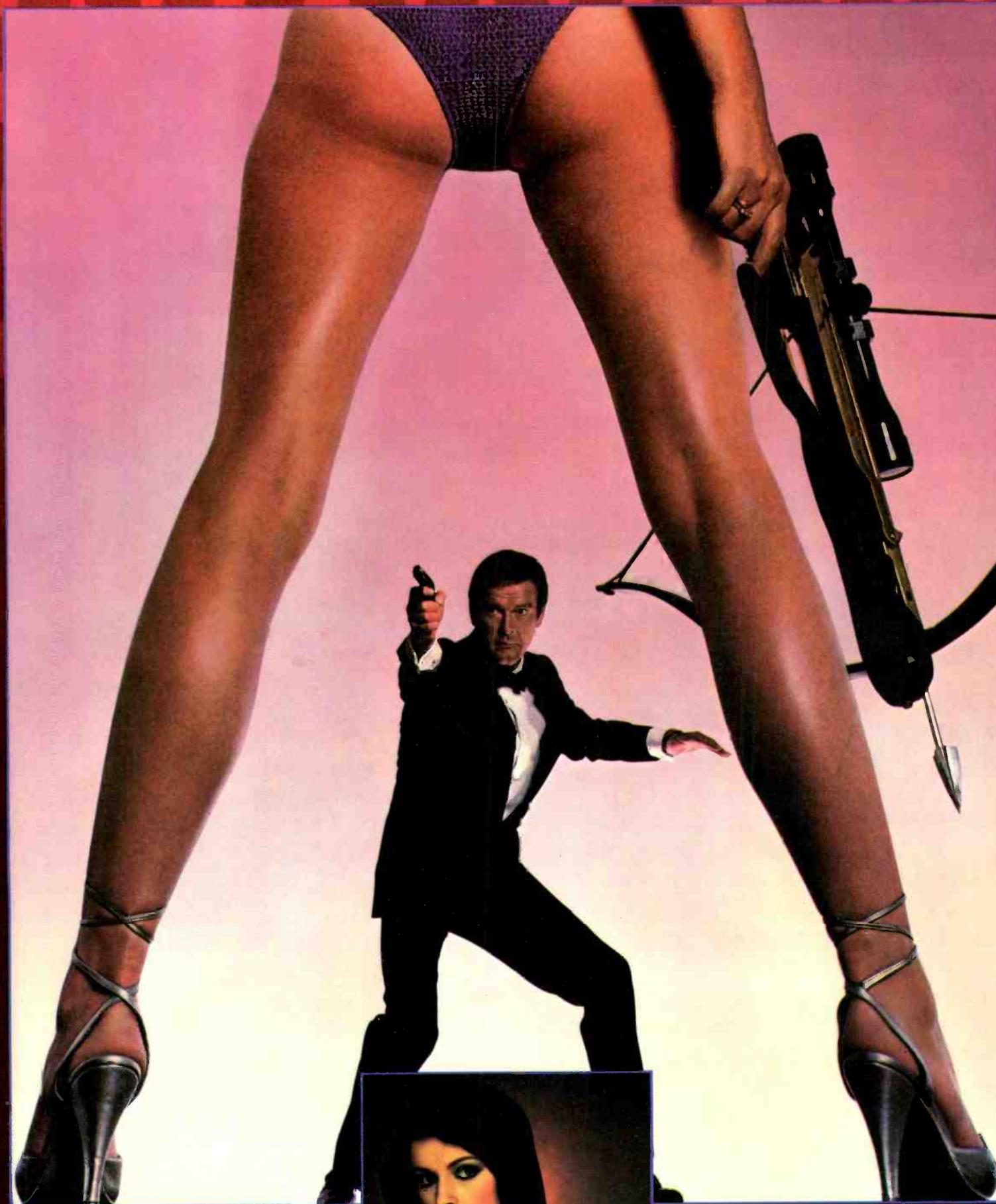
JAMES BOND 007

FOR YOUR EYES ONLY

Music Composed by
BILL CONTI

Lyrics by
MICHAEL LEESON

ON LIBERTY RECORDS & TAPES



Title Song Performed by
SHEENA EASTON





Billboard Directories are what you might call Basic Tools. They are, in fact, the main sources of vital information for the entire Music/Record/Video industry.

Billboard's annual Directories are constantly in use, year after year, and people who rely on them know how important they are in doing business effectively.

International Buyer's Guide—\$35.00—
published in Fall

The music/record/tape industry's "Yellow Pages." Listings include name, address, phone number and marketing information of record companies, music publishers, distributors, accessory items and more from around the world.

International Talent & Touring Directory—
\$25.00—published in Summer

The most recognized talent and tour directory. Lists artists, managers, booking agents, promoters, clubs and arenas, campus facilities, fairs, festivals, rehearsal facilities, unions, sound and lighting companies.

Country Music Sourcebook—\$10.00—
published in Spring

Radio stations, performing artists, booking agents, personal managers, record companies and more.

Year-End Awards Issue—\$5.00—published end
of December

The single most comprehensive year-end chart recap in the business. Radio stations everywhere rely on it for their programming of year-end shows.

International Recording Studio & Equipment Directory—\$15.00—published in Fall

Supplies Billboard's domestic and international audience with up-to-date statistics on professional recording equipment, recording studios, independent record producers and a special survey on recording studio equipment usage.

Audio/Video/Tape Directory—\$10.00—
published in Spring

Equipment manufacturers and importers, videotape libraries, pre-recorded tape, tape services & suppliers, manufacturers & importers of accessories, and much more, including an international section.

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**THE CONTINUING ADVENTURES OF THOSE
WILD-EYED SOUTHERN BOYS!**



**SOME FACTS AND FANTASY FROM .38 SPECIAL:
"HOLD ON LOOSELY" ^{AM 2316} AND "FANTASY GIRL" ^{AM 2335}**

The "fantasy" is; the new single, "FANTASY GIRL" which is following in the footsteps of the hit "HOLD ON LOOSELY" and is capturing the imagination of radio everywhere! The "facts" are; the album **WILD-EYED SOUTHERN BOYS** ^{EP 4835} is on its way to platinum and .38 SPECIAL will be seen by over one million fans this year on their Wild-Eyed Southern Boys 1981 Tour.

.38 SPECIAL ON TOUR WITH JEFFERSON STARSHIP:

- 6/13 MUNICIPAL AUDITORIUM Kansas City, MO • 6/14 KIEL AUDITORIUM St. Louis, MO • 6/15-17 PINE KNOB MUSIC THEATRE Clarkston, MI • 6/19 GREAT ADVENTURE Jackson, NJ • 6/20 JFK STADIUM Philadelphia, PA • 6/22 BLOSSOM MUSIC CENTER Cleveland, OH
- 5/24 SARATOGA PERFORMING ARTS CENTER Saratoga Springs, NY • 6/26 MUSIC MOUNTAIN South Fallsburg, NY • 6/27 WEEDSPORT SPEEDWAY Syracuse, NY • 6/28 E.M. LOEW'S Worcester, MA • 6/30 SCUTH MOUNTAIN MUSIC FAIR S Orange, NJ • 7/1 MERIWEATHER
- POST PAVILION Washington, D.C. • 7/2 FAIRGROUNDS Allentown, PA • 7/4 KING'S DOMINION Doswell, VA • 7/5 CAROWINDS Charlotte, NC • 7/8 MUNICIPAL AUDITORIUM Mobile, AL • 7/10 CENTROPLEX Baton Rouge, LA • 7/11 SUMMIT Houston, TX • 7/12 CONVENTION CENTER ARENA Dallas, TX • 7/14 HIRSH AUDITORIUM Shreveport LA • 7/15 BARTON COLISEUM Little Rock, AR • 7/17 ASSEMBLY DENVER, CO • 7/23 SNOWBIRD Salt Lake City, UT • 7/24 THEATRE FOR THE PERFORMING ARTS Las Vegas, NV • 7/26 EXHIBIT HALL Tucson, AZ • 7/27 CONVENTION CENTER Yuma, AZ • 7/29 MEMORIAL COLISEUM Phoenix, AZ • 7/31 SANTA MONICA CIVIC AUDITORIUM Santa Monica, CA • HEADLINING

So stay tuned for the next chapter of the continuing adventures of those WILD-EYED SOUTHERN BOYS.

.38 SPECIAL ON A&M RECORDS & TAPES WHERE FANTASY BECOMES FACT.

Produced by Rodney Mills
Production Associates: Don Barnes and Jeff Carlisi
Management: Mark Specter/David Passick
Agent: Terry Rhodes



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SD 32-107



Produced by Al Nalli and Henry Weck for Al Nalli Productions, Inc.

ON TOUR:

July 2	Philadelphia, PA	Spectrum
July 3	Baltimore, MD	Civic Center
July 5	Buffalo, NY	Memorial Auditorium
July 8	Hartford, CT	Stage West
July 9	Utica, NY	Stanley Theatre
July 10	East Rutherford, NJ	Meadowlands/Byrne Arena
July 11	Detroit, MI	Royal Oak Theatre
July 12	Youngstown, OH	The Agora
July 15	Charleston, WY	Civic Center
July 17	Nashville, TN	Municipal Auditorium
July 19	Norfolk, VA	Portsmouth Stadium
July 21	Memphis, TN	Mid-South Coliseum
July 23	Dothan, AL	Dothan Civic

BLACKFOOT

MARAUDER

ON ATCO RECORDS AND TAPES
FEATURING THE HIT SINGLE, "FLY AWAY!"

7331

July 24	Atlanta, GA	The Fox
July 25	Augusta, GA	Richmond County Coliseum
July 26	Montgomery, AL	Sandy Creek Outdoors
July 28	Miami, FL	Sunrise Theatre
July 29	Fort Myers, FL	Lee County Arena
July 30	Fort Pierce, FL	Saint Lucie Civic Arena
July 31	Savannah, GA	Municipal Auditorium Arena
August 1	Fayetteville, NC	Cumberland County Memorial Arena
August 2	Asheville, NC	Asheville Civic Center
August 4	Columbus, GA	Municipal Auditorium
August 5	Charleston, SC	Gaillard Auditorium
August 6	Myrtle Beach, SC	Convention Center Arena
August 7	Greenville, SC	Memorial Auditorium
August 8	Johnson City, TN	Freedom Hall
August 9	Columbia, SC	Township Auditorium



Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	1	10	KIM CARNES Mistaken Identity EMI-America SD 17052	●	8.98		36	17	9	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 3	71	72	34	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98	
	2	30	REO SPEEDWAGON Hi Fidelity Epic FE 36844	▲			37	40	47	DARYL HALL & JOHN OATES Voices RCA AOL1-3646	●	8.98		72	55	16	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 25
	3	12	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		38	23	13	GINO VANNELLI Nightwalker Arista AL 9539		8.98	SLP 31	73	73	37	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
★	4	23	STYX Paradise Theatre A&M SP 3719	▲	8.98		39	24	14	THE WHO Face Dances Warner Bros. HS 3516	●	8.98		74	48	8	DAVE EDMUNDS Twangin' Swan Song SS-16034 (Atlantic)		7.98	
☆	7	4	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)		8.98		60	4	4	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98		75	77	11	CLIMAX BLUES BAND Flying The Flag Warner Bros. BSK 3493		8.98	
★	6	7	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)		8.98		41	41	46	AC/DC Back In Black Atlantic SD 16018	▲	8.98		76	86	5	MARTY BALIN Balin EMI-America SD-17054		8.98	
★	8	17	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		42	7	7	GRACE JONES Nightclubbing Island ILPS 9524 (Warner Bros.)		8.98	SLP 9	77	76	17	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 8
	8	5	VAN HALEN Fair Warning Warner Bros. HS 3540		8.98		43	39	15	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98		78	74	38	KOOL & THE GANG Celebrate De-Lite DSR 9518 (Polygram)	▲	8.98	SLP 65
	9	9	SANTANA Zebop Columbia FC 37158	●			44	44	31	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		79	82	7	RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		8.98	SLP 12
☆	14	9	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		8.98	SLP 56	45	42	18	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 9	80	80	14	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048			SLP 13
☆	15	10	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)		8.98	SLP 1	46	51	6	THE TUBES The Completion Backward Principle Capitol S00-12151		8.98		96	2	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 35	
☆	16	3	GEORGE HARRISON Somewhere In England Dark Horse DHK 3492 (Warner Bros.)		8.98		47	37	10	GARY U.S. BONDC Dedication EMI-America SD-17051		8.98	SLP 34	32	83	46	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	13	10	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		48	45	7	SPLIT ENZ Waiaia A&M SP-4848		7.98		93	4	4	DIONNE WARWICK Hot Live And Otherwise Arista A2L-8605		11.98	SLP 40
	14	11	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98		49	54	3	CAMEO Knights Of The Sound Table Chocolate City CCLP 2019 (Polygram)		8.98	SLP 5	84	79	39	BARBRA STREISAND Guilty Columbia FC 36750	▲		
☆	38	4	AIR SUPPLY The One That You Love Arista AL 9551		8.98		50	50	38	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 5	85	85	8	CHUCK MANGIONE Tarantella A&M SP-6513		11.98	SLP 51
	16	13	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 2	51	43	17	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98		86	87	12	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99	
	17	12	SMOKEY ROBINSON Being With You Tamla T8-375M1 (Motown)		8.98	SLP 14	52	47	23	APRIL WINE The Nature Of The Beast Capitol S00-12125	●	8.98		87	97	8	DAVID LINDLEY El Rayo-X Asylum 5E-524 (Elektra)		8.98	
	18	18	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		53	58	4	PETER FRAMPTON Breaking All The Rules A&M SP-3722		8.98		88	90	5	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	
	19	19	GROVER WASHINGTON JR. Winelight Elektra 6E-305	▲	7.98	SLP 16	54	53	19	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033				89	70	16	CHAMPAIGN How 'bout Us Columbia JC 37008			SLP 15
	20	20	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	●	7.98		55	56	16	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	●			90	84	7	THE MARSHALL TUCKER BAND Dedicated Warner Bros. HS 3525		8.98	
	21	21	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98		56	49	12	DAVID SANBORN Voyeur Warner Bros. BSK 3546		8.98	SLP 27	91	68	10	ANNE MURRAY Where Do You Go When You Dream Capitol S00-12144		8.98	CLP 6
★	25	17	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697		7.98		95	4	4	TEENA MARIE It Must Be Magic Gordy GB-1004M1 (Motown)		8.98	SLP 11	92	89	9	SOUTHSIDE JOHNNY & THE ASBURY JUKES Reach Up And Touch The Sky Mercury SRM-2-8602 (Polygram)		11.98	
★	27	7	JOE WALSH There Goes The Neighborhood Asylum 5E-523 (Elektra)		8.98		81	2	2	YOKO ONO Season Of Glass Geffen GHS 2004 (Warner Bros.)		8.98		93	91	12	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL1-3932		8.98	CLP 13
	24	22	LOVERBOY Loverboy Columbia JC 36762	●			59	57	14	JUDAS PRIEST Point Of Entry Columbia FC 37052				94	92	10	PURE PRAIRIE LEAGUE Something In The Night Casablanca NBLP 7255 (Polygram)		7.98	
★	28	12	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98		60	62	13	GREG KIHN Rockinroll Beserkley BZ 10069 (Elektra)		7.98		127	3	3	PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1-1190 (Warner Bros.)		8.98	
☆	35	10	BILLY SQUIER Don't Say No Capitol ST-12146		8.98		61	63	8	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98		96	88	12	GRATEFUL DEAD Reckoning Arista A2L-8604		13.98	
★	29	9	LEE RITENOUR Rit Elektra 6E-331		7.98	SLP 20	62	59	26	SHALAMAR Three For Love Solar BZL1-3577 (RCA)	●	8.98	SLP 10	97	98	13	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 17
	28	26	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 6	63	67	16	CAROL HENSEL Dancersize Vintage VNI 7701 (Mirus)		8.98		98	100	36	THE DOORS Greatest Hits Elektra 6E-515	●	8.98	
☆	52	4	OAK RIDGE BOYS Fancy Free MCA MCA-5029		8.98	CLP 3	64	65	8	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531				100	69	40	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		8.98	
	30	30	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	SLP 4	75	2	2	VARIOUS ARTISTS Exposed/A Cheap Peek At Today's Provocative New Rock CBS X2 37124				101	111	4	JOHN KLEMMER Hush Elektra 6E-527		8.98	
★	33	15	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 4	66	71	6	FRANK ZAPPA Tinsel Town Rebellion Barking Pumpkin PW-2-37336 (CBS)	●			102	94	30	ABBA Super Trouper Atlantic SD 16023	●	8.98	
	32	32	ALABAMA Feels So Right RCA AHL1-3930	●	7.98	CLP 1	67	61	16	ERIC CLAPTON Another Ticket RSD RX-1-3095 (Polygram)	●	8.98		103	113	3	FATBACK Tasty Jam Spring SP-1-6731 (Polygram)		8.98	SLP 19
	33	34	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 8	68	78	6	SQUEEZE East Side Story A&M SP-4854		7.98		104	107	31	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	
	34	31	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120	▲	9.98		69	66	28	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 23							
	35	36	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)		8.98		70	64	12	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 21							

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Closeup

THE MOODY BLUES—Long Distance Voyager, Threshold TRL12901. (PolyGram) Produced by Pip Williams.

"Long Distance Voyager" is so far the surprise album of the year. Written off as extinct dinosaurs after their disjointed "reunion" LP "Octave" in 1978, the Moody Blues enter the '80s in nearly the same manner in which "Go Now" launched their careers in the '60s.

"Long Distance Voyager," though bending somewhat to commercial pop trends, still manages to recreate the group's lushly textured, classical/rock symphonic sound epitomized by classics like "Nights In White Satin," "Ride My See-Saw," "Question" and others.

This LP also represents a throwback to the psychedelic days of the late '60s and early '70s when the Moody Blues co-existed with incense, flower power, spaced-out acid trips and good music. Perhaps one reason why this LP is selling so well is that it gives all those children of the '60s something to rekindle memories.

While the Moodies were in some respects forerunners of British art rock groups such as Emerson, Lake & Palmer, Yes and Queen, it was their use of the Mellotron, a keyboard instrument that reproduced classical sounds, that gave the group its identity. Along with lyrics that painted aural pictures, the Moodies managed to carve gorgeous melodies within a firm rock foundation.

So it's only a natural progression for the group to return to its roots via songs like "In My World," "22,000 Days" and "Nervous."

"Long Distance Voyager" marks the recording debut of former Yes member Patrick Moraz on keyboards, replacing original member Mike Pinder. (Moraz performed with the group on their "Octave" tour). And longtime producer Tony

Clarke is replaced here by Pip Williams.

The songs contained here prove that the Moodies are still capable of making strong music. And while "Long Distance Voyager" may not immediately rank with "Days Of Future Passed" and "In Search Of The Lost Chord" as rock classics, it nonetheless aspires to reach such heights of glory.

Justin Hayward's leadoff track, "The Voice," is immediately identifiable as Moodies, as are John Lodge's "Talking Out Of Touch," and Hayward's "In My World." All maintain a lush texture with glorious harmonies and memorable melodies.

"Gemini Dream," the LP's first single, is a departure for the group. Unlike the above mentioned cuts on side one, "Gemini Dream" is an up-tempo tune with an infectious dance beat. The arrangement is choppy, and the group sounds more like the Electric Light Orchestra than the Moodies.

"Meanwhile," a Hayward composition, opens side two in the same manner "The Voice" opened side one. The song is midtempo track punctuated by intriguing lyrics and an uncluttered arrangement.

Graeme Edge's spirited "22,000 Days" highlights the second side and exemplifies the group's harmonic way with a song. The pace slows on John Lodge's poignant "Nervous," another introspective cut highlighted by tingling acoustic guitar.

The LP winds down with three Ray Thomas compositions: "Painted Smile," a playful upbeat mood changer; "Reflective Smile," a short semi-rap that segues into the finale; and that final song, "Veteran Cosmic Rocker," an autobiographical rocker that doesn't quite work within the context of the rest of the LP. **ED HARRISON**

General News

Major Montreux LP, Video Plan

Warner Readies First Role In Annual Swiss Festival

By SAM SUTHERLAND

LOS ANGELES—Warner Bros. Records makes its first major appearance at the annual Montreux Jazz Festival later this month, with an ambitious album and video documentary project already blueprinted for the label's two evening concert bills July 15 and 16.

Record company programs are a familiar element at Montreux, as are the subsequent live albums issued in profusion following each year's edition of the Swiss jazz gala. But Warners' plans, as outlined by Charlie Lourie, its director of progressive music, and Tommy LiPuma, vice president of progressive a&r, are aimed at elevating the proceedings beyond the norm.

Among the key elements to its strategy: recording of two different concert LPs during the shows, a series of new partnerships between key roster acts tailored for the concerts, a pool of new material composed expressly for these performances and the eventual album releases, and even a vault of additional recordings, to be made during pre-concert sound checks, as a safety for any post-production emergencies due to technical snafus.

Then there's the label's planned video show from the event, slated to combine performance footage co-produced with Swiss Television and Warners' own behind-the-scenes segments to be shot during the festival.

"As a company, we've been messing with the idea of a Montreux show for some time," explains Lourie, who says the topic surfaced several years ago as the company's then fledgling jazz and progressive roster was being beefed up. Problems in artist availability and festival logistics had thwarted the prospect in the past, but, says Lourie, "This year all the pieces seemed to fit, and it was apparent last fall that we could do it."

Lourie and LiPuma, who'll produce two projected albums culling top performances from the many label acts due to participate, say they've been at the drawing boards since. One underlying goal: to avoid the conventional jam session format

usually employed by labels seeking such anthology packages from live tapes recorded at Montreux.

"The one thing I didn't want is another 'Jazz At The Philharmonic,'" LiPuma agrees, adding that while that early classic format has proven a potent one, he wants the label's Montreux disks "to have some kind of structure, and some pre-production thought and care.

"There are specific reasons for which musicians are being paired, as well. To just have everybody onstage, playing everything together, would be too chaotic—it wouldn't make sense."

Accordingly, the two evenings will involve selective couplings between both single label artists and groups.

The first night's lineup, for example, will climax with the first-ever collaboration between Al Jarreau and Randy Crawford, with both performing their own sets as well.

Neil Larsen, David Sanborn and Yellowjackets, a new label act whose first LiPuma-produced album ships this week, are also on the bill, with Lourie and LiPuma underscoring the choice of musicians for each set as crucial. With overlap in the Sanborn and Larsen lineups, and members of Yellowjackets likewise working both individually on other segments and as a group behind Crawford, they note that other label acts including Larry Carlton and Mike Mainieri, recently signed to

(Continued on page 92)

Lifelines

Births

Girl, Angela Anne, to Charlie and Darcee Black, June 10 in Nashville. Father is songwriter with Chappell Music.

Boy, Heath Yeuell, to Randy and Kelly Owen, June 12 in Ft. Payne, Ala. Father is member of RCA group Alabama.

Twin boys, David Philip and Timothy Robert, to Denise and Lou Tatulli June 12 in New Jersey. Father is manager of sales administration for RCA Records in New York.

Boy, Matthew Langley, to Lynn and Danny Joe Brown May 8. Father leads the Danny Joe Brown Band, an Epic recording act.

Boy, Benjamin Aaron, to Sherry Goldsher-Marsh and Dr. Jeffrey Marsh June 11 in Santa Monica, Calif. Mother is director of video-film operations and West Coast artist development at Elektra-Asylum in Los Angeles.

Boy, Timothy Daniel, to the Larry Mundorfs June 16 in Canton, Ohio. Father is vice president of operations for Stark Records and Tapes, parent company of the Camelot retail store chain.

Girl, Elizabeth, to Wayne and Jacqueline Vican June 23 in New York. Father owns Songshop Recording Co. in New York.

Marriages

Donna Barthelemy to Jim Dorsey June 20 in Philippi, W. Va. Groom is a DJ with WKKW-FM Clarksburg, W. Va.

Laura Dow to Gary O'Connor June 5 in Toronto. Husband is a Capitol recording artist. Wife manages a Toronto club called Fridays.

Ruth Lee to Victor Gaskin June 7 in New York. Wife is public information specialist for National Public Radio. Husband is jazz bass player.

Mickie McDonald to Ron Nicks

June 19 in Midvail, Utah. Wife is a data processing controller. Husband is senior tape buyer for Alta Distributing, Salt Lake City.

Rod Cummins to Rhonda S. Jones June 20 in Oklahoma. Husband is a WEA sales rep in Dallas.

Peter Krytiuk, general manager of Boot Records Ltd., and president of Peter's One-Stop, to Ludmila Drozd June 20 in Toronto.

Steven Lowy, industry attorney, to Vicky Cooper, former a&r department assistant at Arista Records, London, in Los Angeles recently.

Deaths

George "Pee Wee" Erwin, 68, prominent trumpeter with Benny Goodman, Tommy Dorsey and other bands in the swing era, June 20 in Teaneck, N.J. A Nebraskan, he made hundreds of records and only a month ago had performed at a jazz festival in Amsterdam.

Johnny Pineapple, 74, renowned Hawaiian musician and recording artist of the 1940s, June 13 in New York. His band played the Roosevelt and Lexington Hotels in New York for many years.

Tracye Michelle King, 18, June 10 in Atlanta. She's the daughter of Larry King, once vice president of promotion at MCA Records, now an independent promoter in Los Angeles.

Barbara Farnsworth, 37, vice president of Top Billing booking agency, in Nashville, June 24.

Stanley Skroski, 47, a CBS Records quality control technician, June 19. He is survived by his widow and two children.

Mildred Acuff, 67, wife and business adviser of Grand Ole Opry legend Roy Acuff, June 17 in Nashville. She helped organize Acuff-Rose Publications Inc.

Robert L. Dickey, 70, leader of the Wildwood Rhythms bluegrass band, June 17, in Memphis. He is survived by his widow, Myra Faye, and five children.



The Moody Blues

Rock'n'Rolling

• Continued from page 10

mors that he was worked over by professionals.

The Brandt incident follows uncomfortably close to the recent problems Bond's had with the Fire Department and subsequent allegations that in the fierce competition among the city's club owners, someone might resort to dirty tricks (Billboard, June 20, 1981).

"I don't believe in any of this club wars stuff, and I don't think it had anything to do with Jerry, but still you wonder what may happen next," says one club operator. "It's pretty scary."

New acts in the Northern California area are being offered a unique service by the Fairfax, Calif. based Augie Blume & Associates promo-

tion and public relations firm.

For a \$200-a-year subscription price, the acts get a computer print-out, updated four times a year, giving a complete list of local newspapers, college papers, magazines and reviewers as well as all national music publications.

So it would be easier for the acts to reach these publications, the subscription also includes already printed labels.

Blume says he got the idea because he met many new bands looking for this kind of information to build a portfolio of press clips. But, he says, he found that he didn't have the whole list, and neither did anyone else. Consequently, he decided to spend a few weeks time in research and then to offer the information via subscriptions. He says now he is compiling a list of local venues.

Philosophy At Columbia Holds

• Continued from page 4

In 1970, he moved to Playboy Enterprises as director of corporate development, returning to CBS Records a year later as director of marketing development and subsequently as vice president of merchandising. He was instrumental, CBS says, in the early development of such artists as Billy Joel, Bruce Springsteen, Earth Wind & Fire, Aerosmith, Herbie Hancock, Loggins & Messina and Blue Oyster Cult, as well as further expanding the success of Neil Diamond and Chicago.

In 1974, Teller left CBS to assume the post of president of United Artists Records, where he signed Kenny Rogers, ELO, Grateful Dead, Brass Construction and Maxine Nightingale, while also working with such artists as Crystal Gayle, Paul Anka, Ronnie Laws, Bobby Womack and Donald Byrd.

In 1976, Teller established his own consulting firm, and in 1979 he was appointed president of Wind-song Records. **ROMAN KOZAK**

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	115	5	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	
106	108	7	VARIOUS ARTISTS The Secret Policeman's Ball Island IL 9630 (Warner Bros.)		5.99	
107	102	30	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	
108	99	12	THE DREGS Unsung Heroes Arista AL 9548		7.98	
109	106	9	AC/DC Highway To Hell Atlantic SD 19244		8.98	
110	101	16	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●		CLP 18
111	NEW ENTRY		JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	
112	7		GINO SOCCIO Closer Atlantic/RFC 16042		8.98	SLP 26
113	116	11	POINT BLANK American Excess MCA MCA-5189		8.98	
114	124	4	AURRA Send Your Love Salsoul SA 8538 (RCA)		8.98	SLP 29
115	128	5	IRON MAIDEN Killers Capitol ST-12141		7.98	
116	NEW ENTRY		MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156		9.98	SLP 35
117	125	3	JIMMY MESSINA Messina Warner Bros. BSK 3559		8.98	
118	120	20	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		8.98	CLP 27
119	129	4	JOHNNY VAN ZANT BAND Round Two Polydor PD-1-6322 (Polygram)		8.98	
120	110	21	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98	CLP 20
121	114	34	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)	▲	8.98	SLP 30
122	159	5	STEPHANE GRAPPELLI/ DAVID GRISMAN Live Warner Bros. BSK 3550		8.98	
123	105	25	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 32
124	146	6	JOHN McLAUGHLIN, AL DiMEOLA, PACO DeLUCIA Friday Night In San Francisco Columbia FC 37152			
125	112	17	U-2 Boy Island ILPS 9646 (Warner Bros.)		8.98	
126	109	31	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 23
127	117	16	GARLAND JEFFREYS Escape Artist Epic JE 36983			
128	121	20	JOURNEY Captured Columbia KC-2-37016	●		
129	139	5	JIM PHOTOGLO Fool In Love With You 20th Century T-621 (RCA)		7.98	
130	126	12	THE JEFF LORBER FUSION Galaxian Arista AL 9545		7.98	SLP 17
131	130	16	WAYLON & JESSI Leather And Lace RCA AAL1-3931		8.98	CLP 16
132	123	16	ROBIN TROWER WITH JACK BRUCE AND BILL LONDON B.L.T. Chrysalis CHR 1324		7.98	
133	119	14	APRIL WINE Harder-Faster Capitol ST-12013		8.98	
134	133	11	T.G. SHEPPARD I Love 'Em All Warner Bros. BSK 3528		8.98	CLP 12
135	135	9	ROGER TAYLOR Fun In Space Elektra 5E-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	140	9	VARIOUS ARTISTS The Music Of Cosmos RCA ABL1-4003		8.98	
137	131	9	TANGERINE DREAM Thief (original soundtrack) Elektra 53-521		8.98	
138	118	8	BILLY & THE BEATERS Billy & The Beaters Arista AAA-10001		7.98	
139	134	14	BILL SUMMERS AND SUMMERS HEAT Call It What You Want MCA MCA-5176		8.98	SLP 24
140	150	2	THE ENGLISH BEAT Wh'ppen Sire SRK 3567 (Warner Bros.)		8.98	
141	141	40	ANNE MURRAY Anne Murray's Greatest Hits Capitol 500-12110	▲	8.98	CLP 31
142	137	16	DAVE GRUSIN Mountain Dance Arista/GRP GRP 5010		7.98	
143	143	52	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 8
144	154	5	PLASMATICS Beyond The Valley Of 1984 Stiff America WOW 11		8.98	
145	155	4	GEORGE JONES I Am What I Am Epic FE 36586			CLP 17
146	136	12	DEVO Devo-Live Warner Bros. Mini 3548		5.99	
147	149	32	LAKE SIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 41
148	NEW ENTRY		DANNY JOE BROWN AND THE DANNY JOE BROWN BAND Danny Joe Brown And The Danny Joe Brown Band Epic ARE 37385			
149	169	2	THE PSYCHEDELIC FURS Talk Talk Talk Columbia NFC 37339			
150	152	12	ROBERT GORDON Are You Gonna Be The One RCA AFL1-3773		8.98	
151	151	6	WHITESNAKE Come An' Get It Mirage WTG 16043 (Atlantic)		7.98	
152	NEW ENTRY		SOUNDTRACK Raiders Of The Lost Ark Columbia JS 37373			
153	144	6	THELMA HOUSTON Never Gonna Be Another One RCA AFL1-3842		7.98	SLP 67
154	153	9	SYLVIA Drifter RCA AHL1-3986		8.98	CLP 10
155	104	57	SOUNDTRACK Fame RSD RX 1-3080	●	8.98	
156	156	19	SISTER SLEDGE All American Girls Columbia SD-16027 (Atlantic)		8.98	SLP 61
157	160	37	RONNIE MILSAP Greatest Hits RCA AHL1 3772	●	7.98	CLP 15
158	161	7	BRAM TCHAIKOVSKY Funland Arista AB 4292		8.98	
159	132	12	VARIOUS ARTISTS Concerts For The People Of Kampuchea Atlantic SD-2-7005		13.98	
160	142	14	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98	
161	164	114	WAYLON JENNINGS Greatest Hits RCA AHL1 3378	▲	7.98	CLP 21
162	172	3	RAMSEY LEWIS Three Piece Suite Columbia FC 37153			SLP 58
163	163	36	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲		
164	174	3	UNLIMITED TOUCH Unlimited Touch Prelude PRL 12184		7.98	SLP 38
165	158	34	THE POLICE Regatta De Blanc A&M SP-4792	●	7.98	
166	165	5	X Wild Gift Slash SR-107 (Jem)		7.98	
167	103	21	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98	
168	NEW ENTRY		JANIS IAN Restless Eyes Columbia FC 37360			

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
169	170	7	MOTHERS'S FINEST Iron Age Atlantic SD 19302		7.98	
170	171	4	ROBBIE DUPREE Street Corner Heroes Elektra 6E-344		8.98	
171	175	3	20/20 Look Out Portrait NFR 37050 (Epic)			
172	73	13	DOTTIE WEST Wild West Liberty LT-1062		7.98	CLP 7
173	179	4	COLD CHISEL East Elektra 6E-336		8.98	
174	NEW ENTRY		THE JOE PERRY PROJECT I've Got The Rock 'N' Roll Blues Again Columbia FC 37364			
175	185	2	ROBERTA FLACK Bustin' Loose MCA MCA-5141		8.98	
176	176	3	THE BRECKER BROTHERS Straphagin Arista AL 9550		8.98	
177	186	2	JOHNNY GUITAR WATSON And The Family Clone DJM DJM-501 (Polygram)		8.98	SLP 49
178	180	3	LINX Intuition Chrysalis CHR-1332		8.98	SLP 43
179	189	2	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98	
180	NEW ENTRY		NICK MASON Nick Mason's Fictitious Sports Columbia FC 37307			
181	191	2	JOE DOLCE Shaddap You Face MCA MCA-5211		8.98	
182	NEW ENTRY		AIR SUPPLY Lost In Love Arista AL 9530		8.98	
183	193	2	THE DAZZ BAND Let The Music Play Motown M8-957M1		8.98	SLP 55
184	184	2	ARLO GUTHRIE Power Of Love Warner Bros. BSK 3558		8.98	
185	NEW ENTRY		JOE VITALE Plantation Harbor Asylum 5E-529 (Elektra)		8.98	
186	NEW ENTRY		STARGARD Back 2 Back Warner Bros. BSK 3456		8.98	
187	NEW ENTRY		MIKE OLDFIELD QE2 Virgin/Epic FE 37358			
188	190	2	JESSE WINCHESTER Talk Memphis Bearsville BRK 6989 (Warner Bros.)		8.98	
189	NEW ENTRY		SILVER CONDOR Silver Condor Columbia NFC 37163			
190	NEW ENTRY		SOUNDTRACK Superman II Warner Bros. HS 3505		8.98	
191	194	69	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol 500-12041	▲	8.98	
192	192	2	999 Concrete Polydor PD-1-6323 (Polygram)		8.98	
193	181	68	WILLIE NELSON Stardust Columbia JC 35305	▲		CLP 33
194	182	370	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
195	188	3	JERRY JEFF WALKER Reunion MCA MCA-5199		8.98	
196	196	2	ORIGINAL BROADWAY CAST Woman Of The Year Arista AL 8303		9.98	
197	162	16	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)	●		SLP 22
198	166	76	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
199	148	15	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98	
200	200	2	THRILLS First Thrills G&P GP-1002		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	72
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Aurra	114
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Pat Benatar	82
Blondie	107
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Billy & The Beaters	138
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Danny Joe Brown	148
Cameo	49
Kim Carnes	1
Rosanne Cash	31
Carpenters	99
Champaign	89
Change	70
Chipmunks	88
Cold Chisel	173

Eric Clapton	67
Stanley Clarke/George Duke	33
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Phil Collins	7
Cosmos	136
John Cougar	100
Randy Crawford	79
Christopher Cross	18
John Denver	111
Devo	146
Dazz Band	183
Neil Diamond	34
Joe Doice	181
Doors	98
Dregs	108
Robbie Dupree	170
Sheena Easton	51
English Beat	140
Dave Edmunds	74
Fatback	103
Roberta Flack	175
Frankie & The Knockouts	43
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Gap Band	69
Terry Gibbs	120
Robert Gordon	150
Grateful Dead	96
Stephanie Grappell	122
Dave Grusin	142
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Daryl Hall & John Oates	37
Emmylou Harris	118
George Harrison	12

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BUT WHO APOLOGIZED?

Bee Gees, RSO Tiff Over Deal's Details

By ED HARRISON

LOS ANGELES—The Bee Gees have made public the details of their settlement with the Robert Stigwood Organization, although those details were quickly deemed "inconsistent with the terms of the settlement" by Stigwood.

According to a statement issued by the Bee Gees, "first and foremost, the Bee Gees have never apologized to Robert Stigwood or RSO; this has never been the case, nor will it ever be the case, no matter what any other press article may claim."

Stigwood responded by saying "any settlement with the Bee Gees was conditional on a worldwide apology in that form and without it no settlement would have been concluded."

Stigwood further contends that the Bee Gees' statement is inconsistent with the wording of the release that went out in early May (Billboard, May 23, 1981) that stated "all allegations made against Stigwood personally and his companies have been unreservedly withdrawn."

As for the Bee Gees' recording obligation to RSO, the group will deliver two more albums to the label, their seventh and eighth, fulfilling the contractual terms of a 1975 agreement.

The Bee Gees say that advances for those two albums have been "greatly" increased to "substantial" sums while the U.S. royalty rate "marginally" improved and foreign royalty rates "substantially" improved.

The Bee Gees claim no other recording obligation on the part of the group to RSO.

Insofar as management is concerned, the Bee Gees state that man-

agement agreements with RSO have been terminated and accordingly Robert Stigwood is no longer the group's manager.

Stigwood contends that under the terms of the settlement the Bee Gees will continue to pay RSO "its entitlement to management commissions."

The Bee Gees' statement says the group is free to undertake whatever projects they choose, including outside production work and guest recording appearances without RSO approval.

According to the group, all existing arrangements whereby all works written by the Bee Gees are published by RSO in perpetuity have been terminated.

All compositions written by the group or individually will be vested in a new entity being formed by the Bee Gees. All previous compositions, dating back to 1967, will also be included in the new venture with RSO retaining "a modest financial interest" in those songs as well as songs on the next two LPs and any new material recorded and released on or before Dec. 31, 1982.

RSO's financial participation will be reduced to a "nominal" interest after Dec. 31, 1985 and "cease" altogether after Dec. 31, 1989.

The Bee Gees further state that claims made against RSO for "substantial" arrears in royalties have been paid by RSO in full while some claims have been compromised and others have been conceded by the Bee Gees.

According to Stigwood, "On signature of the settlement, RSO accounted for royalties it withheld with the knowledge of the Bee Gees, pending resolution of the issues between them."

WB To Make Montreux Video

• Continued from page 90

the company, will be assisting on stage.

The next night will see Carlton and Mainieri's own slots followed by Chick Corea, performing in a quartet with tenorist Joe Henderson, bassist Gary Peacock, who records for the Warners-distributed ECM label, and veteran drummer Roy Haynes, followed by guitarist John McLaughlin's first official appearance as a Warners act, performing in a duo with Corea.

Corea and McLaughlin will then close with another round of quartet performances, this time with Peacock and Haynes.

LiPuma says Corea himself will produce the quartet segments, while

LiPuma will produce all the other portions. "We're going for a double album on all the artists, and then a separate album with John and Chick."

As for the visual documentation of the event, Jo Bergman, the label's director of television and video, laughs when recalling the early metamorphosis of the project, "which seemed to change almost every day." Now plans have coalesced and the label's collaboration with Swiss Television detailed.

Bergman says Warner will have access to any and all show footage needed, to be taken from the tapes made by the broadcasting company during its telecast to Switzerland. A separate video crew will be dispatched to the resort town by the label and will shoot segments aimed at capturing the atmosphere of the festival.

According to Bergman, Ben Sidran, himself a recording and performing artist as well as a jazz and pop scholar, will coordinate the documentary segments and oversee backstage interviews with the acts. "Sidran has played Montreux himself," she notes, "so he really knows what the festival is like. He's promised us lots of 'eye candy' from the event."

She says final placement of any show produced must await the shooting itself, but plans call for probable cable placement as a special. Any videodisk and videocassette negotiations will likewise be undertaken after the festival.

Knight Set For Mathis Benefit

LOS ANGELES—Gladys Knight and the Pips have been tapped to perform at the July 9 benefit dinner sponsored by the music industry chapter of the City of Hope Medical Center, honoring Johnny Mathis. Paul Williams will emcee.

Mathis will receive the organization's "Spirit of Life" award during the gala, to be held at the Century Plaza Hotel here. A Johnny Mathis Research Fellowship will also be established as part of the tribute.

Affair will also have a new twist this year via awards of an estimated \$10,000 in door prizes.

Inside Track

Radio Doctors, the longtime Milwaukee retail and one-stop account, bows its unique separate classical & video store to the trade Monday (6) with a reception after at the Hyatt Regency's Grand Ballroom. . . . Some of the major creditors in the petitions for reorganization under Chap. XI of the Bankruptcy Act of Peaches Records & Tapes and Nehi Distributing huddle informally in L.A. Tuesday (7) to map a game plan before the formal meeting at the Federal Courthouse two days later. The advance palaver could mean creditors might proffer their own ideas for the future of the national chain to the U.S. trustee or Bankruptcy Judge William Lasarow.

Does NMPA have MCA publishing boss Sal Chiantia warming up in the wings for the impending resignation of longtime NMPA president Leonard Feist? . . . Gene Froelich, head of the MCA Records Group, describes himself as "one of those kids who never bought a record and never could figure out why anyone else would" and confesses he still "lacks background to appreciate some aspects of the record business" in a Thursday (25) piece in the Wall Street Journal. Ben Karol, co-owner of King Karol retail stores in New York, sent MCA chief Sidney Sheinberg the following note after reading the feature: "Just read the glowing article in The Wall Street Journal on MCA's attitude toward their record division. If this negativism is a fact, would it not make sense for MCA to get out of the record business? Why drag down the entire industry?"

James Young of Styx contemplates staging a concert by the end of 1982 in either New York or Washington, D.C. utilizing exclusively solar energy. . . . Med Flory of Supersax is orchestrating an album which would combine the horns and rhythm section with voices for the first time. . . . Rumor Rectification: E/A's Joe Smith says Planet Records' Richard Perry has agreed to extend the present three-year span, beyond its present July end. "We're together until the end of the year and beyond that, we hope," says Smith. He denies Vic Faraci is to be named label president. He envisions no executive changes right now.

Track Record: RCA hosted a 35th anniversary soiree

HORNE'S QWEST Quincy Jones Hurries Lena's One-Woman Album

By SAM SUTHERLAND

LOS ANGELES — Producer Quincy Jones and his marketing and distribution partners at Warner Bros. Records are racing to deliver Jones' live recording of Lena Horne's acclaimed one-woman Broadway show—and stepping up the timetable for Jones' Qwest label as a result.

Although Jones bowed the Qwest trademark last year via his production of George Benson's "Give Me The Night," Qwest's first official release wasn't to have seen daylight until this fall.

But that scenario changed rapidly following Jones' coup in signing the veteran songstress to record her show as Qwest's first theatrical album. Jones, reached last week between rehearsals for a series of Japanese concerts next week and post-production on the Horne LP, cut the tracks during three live performances the week of June 15.

"It happened so quickly," enthuses Jones. "We were rehearsing for this Japanese thing, but if I'd waited until I got back from those shows, we probably wouldn't have gotten it."

Horne's show, "Lena Horne—The Lady And Her Music," recently won a special Tony Award during this year's June 7 telecast of the annual ceremony honoring Broadway's top artists and shows.

Interest from various labels was reportedly acute, with Jones admitting, "The record battle was fierce. I thought we'd be shot down at first, and I didn't feel comfortable asking her to go with us unless we could do it right." In fact, Jones himself demurred at even broaching the subject at first, since he and Horne have been friends for decades.

Ironically, Jones notes that he'd first discussed a conventional recording deal with the artist long before the show itself opened. "We'd

been talking to her for the last two years," he explains. "To me, she could make a great pop record so quickly, but she wasn't really buying the idea then."

Once the deal for the show album was set, however, Jones hastily set up plans to capture performances on June 17, 19 and 20. He says a number of potential problems, from availability of remote recording gear to the near-disaster midway through the project when massive theatrical lighting rigs fell in the theater, nearly striking the singer, all were averted.

Jones justifies the more critical and technically challenging route of true live recording (as opposed to studio or dress rehearsal cutting, normally utilized for Broadway packages) as preferable because of the audience response. Still, he admits "it's a big gamble—we're vulnerable to anything that goes down."

Recorded using the Quebec-based LeMobile remote facility, engineer Bruce Swedien echoes the producer's comments by reporting, "We were surprised at how smoothly it all went."

Even so, Swedien admits he's "frazzled" at the current race to complete the set on what Warner

for national field merchandising manager Frank O'Donnell. O'Donnell joined RCA as editor of "In The Grooves," the consumer piece distributed through record outlets when RCA was HQed in Camden, N.J. . . . In the 12th "James Bond" opus, "For Your Eyes Only," Sheena Easton scores a first, appearing on camera superimposed over the opening credits warbling the title theme. Her unclad appearance is the first time a vocalist performs a main title on camera in the lengthy series. . . . Recall Brown Meggs, onetime ad boss and assistant to Capitol Records' prexy Bhaskar Menon? He's written his umpteenth novel, "War Train," publishing next month via Atheneum and to be produced as a flick by Neufeld Davis Productions.

Arthur Morowitz opening his sixth Video Shack in Manhattan at 31st and Sixth Ave. . . . Expect the Sam Goody stores to present much bolder front in the video software area. . . . The brokerage house of A.G. Becker has just issued a glowing report on Warner Communications Inc. . . . Record Bar convention coordinator Jackie Brown predicts over 500, a record high, for the 1981 setto coming up in Hilton Head July 26. President Barrie Bergman has two bands set to perform at each lunch. . . . Spec's, the South's oldest chain, drew more than 3,000 in Miami and almost 2,000 in Ft. Lauderdale with recent stops by Rick Springfield. Joe Andrules says they topped all prior appearances at the Martin Spector stores. . . . Lou Simon and Jules Abramson have left PolyGram Records Inc.

Chairman of the board Harry Bergman pledges he'll attend the entire Record Bar convention, even though he pledges his troth to Ruth Senter July 19 in his hometown, Durham, N.C. . . . Dino Fekaris registered the following business names with the L.A. city government: Regina Productions, Fekaris Music and Georene Music. . . . Pickwick's rack division is busy. Senior vice president Eric Paulsen has acquired 28 more K marts in Colorado, bringing their total to 68. The rack sector also nailed down nine Jefferson/Ward stores. . . . Susanne De Passe graces the cover of "Black Enterprises" July issue. She's featured as new president of Motown Productions.

Edited by JOHN SIPPET

Bros. sources say is "an ASAP basis." "I'll be working all this weekend to assemble the finished tape," reports the engineer, who's scheduled to master the two-disk set this Wednesday, July 1.

That breakneck pace will allow producer Jones just one day to review the finished masters, since he departs Thursday for the three Japanese shows being produced by Suntory International, the distilling giant.

Jones says he hopes to have the finished package on the street as early as the first week of August. While Warner Bros. vice president of sales Lou Dennis says actual scheduling won't be possible until artwork is completed and masters delivered, he confirms the goal of delivering the set in August is possible.

That would bring Qwest's first full label project to market as much as one month earlier than planned. Although Jones' next release, the label debut for Patti Austin, was originally slated for this summer, the continuing success of his last LP for A&M, "The Dude," on which Austin is prominently featured, led Jones and Warner Bros. to bump the Austin project until September.

Disk Academy Elects Leaders

LOS ANGELES—Eleven new governors have been elected to the board of the local chapter of the Recording Academy.

These governors, beginning their first term, are: Angel Balestier, Michael Boddicker, Hank Cicalo, Joyce Collins, Isabelle Daskoff, Andre Fischer, Jon Joyce, Don Peake, Russ Regan, Steve Schaeffer and Elisabeth Waldo.

Ten incumbents, serving their second two-year terms, are: Steve

Binder, Garnett Brown, Jules Chaikin, Bobby Colomby, Herb Eisenman, Tom Morgan, Tom Noonan, Neely Plumb, Sally Stevens and John Tartaglia.

The election of chapter officers and national trustees will take place at the July 7 board meeting. At the national trustees meeting, in May, two governors were elected to national offices: Michael Melvoin, national first vice president, and Alfred Schlesinger, national secretary-treasurer.

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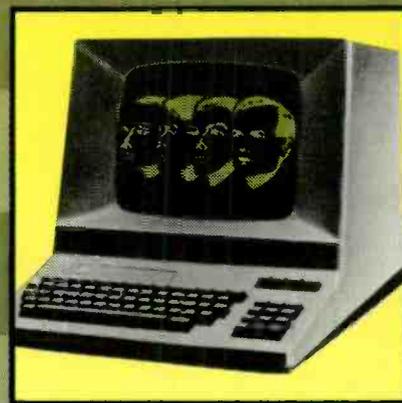
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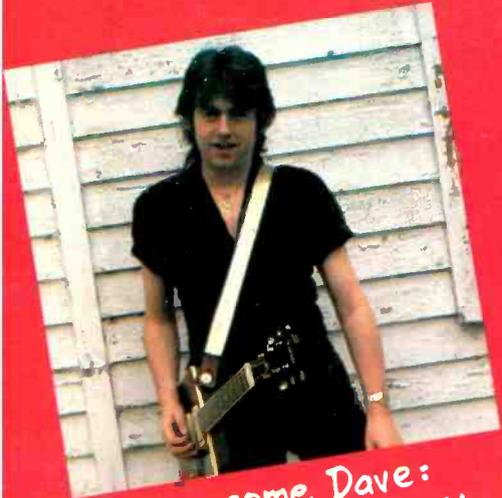
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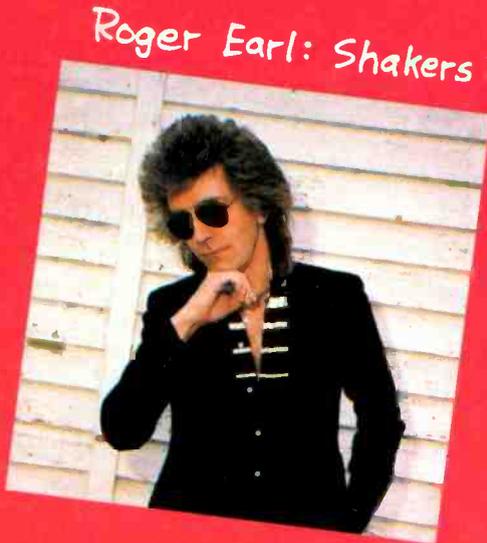
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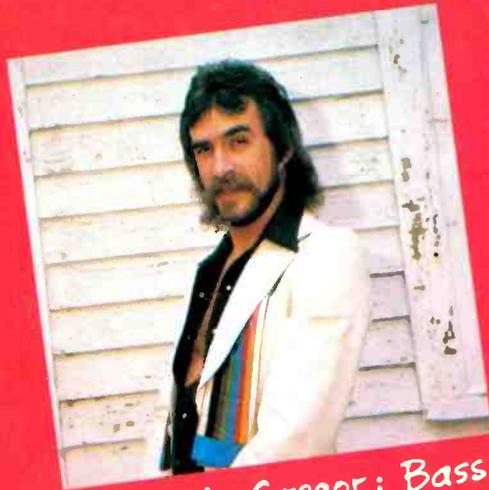
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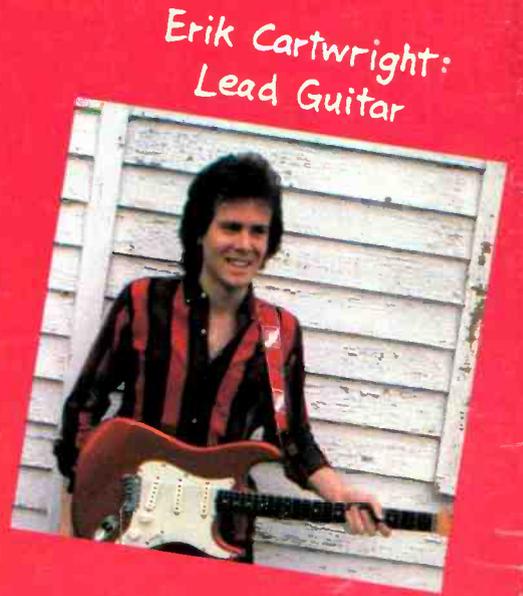
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7/1	Washington DC	7/18	Houston	8/2	Allentown PA	8/20	Fort Wayne IN
7/2	Richmond VA	7/19	New Orleans	8/4	Poughkeepsie NY	8/21	Dayton OH
7/4	Orlando FL	7/22	Bangor, Maine	8/5	Columbia MD	8/22	Indianapolis IN
7/5	Miami	7/23	Portland, Maine	8/7	New York City	8/23	Charlevoix MI
7/7	Sodus Point NY	7/24	Springfield MA	8/8	Atco NJ	8/29	Minneapolis MN
7/8	Syracuse NY	7/25	Asbury Park NJ	8/11	Erie PA	9/3	Wichita KS
7/9	Albany NY	7/26	S. Fallsburg NY	8/12	Cleveland	9/5	St. Louis MO
7/12	Lowell MA	7/28	Rochester NY	8/14	Hoffman Estates IL	9/6	Kansas City MO
7/13	Hull MA	7/29	Binghamton NY	8/16	Charlevoix MI		
		7/31	New Haven	8/18	Clarkston MI		