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A Billboard Publication

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Aug. 15, 1981 • \$3 (U.S.)

Japan's Rental Shops Spark Controversy

By SHIG FUJITA

TOKYO—Japan's major record manufacturers, many of which are owned by audio equipment makers, are up in arms over the booming trade in retail rentals of disks, which the labels fear encourages home taping.

CBS/Sony is leading the industry fight, having sent circulars to its accounts asking them not to rent its product, backing up the warning by cutting certain accounts from its distribution network and individually numbering its records to make it easier to check which dealers are selling product to the rental shops.

Approximately 400 retailers are now believed to be renting disks at rates about 75 cents a day. Some of the shops have been set up especially to rent, and several entrepreneurs are offering custom duplicating while the customer waits.

Yoshikatsu Inoue, general manager of CBS/Sony's sales department, said that even before the numbering of records started on July 21, CBS/Sony had cancelled contracts with four dealers and retailers, who had been

(Continued on page 76)

GUARDIAN REPORT TO COURT

Parker, RCA Accused Of Fraud In Elvis Dealings

By ROMAN KOZAK

NEW YORK—In an amended report filed by the court-appointed guardian of 12-year-old Lisa Marie Presley in Shelby County Probate Court in Tennessee, Col. Tom Parker, Elvis Presley's manager, and RCA, his record company since 1956, are accused of "collusion, conspiracy, fraud, misrepresentation, bad faith, and overreaching" in their business dealings with Elvis.

The accusations were made Friday (31) by attorney Blanchard E. Tual, who in May, 1980, was appointed by Probate Court Judge Joseph Evans to protect Lisa Marie Presley's rights as the estate was settled.

RCA itself denies any impropriety. "There is no basis for any accusations against this company in relation to its dealings with Elvis, or his estate, or Col. Parker," reads a statement. Parker himself is believed to be in seclusion in Palm Springs, Calif.

Central to Tual's charges is the 1973 sale of royalty rights to Presley's entire catalog to RCA for \$5 million, to be split equally between Elvis and the colonel. With Elvis in the 50% tax bracket, it meant that he made only \$1.25 million at "the height of his career," while giving up all future royalties from his many previous hits.

"In 1973, Elvis was only 37 years old and it was illogical for him to consider selling an almost certain lifetime annuity from his catalog of over 700 chart songs," says the report. "The tax implications alone should have prohibited such an agreement, or at least prohibited it without further tax investigation. On the other hand, the buyout from Col. Parker's point of view was much more appealing. In 1973, Col. Parker was 63 years old, overweight and recovering from a heart attack. The guaranteed payments to Col. Parker provided a great deal of income to a man entering the twilight of

(Continued on page 15)

BMI Settles With CBS In Antitrust Finale

By IS HOROWITZ

NEW YORK—In the wake of a licensing agreement with CBS-TV, closing the books on the network's failed antitrust suit against Broadcast Music Inc., the performing rights organization has initiated steps to seek substantial royalty increases from the NBC and ABC television webs.

The five-year package deal signed last week by BMI and CBS calls for a total of about \$43 million in retroactive payments and stepped-up annual fees through 1985.

Letters from BMI to both ABC and NBC serve notice that their contracts for the performance of protected music in the BMI file will terminate on Sept. 30. BMI expects that negotiations will lead to hefty increases in the fees paid by ABC and NBC, stalled at \$2.6 million a year each pending resolution of the CBS action.

The new agreement between CBS and BMI comes as a financial coda to the often tempestuous antitrust suit that sought ultimately to bar the blanket license as a clearance vehicle

(Continued on page 14)



The winds that assault the North Coast may be frigid, but they inspire hot rock 'n' roll from the MICHAEL STANLEY BAND. M.S.B., whose new NORTH COAST album is a blaze with powerful rock, features the hit single "FALLING IN LOVE AGAIN." (Advertisement)

Digital Equipment Rental Brisk

By ALAN PENCHANSKY

CHICAGO—Demand for digital recording equipment is taking the form of rentals in the U.S., as outright sales of the new machines still face many obstacles.

High prices and lack of technical standardization are factors that have made digital equipment difficult to sell. Above all, however, manufacturers cite the cash-strapped nature of today's U.S. recording studio business as the barrier to

(Continued on page 65)

Report Pressing Outlook Solid

By SAM SUTHERLAND & ROMAN KOZAK

LOS ANGELES—Unit sales volume is flat or slightly down while dollar grosses are running ahead of last year, according to a survey of the nation's major product presses.

In reviewing the first six months of 1981, sources posted increases of up to 20% in overall business, offset in some quarters by unit production drops of as much as 10%. Those firms admitting such dips in volume posted little or no net

(Continued on page 11)



"DON'T LET ME DOWN" (ZS 5-02451), new smash single from SILVERADO. From their latest album, "READY FOR LOVE" (LP FZ 37049). Produced by Don Oriolo; executive producer John Luongo; Magna Artists, Ed Rubin, Pres; Direction: Pete Bennett. On Pavillion/CBS Records & Tapes. (Advertisement)



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Promo Men Lament Fragmentation Getting Harder To Get Hard Rock Played, They Say

By PAUL GREIN

LOS ANGELES—Fragmentation at radio is making life harder for label and independent promotion executives, and is also putting the squeeze on airplay possibilities for harder-sounding rock'n'roll records.

As top 40 stations edge toward an adult contemporary sound, it becomes harder and harder for rock acts to gain pop airplay, unless they hit with a soft midtempo ballad, as REO Speedwagon, Styx and Jour-

ney have recently done. "Top 40 is supposed to be mass appeal radio," says Dick Williams, vice president of promotion at EMI America-Liberty. "You should be able to hear AC/DC, Rick James, Kenny Rogers and the Oak Ridge Boys on a top 40 station. But most delete at least one of these acts and in their place play oldies and recurrents. They're attractive because they're safe.

"It's a shame that nobody wants the kids. Everybody feels they can't sell their station if they have teens. But teens are the most loyal listeners and you pick up women as a result of having teens. I hope radio will become more accessible to rock product. It's a shame right now, because that's what's really keeping the business alive.

"But it's virtually impossible to get a record on top 40 stations that has an edge, as we discovered with J. Geils and an earlier Michael Stanley Band single. That's why the new Journey single is so great: it bridges the gap. AOR can play the album and the hit provides the top 40 exposure necessary to sell through and go platinum."

Williams believes that Kim Carnes' "Bette Davis Eyes" also brought an edge to top 40 playlists. "It paved the way for a lot of other artists who felt they couldn't release a harder-sounding record."

But for the most part Williams sees top 40 programmers as reluctant to play rock. "A significant number of stations claiming to be top 40 are in fact MOR," he says. "AOR is the only format you can go to on these records, and it's tightened up too. It's

(Continued on page 90)

MTV Cable Channel Exposing New Acts

By LAURA FOTI

NEW YORK—Imagine a top 40 radio station broadcast from coast-to-coast with programming found nowhere else on the airwaves. Now add video to complete the picture, and you begin to get an idea of what Warner Amex's MTV Music Television cable channel has up its sleeve.

MTV began broadcasting Aug. 1. Record company-supplied video clips, movies, concert footage, music industry news, national concert information and interviews with artists make up the bulk of what is shown, and vice president of programming Bob Pittman is confident the format will be a success.

Although much of what is seen on MTV is established hits by well-known artists, the channel also will be a forum for new acts and songs. "We're broader than any single radio station," Pittman says. "We'll be emphasizing new music, because our audience is the trendsetters."

Pittman, former program director for WNBC-AM New York, points out that radio stations traditionally have been unwilling to give new acts a chance. "MTV will have definite benefits for radio stations," he says. "We'll be breaking the music for them. The exposure helps the music

industry as a whole, because it's really lost its luster lately. MTV will be innovative and creative, and get people recharged about music."

The sound quality of MTV broadcasts rivals that of FM radio's. A stereo adapter installed by the cable operator hooks together a tv set and stereo system. MTV broadcasts through the tuner section of the stereo encoded with Dolby noise reduction. (Continued on page 58)

FCC Reverses Stand On Spacing; Retains 10 kHz

By TIM WALTER

WASHINGTON, D.C. — The Federal Communications Commission, following a closed session Tuesday (4), voted 4-2 to retain 10 kHz channel spacing, and directed its staff to prepare a letter to the Department of State recommending that the U.S. withdraw its 9 kHz proposal at the Region 2 (Western Hemisphere) Administrative Radio Conference in Rio de Janeiro in November.

Commissioners Anne P. Jones and Joseph R. Fogarty dissented, cit-

ing the risk of heterodyne (sunspot activity) interference among other factors.

It was the FCC's recommendation that introduced the 9 kHz proposal to the first session of the conference last year in Buenos Aires.

According to Chairman Mark S. Fowler, the Commission examined the entire record on the proposal, including all technical, economic and social factors. He said that "reducing the current 10 kHz channel spacing to 9 kHz would require virtually every one of the 4,600 AM radio stations in this country to shift the frequencies on which they currently transmit... technical costs alone are estimated between \$15 and \$28 million." He concluded the possible benefits of the switch would be "so speculative" as to not warrant the conversion.

"We cannot answer with sufficient precision," he stated, "how many more AM stations would be created, where they would be located or whether they are likely to be viable... crucial to evaluating the consumer benefit."

Commissioner James H. Quello addressed the issue of Cuban interference, noting that the change in channel spacing would not guarantee Cuban compliance with inter-

(Continued on page 14)

RCA Videodisk To Focus On 'Most Marketable' Pop Names

NEW YORK—RCA is attempting to achieve mass appeal with its SelectaVision music programming to parallel the marketing thrust for its disk players. Look for future releases to emphasize popular music over other types—at least for a while.

SelectaVision Sales Surveyed

By LAURA FOTI

NEW YORK—Sales are slow, but no slower than expected, according to a nationwide survey of RCA SelectaVision dealers. The videodisk players are not moving quickly, and interest has slackened this summer, but most dealers are optimistic for a strong fall.

That's when RCA plans the major phase of its advertising push (see accompanying story). Advertising in the introductory period from March to May was fairly strong, and most dealers experienced heavy consumer interest in the product, along with

(Continued on page 56)

Mitchell has faith in artists with proven track records, like Kenny Rogers and Barbra Streisand. "Initially, the most interest will be in

(Continued on page 60)



Billboard photo by Jeffrey Mayer

FURRY FRIENDS—Following two capacity shows at the Roxy in L.A., members of the Psychedelic Furs huddle with Columbia and CBS Records brass backstage. Seen from left are the Furs' John Ashton; Al Teller, senior vice president and general manager for Columbia Records; Myron Roth, senior vice president and west coast general manager for CBS Records; and group's manager, Les Mills.

SLATED SEPT. 9-11

3 Seminars Bowing At Talent Forum

NEW YORK—Three new features will bow at Billboard's International Talent Forum VII to be held at the Sheraton Center Hotel here Sept. 9-11.

They are: "Radio's Role In The Music Industry: Leader Or Follower" chaired by the Gavin Report's Dave Sholin; "Topping It Off With Those At The Top: President's Panel" chaired by Billboard's publisher Lee Zhitto; and "Industry Survey: Research As A Tool For More Distinct Marketing," with Warner Communications' Mickey Kapp.

The radio session will include experts from the broadcasting, music and live talent industry exploring development of product on radio; radio's role in supporting bands on tour; selling acts properly on radio; the role of consultants and whether a revolution in radio is possible.

Presidents from the agency, label, promotion, facility, management and other areas from around the globe will discuss the industry from their perspectives, while answering questions from conference attendees.

The international market has

been tapped for exploration, with emphasis on overseas touring, immigration clearances, taxes, structuring tours, setting prices and determining fair deals, choosing opening acts

(Continued on page 33)

BILLBOARD GOSPEL MEET

LOS ANGELES—Billboard will hold its second annual Gospel Music Conference at the Sheraton Universal here, Dec. 1-4, according to conference director Bill Moran.

"The emphasis will again be on the secular connection," Moran says. "We're now assembling an advisory board to help us select topics and speakers." Last year's event featured speakers and panelists in radio programming, television and record

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Cambridge Sued By MCA Distributing

BOSTON — MCA Distributing Corp. has filed suit in Municipal Court here against Cambridge One-Stop asking for a judgment covering an alleged debt of \$129,040.33 for records and tapes delivered between August, 1979 and May 26, 1981.

Papers filed with the court state that Cambridge, owned by veteran musician Morris Levy, admits to owing all but \$12,189 of the claimed debt.

In an affidavit completed by George Lee, MCA credit executive,

a July conversation with Levy is cited in which the \$12,189 is claimed by Levy as a discount.

Lee countered that the discount was not applicable since payment was not rendered by the "tenth day of the second month following shipment," said to be standard MCA Distributing policy. Levy is said to have declared that he "would not pay MCA until MCA waived its claim to the disputed \$12,189."

Levy has 20 days to respond to the complaint.

(Continued on page 14)



RAP SESSION—PolyGram/Mercury artist Kurtis Blow, left, discusses marketing strategy for his new LP, "Deuce," with co-producer Robert Ford, center, and Tommy Young, national promotion manager for PolyGram.

General News

Videocassette Music Growth Slow, Steady

By JIM McCULLAUGH

LOS ANGELES—While most major video software suppliers continue to add hit movies to their new release schedules—still acknowledged as the lion's share of the videocassette sales and rental markets—video music programming of various kinds has been making steady, if slower, gains.

The videocassette industry is witnessing for example, the first Dolby stereo VHS music programs in "Elephant Parts," the just-released 60-minute comedy/musical from Michael Nesmith's Carmel, Calif.-based Pacific Arts Video Records, and "Tom Jones Live From Las Vegas" from Canoga Park, Calif.-headquartered Family Home Entertainment.

In fact, Family Home Entertainment is believed to be the first video software supplier to the industry which has taken a Dolby license for its product and released it. Later this year, according to company vice president Alan Bloom, another title, a rendition of the Broadway work "Pippin," will be made available in Dolby stereo VHS format.

To date, only one consumer hardware manufacturer makes a Dolby two-channel machine available in the U.S.—Akai (see separate story, this issue). At least half a dozen other major videocassette player manufacturers, however, are expected to follow suit with stereo VHS machines by next January's Consumer Electronics Show in Las Vegas. The Sony-originated Beta camp has made no announcements with respect to stereo units in that format thus far.

It's known also that other major
(Continued on page 56)

Gospel Confab Eyes 12,000

LOS ANGELES—The nuts and bolts of publishing, royalties and contracts, along with other facets of the music business will highlight one of the industry's largest conventions, the Gospel Workshop of America.

Organizers estimate the conference, convening at the downtown Hilton Hotel here Saturday through Friday (8-14), will draw approximately 12,000 from its more than 20,000 nationwide membership.

The 14th annual Gospel Workshop of America, headed by the Rev. James Cleveland, is a three faceted gathering—religion, music and business—says an organization spokesperson.

Workshops are scheduled daily during the seven-day convention, including sessions on music theory, sight reading, the history of gospel music, performance and directing.

Also on the agenda are daily sessions with a number of the organization's guilds, including the gospel announcers guild, with approximately 250 announcers and record promotion reps; and the business and professional guild, consisting of concert promoters, artist managers, freelance record promo reps, accountants and attorneys.

The Gospel Workshop has set up what could be termed a grueling schedule of events which start at 8
(Continued on page 38)

Executive Turntable

Record Companies

William P. Fox takes the post of operations and finance vice president on the staff of the deputy president for the CBS Records Group in New York. This is a new post. He was vice president of finance on the staff of the deputy group president. . . . John F. Carlson is named chief financial officer for PolyGram Records Inc. in New York. He was chief financial officer and finance vice president for Viacom International. . . . Russ Thyret is now senior marketing vice president at Warner Bros. Records in Burbank, Calif. He was vice president and director of promotion. . . . Keith Bruce, co-managing director of Warner-Pioneer in Japan, and Tim Murdoch, managing director of WEA Records Ltd. New Zealand, move up to vice presidencies within WEA International. They will remain in home territories. Jerald Wagner joins RCA Records as national accounts director, associated and distributed labels. Wagner was general administrator with Music Sales Corp. He is based in New York. . . . Lana Den-grove becomes national singles promotion director for Arista Records in Los Angeles. She was secondary radio promotion director. . . . Travis Smith is upped at Columbia Records to Southeast/Southwest regional promotion marketing manager for black music and jazz promotion. He was New Orleans local black music/jazz promotion manager. . . . Tom Neuman is upped to manager of technical marketing services lab and John Kraus is upped to senior technical liaison engineer at Capitol Records in Los Angeles. Neuman was product engineer and Kraus was recording manager. . . . Linda Joy Luber, formerly with CBS-TV in the national sales division, joins Columbia Records International in New York as administrative assistant to Frank O. Hendricks, associate director of marketing administration. . . . Murray Elias becomes vice president of U.S. operations for Joe Gibbs Records in New York. He has been with Mango Records, Record People and Record Haven. . . . Brad LeBeau is now promotion manager for Park Place Records in New York. He has held similar posts at ZE Records and Polish Records. Also, Richie Heimberger is now national sales manager. He has held similar posts at Capitol and ABC Records. Lastly, Chuck Dembrak is now radio promotion manager. He was in a similar slot at RCA Records.

Publishing

Jolene Burton takes the newly created post of royalties director for Warner Bros. Music in New York. Burton recently retired as senior vice president at A&M Records. . . . Jody Williams to professional manager for Screen Gems/Colgems-EMI in Nashville. Previously, he was professional manager for Charlie Daniels' Hat Band Music and worked in the a&r division of Sound Seventy Management.

Related Fields

Lin Oliver is named MCA Videodisc vice president in Los Angeles. She was director of videodisk programs. . . . Geoffrey Kelly moves into the new post of sales and marketing vice president for Teletronics, a division of Video Corp. of America. He was sales and marketing vice president at Winkler Video Associates. . . . Jim Golden is now management division vice president at Management III in Los Angeles. He was president of General Talent Agency. . . . David Jacks is promoted to head of a&r for Metavision's home video productions in Los Angeles. He was a film editor and audio producer for the firm. . . . Jeff Baker moves into the slot of national accounts manager for RCA SelectaVision videodisks. He was marketing services manager for the division. . . . Hector Martinez is elected president of Pacific South Coast Marketing Inc. in Burbank, Calif., a firm which specializes in representing manufacturer's in the audio products field. He was sales manager. . . . Gerald "Jed" Daly is now program research manager for Magnetic Video Corp. in New York. He was film acquisition and planning manager for Time-Life Motion Pictures at Time-Life Films, Inc. . . . Neil Blatt takes the post of national marketing manager for Technics division of Panasonic Consumer Electronics Group in Secaucus, N.J. He was Garrard vice president. . . . Dick Spingola joins Media Home Entertainment as finance vice president. Based in Los Angeles, he was vice president and controller at WEA Distributing Corp. Also joining the firm is Jeff Abrams, Western regional sales manager. He was with Sound Unlimited Video. Other additions to the firm are Ron Ahdar, international sales manager; Otger Merckelbach, European director; and George Braunstein, product acquisition director. Ahdar was executive vice president at Select-A-Tape. Merckelbach was involved in theatrical films in Holland and Braunstein was a producer. . . . Carla Kanter-Cohen is now vice president of the Gibson Group Public Relations Inc. in Los Angeles. She was assistant to the vice president of the Motion Picture division and executive assistant to vice-president of the talent division at Rogers & Cowan in Los Angeles.

Dawn L. Wilt, who has professional experience in entertainment law and video production, joins Al Bunetta Management in Los Angeles as an assistant. . . . Bernie Bottum leaves RTR Industries Inc. in Canoga Park, Calif. as sales and marketing coordinator. . . . Dee Dee Lynch of Jam Productions in Chicago is named to head the concert promoter's new inhouse public relations agency. Jam's Scott Calman and Linda Pollock take on new media relations duties. . . . Bob Bean is named talent director at Music Row Talent in Nashville. He was head of Bob Bean Talent. . . . Andrew McKinney and Roger Noakes are named regional field training managers for the Luxman division of Alpine Electronics of America in Torrance, Calif. McKinney was with Phase Linear and SAE, and Noakes for the past two and a half years was Eastern regional sales manager of Luxman. . . . Jack Zimmermann, vice president of Celebration Recording Studios in New York, takes over the studio manager slot. The previous manager, Piere Plaskitt moves to Bullet Recording in Nashville. . . . Steve Henschel joins the staff of Kramer/Rocklen studios in Los Angeles as a producer, writer and director. He was creative affairs director for Paramount's communications division. . . . Mark Kogan is now executive director of the concert division for Irvine Meadows Concerts Inc. in Irvine, Calif. He was associated with the national Concerts West organization. . . . Gordon Sutherland joins Sahara Tahoe in Stateline, Nev. as sales director. He was sales director for Del Webb's Mountain Shadows Resort and Country Club in Scottsdale, Ariz. . . . Helaine Oster moves to the Lighthouse Co. in Los Angeles as administrative assistant. She held a similar post at Susan Munao Management. . . . Skip Heinecke, executive vice president of Hanson & Schwam public relations, forms his own firm, Reflections Inc. in Los Angeles. . . . Jerry Duncan is upped from assistant promotions director to vice president of Nationwide Sound Distributors in Nashville. . . . Sharon Poling is named to head press relations and advertising for the Country Music Foundation in Nashville. She was a publicist for Opryland U.S.A. and an administrative assistant to Tennessee Gov. Lamar Alexander.

HMV FLAGSHIP REDEVELOPED

British Retail Trade Maps '80s Strategy

By NICK ROBERTSHAW

LONDON—A week of celebrations began Tuesday (4) to mark the \$1 million redevelopment of what Britain's HMV retail group calls "the world's largest and most famous record shop"—the chain's flagship store in London's Oxford Street, which alone accounts for 2% of Britain's prerecorded music trade.

For HMV, the round of star-studded champagne parties marked a watershed, as the company's ambitious plans for national expansion begin to bear fruit. The significance goes beyond that, pointing the way that the troubled and recession-hit U.K. retail trade must take if it is to survive in the '80s.

Five years ago, major record companies' mailing lists ran to 7,500

names. Today there are probably under 5,000 retail outlets in the country. Harry Tipple, longtime head of the Record and Video Retailers' Organization (RAVRO), estimates there has been a 30% fall in numbers since 1975, and warns: "If things don't pick up we shall be down to 3,000 dealers. The decline so far has been fairly dramatic, and we are getting to the point where small businessmen with capital can earn more on the money market, without rents and rates to worry about."

More worrying, in Tipple's view, is the apparent lack of enthusiasm among independent retailers. Arthur Spencer-Bolland of the Music Trades Assn. recently issued a plea for dealer support, asking: "Why the hell don't employers see the value of their own trade union?" Only with a strong and active membership could RAVRO wield the sort of power dealers wanted it to wield, or afford legal expertise, or operate a buying consortium, he argued.

Instead there is apathy, the outcome, Tipple believes, of years of sour relations between the retail sector and the record manufacturers. "Members have tended to become non-vocal because they feel that in the end the record companies do what they like, and the reduction in margins they forced on the trade a year or so ago was the last straw. There used to be regular bi-annual talks between the GRRC, as RAVRO used to be called, and the record companies. We no longer have them: the dealer does as he's told."

Typical of dealer grievances is the situation over imports, as Tipple explains. "It's all a question of how much sterling is worth. Initially the record companies were encouraging us to buy imports; the majors even set up their own import divisions to handle the trade. Now imports have suddenly become a dirty word and the companies are threatening legal action. It's the push-me-pull-you bit: instead of taking the trade into
(Continued on page 76)

PolyGram Hikes Classics Prices

CHICAGO—PolyGram Classics will hit the market with a \$1 list price increase on front line product effective Sept. 1. The hike—to \$10.98—applies to the full-price DG, Philips and London labels, and to the Telefunken line imported by PolyGram.

At the same time, digital recordings on all four labels will rise \$2 in list price to \$12.98.

The increases were revealed last week by John Harper, director of marketing for PolyGram Classics. Harper says prices have been pushed upward by "overall increases in cost which particularly affect import product."

The price hike, notes Harper, restores the traditional notching of DG and Philips at \$1 above domestically pressed product. Harper also pointed out that most digital recordings are priced well above the new \$12.98 PolyGram mark.

Classical budget and mid-price lines—now at \$5.98 and \$6.98 list—will not be affected, Harper reports. Also, London pop product, Verve and Verve Japanese imports remain unchanged.

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 Dexy's Midnight Runners—Show Me
 Echo & The Bunnymen—A Promise (non-lp 'B')
 Paul Gardiner—Storm Trooper In Drag (with Gary Norman)
 Hawkwind—Motorhead
 Joy Division—Love Will Tear Us Apart (dom.)
 The Kinks—Better Days (Dbl single)
 Motorhead—Motorhead (pic disc)
 Nash The Slash—New Romance (prod. by Bill Nelson)
 Pigbag—Brand New Pigbag (Funk Wave dance)
 Soft Cell—Tainted Love (great dance)

12" SINGLES

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 Dept. S—Going Left Right (ext., 3-trks)
 Duran Duran—Girls On Film (new version)
 Echo & The Bunnymen—A Promise (ext. non-lp 'B')
 The End—[excerpt from "Apocalypse Now"]
 ESG—You're No Good (6-trks)
 Gang Of Four—To Hell With Poverty
 Gen X—Dancin' With Myself
 Nina Hagen—My Way (what would Sid say?)
 Debbie Harry—Backfired (ext. Euro. Version)
 Human League—Hard Times
 Kraftwerk—Computer Love (remix)
 Liquid Liquid—[6-trks]
 Bob Marley—Jammie No Woman No Cry (live)
 Metro—America In My Head (prod. by R. Burgess)
 New Age Steppers—My Love
 Siouxsie & The Banshees—Arabic Knights (3-trks)
 Frankie Smith—Doubts Dutch Bus
 Soft Cell—Tainted Love (3-trks)
 Tom Tom Club—Wordy Rapping Hood (Chris and Tina Talking Heads)
 Visage—Visage (great extended dance mix)
 Way Of The West—Don't Say That's Just For White Gores
 Way Of The West—See You Shake (Hot dance mix)

COMING: MEDIUM MEDIUM 12"—"Hungry So Angry" (Club Mix) + "Further Than Funk Dream" + 2 additional tracks, avail. exclusively from Important Record Dist.

Lps

Joy Division—Closer (Domestic pressing)
 Ari Bears—The World As It Is Today
 Beatie Man Series 10 titles, all original mixes
 The Beatles—In Italy (Dutch pressing)
 Bristol Recorder Vol. 3 (Feat. live Robert Fripp)
 Capt. Beefheart—2 Originals (Spotlight Kid - Decals)
 Larry Carlton—Mr. 385 (live in Japan)
 Cockney Rejects—The Power And The Glory
 The Deliquents—(domestic pressing)
 Delta 5—See The World
 Doctors Of Madness—Revisionism 1975-1978 (feat. R. Strange)
 The Doors—Full Circle
 The Doors—Other Voices
 The Doors—Star Child Vol. 1 & 2 (grst. hits coll.)
 Herman's Hermits—Greatest Hits
 Elton John Band Live featuring John Lennon
 Killer—Ready For Hell (Top Metal)
 Paul Kossoff—The Hunter (grst. hits from a master guitarist)
 Kraftwerk—Electra-kinetic (Autobahn Musik)
 Raincoats—Odyshaps (Domestic Pressing)
 Raybeats—Guitar Beat
 Roy Orbison—All Time Greatest Hits (Dbl album)
 Rush—Thru The G (st. hits)
 Thin Lizzy—Lizzy Killers (Grst. hits)
 Wire—Document & Eyewitness (lp + 12")

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Eno—Before And After Science	4.99
Eno—Warm Jets	4.99
Eno—Music For Airports	4.99
Jah Wobble—How Much Are They?	2.79
Judas Priest—Bes Of (pic Disc)	7.99
Killing Jake—Follow The Leader (10")	2.99
Killing Jake—Who's This For?	5.99
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Passions—Skin Deep (12")	2.99
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Rolling Stones Story Box Set (12 lps)	59.99
Richard Strange—The Phenomenal Rise Of	5.99
Teardrop Explodes—Treason (12")	2.99
Wanderers—Only Flowers Left Alive	5.99
UB 40—Present Am—(lp + 12")	6.99
Bill Nelson—Out Dreaming (dbl cassette)	6.99
Scars—Author Author (cassette)	4.99

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General News

New Nashville Disk Outlet Offering Video Software

By KIP KIRBY



Safari Time: More than 2,000 country/rock fans turned out for the grand opening "safari party" of Cat's Records in Nashville. The outdoor block concert featured country artist Bobby Bare and local rock group the White Animals. The event was sponsored by CBS Records, Cat's Records and Top Billing International, with promotion by WJRB-AM and WMAK-AM.

NASHVILLE—With the opening of Cat's Records, Nashville now has its first records and tape retail facility offering prerecorded video product on a rental/purchase program.

The modern new 4,000-square-foot freestanding outlet is owned by Music City Record Distributors. It stocks an extensive inventory of albums, tapes and video software with a retail price value of approximately \$175,000.

The video plan marks Music City Record Distributors' initial entry into the video retail field, according to executive vice president Bruce Carlock. Cat's rental program for videocassettes allows customers to pay a one-time "membership fee" of \$75 and then rent the tapes at reduced rates with no security deposit. Non-members must pay a deposit equal to the retail value of the tape, plus a higher daily rental charge. Three-day rental fees for members are \$10 for new titles, \$7.50 for older films, and \$5 for shorts, concerts and cartoons. Rates for non-members are \$15 for new titles, \$10 for older fare, and \$7.50 for concerts, shorts and cartoons.

Video is prominently displayed along a substantial section of the store's lengthy back wall in a rack 10 feet high and 15 feet wide. Movie

posters keyed into available titles are arrayed around the video display for colorful customer inducement. The outlet also stocks videodisks, although Carlock mentions that of the 25 or 30 titles originally ordered, only six or seven titles have actually arrived.

The store features a modular stage that folds into sections for use as a step-up display, or can be set up as a small stage to accommodate autograph sessions and in-store appearances by major acts. Atlantic Records brought in Blackfoot during Cat's opening week festivities to sign autographs and participate in the store's giveaway of solid gold nuggets as a "heavy metal from Blackfoot" promotion. Cat's also co-sponsored a grand opening block party in conjunction with CBS Records and Top Billing International, with live performances outdoors in its parking lot by Bobby Bare and local rock band the White Animals. An expense-paid trip to London was given away during the free event, which lured more than 2,000 people.

Decor for the new facility is contemporary and airy, with spacious aisles, earth tones and custom-built hardwood fixtures. The store features a "sale wall" where approx-

(Continued on page 83)

Chartbeat

Films Score On Hot 100; Rock Shakes Up LP Chart

By PAUL GREIN

LOS ANGELES—Diana Ross & Lionel Richie's "Endless Love" (Motown) this week becomes the first single to hit No. 1 in six weeks since another superstar pairing—Barbra Streisand & Donna Summer's "No More Tears"—in November, 1979.

"Endless Love" thus tops Kenny Rogers' "Lady" as the fastest-climbing No. 1 single so far in the '80s. "Lady," also produced by Lionel Richie, hit No. 1 in its seventh chart week last November.

It's Ross' sixth No. 1 pop hit since the start of her solo career in 1970—which is more than any other female vocalist has achieved in chart history. Two of Ross' six No. 1 hits are from films—"Theme From 'Mahogany'" and now "Endless Love"—just as two of the five No. 1 singles accumulated by runnerup Barbra Streisand have been film themes: "The Way We Were" and "Evergreen."

With "Lady" and "Endless Love" both hitting No. 1 pop, Richie becomes the first producer so far this decade to top the Hot 100 with singles by two different acts. Queen and Mack have produced two No. 1 hits, but both by Queen; Mike Chapman has had two toppers so far in the '80s, but both by Blondie.

"Endless Love" is the Motown family of labels' 47th No. 1 pop hit and its first since Diana Ross' "Upside Down" last September. In fact,

including her dozen toppers with the Supremes, Ross accounts for 18 of Motown's 47 biggest hits.

"Endless Love" is the fourth song from a feature film to hit No. 1 thus far in the '80s. It's the 15th film theme to top the pop chart in the past five years.

Here they are ranked by weeks at No. 1:

1. "You Light Up My Life," Debby Boone, Warner/Curb, 1977/10 weeks.
2. "Night Fever," Bee Gees ("Saturday Night Fever"), RSO, 1978/eight.
3. "Call Me," Blondie ("American Gigolo"), Chrysalis, 1980/six.
4. "Stayin' Alive," Bee Gees ("Saturday Night Fever"), RSO, 1978/four.
5. "Magic," Olivia Newton-John ("Xanadu"), MCA, 1980/four.
6. "How Deep Is Your Love," Bee Gees ("Saturday Night Fever"), RSO, 1977-78/three.
7. "Evergreen," Barbra Streisand ("A Star Is Born"), Columbia, 1977/three.
8. "Nine To Five," Dolly Parton, RCA, 1981/two.
9. "Grease," Frankie Valli, RSO, 1978/two.
10. "Star Wars/Cantina Band," Meco, Millennium, 1977/two.
11. "If I Can't Have You," Yvonne Elliman ("Saturday Night Fever"), RSO, 1978/one.
12. "You're The One That I Want," John Travolta & Olivia Newton-John ("Grease"), RSO, 1978/one.
13. "Car Wash," Rose Royce, MCA, 1977/one.
14. "Gonna Fly Now," Bill Conti ("Rocky"), United Artists, 1977/one.
15. "Endless Love," Diana Ross & Lionel Richie, Motown, 1981/one.

The list doesn't include No. 1 records that were used in films after they had been hits. This rules out Blondie's "Heart Of Glass," featured now in "Endless Love," and several oldies used in "Saturday Night Fever": the Bee Gees' "You Should Be Dancing," Walter Murphy's "A Fifth Of Beethoven" and Rick Dees' "Disco Duck."

The "Endless Love" soundtrack

(Continued on page 43)

WEA Int'l Forms Chinese Arm; Signs Licensing Deal

By RICHARD M. NUSSER

NEW YORK — WEA International is continuing its drive into the Asian-Pacific region by establishing a music division aimed at the area's sizable Chinese population.

First steps in that direction have been taken with the completion of a licensing deal with Taiwan producer Robert Lu, whose Chung Yi firm reportedly accounts for 50% of the sales of Mandarin Chinese acts in Southeast Asian area. Lu, who most recently had a deal with PolyGram in the area, is now regarded as the hottest producer of Mandarin music in the region.

WEA also lured two PolyGram executives, Johnny Sng and Michael Siew, into its camp as part of the new thrust. They will oversee the marketing of the new division's product throughout the area, and will continue to be based in Singapore.

The importance of the Asian mar-

ket to WEA was underscored by the multinational company's recent Asian Pacific Conference in Singapore, which brought Asian WEA staffers together with U.S. brass from Warner Bros., Elektra/Asylum and Atlantic Records under the direction of Phil Rose, WEA vice president based in Los Angeles.

Paul Ewing, Southeast Asia regional director for WEA, is credited with bringing Lu into the WEA fold. The deal calls for WEA to have the right to manufacture and distribute all Chung Yi product outside Taiwan.

In addition to Lu's roster of artists, WEA has already begun developing acts, both Cantonese and Mandarin, with appeal to Asia's vast ethnic Chinese market. Phil Rose estimates that WEA now has about 25 artists who appeal to that crowd.

(Continued on page 83)

Signings

Dream Machine to RCA. The Los Angeles-based band's first album is produced by Norman Whitfield. ... Reggae band Rolly Gray and Sunfire to Moonlight Records. First release is the 12-inch EP "Be Somebody." ... The Killer Whales to Moonlight, with an EP set for release later this month. ... Jazz group Hands to Moonlight; first Album, "Cannon's Blues" will be released in September. ... Montana, formerly the Mission Mountain Wood Band, to Waterhouse Records. ... Singer/songwriter Rory O'Brien to Skylight Exchange Production company for recordings.

(Continued on page 83)

Smash!
"FEEL THE HEARTBEAT"
 by
The Treacherous Three
 Brand New Hits!
"DO IT, DO IT"
 by
The Disco Four
"IT'S ROCKIN' TIME"
 by
Kool Kyle
 Smash Soul Single!
"LOVE IS"
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Results Disappoint In Giftaway Coupon Discount Test

By HOWARD MANDEL

CHICAGO—The potential of coupon discounting in the record business is limited, retailers and major label representatives agree, based on disappointing results from the well-coordinated Giftaway coupon test conducted locally for six weeks last spring (Billboard, April 18, 1981).

Giftaway, a pilot program offering \$1 off shelf price on record albums selected by the participating labels from Billboard's chart of top 50 selling albums, was promoted over three major radio stations (both AM and FM). John A. Hudetz of Solar Press, Giftaway's initiator, received cooperation from 24 major labels, and more than 150 retail outlets. Three different selection packages (rhythm and blues, pop, and general mix) of 20 coupons each were distributed to store customers making purchases at cashier points.

But coupon redemption was low. Label spokesmen doubt any company made its investment back, and a sampling of retailers concurs that the promotional money could have been spent more effectively.

"The labels had a sweet deal: they just paid for the printing," maintains Hudetz. "Distribution of the packets went smoothly; about 158,000 packets went out, and we had more requests for packets than we could actually deliver. Stores handled distributing the coupons, and honoring them. We couldn't have qualified recipients any better. What more could you ask? But we could not motivate consumers to return to the stores and buy with the coupons."

"Nobody seems to know why it didn't work," says Peter Pallas of PolyGram Distribution. "It needed to be tried, but the results weren't worth the cost of printing the coupons. Hudetz put together a tremendous promotional package, and I was amazed at what he accomplished with all the major record companies starting from scratch." PolyGram product represented in the coupon packets included the r&b album Starpoint, pop releases by Pat Travers and Rainbow, and a Boston Pops Symphony disk conducted by John Williams in the general mix.

"Starpoint did best—it had a hit single at the time," Pallas explains. "Some of the product got dated quickly; some of the records' life spans were quite short. But you can't pinpoint anything or anyone for blame. Maybe the economy."

"What went wrong and why?" asks Art Keith, of Chrysalis Records. "There wasn't large enough incentive for the consumer. We had television promotion on Pat Benatar and Blondie just the week before—I would think that brought as much additional return on the product."

"Most people walk into a store to buy a particular record, and I don't think the \$1 off was enough to make those records the first sale. Half-off shelf price as a second purchase might have worked, but you couldn't find 10 retailers to support such a program. But I've always thought that when things are tough, the smart retailer prices in multiples."

Tony Dellesandro of M.S. Distributors points out two fundamental errors of Giftaway. "We had to pick product out too far in advance," he says. "With a shorter span, we might have had better results. And it ran during a period when business itself was rather bleak. April 10 to May 25—there was a drop in business right during that time."

"We made sure stores had the product, and that it was displayed,"

he asserts. "The Walter Hawkins gospel record did pretty well. You know, certain retailers have used coupons as bag stuffers themselves and been very successful."

One of those is Art Shulman, of

Laury's Discount Records in Evans-ton. "We did not do poorly," he believes. "We redeemed about 300 coupons from the general mix package, which isn't bad response to specific items. But if the idea is to stimu-

late general store traffic, the most effective thing to do is something with a broader appeal. And that would be hard for someone like Hudetz to do; it's easier for the retailers to do it themselves.

"We've used our own coupons, Laury's Super Savers, offering discounts on specific records and accessories, and generic records and accessories. We've found the more (Continued on page 81)

The image shows a large, circular trophy with a yellow center and a dark green outer ring. The center features the 'Ampex Golden Reel Award' logo. Below the trophy is a yellow plaque with the following text:

AWARDED TO: Barbra Streisand
 FOR: GUILTY
 STUDIO: Criteria, Middle Ear, Sound Labs & Mediasound

Surrounding the trophy is a list of recording studios, many of which are crossed out with a checkmark, indicating winners. The list includes:

- Recording Studio
- Superdisc
- Trolley Track Sound Studios
- Ultra Sonic Recording Studios
- The Village Recorder
- A & R Recording
- Universal Recording Studios
- Victor Studio
- Wishbone Studios
- Alpha International Recording Studio, Inc.
- Wessex Recording Studios
- Westlake Audio
- Windmill Lane
- American Studio
- Apogee Studio
- Appelwood Studios
- Ameraycan Studios
- Atlantic Studios
- The Automatt
- Axis Studios
- Backstage Studios
- Bayshore Recording Studio
- Bearsville Sound Studio
- Bee Jay Studio
- Capitol Records
- Celebration Recording
- Cherokee Studios
- Columbia Studios
- Cybertechnics
- Davlen Sound Studio
- Dimensional Echo Sound
- Group IV Recording, Inc.
- Jack's Tracks Recording Studio
- Kendun Recorders
- Konk Studio
- Le Studio, Morin Heights
- Love 'n' Comfort
- MC Master Disc
- Media Sound
- The Mixing Lab
- Muscl
- P.S. Recording Studio
- Pac
- Paramount Recording
- Plaza Sound Studios
- Polar
- Pumpkin Records
- Quadrasonic Sound Studio
- Recording Studio MED
- Remote Truck
- Ridge
- Rusk Sound Studio
- Sea-West Studios
- The Shelter Studio
- Sound City Studios
- Sound Labs
- Sound Recorder Studio
- Sundance F
- Studio Sound Recorders
- United
- Studio Masters
- Studio One
- Studio Sonic Recording Studios
- Warner-Pioneer Recording Studio
- Wessex Recording Studios
- Victor Studio
- The Village Recorder
- Warr
- Alpha Audio
- Alpha International Recording Studio, Inc.
- Ameraycan Studios
- American Studio
- Albert Studios
- Arden Recording, Inc.
- Dale Ashby and Father
- Atlantic Studios
- The Automatt
- Axis Studios
- Backstage Studios
- Bayshore Recording Studio
- Bearsville
- Apogee Studio
- Appelwood Studios
- Arden Recording, Inc.
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- Capitol Records
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- Cherokee
- Columbia Studios
- Criteria Recor
- Cybertechnic

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*RIAA Certified Gold.

Integrity Profitability Soars 773%

Year's Dollar Sales Up 21%, Unaudited Figures Show

LOS ANGELES—A 21% increase in gross dollar sales and a whopping 773% jump in profitability highlight the financial performance for Gardena, Calif.-based Integrity Entertainment in its just released report on the fiscal year ending June 30, 1981.

Those figures, as yet unaudited, reflect a dramatic improvement in operations for Integrity, owner and operator of 139 Warehouse and Big Ben's retail outlets in six Western states. As released to the financial community Thursday (6), the corporation's findings show sales of \$82,654,000 as compared to \$68,389,000 for the previous year.

Net profits rose to \$2,370,000 for the fiscal year just ended, as compared to \$271,500 for the previous year.

Integrity's stock, traded over the counter, showed a rise in per share earnings to 79 cents from nine cents per share for the prior year, based on a slightly increased number of shares.

Over the past six months, the retailing firm has seen increased volume in trading of shares, attributed by management to both general improvements in the economy and Integrity's aggressive commitment to video software business.

Chain founder and chief executive Lee Hartstone continues to cite video sales as relatively insignificant in contributions to its 1981 sales, but believes Integrity's commitment to the emerging product sector is helping improve the corporation's image

in financial sectors where video's eventual clout is being eyed.

In its current retail universe, com-

prising 131 Warehouse locations and eight Big Ben retail outlets, 75

(Continued on page 81)

Cassettes 'Only Expanding Sector' In French Market

By MICHAEL WAY

This is the first in a series of reports from Europe chronicling the success of prerecorded cassettes in those markets.

PARIS—"The only expanding sector in the music business."

That's the way record executives here are describing the prerecorded cassette boom in France. But despite the rapidly rising sales, and the format's obvious attraction to young people, the industry has so far come up with few notions to boost sales further.

The figures speak for themselves. Last year, 20.2 million prerecorded cassettes were sold, as against 67 million albums. Blank tape sales are estimated between 38-45 million for the same period.

According to statistics made available by Phonogram, prerecorded cassette sales doubled between 1976 and 1980, and had for 10 years shown annual growth around 20% until the stagnation and crisis of 1979 halted the trend. In 1978, says the company, sales were 20 million. In 1979, they fell back to 17.7 million.

Although this was a direct consequence of the economic pinch, many executives were intrigued by the fact that the black year of 1979 nevertheless saw a massive 25% increase in sales on cassette recorders.

Total sales were two million machines, and this was undoubtedly reflected in the resurgence of cassette tape business during the following year. In 1980, recorder sales once again rose, to 2.2 million, making a national total of 11.5 million players in use, excluding in-car equipment.

But comparatively little has been done to capitalize on these trends. "The French record industry is still searching for the right approach," says Pierre Chesnais, head of music and video trade association SNEPA. Phonogram's Philippe Besingrand points out that only in recent years have cassettes been treated on an equal basis with disks. Even now, he admits, there have been few nationwide promotion efforts.

Nor have foreign innovations designed to enliven cassette business caught on in France. For instance, WEA Filipacchi is the only company so far to release cassingles—four titles in all with more to come if, as the company hopes, public reaction continues favorable. Arabella-Ariola is the only company with immediate plans to launch the double-album tape format, mainly on back catalog material. As for one-plus-one cassettes, they have yet to surface in France.

Pricing is a key factor. Retailer Michel Manguy of the Simplex chain in Paris suggests one reason for the muted impact of the cassingle may be its price: around \$3.60 against \$3 for a 7-inch EP.

Generally, full-price albums and

(Continued on page 76)

Bar In U.K. To Canadian Imports Falls

By PETER JONES

LONDON—Within 24 hours of a temporary injunction being granted in the High Court here, preventing a U.K. import conglomerate bringing in Canadian-manufactured albums through Holland, the Appeal Court suspended the decision, allowing trade to continue.

At the center of the legal flurry was the Simons Records group of companies, involved in the Canadian-imports hassle after being ordered in the High Court not to deal again in counterfeit records, basically Motown titles, imported from Portugal (Billboard, Aug. 8, 1981). The latest case was initiated on behalf of Chrysalis, BBC and CBS Records against Simons Records, Warrens Records and Simons Sales stores, plus Warren Goldberg, head of all the companies, and Warnecken Marine and General Shipping. All

(Continued on page 77)

Market Quotations

As of closing, July 30, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Altec Corporation	2	22	1	15 1/16	1	+ 1/16
36	26 1/2	ABC	6	383	29%	28%	29%	+ 1
45 1/4	28 1/2	American Can	9	518	37%	36%	36%	+ 1/4
4 1/4	2 1/4	Automatic Radio	4	16	4%	4%	4%	Unch.
61 1/4	46 1/2	CBS	9	139	56	55 1/4	55 1/4	+ 1/4
95 3/4	34 1/2	Columbia Pictures	8	88	38 1/2	38 1/2	38 1/2	+ 1/2
6 1/4	4 1/2	Craig Corporation	—	17	6	5 1/2	6	+ 1/4
67 1/4	49 1/4	Disney, Walt	14	859	53%	52%	53	+ 3/4
8 1/4	4 1/4	Electrosound Group	16	20	4%	4	4	Unch.
9	5 1/2	Filmways, Inc.	—	160	7%	7%	7%	Unch.
21 1/2	14 1/2	Gulf + Western	5	357	18%	18 1/2	58%	+ 1/4
19 1/4	11 1/4	Handieman	11	31	16	15 1/4	15 1/4	— 1/4
15 1/4	10 1/4	K-tel	7	10	11%	11	11 1/4	+ 1/4
81 1/2	39	Matsushita Electronics	16	27	75 1/2	74 1/4	74%	— 1/4
59	42 1/2	MCA	9	272	45%	45	45 1/2	— 1/2
14 1/4	8 1/4	Memorex	2	651	11%	10%	11	Unch.
65	50 1/2	3M	10	253	54%	53 1/2	54%	+ 3/4
90 1/4	56 1/4	Motorola	11	193	65	64	64%	+ 1/4
59 1/4	36 1/4	North American Phillips	7	143	46	45%	46	Unch.
20	6 1/4	Orrox Corporation	51	311	14 1/2	12%	13%	— 1
39 1/4	23 1/2	Pioneer Electronics	22	14	36 1/2	36 1/2	36%	— 3/4
32 1/4	20 1/4	RCA	8	2791	21%	20%	21	+ 1/4
26 1/4	14 1/4	Sony	15	772	21	20 1/2	21	— 1/4
43	28 1/4	Storer Broadcasting	21	175	33%	33%	33%	+ 1/4
6 1/4	3 1/2	Superscope	—	14	4%	4%	4%	+ 1/4
31 1/4	24 1/4	Taft Broadcasting	10	105	30	29%	29%	+ 1/2
26 1/4	17 1/4	Transamerica	7	865	23	22%	22%	Unch.
58 1/2	33 1/4	Warner Communications	17	775	48%	47%	48%	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	25	125	1 1/4	2	Koss Corp.	17	133	14%	15
Certron Corp.	16	111	1 1/2	1 11/16	Kustom Elec.	—	—	2%	3 1/2
Data Packaging	9	—	6%	7	M. Josephson	—	46	7%	1 1/4
First Artists Prod.	14	2	4%	4%	Recoton	12	—	3	3%
Integrity Ent.	8	111	8%	8%	Schwartz Bros.	—	3	3%	4%

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

Billboard Gospel Confab Set Dec. 1-4

Continued from page 3

production, talent promotion, booking, publishing and retail merchandising.

Moran says he will be in Nashville around Labor Day to confer with representatives of both the gospel and secular music industries.

Although the conference will attempt to cover all major areas in which gospel and secular music mechanisms can offer mutual support, Moran singles out international marketing and retailing as topics of particular emphasis. "Ev-

erybody was concerned about retailing last year—about how you can move gospel into the mom-and-pop stores as well as into the large retail chain stores."

Moran says he believes the conference will also be a way of testing and exposing new uses of gospel music. He notes that tv producer Marty Krofft told the participants about his intention to install a gospel segment as a regular part of the then untested "Barbara Mandrell Show." The segment proved to be one of the

(Continued on page 88)

ElectroSound's Earnings Dive

NEW YORK — ElectroSound Group revenues for the fiscal year ending May 31 totalled \$23,428,000, down 2% from the \$23,902,000 reported a year earlier. Earnings before taxes and "extraordinary credit," however, plummeted by 88%, coming to \$251,000, as against

\$2,121,000 in 1980.

The company, located in Holbrook, N.Y., is a major manufacturer of records, tapes and record sleeves. It also produces electronic equipment for the audio tape and communications industries.

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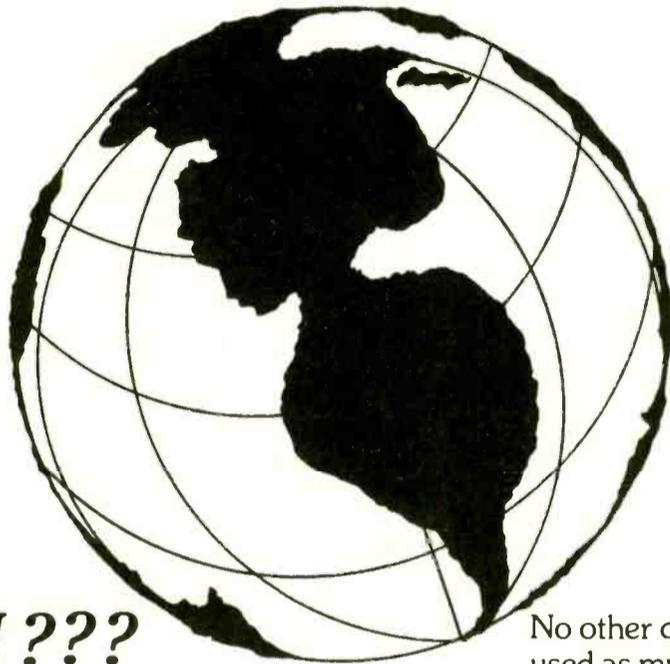
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Billboard®

CBS PRIORITY LABEL IS SET

NASHVILLE—CBS has established its Priority gospel label here and, according to its president Buddy Huey, expects to have its first records out by Oct. 1.

Huey says Priority has signed three artists. "We hope to have 10 to 15 within the year. I don't want to have a big label," he explains. The emphasis, he adds, will be on sales, marketing and promotion.

Key staffers are Judy Wallace, manager of administration and planning; Richard Page, director of marketing; Steve Bock, national sales director; Bert Balsz, director of telephone marketing; and Dennis Worley, director of music publishing.

Wallace, Bock and Worley were with Word, where Huey served as vice president of a&r before going to CBS. Balsz directed telephone marketing for Sparrow, and Page was in private business. Huey estimates the staff will number 25 by next year.

Priority Records will be located at 3310 West End Ave., Nashville, Tenn. 37203.

Capitol Given Calif. Tax Bill Of \$987,000

LOS ANGELES—Record companies in California may owe as much as \$15 million in back taxes if the case heard July 30 between the California State Board of Equalization and Capitol Records is an indication. In that case, Superior Court Judge William H. Lally handed down his intended decision that the label owes \$987,000 in back taxes.

"This was the oldest case of any significance on our books," says Board assistant chief counsel Gary Jugum. The case, originally filed in July, 1975, concerned record company bookkeeping between October, 1968 through March, 1971. The Board of Equalization questioned the three-party aspect of the record business concerning masters, the three parties being performers/production, company and manufacturer.

Until 1976, when record companies received tax relief, record companies had to pay a 6% tax on

gross proceeds from the master cut and 6% on the following sales royalties.

Capitol defended itself by equating the record business with the film business, which does not pay taxes on master prints. However, Lally said the two businesses were different types of taxpayers. Film companies apparently do not pay taxes on master prints because they rent their films and don't sell them.

The Capitol case was heard over five days last January and upcoming potential cases may be with Warner Bros., A&M and Chrysalis. The state is seeking approximately \$1.7 million from Warner Bros., \$836,000 from A&M and \$590,000 from Chrysalis. Other cases may also be tried with the estimated sum total being \$15 million for all the record companies involved.

2 Mixes Of Voudouris 45 For Airplay

By ED HARRISON

LOS ANGELES—In an attempt to gain multi-format airplay on Roger Voudouris' new single, "First Love," Boardwalk Records has released separately mixed versions for Hot 100 and adult contemporary stations.

Both versions clock in at 4:07 with the A side of the DJ copies mixed for pop stations and the B side for adult contemporary formats.

The pop version features a harder sound with electric guitar prominent, while the adult contemporary mix is toned down with strings more prominent.

"Nowadays, with radio being as fragmented as it is, you need more than one format for a hit," notes Scott Kranzberg, Boardwalk's vice president of promotion, citing Hot 100 and adult contemporary airplay or Hot 100 and r&b as necessary for selling huge quantities of product.

"The hard guitars that come in are offensive to adult contemporary programmers and needed to be taken out. Otherwise, we'd be limiting the scope of the record. The mix still captures the essence of the song," says Kranzberg.

(Continued on page 21)

Duchess Sues Over Royalties

LOS ANGELES—Superior Court here is being asked to determine the status of administrative rights and accounting in a hassle between Dawnbreaker Music and a group of publishers.

Dawnbreaker, publishing wing of Jimmy Seals and Darrell Crofts, claims it is owed \$35,000 in royalties from defendant Duchess Music. In addition, it seeks to have administrative rights restored to the plaintiff.

Other defendants in the action are T.A. Music, ABC, Dunhill, Pamco and Trousedale Music publishers.

The complaint, filed by Drew S. Pauly of Menatt, Phelps, Rothenburg & Tunney here, notes that T.A. through its Harem Music assigned 25% of its rights in 58 songs to Warner Bros. Music in August, 1971 for \$50,000.



Billboard photo by Chuck Pulin
VISITING TOM—Original Allman Brothers Band members Greg Allman, Dickie Betts, and Butch Trucks visit Tom Snyder at the "Tomorrow" show on NBC-TV.

Kihn Beserkley's Biggest & Now, Label's Only Act

By JACK McDONOUGH

BERKELEY—What's it like being in the perverse position of having the highest-charting single and album in your small company's history at the same time that your label has lost three of its four acts?

"It's a businessman's delight," says Matthew Kaufman of the Elektra-distributed Beserkley label, whose Greg Kihn Band album ("Rockinroll") and single ("The Breakup Song") now stand at a starred #35 and #27 respectively after a steady and unbroken climb.

"Now we have only net profit," says Kaufman in assessing his company's situation now that the Rubinoos and Jonathan Richman have left the label to search for other deals while Earth Quake has disintegrated after 16 years together.

"That was always one of our bigger problems with Beserkley," explains its founder. "Any profits that came in from one direction always got reinvested in other experiments in other directions. You have to remember that the bands themselves helped form what Beserkley became: They all had a share in it. It was never formal arrangements, two-year contracts and all of that. So now we have one artist who achieved the program, and that's the artist who stuck with it long enough."

The problem with the Rubinoos, who departed the label about a year ago, says Kaufman, was a reluctance to record more covers (the band had scored several years ago with a take of the Tommy James oldie "I Think

We're Alone Now") even though the band's members were not themselves writing material deemed suitable to Jon Rubin's lead vocals. Jonathan Richman and his band, who left two months ago, "wanted too much money." And Earth Quake fell apart when lead guitarist Robbie Dunbar and then vocalist John Doukas went off in search of new challenges.

"It's just realistic," philosophizes Kaufman, "that when things don't work out people will want to go another way. The marketplace was very different when Beserkley started in 1975. There was no new wave then. The Rubinoos were a one-of-a-kind experiment and Jonathan Richman was certainly the most unique thing on vinyl."

"But now it's the day of the big, big record instead of those various experiments. And that's what we're doing with Greg. We're concentrating now on that one big record."

Kihn's success after six albums with essentially the same band is sweet vindication for Kaufman.

"For Greg this single is the missing ingredient. He's always had the credibility of making great LPs, but a lot of people said his experiment wasn't commercially viable because there were no singles. But 'Breakup Song' and one or two others in there will vindicate our belief in this artist as a singles seller. On AM radio we've hit #1 in places like Louisville and Phoenix. #2 in Kansas City. Before, we'd put these records out

(Continued on page 33)

AUGUST 15, 1981, BILLBOARD

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SPARQUE—Let's Go Dancin'
T. SKI VALLEY—Catch The Beat Rap
COTTON CANDY—Havin' Fun
INNER PASSION—After Hours Spot
HOT CUISINE—Who's Been Kissing You
BUSY BEE—School Days
DISCO FOUR—Do It Do It
THE LOVE BITE—What Goes Up
BROTHER TO BROTHER—Monster Jam
THE GRAINGERS—Shine Your Light
JIMMY ROSS—First True Love Affair
EVASIONS—Wikka Rap
FANTASTIC ALEEMS—Movin' To The Beat

KAREN SILVER—Set Me Free
FRANCE JOLI—Gonna Get Over You
KOOL KYLE—It's Rockin' Time
VIN ZEE—Funky Bebop
DENROY MORGAN—I'll Do Anything For You
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Report Pressing Outlook Solid; Costs 'Under Control'

• Continued from page 1

loss in income, however, citing stable raw materials prices and, in some cases, an increase in new business from smaller label clients as sanguine factors aiding their bottom lines.

And with most mainstream labels unveiling brisk late summer and fall release schedules dominated by major established acts (Billboard, July 11, 1981), the outlook for the next quarter is upbeat. That relative surfeit of potential hits isn't expected to pose any production logjams, however, with pressers claiming satisfactory capacity to handle projected volume.

Most bullish of those responding is the ElectroSound Group, where business during the first two months of this quarter is now running 66% ahead of the comparable figure a year ago, according to Richard Meixner, president of its music division. Meixner admits that the group's performance a year ago was relatively flat, contributing to the scope of the current hike, but also notes that ElectroSound's acquisition of three Capitol plants, if figured in, would boost the increases even further, to about 86%.

Meixner is projecting "a decent fall," despite price increases he forecasts will increase shrink wrap by 25%, hike jacket board by 6% and take the cost of vinyl monomer up another seven cents per pound.

In vinyl costs, he notes, that pressers have already seen a three cent hike in June and a four cent hike in July, although the latter increase is as yet unfelt.

ElectroSound has approximately 300 active customers, among them WEA, Capitol, RCA (for overflow), Fania, Sesame Street and major tv merchandisers. One development Meixner underscores is the continuing growth for cassettes, which on some recent releases has seen a ratio of 50/50 between disks and cassettes.

"When you consider that we have four pressing plants and one cassette duplicating plant, that's pretty scary," he remarks, although he adds that the recent cassette tallies may reflect seasonal popularity for the configuration during the summer.

"Business is very nice—it's firming up, at least from the pressing standpoint," claims Sam Burger, senior vice president of marketing operations for CBS Records.

"The work looks good right now, which for this time of year is a good sign. The plants are all running around the clock, though we don't have the overtime situation we had in previous years."

CBS' giant new manufacturing facility in Carrollton, Ga., has been open since April, but is not yet fully operational. According to Burger, the plant is now producing cassettes and injection molded costs.

Raw material costs have gone up for CBS, as for everyone, says Burger, but he echoes a number of pressing executives who resist detailing their own price structure.

He also notes that CBS isn't using any of several new special pressing compounds being offered by outside suppliers such as Keysor Corp. and Vitec. Burger reports that CBS has developed its own improved pressing formulation, which he touts as "better than anything across the board."

That's a clear minority case, however, since virtually all other major pressers are relying on outside suppliers. And while spiralling petroleum costs have impacted sharply on polyvinyl chloride resins in recent

years, this year pressers say the cost of compound has yet to rise as significantly.

"It's under control," notes Richard Wakefield, president of Wakefield Manufacturing in Phoenix, Az. "We've been warned about impending vinyl cost increases, but it's actually costing us a little less at the moment."

Wakefield, whose clientele of labels is prominently weighted with jazz and classical lines interested in premium quality, notes the efforts of Vitec, a newer compound supplier, to compete with Keysor Corp. as another plus for pressers, with the two

rival firms offering quieter compounds.

Wakefield's business is down about 10% in units, but gross income is flat compared to last year. The coming quarter looks strong, however.

At Hub Servall Recording in New Jersey, principal Barry Reugg says his business is running from 10 to 20% ahead of last year, and like other pressers is anticipating a good fall.

Prices, says Reugg, are holding their own. Like most pressers, his unit LP price ranges from about 55 cents to 60 cents, depending upon

the size of the order. With Arista and JEM among its major pressing clients, Reugg says Hub Servall is busy with planned releases by Barry Manilow and the Grateful Dead, but he's not getting the multiple million unit orders he'd like to see.

In Burbank, Calif., Al Sherman, president of Alshire, reports an increase of between 10 and 15% during the first two quarters, due partially to Alshire's own labels. Profits are slightly down, however, since hikes in labor costs, packaging, freighting and raw materials "can't all be passed along at the same time."

Apart from his own recordings,

which comprise about 40% of Alshire's pressing business, Sherman says his top custom clients include Latin labels and radio syndicators as well as specialty labels. Those projects have led to two shifts now in operation.

At King/Pin Pressing Co. in Atlanta, vice president Carl Queen says business is "very good," especially since the sale of his previous company, Tres Lanta Recording, brought an infusion of new capital enabling King/Pin to expand from two to 10 presses. Queen is among those noting the slighter effect of vi-

(Continued on page 88)

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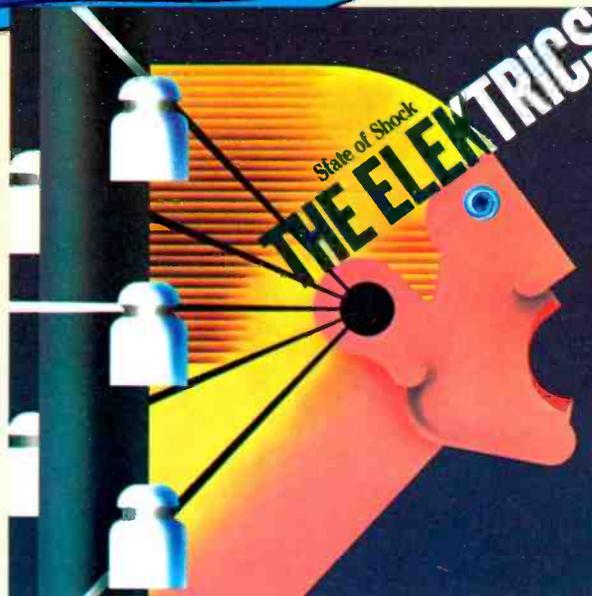
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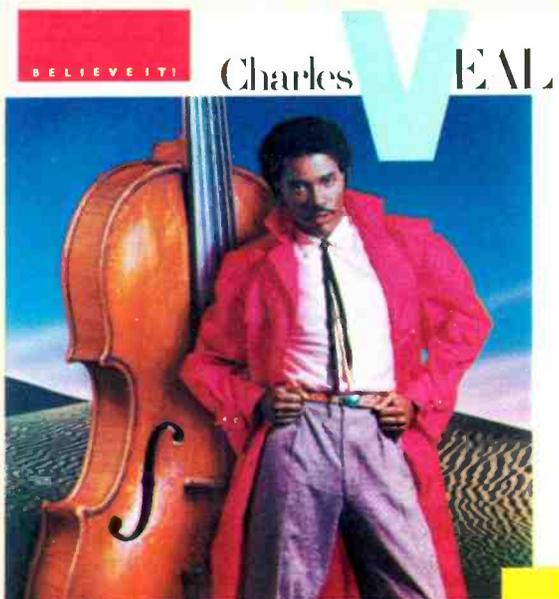
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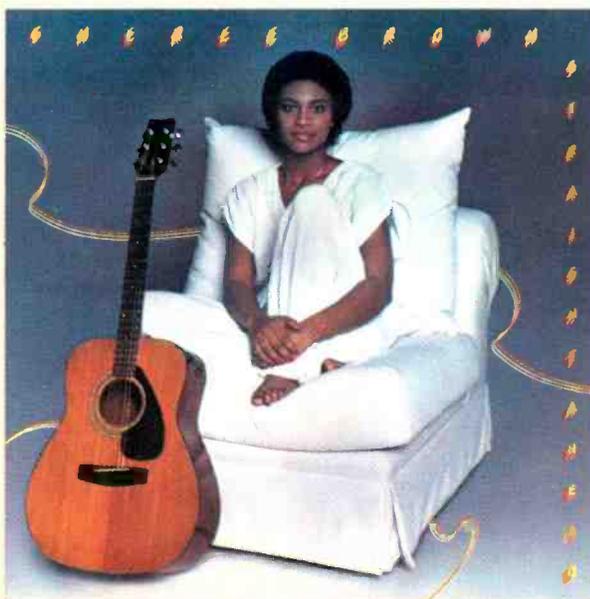
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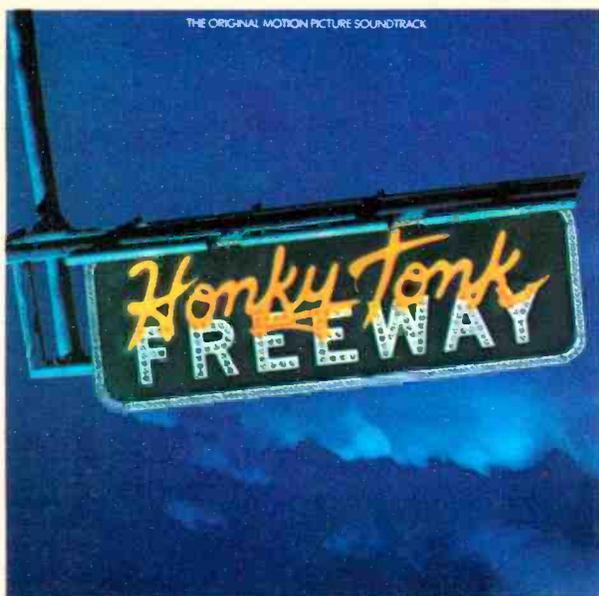
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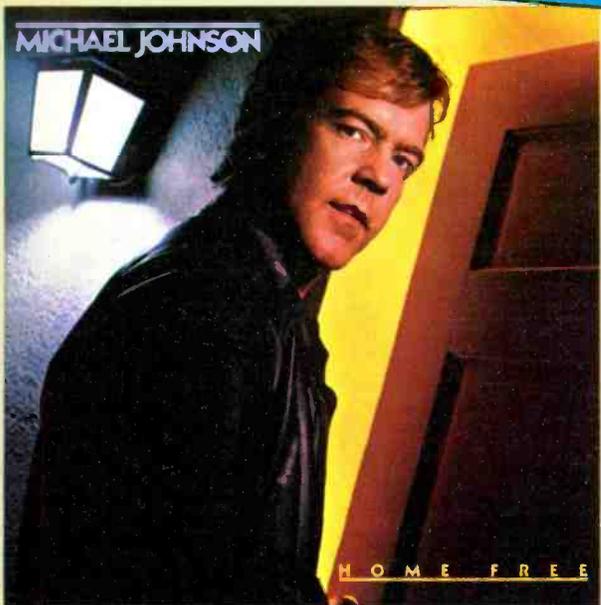


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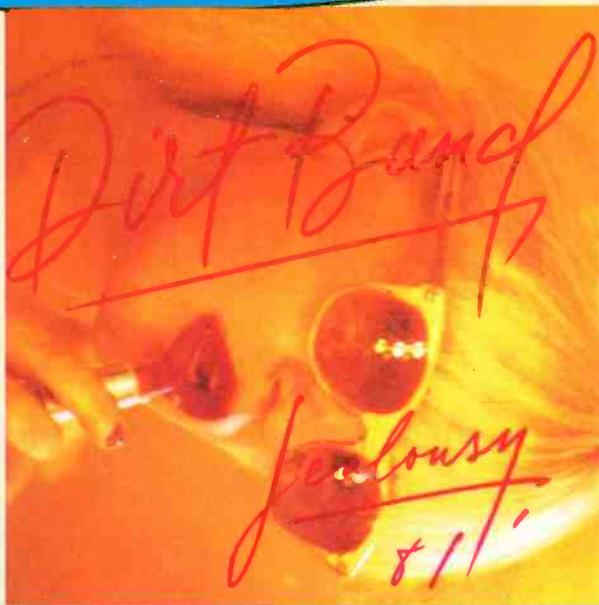
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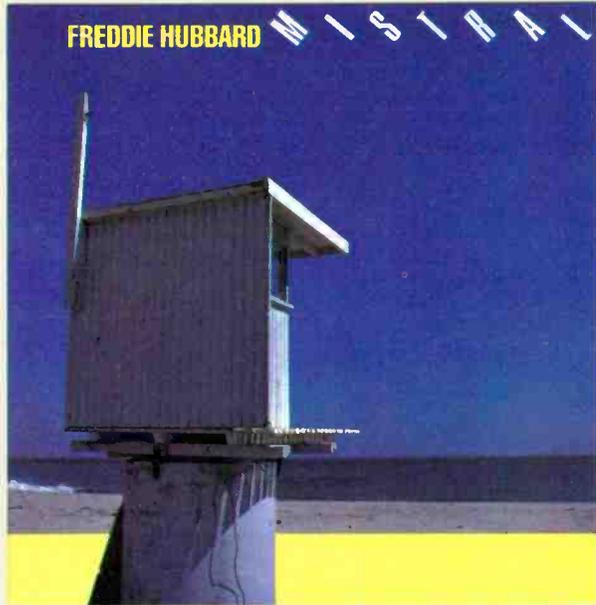
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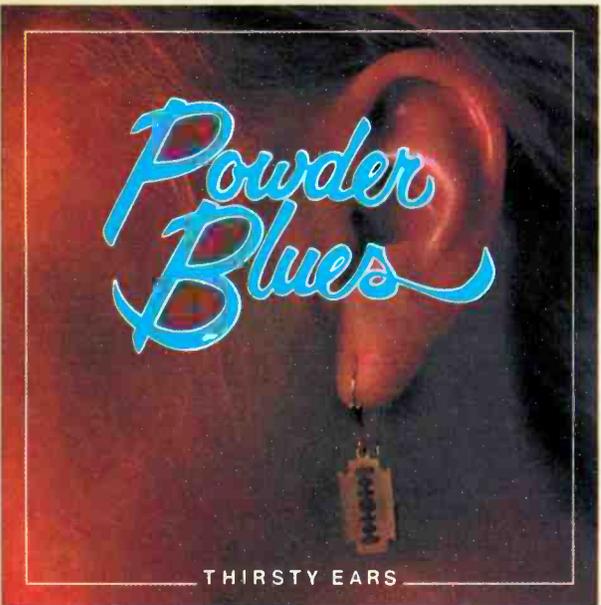


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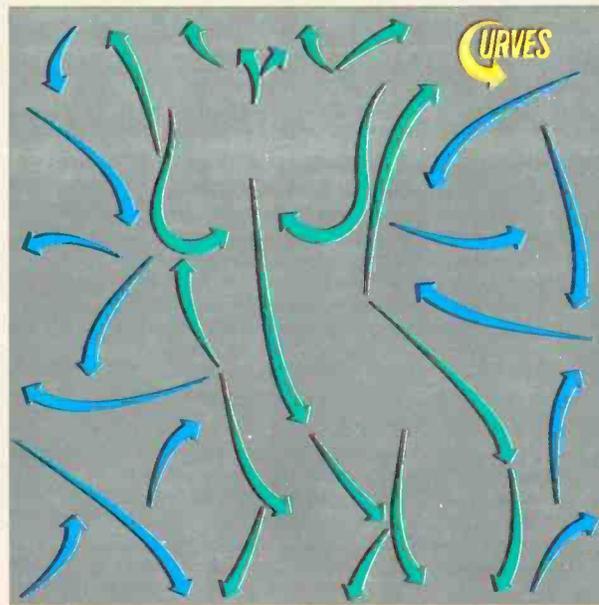
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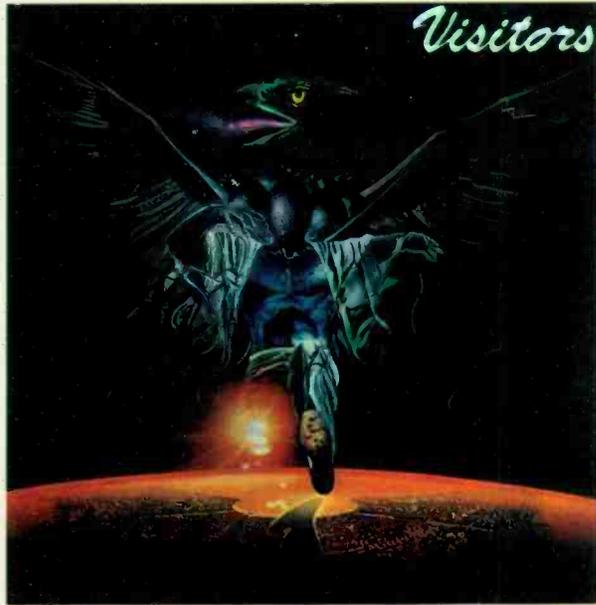
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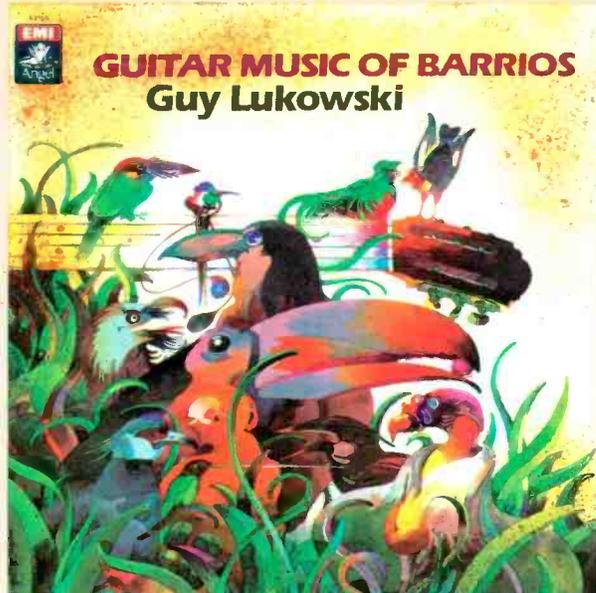
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GUY LUKOWSKI / Guitar Music Of Barrios
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NEW LICENSING AGREEMENT

BMI & CBS Settle Long Antitrust Suit

• Continued from page 1

for music performance on network tv. Launched the end of 1969, the case twice went to the U.S. Supreme Court.

ASCAP, also a defendant in the near 12-year-old legal hassle, arrived at its settlement with CBS a month ago, negotiating a five-year licensing deal, with a \$6.2 million retroactive element as part of its \$51 million package (Billboard, July 11, 1981).

BMI's new pact with CBS gives it \$5.5 million as a supplemental payment, covering all claims of the licensing organization against CBS. The new schedule of payments stipulates increases each year until a royalty of \$8.3 million is reached in 1985, the final year of the agreement.

Ed Cramer, BMI president, notes that the new schedule represents the "greatest increase, in dollars or percentage, that BMI has ever received from any music user." He points to the fee BMI earned from CBS in 1969, as comparison. It received \$1.6 million that year, as against payment of \$5.6 million by CBS to ASCAP.

That discrepancy between the two performing rights groups led to cancellation of BMI's agreement with CBS, in 1969, leading in turn to the launch of the antitrust suit.

The final Supreme Court ruling in

favor of ASCAP and BMI was handed down early last March, when the court refused to hear further arguments on the case (Billboard, March 14, 1981). It's understood that part of the delay since then in completing the CBS deals with the two licensing groups is due to the network studying the feasibility of seeking direct licenses from copyright owners.

The results of the study apparently did not favor direct licensing.

COUNTRY SET BY ATLANTIC

• Continued from page 3

new. The fledgling label is expected to be in operation before the end of the year, and a Nashville office will probably be opened.

Campbell has a solid track record in both country and pop—he was previously signed to Capitol—while Spacek, known primarily as an actress, sang in her movie role as Loretta Lynn in "Coal Miner's Daughter."

The new Atlantic thrust marks its third move into country. First was in the late '40s via the Plaza label, to which Bill Haley, then a country artist, was signed. A more substantial effort was made in 1973, producing hits by Willie Nelson, Terry Stafford, Darrell McCall and David Rogers during a less-than-two-year period.

That unit was closed down in September, 1974, reportedly at considerable expense. However, sales of two Willie Nelson albums, "Shotgun" and "Phases And Stages," which are still in the Atlantic catalog, are thought to have more than offset the red ink of the closure.

While it is not clear just who will direct the new country effort, it's being blueprinted by Atlantic president Doug Morris, who first gained experience crossing records to country while he headed his Big Tree label, then and now distributed by Atlantic.

The move is being welcomed by country radio programmers and even the competition, which has a healthy respect for Atlantic. "Atlantic will succeed if they make the long-range commitment," says one observer.

FCC Stays With 10 kHz

• Continued from page 3

national agreements in the future. "It's more political than technical," he noted. At the same time, he sympathized with daytime only stations that wish to expand operations, but pointed to the number of radio stations currently losing money. He said that 46% of the AM stations in New York were showing losses.

In their joint statement, Jones and Fogarty said that "openings for about 200 high-power stations might be created . . . and as many as 1,400 lower-power stations." They also discounted the significance of the affect on one to two million consumers with digitally synthesized receivers, noting that a substantial time could be allowed for conversion, allowing "substantial amortization." There are 400 million continuously tuned receivers that wouldn't be affected, they noted.

Jones and Fogarty stressed their concern for alignment with Regions I and III, detailing the hazards of audible "whistles" as sunspot activity decreases. The 12-year cycle will be at the lowest point between 1984 and 1988.

This interference, which was apparently not a problem during the last sunspot minimum, they admitted, may be a greater problem now because of increased power being generated by European and African stations. Also, the stations may not have operated during night time hours in the U.S. The dissenting commissioners warned that it would not be wise to depend on the operational habits of foreign stations for freedom from interference.

Noting that digitally synthesized receivers can be expected to proliferate, Jones and Fogarty concluded "we should be willing to pay a moderate amount with certainty (to convert) now rather than run even a low risk of paying a much larger amount (if the U.S. were forced to convert later)."

Vincent T. Wasilewski, president of the National Assn. of Broadcasters, lauded the retention of 10 kHz channel spacing and called the FCC "courageous" for reversing itself.

Association Moves

NEW YORK — International Tape/Disc Assn. has moved to expanded quarters here at 10 Columbus Circle. The new phone number is (212) 956-7110.

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Ronrico Backs Tucker

By ROMAN KOZAK

NEW YORK—Whatever happened to "Rock City," a compilation film showing the London rock scene from 1964 to 1973, featuring performances and interviews with the Rolling Stones, Rod Stewart, Otis Redding, Peter Townshend, the Animals, Jimi Hendrix, Steve Winwood, Pink Floyd, and others?

The film, which played briefly at the Harold Clurman Theatre in New York, has been shut down with a temporary restraining order issued by U.S. District Judge Charles S. Haight. A new hearing has been set for Sept. 11.

The reason: the film contains allegedly unauthorized performances of "Have You Seen Your Mother, Baby," "We Love You," "Jumping Jack Flash," "Satisfaction," and "2,000 Light Years," all by the Rolling Stones.

Publisher of the songs is ABKCO Music, Inc., which is owned by Allen Klein, the Rolling Stones' former manager. According to the suit, filed against Columbia Pictures, World Film Services, the Harold Clurman Theatre, and Peter Clifton, the director, Klein did not know about the

film, and that his songs were being used in it, until he read a review in the New York Times.

According to the court papers, ABKCO bought some 90 Rolling Stones copyrights from Gideon Music on April Fool's Day in 1970 for "One (\$1) dollar and other good and valuable considerations."

* * *

Keeping an eye out on the fact that 60% of America's rum drinkers are from 21 to 34 years old, General Wine & Spirits Co., makers of Ronrico Rum, has agreed to be the advertising sponsor for the Marshall Tucker Band's 10-date tour, which began Saturday (8) at Nassau Coliseum.

In addition to paying for ads (and hopefully keeping the band and crew well supplied with its product), Ronrico is also sponsoring 11 different sweepstakes. In the 10 local ones the top prizes are tickets, LPs, T-shirts, and tote bags. Winner of the national sweepstake will drive home a 1982 Firebird Trans Am equipped with a Craig stereo system.

* * *

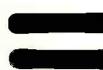
The independent Cachalot Records in the U.S. and Cherry Red Records in the U.K. are joining

(Continued on page 88)

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'Stars' Story:
Inspired By
Pirate Album

By MIKE HENNESSEY

AMSTERDAM—Dutch independent producer and former Radio Veronica disk jockey Willem van Kooten has a number of claims to fame: the creation with Freddy Haayen of Red Bullet Productions back in 1968, the founding of the highly successful publishing operation, Dayglow Music (renamed Nada in 1975) and the acquisition last year of local independent record company, CNR.

But easily the most bizarre of his achievements he reserved for this year, his 20th in the business. For van Kooten has scored the biggest international success in the history of Holland's record industry by making a cover version of a pirate album.

The cover, first released in Holland in early January, was a 12-inch, 11-track single called "Stars On 45." And from that small acorn of dubious antecedents, van Kooten has seen an enormous world-spanning oak grow. The "Stars On 45" concept, in its various 7-inch and 12-inch formats, has swept the world's disk markets like no other product since the halcyon days of the Beatles. It has gone top 10 in the U.S., Canada, U.K., Australia, Germany, France, Holland, Denmark, the Philippines, Hong Kong, Singapore, Spain, Portugal; top 20 in Italy and Japan; and it is breaking in many other markets.

The idea of hit compilations sung by session singers is almost as old as the LP itself, but never has such a sequence of anonymously sung com-

(Continued on page 77)

Parker, RCA Accused Of Presley Fraud, Conspiracy

• Continued from page 1

his life," the report continues.

Tual cites several side deals that Parker made with RCA, the Hilton International Hotel in Las Vegas, and Management III, which allegedly benefitted the manager much more than Elvis. He says Presley also suffered from loss of revenues abroad by never playing outside the U.S.

Tual claims that Presley never left the U.S. because his manager could not come with him, since "it has never been determined whether or not Col. Parker was ever naturalized as an American citizen or what is his status in this country ... the man known as Thomas Andrew Parker was born on June 26, 1909 at Breda, Holland. His given name is Andreas Cornelus van Kuijk."

he received none of the \$1.35 million from the deal, the report says. Parker would also get 10% of RCA Tours' profits.

RCA agreed to pay Parker a

\$50,000 consultancy fee payable over five years. It also agreed to pay another \$350,000 over seven years to All Star Tours for Parker's services for "planning, promotion, and mer-

chandising in connection with the operation of the tour agreement," the report adds. Tual figures that in the 1973 deals Elvis made \$4.65 million, while Parker made \$6.2 million,

plus 10% of the tours net profits.

"Another glaring deficiency of the recording agreement was that it contained no audit clause. In fact, the

(Continued on page 90)

Assistance in this story provided by Rose Clayton in Memphis.

Tual recommends that the court direct the co-executors of Lisa Marie's trust and Presley's estate to file suit to void Parker's contracts with Elvis and with the estate, to cease paying any commissions to Parker, to file a complaint against RCA seeking to void the 1973 buy-out, and to audit RCA.

At a hearing Monday (3) in the probate court, Frank Glankler Jr., attorney representing the Presley estate, said that his clients were considering an investigation into the Parker/Presley financial relationship. He said he needed additional time to compare his findings with those of Tual. The next hearing is expected Friday (14) when it's thought the court will decide whether legal action should be taken against Parker and RCA.

In his report to the court, Tual says that Elvis himself never sought an attorney's advice on any agreements with Parker, and "generally tended to ignore his lawyers and accountants unless and until he got into trouble." Consequently, he followed Parker's advice in 1973, when either RCA or Parker first suggested the buy-out, even though Presley's contract was not due to expire until 1975. "RCA has not purchased any of its other artists' master catalogs," notes the report.

In 1973, Elvis signed a new seven-year contract with RCA in which he was obliged to supply the label with two LPs and four singles per year, for which the royalty in the U.S. would be 10 cents per single and 50 cents per LP, and 10 cents per album and 20 cents per LP tape for any sales outside the U.S. Half of this royalty would be paid to Elvis, the other half to All Star Shows, Parker's company.

The report points out that at the time, artists of similar stature, such as the Rolling Stones and Elton John were making deals for double the royalties Elvis was getting, while a management commission of 50% is considered twice the normal maximum.

In addition to the buy-out and the contract, there were four other agreements on March 1, 1973, "none of which were known to the co-executors, the estate's attorneys, or the Guardian as Lintem (Tual) until several months ago," says the report.

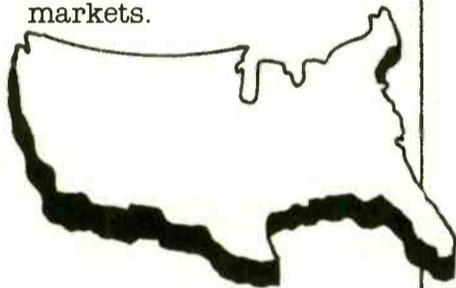
To accept the contract, RCA agreed to pay Elvis and All Star Shows \$100,000 each at the end of the seven year contract. RCA Records also agreed to pay Parker's All Star Tours \$675,000 over seven years, while RCA Records Tours matched that amount, for Parker to assist in "planning, promotion and merchandising." Elvis signed the agreement acknowledging it, though

BILLBOARD ANNOUNCES: SPOTLIGHT ON SPECIAL MARKETING

Issue date: September 5, 1981

Advertising deadline: August 14, 1981

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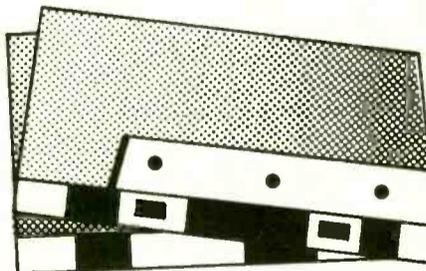
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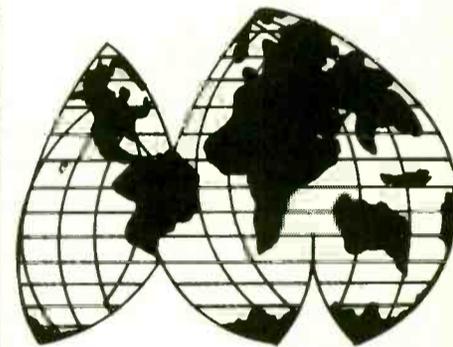
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Vol. 93 No. 32

Drifting Into A Listless Market

By RUSS SOLOMON

So CBS Records has abandoned suggested list pricing, and other labels are reported studying similar action. Whatever help they think it will furnish them, eliminating suggested lists profoundly disturbs proven ways of merchandising records and tapes without any real compensating benefit.

Record cost prices from various vendors have always been slightly different, and since manufacturers have a propensity to raise their prices and lower their discounts with great regularity, the only thing that remains constant is the published suggested list price.

The following are directly related to suggested list price in the daily operation of retailers, one-stops and rack-jobbers:

- Sales and merchandising.
- Inventory taking.
- Financial inventory control.
- Stock transfers.
- Internal return flow and processing.
- One-stop/rack wholesale pricing.

Sales and merchandising: Both relate directly to the fact that customers respond to discounts. This has been proven over and over again in sales events. Therefore, there must be a discount from something.

The abandonment of list prices in Europe has resulted only in constipating the growth of record sales because there is no

'The fact is, customers respond to discounts. . .'

theme upon which the industry there can fly a merchandising/pricing concept. When records sell for anywhere from 4, 5 or 5.75 pounds in England, and for 47 to 56 francs in France, the customer is simply confused and the dealer is confused as well. Thus, the dealer piles all this merchandise in a bin and non-merchandises his way through the business day.

The American record business should not be based upon the European style of price, but rather upon the American style of advertising and merchandising. It is the American style which has flourished until now. What we need are new ideas—not old ones.

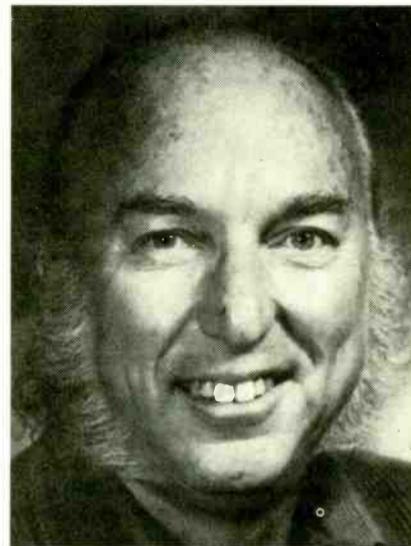
If the record industry is going to raise prices to a point where people are going to slow up their purchases, so be it. But, why kid our customers, and why try to kid us?

Inventory taking: Now, imagine having to inventory and count a store that has an inventory of 200,000 records, all at slightly different cost prices. Our list price book lists over 4,500 different labels and price codes—again, all at slightly different cost prices.

If records are grouped into list price groups, an inventory can be completed in about 16 hours. If inventory has to be taken by individual cost prices, it would take double that amount of time.

Financial controls, stock transfers, internal flow and process-

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.



Russ Solomon: "The language of moving records from manufacturer to customer is suggested list price."

ing: All financial controls on inventory, stock transfers, internal flow and processing, as well as budgets, are based upon suggested list prices. It would be very difficult to control or move an inventory with such a huge number of different cost prices.

In other words, the language of moving records from manufacturer to customer is suggested list price.

With the hundreds of different codes utilized by the record industry to designate price, category of music, number of LPs in a set, and label, it is practically impossible to memorize the meanings of all these codes, so that the dealer can transfer, price and inventory merchandise, unless they can be grouped into major list price groups.

Suggested list prices also serve to grade records on the basis of full-line, \$5.98, budget, and so on. An \$8.98 record is worth more than a \$5.98 record and is so graded by the manufacturer, just as meat is graded prime, choice and utility. Don't laugh—records are food for the soul!

Also, it must be remembered that without a list price banner, we would never have had a \$5.98 record.

A very serious hardship resulting from suggested list price is in the original marking of the records when they arrive at their sales destination point. Without packing-list suggested list price information, the whole process of marking records is slowed down by the need to refer to a complicated system of codes which is forever being changed and added to.

The simple fact is that CBS Records does not help us by abandoning list prices. They just create a situation where we must "invent" list prices in order to operate our businesses. CBS knows perfectly well that everyone will invent the same list price, so why do they go to the trouble of making it harder for us under the guise of doing us a favor?

'Therefore, there must be a discount from something'

Like with so many unilateral decisions, I say: "keep your favors to yourself!!!"

What, if any, are the benefits of abandoning suggested list price? When I asked a group of retailers, the only benefit voiced was that if you do not have a list price you can sell product for over the supposed list price and no one will be the wiser.

Does CBS really think that the public can be duped so easily?

Russ Solomon is president of the 32-store Tower Records retail chain.

Letters To The Editor

Dear Sir:

I believe that in inflationary times we must all learn to accept certain inconveniences and uncertainties. I do believe, however, that offering a product to the public while refusing to put a price tag on it is ludicrous.

CBS Records' non-pricing policy reflects a total lack of concern for those of us who must buy records for institutions. How in the world can anyone make purchases within a set budget under such a system? If CBS is not itself taking unfair advantage of contrived public ignorance, it is certainly creating opportunities for retailers to do so in their pricing of CBS products.

Mark Cameron Bolles
Elkhart, Ind.

Dear Sir:

As a former retailer (I clerked in a small town store for two summers) and an avid fan of all sorts of music, from classical to punk rock, as well as being a Billboard reader for almost 15 years now, I feel I must write to protest the growing "corporatization" of the music industry.

I suppose there's nothing intrinsically wrong with corporations, but their preoccupation with the bottom line in disregard of the fundamentals of purveying a cultural form seems to me to be short-sighted and wrong-headed.

I make this judgment in regards to many recent stories I've read, as well as Morris Levy's recent com-

mentary (Billboard, August 1, 1981), all of which touch upon the present underlying philosophy of the record companies, which seems to be a slavish devotion to volume sales in the face of an inevitable decentralization of popular taste, and a subsequent slavish attempt on broadcasters to produce a homogenized pop music that will appeal to the masses.

Well, I have news for these guys. America is a pluralistic society, and its wide variety of choices is what makes it profitable. Record labels lose sight of this factor at their peril. The day America marches to one rhythm is the day the music really croaks.

As a fan, I proudly state I haven't purchased a "pop" record from a major label in about three years. I search for obscure titles on small labels, and find myself intrigued with the richness of imports, from classical to new wave, that gets my dollar these days.

In the meantime, I know that with a good tape deck and a few friends who share my taste in music, I'll have enough sound to keep my ears busy for a long time.

Bill Nelson
New York City

Dear Sir:

In reference to the slowdown in r&b crossover as reported in Chartbeat (Billboard, Aug. 1, 1981), I think that the time has come to give a greater emphasis to sales as opposed to radio play in determining the Hot 100.

R&b records probably sell better now than ever before, but given pop radio's trends toward adult contemporary or mainstream rock, it has become increasingly difficult for disco and hard-edge r&b to get airplay. A case in point might be Frankie Smith's "Double Dutch Bus," which was reported to have already sold one million units when it was still in the latter reaches of the charts, while some No. 1 records never accomplish that feat.

Jeff Scheckner
Philadelphia

Dear Sir:

I enjoy reading Billboard, but I wish you would give the Chartbeat column more space. It's a great column.

How about an "artist of the week" feature telling how the artist got into the business, broke nationally, giving a list of all his or her hits, etc. You can go on and on.

Robert Cawojal
Pittsburgh

Dear Sir:

I was horrified to read about the overt racism of some of the newer British acts, the ones called "skin-heads." Whether or not the charges that they have been in any way responsible for the riots are true, the very idea of using music as a medium for hate and fear is repulsive. It's about like the Ku Klux Klan forming bands in the States. Ugh!

Patricia Hefner
Birmingham, Ala.

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Side 3	"Show Me Yours" CORRUPTION	6:17
	"Spin It" SUNBELT	8:14
Side 4	"Body Contact" LOI	5:23
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easy going remixed

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

Ray Martinez and Friends

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

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/4/81)

PRIME MOVERS-NATIONAL

- ROSS & RICHIE—Endless Love (Motown)
- JOURNEY—Who's Crying Now (Columbia)
- POINTER SISTERS—Slow Hand (Planet)

TOP ADD ONS -NATIONAL

- KIM CARNES—Draw Of The Cards (EMI)
- LULU—I Could Never Miss You (Alfa)
- MOODY BLUES—The Voice (Threshold)

BREAKOUTS-NATIONAL

- DEBBIE HARRY—Backfired (Chrysalis)
- CHRISTOPHER CROSS—Arthur's Theme (WB)
- ANDY GIBB & VICTORIA PRINCIPAL—All I Have To Do Is Dream (RSO)

★ **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.

- ★ PAT BENATAR—Fire & Ice 21-15
- ★ JUICE NEWTON—Queen Of Hearts 18-13
- ★ GREG KIHN BAND—The Breakup Song 29-21
- LULU—I Could Never Miss You
- ELO—Hold On Tight
- STEVIE NICKS—Stop Draggin' My Heart Around—D-22
- TUBES—Don't Want To Wait Anymore—X
- SHEENA EASTON—For Your Eyes Only—D-29
- GARY WRIGHT—Really Wanna Know You—X
- JOHN DENVER—Some Days Are Diamonds
- EDDIE RABBITT—Step By Step—D-30
- FRANK & THE KNOCKOUTS—You're My Girl—X
- CARPENTERS—Touch Me When We're Dancing—X

- KENO—Las Vegas (Bill Alexander—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 13-10
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 2-1
- ★ CARPENTERS—Touch Me When We're Dancing 8-6
- ★ JUICE NEWTON—Queen Of Hearts 7-4
- ★ POINTER SISTERS—Slow Hand 3-2

- KMJK—Portland (Chaz Kelly—MD)
- ★★ POINTER SISTERS—Slow Hand 5-2
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 13-7
- ★ COMMODORES—Lady 15-12
- ★ FOREIGNER—Urgent 21-16
- ★ JOURNEY—Who's Crying Now 23-17
- REO SPEEDWAGON—In Your Letter
- ALLMAN BROTHERS BAND—Straight From The Heart
- KIM CARNES—Draw Of The Cards—D-32
- FRANK & THE KNOCKOUTS—You're My Girl—X
- SILVER CONDOR—You Could Take My Heart Away—X
- BEACH BOYS—Medley—D-31
- RAY PARKER JR. & RAYDIO—That Old Song—16-13
- REX SMITH/RACHEL SWEET—Everlasting Love
- BALANCE—Breaking Away—X
- ALABAMA—Feels So Right—X
- SHEENA EASTON—For Your Eyes Only—D-23
- LULU—I Could Never Miss You
- QUINCY JONES—Just Once

- ★ SHEENA EASTON—For Your Eyes Only 29-24
- KIM CARNES—Draw Of The Cards
- REO SPEEDWAGON—In Your Letter
- NEILSON/PEARSON—The Sun Ain't Gonna Shine Anymore
- MOODY BLUES—The Voice—D-33
- SILVER CONDOR—You Could Take My Heart Away
- SANTANA—The Sensitive Kind—D-38
- SQUEEZE—Tempted—X
- JEFFERSON STARSHIP—Stranger—D-34
- ALLMAN BROTHERS BAND—Straight From The Heart—D-40
- LULU—I Could Never Miss You—D-39

- ★ ELO—Hold On Tight 30-26
 - CHRISTOPHER CROSS—Arthur's Theme
 - MOODY BLUES—The Voice—D-30
- WDRQ—Detroit (Steve Summers—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 4-1
 - ★ JOURNEY—Who's Crying Now 10-6
 - ★ STARS ON 45—Medley II 20-17
 - ★ REX SMITH/RACHEL SWEET—Everlasting Love 19-14
 - MOODY BLUES—The Voice—16
 - RAY PARKER JR. & RAYDIO—That Old Song—D-19

Pacific Southwest Region

- ★ **PRIME MOVERS**
- STEVIE NICKS—Stop Draggin' My Heart Around (Modern)
- ROSS & RICHIE—Endless Love (Motown)
- JOURNEY—Who's Crying Now (Columbia)
- **TOP ADD ONS**
- SHEENA EASTON—For Your Eyes Only (Liberty)
- GARY WRIGHT—Really Wanna Know You (WB)
- KIM CARNES—Draw Of The Cards (EMI)
- BREAKOUTS**
- MOODY BLUES—The Voice (Threshold)
- ELO—Hold On Tight (Jet)
- DEBBIE HARRY—Backfired (Chrysalis)

- KFI—Los Angeles (Roger Collins—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 20-11
- JOURNEY—Who's Crying Now
- CHRISTOPHER CROSS—Arthur's Theme
- STEVIE NICKS—Stop Draggin' My Heart Around—D-29
- KIM CARNES—Draw Of The Cards—X
- REO SPEEDWAGON—In Your Letter—X
- MOODY BLUES—The Voice—X
- JODY MOREING—All Girls Want It
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- RAY PARKER JR. & RAYDIO—That Old Song—D-30
- RICK JAMES—Super Freak—D-28

- KRLA—Los Angeles (Rick Stancatto—MD)
- ★★ PAT BENATAR—Fire & Ice 26-19
- ★ THE GO GO'S—Our Lips Are Sealed 21-15
- ★ RICK SPRINGFIELD—Jessie's Girl 7-4
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 3-1
- ★ RICK JAMES—Super Freak 5-2
- ELO—Hold On Tight
- PABLO CRUISE—Cool Love
- ROBBIE PATTON—Don't Give It Up—X
- SHEENA EASTON—For Your Eyes Only—X
- GARY WRIGHT—Really Wanna Know You—D-28
- SANTANA—The Sensitive Kind
- FRANK & THE KNOCKOUTS—You're My Girl—X
- KIM CARNES—Draw Of The Cards
- STEVIE NICKS—Stop Draggin' My Heart Around—D-23

- KRTH(K-EARTH)—Los Angeles (B. Hamilton—PD)
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 22-16
- ★ RICK JAMES—Super Freak 19-8
- ★ BEACH BOYS—Medley 27-20
- ★ THE GO GO'S—Our Lips Are Sealed 23-17
- ★ STACY LATTISAW—Love On A Two Way Street 16-11
- GARY WRIGHT—Really Wanna Know You
- SHEENA EASTON—For Your Eyes Only
- ELTON JOHN—Chloe—X
- LULU—I Could Never Miss You—D-30
- EDDIE RABBITT—Step By Step—D-29
- GREG KIHN BAND—The Breakup Song—D-27
- REO SPEEDWAGON—In Your Letter—X
- MOODY BLUES—The Voice—X

- KFMB(B-100)—San Diego (Glen McCartney—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 5-2
- ★★ POINTER SISTERS—Slow Hand 3-1
- ★ JUICE NEWTON—Queen Of Hearts 8-5
- ★ RONNIE MILSAP—No Gettin' Over Me 11-10
- ★ PABLO CRUISE—Cool Love 12-11
- SHEENA EASTON—For Your Eyes Only
- HARRY CHAPIN—Story Of A Life
- REO SPEEDWAGON—In Your Letter
- BEACH BOYS—Medley—D-29

- KGB(13KO)—San Diego (Jeff Lucifer—MD)
- ★★ RICK JAMES—Give It To Me Baby 9-4
- ★★ OAK RIDGE BOYS—Elvira 11-9

- KERN—Bakersfield (Beau Reyes—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 19-9
- ★★ PHIL COLLINS—In The Air Tonight 15-10
- ★ ELTON JOHN—Chloe 28-23
- ★ RONNIE MILSAP—No Gettin' Over Me 22-18
- FOGHAT—Live Now, Pay Later
- JOHN DENVER—Some Days Are Diamonds
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X
- PABLO CRUISE—Cool Love—D-31
- BERNADETTE PETERS—Dedicated To The One I Love
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- LULU—I Could Never Miss You—X
- MOODY BLUES—The Voice—D-35
- BLUE OYSTER CULT—Burnin' For You—X
- DEBBIE HARRY—Backfired
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- FRANK & THE KNOCKOUTS—You're My Girl—D-32
- RAY PARKER JR. & RAYDIO—That Old Song—D-34
- BEACH BOYS—Medley—D-33

- KOPK—Phoenix (J. McKay—MD)
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 30-24
- ★ GREG KIHN BAND—The Breakup Song 13-7
- ★ RAY PARKER JR. & RAYDIO—That Old Song 24-19
- ★ COMMODORES—Lady 8-3
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-8
- KIM CARNES—Draw Of The Cards
- MOODY BLUES—The Voice
- SILVER CONDOR—You Could Take My Heart Away—X
- GARY WRIGHT—Really Wanna Know You—X
- LULU—I Could Never Miss You
- BALANCE—Breaking Away—X

- KRQQ(KRQ) (RADIO 94)—Tucson (Kent Lacy—MD)
- ★★ PAT BENATAR—Fire & Ice
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 10-5
- ★ ELO—Hold On Tight 21-17
- ★ BALANCE—Breaking Away 20-16
- ★ ALAN PARSONS PROJECT—Time 7-4
- MOODY BLUES—The Voice—24
- KIM CARNES—Draw Of The Cards
- BEACH BOYS—Medley—30
- RAY PARKER JR. & RAYDIO—That Old Song—D-28
- DON FELDER—Heavy Metal
- SHEENA EASTON—For Your Eyes Only—D-29

- KTKT—Tucson (Bobby Rivers—MD)
- ★★ JUICE NEWTON—Queen Of Hearts 15-9
- ★★ CARPENTERS—Touch Me When We're Dancing 21-16
- ★ RAY PARKER JR. & RAYDIO—That Old Song 28-22
- ★ JOURNEY—Who's Crying Now 23-19
- ★ PABLO CRUISE—Cool Love 22-18
- ELTON JOHN—Chloe
- BEACH BOYS—Medley
- BALANCE—Breaking Away—X
- ROBBIE PATTON—Don't Give It Up—X
- TUBES—Don't Want To Wait Anymore—X
- SHEENA EASTON—For Your Eyes Only—X
- AFTERNOON DELIGHTS—General Hospital—D-30
- LULU—I Could Never Miss You
- STYX—Nothing Ever Goes As Planned—X
- GARY WRIGHT—Really Wanna Know You—D-29
- EDDIE RABBITT—Step By Step—X
- SANTANA—The Sensitive Kind—X
- FRANK & THE KNOCKOUTS—You're My Girl—X
- REO SPEEDWAGON—In Your Letter

- KFRC—San Francisco (J. Peterson—PD)
- ★ RICK JAMES—Super Freak 21-15
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 25-10
- ★ JOURNEY—Who's Crying Now; 21-13
- ★ MANHATTAN TRANSFER—Boy From New York City 22-18
- ★ ELO—Hold On Tight 33-28
- DEBBIE HARRY—Backfired
- STACY LATTISAW—Love On A Two Way Street—D-35
- MAC DAVIS—Secrets—X
- CHERYL LYNN—Shake It Up Tonight—D-37
- SANTANA—The Sensitive Kind—X
- FRANK & THE KNOCKOUTS—You're My Girl—X
- CARL CARLTON—She's A Bad Mama Jama—D-33

- KIOY(K104)—Fresno (Tom Saville—MD)
- ★★ JOURNEY—Who's Crying Now 17-14
- ★ GREG KIHN BAND—The Breakup Song 1-1
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 25-17
- ★ RONNIE MILSAP—No Gettin' Over Me 6-4
- MOODY BLUES—The Voice—29
- BEACH BOYS—Medley—25
- SILVER CONDOR—You Could Take My Heart Away—D-30
- KIM CARNES—Draw Of The Cards—D-27
- BERNADETTE PETERS—Dedicated To The One I Love
- ELTON JOHN—Chloe

- KGW—Portland (Janis Wojniak—MD)
- ★★ JUICE NEWTON—Queen Of Hearts 11-6
- ★★ POINTER SISTERS—Slow Hand 6-5
- ★ RONNIE MILSAP—No Gettin' Over Me 14-10
- ★ PABLO CRUISE—Cool Love 16-12
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-7
- LULU—I Could Never Miss You—25
- GARY WRIGHT—Really Wanna Know You—22

- KLUC—Las Vegas (Randy Lundquist—MD)
- ★★ PABLO CRUISE—Cool Love 6-3
- ★★ POINTER SISTERS—Slow Hand 3-1
- ★ PAT BENATAR—Fire & Ice 13-9
- ★ JOURNEY—Who's Crying Now 17-11
- ★ JOE VITALE—Never Gonna Leave You Alone 16-13
- KIM CARNES—Fire & Ice

- KFXM—San Bernardino (Jason McQueen—MD)
- ★★ POINTER SISTERS—Slow Hand 10-5
- ★★ FOREIGNER—Urgent 16-9
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 18-14
- ★ ELO—Hold On Tight 20-16
- DEBBIE HARRY—Backfired
- SQUEEZE—Tempted
- MOODY BLUES—The Voice—D-30
- JEFFERSON STARSHIP—Stranger—X
- BEACH BOYS—Medley—X
- JOURNEY—Who's Crying Now—D-23
- STYX—Nothing Ever Goes As Planned—X
- DON FELDER—Heavy Metal—X
- BERNADETTE PETERS—Dedicated To The One I Love
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X

- ★ **PRIME MOVERS**
- ROSS & RICHIE—Endless Love (Motown)
- JOEY SCARBURY—Theme From 'The Greatest American Hero' (Elektra)
- JOURNEY—Who's Crying Now (Columbia)
- **TOP ADD ONS**
- LULU—I Could Never Miss You (Alfa)
- REO SPEEDWAGON—In Your Letter (Epic)
- SHEENA EASTON—For Your Eyes Only (Liberty)
- BREAKOUTS**
- DEBBIE HARRY—Backfired (Chrysalis)
- ANDY GIBB & VICTORIA PRINCIPAL—All I Have To Do Is Dream (RSO)
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore (Capitol)

Pacific Northwest Region

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-4
- ★ JOURNEY—Who's Crying Now 22-15
- ★ POINTER SISTERS—Slow Hand 1-1
- ★ RONNIE MILSAP—No Gettin' Over Me 5-3
- ★ PABLO CRUISE—Cool Love 12-8
- AFTERNOON DELIGHTS—General Hospital
- DEBBIE HARRY—Backfired
- BALANCE—Breaking Away—X
- ALABAMA—Feels So Right—X
- DON FELDER—Heavy Metal—X
- JOHN DENVER—Some Days Are Diamonds
- GINO VANNELLI—Night Walker—D-30
- LULU—I Could Never Miss You—X
- MOODY BLUES—The Voice—X
- NIELSON/PEARSON BAND—The Sun Ain't Gonna Shine Anymore—X
- REO SPEEDWAGON—In Your Letter—X
- KIM CARNES—Draw Of The Cards—X

- KJRB—Spokane (Brian Gregory—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-1
- ★ BEACH BOYS—Medley 25-19
- ★ ELO—Hold On Tight 24-20
- ★ PABLO CRUISE—Cool Love 14-11
- ★ PHIL COLLINS—In The Air Tonight 12-9
- DEBBIE HARRY—Backfired
- REO SPEEDWAGON—In Your Letter
- KIM CARNES—Draw Of The Cards—D-27
- FOREIGNER—Urgent—X
- ELTON JOHN—Chloe—D-29
- LULU—I Could Never Miss You

- KTAC—Tacoma (Sean Carter—MD)
- ★★ PHIL COLLINS—In The Air Tonight 13-9
- ★★ COMMODORES—Lady 12-8
- ★ RONNIE MILSAP—No Gettin' Over Me 17-14
- ★ JIM STEINMAN—Rock n' roll Dreams Come Through 14-10
- ★ FOREIGNER—Urgent 15-12
- REO SPEEDWAGON—In Your Letter
- MOODY BLUES—The Voice
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore—X
- AL JARREAU—We're In This Love Together—X
- BEACH BOYS—Medley—D-30
- RAY PARKER JR. & RAYDIO—That Old Song—X
- EDDIE RABBITT—Step By Step—D-29
- ELO—Hold On Tight—D-28

- KCBN—Reno (Larry Irons—MD)
- ★★ JOURNEY—Who's Crying Now 13-6
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 19-10
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 31-25
- ★ FOREIGNER—Urgent 20-14

- KJR—Seattle (Tracy Mitchell—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 11-3
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 4-1
- ★ PAT BENATAR—Fire & Ice 17-14
- ★ JUICE NEWTON—Queen Of Hearts 7-5
- ★ COMMODORES—Lady 9-7
- SHEENA EASTON—For Your Eyes Only
- LULU—I Could Never Miss You
- REO SPEEDWAGON—In Your Letter
- AL JARREAU—We're In This Love Together

- KYYX—Seattle (Sean Lynch—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-4
- ★ JOURNEY—Who's Crying Now 22-15
- ★ POINTER SISTERS—Slow Hand 1-1
- ★ RONNIE MILSAP—No Gettin' Over Me 5-3
- ★ PABLO CRUISE—Cool Love 12-8
- AFTERNOON DELIGHTS—General Hospital
- DEBBIE HARRY—Backfired
- BALANCE—Breaking Away—X
- ALABAMA—Feels So Right—X
- DON FELDER—Heavy Metal—X
- JOHN DENVER—Some Days Are Diamonds
- GINO VANNELLI—Night Walker—D-30
- LULU—I Could Never Miss You—X
- MOODY BLUES—The Voice—X
- NIELSON/PEARSON BAND—The Sun Ain't Gonna Shine Anymore—X
- REO SPEEDWAGON—In Your Letter—X
- KIM CARNES—Draw Of The Cards—X

- KRSP—Salt Lake City (Lorraine Windgar—MD)
- ★★ PAT BENATAR—Fire & Ice 13-3
- ★★ JOURNEY—Who's Crying Now 14-4
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 20-13
- ★ ELO—Hold On Tight 22-12
- ★ BLUE OYSTER CULT—Burnin' For You 28-25
- REO SPEEDWAGON—In Your Letter
- KIM CARNES—Draw Of The Cards—D-27
- MOODY BLUES—The Voice—D-20
- DON FELDER—Heavy Metal—D-28

- KIMN—Denver (Doug Erickson—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 10-4
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 1-1
- ★ PABLO CRUISE—Cool Love 19-14
- ★ RONNIE MILSAP—No Gettin' Over Me 13-10
- ★ POINTER SISTERS—Slow Hand 7-7
- LULU—I Could Never Miss You
- RAY PARKER JR. & RAYDIO—That Old Song
- ROBBIE PATTON—Don't Give It Up—X
- ELO—Hold On Tight—D-28
- JOHN DENVER—Some Days Are Diamonds—X
- BEACH BOYS—Medley—D-29
- FRANK & THE KNOCKOUTS—You're My Girl—D-30

- KLW—Detroit (R. Trombley—MD)
- ★★ STEVIE NICKS—Stop Draggin' My Heart Around 19-13
- ★★ JOURNEY—Who's Crying Now 15-11
- ★ FOREIGNER—Urgent 17-15
- ★ EVELYN KING—I'm In Love 28-20

- KCPX—Salt Lake City (Gary Waldron—MD)
- ★★ JOURNEY—Who's Crying Now 28-14
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-14
- ★ ALABAMA—Feels So Right 15-12
- ★ COMMODORES—Lady 8-5
- ★ GARY WRIGHT—Really Wanna Know You 27-19
- NEILSON/PEARSON—The Sun Ain't Gonna Shine Anymore
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- STEVIE NICKS—Stop Draggin' My Heart Around—D-25
- MICHAEL STANLEY BAND—Falling In Love Again—D-35
- DON McLEAN—It's Just The Sun—D-39
- JOHN DENVER—Some Days Are Diamonds—D-40
- KIM CARNES—Draw Of The Cards—D-36
- SQUEEZE—Tempted—D-34
- RAY PARKER JR. & RAYDIO—That Old Song—D-28
- SANTANA—The Sensitive Kind
- DEBBIE HARRY—Backfired
- BLUE OYSTER CULT—Burnin' For You
- CHRISTOPHER CROSS—Arthur's Theme
- ROGER VADORIS—First Love
- DAN STEPHENSON—You've Got A Good Love Comin'—X
- ERIC HINDS—Not Fade Away—X

- WKRP—Cincinnati (Tony Galuzzo—MD)
- ★★ RICK SPRINGFIELD—Jessie's Girl 1-1
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 5-2
- ★ PAT BENATAR—Fire & Ice 24-18
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 22-17
- POINTER SISTERS—Slow Hand 11-7
- MOODY BLUES—The Voice—35

- WGCL—Cleveland (D. Collins—MD)
- ★★ PAT BENATAR—Fire & Ice 13-8
- ★★ STEVIE NICKS—Stop Draggin' My Heart Around 22-9
- ★ BILLY SQUIER—The Stroke 12-6
- ★ FOREIGNER—Urgent 14-12
- ★ MANHATTAN TRANSFER—Boy From New York City 17-13
- MOODY BLUES—The Voice—30
- SHEENA EASTON—For Your Eyes Only
- ELTON JOHN—Chloe—X
- ALABAMA—Feels So Right—X
- ELO—Hold On Tight—X
- BEACH BOYS—Medley—D-27
- ICEHOUSE—We Can Get Together—X

- WNCI—Columbus (Steve Edwards—MD)
- ★★ CARPENTERS—Touch Me When We're Dancing 11-8
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 2-1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 19-15
- ★ GREG KIHN BAND—The Breakup Song 12-9
- ★ JOURNEY—Who's Crying Now 16-12
- KIM CARNES—Draw Of The Cards—29
- ALLMAN BROTHERS BAND—Straight From The Heart—30

- ★ **PRIME MOVERS**
- ROSS & RICHIE—Endless Love (Motown)
- JOURNEY—Who's Crying Now (Columbia)
- CARPENTERS—Touch Me When We're Dancing (A&M)
- **TOP ADD ONS**
- MOODY BLUES—The Voice (Threshold)
- KIM CARNES—Draw Of The Cards (EMI)
- ALLMAN BROTHERS—Straight From The Heart (Arista)
- BREAKOUTS**
- CHRISTOPHER CROSS—Arthur's Theme (WB)
- DEBBIE HARRY—Backfired (Chrysalis)
- SQUEEZE—Tempted (A&M)

North Central Region

- ★★ STEVIE NICKS—Stop Draggin' My Heart Around 19-13
- ★★ JOURNEY—Who's Crying Now 15-11
- ★ FOREIGNER—Urgent 17-15
- ★ EVELYN KING—I'm In Love 28-20

- WAKY—Louisville (Bob Moody—MD)
- ★★ CARPENTERS—Touch Me When We're Dancing 10-7
- ★★ SHEENA EASTON—For Your Eyes Only 18-14
- ★ RAY PARKER JR. & RAYDIO—That Old Song 16-13
- ★ BALANCE—Breaking Away 19-16
- ★ LULU—I Could Never Miss You 17-12
- CHRISTOPHER CROSS—Arthur's Theme—22
- MOODY BLUES—The Voice—23
- MICHAEL STANLEY BAND—Falling In Love Again—24

- WKJ(KJ101)—Louisville (Bobby Hatfield—MD)
- ★★ FOREIGNER—Urgent 7-5
- ★★ JOURNEY—Who's Crying Now 12-10
- ★ JEFFERSON STARSHIP—Stranger 20-19
- ★ BLACKFOOT—Fly Away 10-9
- ★ JOE WALSH—A Life Of Illusion 3-2
- DEBBIE HARRY—Backfired
- SAD CAFE—La Di Da—X
- GARY O.—Pay You Back With Interest—X
- ELO—Hold On Tight—X
- ELTON JOHN—Chloe—X
- ROBBIE PATTON—Don't Give It Up—X
- MOODY BLUES—The Voice—X
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore—X
- BLUE OYSTER CULT—Burnin' For You—D-25
- ICEHOUSE—We Can Get Together—X
- ALLMAN BROS. BAND—Straight From The Heart—X
- SQUEEZE—Tempted—X

- WRCQ(Q102)—Cincinnati (Tony Galuzzo—MD)
- ★★ RICK SPRINGFIELD—Jessie's Girl 1-1
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 5-2
- ★ PAT BENATAR—Fire & Ice 24-18
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 22-17
- POINTER SISTERS—Slow Hand 11-7
- MOODY BLUES—The Voice—35

- WNCI—Columbus (Steve Edwards—MD)
- ★★ CARPENTERS—Touch Me When We're Dancing 11-8
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 2-1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 19-15
- ★ GREG KIHN BAND—The Breakup Song 12-9
- ★ JOURNEY—Who's Crying Now 16-12
- KIM CARNES—Draw Of The Cards—29
- ALLMAN BROTHERS BAND—Straight From The Heart—30

- ★★ STEVIE NICKS—Stop Draggin' My Heart Around 19-13
- ★★ JOURNEY—Who's Crying Now 15-11
- ★ FOREIGNER—Urgent 17-15
- ★ EVELYN KING—I'm In Love 28-20

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FOR SPRING RATINGS

Arbitron Reports AOR, Country Successes In 5 Diverse Markets

NEW YORK—The Arbitron reports continue to flow and the latest show AOR succeeding in Washington, Cleveland and Pittsburgh while country is winning in Cleveland, Dallas-Forth Worth and Kansas City. There are some surprisingly successful new formats in such markets as Cincinnati.

Also included in this latest batch of Arbitron reports are St. Louis; Baltimore; Miami; Chico, Calif.; and Poughkeepsie, N.Y.

WASHINGTON — AOR-formatted WWDC-FM has doubled its share of audience in the past year. The station registered a 6.0 share in the latest Arbitron, up from 3.1 in winter and 3.0 a year ago. AOR WAVA-NM is up too, to 4.5 from 3.5 in winter, but flat compared to a year ago.

These stations have apparently hurt ABC's WRQX-FM (Q-107), which is down to 6.6 from 8.6 in winter and 7.9 a year ago. Sister station, MOR WMAL-AM is also down to 8.6 from 11.1 in winter and 10.3 a year ago.

NBC's urban formatted WKYS-FM continues to slip, down to 6.0 from 6.9 in winter and 6.2 a year ago.

ST. LOUIS—Arbitron has segregated Doubleday's KWK-AM-WWWK-FM (since changed to KWK-FM) for running on-air announcements about the survey (an Arbitron no-no), but the stations have apparently done something right with a Hot 100 format: The AM is up to 3.0 from 1.4 in the fall and 2.2 a year ago and the FM is up to 6.0 from 4.8 in the fall. However the FM had a 7.8 a year ago.

KSD-AM's switch to country has netted that station a 3.7 share, up from 2.5 in the fall and 2.3 a year ago. Losing in this category is WIL-AM-FM. The AM is down to 2.5 from 3.5 in the fall and 3.3 a year ago. The FM is down to 5.3 from 8.7 in the fall and 5.7 a year ago.

FCC Extends Shut Down Time For Voided Licenses

WASHINGTON, D.C.—In a series of decisions, the FCC has extended the time for disqualified broadcasters to terminate operations, adopted a plan for reviewing all of its rules affecting small companies and established an Advisory Committee to gather opinions for the 1985/87 World Administrative Radio Conference (WARC).

The ruling to extend the time period allowed for a licensee to shut down after his right to operate was revoked or his renewal refused stems from a request by WLBB-AM, Carrollton, Ga. That station had been denied its license for misrepresentation and lack of candor. After unsuccessful appeals, it was ordered to cease operations by May 21.

In granting the request and extending the shutdown period from 30 to 90 days, the Commission made the ruling universally applicable, delegating authority to its Broadcast Bureau to grant similar requests for extensions. The Commission stated the longer period would provide ample time to wind up broadcast operations and facilitate transfers of

KSD-FM's adult contemporary format is a mixed bag. The station has a 3.8 share, down from 5.1 in the fall, but up from 1.6 a year ago.

CLEVELAND—AOR WMMS-FM holds on to first place with a 10.5 share, the same as it had in winter, but up from 9.0 a year ago. Meanwhile WLYT-FM's AOR format garnered a 3.6 share, up from 3.2 in winter and 2.8 a year ago.

Country WHK-AM is up to 7.6 from 5.3 in the winter and 7.0 a year ago. TM's syndicated urban-oriented Alpha I format has won a 2.9 for WZAK-FM, which had only a 0.9 share in the winter and 1.0 a year ago. MOR WWWE-AM (3-WE) is up to 5.7 from 3.8 in the winter and 5.5 a year ago. Urban contemporary WDMT-FM is down to 2.8 from 5.8 in winter and 4.5 a year ago.

BALTIMORE—Black WXYV-FM is up to 7.7 from 6.2 in winter and 7.6 a year ago. This gain has apparently been at the expense of WSID-AM, which is down to 0.6 from 1.6 in the winter and 1.8 a year ago.

WBAL-AM with its MOR format is still the market leader with a 9.5, but down from 11.2 in winter and 13.5 a year ago. An up and coming MOR station is WCBM-AM with a 6.6 share, up from 5.5 in the winter and 5.1 a year ago.

Hot 100 formatted WFBR-AM is making a comeback with a 5.6 share. The station is up from 3.8 in winter, but down from 6.2 a year ago. AOR SuperStars station WIYY-FM is down to 8.3 from 8.7 in winter, but up from 7.7 a year ago.

PITTSBURGH—AOR SuperStars station WDVE-FM wins number two spot in this market with a 7.9 share. First place is never a contest here with MOR KDKA-AM solidly entrenched with a 22.3 share. WDVE is up from 6.4 in the fall and 5.4 a year ago.

CINCINNATI—The big winner in this market, with more than double its audience share in the past year, is WRRM-FM (Warm 98), with a new soft rock format. The station used to run an MOR format and

Possibly the most consistent station in the market is adult contemporary WTAE-AM with a 6.6 share, unchanged for three Arbitron books. Similarly formatted WWSW-FM is up to 3.9 from 2.7 in the fall and 3.3 a year ago.

Adult contemporary WFFM-FM is down to 2.7 from 2.8 in the fall and 3.6 a year ago. Country WEEP-AM is down to 4.2 from 6.1 in the fall, but up from 3.6 a year ago. Black WAMO-FM is up to 5.8 from 3.7 in the fall and 4.6 a year ago.

DALLAS—Country KSCS-FM is the market leader in this two-city area that includes Fort Worth. The station has a 8.9 share, up from 8.7 in the fall and 7.9 a year ago. Country WBAP-AM has a 6.5, almost unchanged from a 6.4 it had in the fall, but down from last year's 9.2. A new entry in the country race KLIF-AM is yet to pick up steam. It is down to 1.4 from 1.6 in the fall and 1.9 a year ago.

Black KKDA-FM continues its steady growth, up to 6.9 from 5.5 in the fall and 5.1 a year ago. KEGF-FM, with new call letters (it used to be KFJZ Z-93) and a new AOR format (switched from a hard adult contemporary), is up to 4.9 from 3.5 in the fall and 3.8 a year ago. Hot 100 formatted KNUS-FM is up to 3.4 from 2.2 in the fall and 2.5 a year ago.

MIAMI—Take away the talk stations and the Spanish stations and adult contemporary WINZ-FM (I-95) comes out number one in this market with a 6.4 share. That's quite a jump for a station that in the fall had a mere 1.1 share and a year ago had a 4.3 with an AOR format.

Another new format in this market is TM-O-R, syndicated by TM Programming to WVCG-AM, which had climbed from 1.8 in the fall and 2.7 a year ago to 3.1. The format is an MOR blend drawing on pop hits from the past 40 years.

CINCINNATI—The big winner in this market, with more than double its audience share in the past year, is WRRM-FM (Warm 98), with a new soft rock format. The station used to run an MOR format and

ARBITRON'S CHI GOOF

CHICAGO—This market is getting a new reissued spring report, which will probably change some of the rankings of the stations, most notably black WJPC-AM.

WJPC switched from a daytime station to fulltime just a year ago, but Arbitron forgot about this for this year's spring book and threw out all of the evening listening that was reported for the station.

Station general manager Charles Mootry expects his rating to increase when all those 7 p.m. to midnight listeners are included. In the spring book that was issued July 17 the station had a 3.6 share, up from 2.6 in the winter and 1.6 in spring 1980 when it was a daytimer.

WJPC is one of those rare stations that increases power at night (to 5 kw directional) from 1 kw non-directional.



ROCK CRUISE—Rock author and WCBS-FM DJ Norm N. Nite, right, is greeted in Bermuda by Michael Johnson, center, of that island's Board of Tourism, after Nite's first "Rock On" cruise. At left is his tour coordinator Terri Engelsher. Nite sails on a second "Rock On" cruise Sunday (16) which will include shipboard performances by the Mystics as well as oldies trivia shows hosted by Nite and vintage rock films shown by him.

FOR HOT 100, AC STATIONS

'1st Love' Available In 2 Airplay Versions

• Continued from page 10

"It's just a case of being sympathetic to the needs of adult contemporary programmers. Adult contemporary is not to be taken lightly and must be dealt with."

Kranzberg reports substantial initial response to the concept, especially from adult contemporary programmers. He says that programmers like the idea of being able to decide for themselves what's suitable for their format as opposed to having the record company make the decision.

Kranzberg says that "First Love" is an unusual record in that it starts slow but later kicks in with hard electric guitar. "Rock stations will find it dramatic, but I knew that as

soon as adult contemporary heard the electric guitar they would freak."

Voudouris had a top 20 record in 1979 with "Get Used To It," which received a lot of adult contemporary airplay and Kranzberg felt AC would want to play him again.

The single's commercial release will be available only in the pop version to avoid confusion. Kranzberg agrees that those who hear the song on adult contemporary stations will be "disappointed" should they buy it.

The decision to release the pop version was based on the assumption that the majority of singles buyers, in this case Voudouris' audience, are pop listeners.

Kranzberg adds that the concept will be applied again if appropriate.

Computerized Oldies FMer Eyes Growth

By HANFORD SEARL

BUFFALO, N.Y. — Dan Catone, program director of WACJ-FM is looking forward to an audience boost he expects from an increase in the station's antenna height from 225 feet to its legal limit of 500. The new tower was put in service Aug. 3.

With a 1.7 share of audience in the latest Arbitron, Catone is also considering modifying the oldies format, which is controlled by what Catone says is the nation's only automated, computerized cassette system.

"We may soften the sound up, go more adult-contemporary while remaining an oldies format," says Catone. "We're always fearful of going to a total automated system."

Four DJs and Catone, comprise the station's lineup, integrated into a personality approach combined with the Eumig system. Six, separate cassette decks and an Apple computer coordinate the music programming.

According to Catone, the decks are divided into musical eras, the first two 1955-1962, the second two 1963-1972 and the last two 1973-1979. Two recurrent and a current selection per hour are played with the emphasis on the 1960s.

Recurrents may include such songs as Paul McCartney's "Coming Up," "I'm Alright" by Kenny Loggins or John Lennon's "Just Like Starting Over."

Currents might include Manhattan Transfer's "Boy From New York City," Streisand's "Promises" and Elton John's "Nobody Wins." Catone stresses new records must be top 10. No new groups are broken.

Major 1970's names, such as Boz Scaggs, Linda Ronstadt, Billy Joel, the Eagles and Fleetwood Mac, also are programmed. Motown acts, the black Memphis sound and California eras are spotlighted.

Catone also includes the British invasion era, Buddy Holly, the Shirelles, Elvis, Chuck Berry, Neil Sedaka and Fats Domino into his musical brew.

Part of WACJ-FM's \$600,000 investment in new equipment, the Apple system was specially designed by Will DiAngelo, chief engineer for Associated Communications Corp., which owns 11 stations.

The system, which can either be manual or automated, features video-screen read-outs and doubles as security for the new, modern studios at the Buffalo Hilton.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/4/81)

Continued from page 20

- ★ SILVER CONDOR—You Could Take My Heart Away—D-28
- LULU—I Could Never Miss You—X

WXGT (92X)—Columbus (Terry Nutter—MD)

- ★★ FOREIGNER—Urgent 8-5
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 4-1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 23-20
- ★ PHIL COLLINS—In The Air Tonight 14-9
- ★ JOURNEY—Who's Crying Now 21-17
- FRANKIE & THE KNOCKOUTS—You're My Girl
- MOODY BLUES—The Voice—X
- GREG KIHN BAND—The Breakup Song—D-24
- BLACKFOOT—Fly Away—X
- GARY WRIGHT—Really Wanna Know You—X

WZZP—Cleveland (B. McKay—MD)

No List

WKWK—Wheeling (Rich Collins—MD)

- ★★ CARPENTERS—Touch Me When We're Dancing 23-19
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 22-15
- ★ PABLO CRUISE—Cool Love 29-24
- ★ COMMODORES—Lady 18-13
- ★ STARS ON 45—Medley II 24-20
- SQUEEZE—Tempted
- ROBBIE DUPREE—Are You Ready For Love Around—D-27
- ELTON JOHN—Chloe—X
- ROBBIE PATTON—Don't Give It Up—X
- MICHAEL STANLEY BAND—Falling In Love Again—X
- SHEENA EASTON—For Your Eyes Only—X
- LULU—I Could Never Miss You—X
- GEORGE HARRISON—Teardrops
- DEBBIE HARRY—Backfired
- REO SPEEDWAGON—In Your Letter—X
- MOODY BLUES—The Voice—X
- CHRISTOPHER CROSS—The Best That You Can Do

Southwest Region

★ PRIME MOVERS

- ROSS & RICHIE—Endless Love (Motown)
- MANHATTAN TRANSFER—Boy From New York City (A&M)
- RONNIE MILSAP—No Gettin' Over Me (RCA)

● TOP ADD ONS

- KIM CARNES—Draw Of The Cards (EMI)
- ROBBIE PATTON—Don't Give It Up (Liberty)
- STACY LATTISAW—Love On A Two Way Street (Cotillion)

● BREAKOUTS

- LARRY GRAHAM—Just Be My Lady (WB)
- RICK JAMES—Super Freak (Motown)
- SQUEEZE—Tempted (A&M)

KSRR (STAR 97)—Houston (Rick Lambert—MD)

- ★★ MOODY BLUES—Gemini Dream 11-5
- ★★ GARY WRIGHT—Really Wanna Know You 14-9
- ★ ROBBIE PATTON—Don't Give It Up 18-15
- ★ JOURNEY—Who's Crying Now 15-12
- ★ FOREIGNER—Urgent 16-11
- REO SPEEDWAGON—In Your Letter—28
- ELO—Hold On Tight—30
- JIM MESSINA—Stay The Night—X
- MOODY BLUES—The Voice—D-29
- BEACH BOYS—Medley—X

KFMK—Houston (Jerry Steele—MD)

- ★★ ALABAMA—Feels So Right 16-9
- ★★ MARTY BALIN—Hearts 20-12
- ★ POINTER SISTERS—Slow Hand 17-10
- ★ COMMODORES—Lady 12-8
- ★ JOEY SCARBURY—Theme From Greatest American Hero 14-7
- KIM CARNES—Draw Of The Cards
- MOODY BLUES—The Voice
- JOHNNY LEE—Prisoner Of Hope—X
- JOHN DENVER—Some Days Are Diamonds—X
- SHEENA EASTON—For Your Eyes Only

KRLY—Houston (Michael Jones/Blake Lawrence—MDs)

- ★★ DENICIE WILLIAMS—Silly 15-10
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 10-1
- ★ TEENA MARIE—Square Biz 23-18
- ★ EVELYN KING—I'm In Love 24-11
- ★ CARL CARLTON—She's A Bad Mama Jama 25-15
- LARRY GRAHAM—Just Be My Lady—20
- RICK JAMES—Super Freak
- CHERYL LYNN—Shake It Up Tonight—D-25
- KIM CARNES—Draw Of The Cards
- ARTHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away
- DYNASTY—Here I Am

KRBE—Houston (Dayna Steele—MD)

- ★★ REO SPEEDWAGON—Don't Let Him Go 14-7

★ POINTER SISTERS—Slow Hand 19-13

- ★ GARY WRIGHT—Really Wanna Know You 27-21
- ★ PAT BENATAR—Fire & Ice 26-14
- ★ PABLO CRUISE—Cool Love 30-23
- ELO—Hold On Tight
- SQUEEZE—Tempted
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love—D-30
- ROBBIE PATTON—Don't Give It Up
- DON FELDER—Heavy Metal
- JIM MESSINA—Stay The Night—X
- STEVE WINWOOD—Night Train
- GARY U.S. BONDS—Jole Blon—X
- KIM CARNES—Draw Of The Cards—D-28
- MOODY BLUES—The Voice
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- ICEHOUSE—We Can Get Together—D-27
- SANTANA—The Sensitive Kind—D-26
- GREG KIHN BAND—The Breakup Song
- BEACH BOYS—Medley—X
- GEORGE HARRISON—Teardrops
- JEFFERSON STARSHIP—Stranger—D-29

KNUS—Dallas (Laurie Ridener—MD)

- ★★ JOURNEY—Who's Crying Now 39-28
- ★★ RAY PARKER JR. & RAYDIO—That Old Song 40-29
- ★ BEACH BOYS—Medley 25-14
- ★ EDDIE RABBITT—Step By Step 28-18
- ★ KENNY ROGERS—I Don't Need You 1-1
- KIM CARNES—Draw Of The Cards—37
- MOODY BLUES—The Voice—36
- MICKEY GILLEY—You Don't Know Me—D-39
- PURE PRAIRIE LEAGUE—You're Mine Tonight—D-40
- MICHAEL STANLEY BAND—Falling In Love Again
- ALABAMA—Feels So Right—D-34
- SHEENA EASTON—For Your Eyes Only—D-35
- CHRISTOPHER CROSS—Arthur's Theme

KVIL—Dallas (Chuck Rhodes—MD)

- ★★ RONNIE MILSAP—No Gettin' Over Me 16-4
- ★★ MANHATTAN TRANSFER—Boy From New York City 10-3
- ★ JUICE NEWTON—Queen Of Hearts 12-7
- ★ POINTER SISTERS—Slow Hand 13-6
- ★ ALAN PARSONS PROJECT—Time 11-5
- ROBBIE PATTON—Don't Give It Up
- STACY LATTISAW—Love On A Two Way Street
- PABLO CRUISE—Cool Love—D-14
- GINO VANNELLI—Nightwalker—D-23
- JOHN DENVER—Some Days Are Diamonds—D-24
- EDDIE RABBITT—Step By Step
- RAY PARKER JR. & RAYDIO—That Old Song—D-20
- CHRISTOPHER CROSS—Arthur's Theme—X

KEGL-FM—Ft. Worth (G. Mack—MD)

No List

KINT—El Paso (Jim Zippo—MD)

- ★★ PHIL COLLINS—In The Air Tonight 5-5
- ★★ JOURNEY—Who's Crying Now 16-9
- ★ CANTINA BAND—Summer '81 24-13
- ★ ELO—Hold On Tight 27-15
- ★ EDDIE RABBITT—Step By Step 25-14
- SANTANA—The Sensitive Kind—33
- DEBBIE HARRY—Backfired—36
- SQUEEZE—Tempted—32
- FOGHAT—Live Now Pay Later—39
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore—D-38
- MOODY BLUES—The Voice—29
- BLUE OYSTER CULT—Burnin' For You—D-35
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream—37
- STEVIE NICKS—Stop Draggin' My Heart Around—D-25
- LARRY JOHN McNALLY—Just Like Paradise
- ERIC HINES—Not Fade Away
- STYLISTICS—What's Your Name—D-40

KTSA—San Antonio (J.J. Rodriguez—MD)

- ★★ KENNY ROGERS—I Don't Need You 1-1
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 2-2
- ★ RICK SPRINGFIELD—Jessie's Girl 8-5
- ★ POINTER SISTERS—Slow Hand 20-16
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 27-23
- SQUEEZE—Tempted
- KIM CARNES—Draw Of The Cards
- STEVIE NICKS—Stop Draggin' My Heart Around—X
- RAY PARKER JR. & RAYDIO—That Old Song—D-29
- FOREIGNER—Urgent—X
- JOURNEY—Who's Crying Now—D-28
- MOODY BLUES—The Voice
- POINT BLANK—Nicole—X
- ROBBIE PATTON—Don't Give It Up—X
- PABLO CRUISE—Cool Love—D-30

KHFI (K98)—Austin (Ed Volkman—MD)

- ★★ SILVER CONDOR—You Could Take My Heart Away 19-12

★ GARY WRIGHT—Really Wanna Know You 15-11

- ★ PAT BENATAR—Fire & Ice 25-16
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 22-13
- ★ ELO—Hold On Tight 23-17
- LULU—I Could Never Miss You
- QUINCY JONES—Just Once
- BALANCE—Breaking Away—X
- AL JARREAU—We're In This Love Together—D-30
- REO SPEEDWAGON—In Your Letter—D-25
- MOODY BLUES—The Voice—D-29

KILE—Galveston (Scott Taylor—MD)

- ★★ STACY LATTISAW—Love On A Two Way Street 5-5
- ★★ COMMODORES—Lady 12-6
- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 16-11
- ★ FOREIGNER—Urgent 13-9
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 23-12
- KIM CARNES—Draw Of The Cards
- REO SPEEDWAGON—In Your Letter
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore—D-40
- MOODY BLUES—The Voice—D-36
- JOHN DENVER—Some Days Are Diamonds—X
- THE A'S—A Woman's Got The Power—X
- ALABAMA—Feels So Right—X
- BLACKFOOT—Fly Away—X
- DON FELDER—Heavy Metal—D-38
- LULU—I Could Never Miss You—D-39

KBFM—McAllen-Brownsville (Steve Owens—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 14-5
- ★★ GARY WRIGHT—Really Wanna Know You 20-12
- ★ POINTER SISTERS—Slow Hand 2-1
- ★ RAY PARKER JR. & RAYDIO—That Old Song 25-17
- ★ PHIL COLLINS—In The Air Tonight 13-14
- CHRISTOPHER CROSS—Arthur's Theme
- KIM CARNES—Draw Of The Cards
- MOODY BLUES—The Voice
- REO SPEEDWAGON—In Your Letter—D-27
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore
- DEBBIE HARRY—Backfired
- EDDIE RABBITT—Step By Step—D-22
- GINO VANNELLI—Nightwalker—D-27
- FRANKIE BLUE—I'm Waiting For Your Love
- DON FELDER—Heavy Metal—D-28
- REX SMITH/RACHEL SWEET—Everlasting Love
- BALANCE—Breaking Away—D-26

KOFM—Oklahoma City (Chuck Morgan—MD)

- ★★ RICK SPRINGFIELD—Jessie's Girl 15-11
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 10-6
- ★ PABLO CRUISE—Cool Love 23-19
- ★ ALAN PARSONS PROJECT—Time 16-12
- LULU—I Could Never Miss You
- REX SMITH/RACHEL SWEET—Everlasting Love
- ELTON JOHN—Chloe—D-29
- ALABAMA—Feels So Right—D-26
- CRYSTAL GAYLE—Too Many Lovers—D-28
- MICKEY GILLEY—You Don't Know Me—D-27
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-30

WEZB (B97)—New Orleans (Jerry Lousteau—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 10-6
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 2-1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 22-17
- ★ FOREIGNER—Urgent 16-11
- ★ STACY LATTISAW—Love On A Two Way Street 19-13
- GREG KIHN BAND—The Breakup Song
- SHEENA EASTON—For Your Eyes Only
- ELTON JOHN—Chloe
- ELO—Hold On Tight—D-27
- RICK JAMES—Super Freak—D-25
- RAY PARKER JR. & RAYDIO—That Old Song—D-29
- BEACH BOYS—Medley
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-30
- KIM CARNES—Draw Of The Cards

WTIX—New Orleans (G. Franklin—MD)

No List

KEEL—Shreveport (Marty Johnson—MD)

- ★★ PABLO CRUISE—Cool Love 19-16
- ★★ ROBBIE PATTON—Don't Give It Up 23-17
- ★ POINTER SISTERS—Slow Hand 8-6
- ★ KENNY ROGERS—I Don't Need You 6-4
- ★ JOHN SCHNEIDER—It's Now Or Never 21-19
- KIM CARNES—Draw Of The Cards
- RAY PARKER JR. & RAYDIO—That Old Song
- MOODY BLUES—The Voice
- STEVIE NICKS—Stop Draggin' My Heart Around—D-33
- EDDIE RABBITT—Step By Step—D-32

● REX SMITH/RACHEL SWEET—Everlasting Love

● ELO—Hold On Tight—D-35

WFMF—Baton Rouge (Wayne Watkins—MD)

- ★★ SHEENA EASTON—For Your Eyes Only 27-17
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 3-1
- ★ GREG KIHN BAND—The Breakup Song 30-24
- ★ EDDIE RABBITT—Step By Step 28-22
- ★ RONNIE MILSAP—No Gettin' Over Me 7-5
- DEBBIE HARRY—Backfired
- CHRISTOPHER CROSS—Arthur's Theme
- LULU—I Could Never Miss You—D-27
- STACY LATTISAW—Love On A Two Way Street—D-28
- KIM CARNES—Draw Of The Cards
- MOODY BLUES—The Voice—D-26
- ALLMAN BROTHERS BAND—Straight From The Heart—D-29
- RICK JAMES—Super Freak

Midwest Region

★ PRIME MOVERS

- ROSS & RICHIE—Endless Love (Motown)
- POINTER SISTERS—Slow Hand (Planet)
- JOURNEY—Who's Crying Now (Columbia)

● TOP ADD ONS

- GREG KIHN—The Breakup Song (Beserkeley)
- LULU—I Could Never Miss You (Alfa)
- SHEENA EASTON—For Your Eyes Only (Liberty)

● BREAKOUTS

- MOODY BLUES—The Voice (Threshold)
- JOHN DENVER—Some Days Are Diamonds (RCA)
- CHRISTOPHER CROSS—Arthur's Theme (WB)

WLS—Chicago (Tim Kelly—MD)

- ★★ JOURNEY—Who's Crying Now 22-9
- ★★ POINTER SISTERS—Slow Hand 18-14
- ★ PAT BENATAR—Fire & Ice 14-12
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 34-26
- ★ KENNY ROGERS—I Don't Need You 8-7
- GREG KIHN BAND—The Breakup Song—13
- MOODY BLUES—The Voice—D-38

WNAP—Indianapolis (Chad Hunt—MD)

- ★ ROBBIE PATTON—Don't Give It Up 24-18
- ★ COMMODORES—Lady 18-11
- ★ CARPENTERS—Touch Me When We're Dancing 12-6
- ★ GREG KIHN BAND—The Breakup Song 23-17
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 25-15
- STEVIE NICKS—Stop Draggin' My Heart Around—24
- RONNIE MILSAP—No Gettin' Over Me—23
- PAT BENATAR—Fire & Ice—25
- ELO—Hold On Tight—D-28
- PABLO CRUISE—Cool Love—D-22
- RAY PARKER JR. & RAYDIO—That Old Song—30
- FOREIGNER—Urgent—D-20
- JOURNEY—Who's Crying Now—26

WOKY—Milwaukee (Rick Brown—MD)

- ★★ EDDIE RABBITT—Step By Step D-15
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 15-5
- ★ RONNIE MILSAP—No Gettin' Over Me 14-12
- ★ ALAN PARSONS PROJECT—Time 8-6
- ★ JOURNEY—Who's Crying Now D-17
- MOODY BLUES—The Voice

WISM—Madison (Barb Starr—MD)

- ★★ RAY PARKER JR. & RAYDIO—That Old Song 18-10
- ★★ JOURNEY—Who's Crying Now 14-7
- ★ EDDIE RABBITT—Step By Step 26-13
- ★ PABLO CRUISE—Cool Love 11-6
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-5
- LULU—I Could Never Miss You—X
- MOODY BLUES—The Voice—D-30
- SILVER CONDOR—You Could Take My Heart Away—X
- ALLMAN BROTHERS—Straight From The Heart—X

WSPT—Stevens Point (Pat Martin—MD)

- ★★ PAT BENATAR—Fire & Ice 16-10
- ★★ JUICE NEWTON—Queen Of Hearts 1-1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 26-17
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 22-12
- DON FELDER—Heavy Metal
- ELO—Hold On Tight
- ELTON JOHN—Chloe—D-31
- BALANCE—Breaking Away—X
- POINT BLANK—Nicole—D-27
- EDDIE RABBITT—Step By Step
- SQUEEZE—Tempted—X
- RAY PARKER JR. & RAYDIO—That Old Song—D-32
- KIM CARNES—Draw Of The Cards
- MOODY BLUES—The Voice—X

KSQJ—St. Louis (T. Stone—MD)

No List

KXOK—St. Louis (Lee Douglas—MD)

- ★★ POINTER SISTERS—Slow Hand 10-8
- ★★ MARTY BALIN—Hearts 8-6
- ★ RAY PARKER JR. & RAYDIO—That Old Song 18-17
- ★ MANHATTAN TRANSFER—Boy From New York City 15-13
- ★ JUICE NEWTON—Queen Of Hearts 16-15

KIOA—Des Moines (Gary Stevens—MD)

- ★★ MARTY BALIN—Hearts 12-9
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 20-11
- ★ GREG KIHN BAND—The Breakup Song 28-23
- ★ JUICE NEWTON—Queen Of Hearts 7-4
- ★ RONNIE MILSAP—No Gettin' Over Me 25-16
- LULU—I Could Never Miss You
- KIM CARNES—Draw Of The Cards
- BALANCE—Breaking Away
- STEVIE NICKS—Stop Draggin' My Heart Around—X
- BEACH BOYS—Medley
- MOODY BLUES—The Voice

KDWB—Minneapolis (Pam Abresch—MD)

- ★★ PABLO CRUISE—Cool Love 14-11
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-8
- ★ GARY WRIGHT—Really Wanna Know You 19-15
- ★ POINTER SISTERS—Slow Hand 10-5
- ★ GREG KIHN BAND—The Breakup Song 4-1
- CHRISTOPHER CROSS—Arthur's Theme—22
- MOODY BLUES—The Voice—23
- ALABAMA—Feels So Right—X

KS95-FM (KSTP)—St. Paul (Chuck Knapp—MD)

- ★★ JUICE NEWTON—Queen Of Hearts 11-8
- ★★ MARTY BALIN—Hearts 10-6
- ★ CARPENTERS—Touch Me When We're Dancing 15-13
- ★ MANHATTAN TRANSFER—Boy From New York City 6-5
- LULU—I Could Never Miss You
- ROBBIE PATTON—Don't Give It Up
- SHEENA EASTON—For Your Eyes Only
- EDDIE RABBITT—Step By Step—D-17
- RAY PARKER JR. & RAYDIO—That Old Song—D-18

KEYN-FM—Wichita (Terri Springs—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-8
- ★★ PHIL COLLINS—In The Air Tonight 13-10
- ★ PAT BENATAR—Fire & Ice 19-15
- ★ CARPENTERS—Touch Me When We're Dancing 15-12
- ★ JOURNEY—Who's Crying No; 20-17
- KIM CARNES—Draw Of The Cards
- COMMODORES—Lady
- REO SPEEDWAGON—In Your Letter

WOW—Omaha (Jim Corcoran—MD)

- ★★ POINTER SISTERS—Slow Hand 6-3
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 7-4
- ★ MOODY BLUES—Gemini Dream 4-2
- ★ COMMODORES—Lady 10-7
- ★ JOEY SCARBURY—Theme From Greatest American Hero 1-1
- MOODY BLUES—The Voice—22
- LULU—I Could Never Miss You—23
- STEVIE NICKS—Stop Draggin' My Heart Around—D-19
- SHEENA EASTON—For Your Eyes Only—24
- ALLMAN BROTHERS BAND—Straight From The Heart—X

KWKN-AM—Wichita (Jay Brown—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-10
- ★★ JOHN SCHNEIDER—It's Now Or Never 22-17
- ★ OAK RIDGE BOYS—Elvira 12-8
- ★ ALABAMA—Feels So Right 18-14
- ★ EDDIE RABBITT—Step By Step 30-25
- RAY PARKER JR. & RAYDIO—That Old Song—29
- JOHN DENVER—Some Days Are Diamonds—27

WZUU—Milwaukee (Bill Shannon—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 19-12
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 3-1
- ★ GREG KIHN BAND—The Breakup Song 24-21
- ★ FOREIGNER—Urgent 21-19
- ★ PABLO CRUISE—Cool Love 23-20
- LULU—I Could Never Miss You
- EDDIE RABBITT—Step By Step
- PETER FRAMPTON—Breaking All The Rules

WHB—Kansas City (Rick Brown—MD)

- ★★ JUICE NEWTON—Queen On Hearts 9-6
- ★★ CARPENTERS—Touch Me When We're Dancing 14-10
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 20-18
- ★ EDDIE RABBITT—Step By Step 18-16
- ★ RONNIE MILSAP—No Gettin' Over Me 16-13
- PABLO CRUISE—Cool Love—19
- JOHN DENVER—Some Days Are Diamonds—20
- LULU—I Could Never Miss You—X
- BEACH BOYS—Medley—X

Northeast Region

★ PRIME MOVERS

- ROSS & RICHIE—Endless Love (Motown)
- POINTER SISTERS—Slow Hand (Planet)
- CARPENTERS—Touch Me When We're Dancing (A&M)

● TOP ADD ONS

- RAY PARKER—That Old Song (Arista)
- LULU—I Could Never Miss You (Alfa)
- BEACH BOYS—Medley (Capitol)

● BREAKOUTS

- MOODY BLUES—The Voice (Threshold)
- QUINCY JONES—Just Once (A&M)
- DEBBIE HARRY—Backfired (Chrysalis)

WABC—New York (Sonia Jones—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 3-1
- ★★ STEPHANIE MILLS—Two Hearts 13-9
- ★ COMMODORES—Lady 20-11
- ★ POINTER SISTERS—Slow Hand 9-4
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 19-14
- RAY PARKER JR. & RAYDIO—That Old Song
- QUINCY JONES—Just Once

WXLO—New York (J. Knapp—MD)

- ★★ POINTER SISTERS—Slow Hand 21-16
- ★★ ATLANTIC STARR—Send For Me 28-21
- ★ SPARGUE—Let's Go Dancing 25-20
- ★ DYNASTY—



7/15/81:

25,000,000*

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*Listener projections by Blair Radio research based on percentages from R. H. Bruskin "REO Speedwagon Live" Omnitell survey 7/81.

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/4/81)

Continued from page 22

- GARY WRIGHT—Really Wanna Know You—D-29
- EDDIE RABBITT—Step By Step—D-30
- RAY PARKER JR. & RAYDIO—That Old Song—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- DEBBIE HARRY—Backfired
- MOODY BLUES—The Voice

WBEN-FM—Buffalo (Roger Christian—MD)

- ★ GARY WRIGHT—Really Wanna Know You 32-16
- ★ ELO—Hold On Tight 28-12
- ★ PAT BENATAR—Fire & Ice 12-7
- ★ GREG KIHN BAND—The Breakup Song 22-14
- ★ MOODY BLUES—The Voice 40-31
- STACY LATTISAW—Love On A Two Way Street—9
- BEACH BOYS—Medley—40

WKBW—Buffalo (John Summers—MD)

- ★ COMMODORES—Lady 12-2
- ★ CARPENTERS—Touch Me When We're Dancing 25-17
- ★ RONNIE MILSAP—No Gettin' Over Me 19-7
- ★ KENNY ROGERS—I Don't Need You 18-11
- ★ PABLO CRUISE—Cool Love 27-10
- LULU—I Could Never Miss You
- MOODY BLUES—The Voice
- SILVER CONDOR—You Could Take My Heart Away
- STEVIE NICKS—Stop Draggin' My Heart Around—D-4
- EDDIE RABBITT—Step By Step—D-27
- GINO VANNELLI—Nightwalker—D-13
- ELO—Hold On Tight—D-25
- SHEENA EASTON—For Your Eyes Only—D-19
- BALANCE—Breaking Away

WBBF—Rochester (Dave Mason—MD)

- ★ JOHN SCHNEIDER—It's Now Or Never 21-11
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-5
- ★ RONNIE MILSAP—No Gettin' Over Me 10-6
- ★ CARPENTERS—Touch Me When We're Dancing 11-8
- ★ THE ALAN PARSONS PROJECT—Time 5-2
- MOODY BLUES—The Voice
- LULU—I Could Never Miss You
- BALANCE—Breaking Away
- SILVER CONDOR—You Could Take My Heart Away
- RAY PARKER JR. & RAYDIO—That Old Song
- DIONNE WARWICK—Changes—18

WFLY—Albany (Jack Lawrence—MD)

- ★ POINTER SISTERS—Slow Hand 4-1
- ★ PAT BENATAR—Fire And Ice 13-8
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 26-13
- ★ TOM PETTY & THE HEARTBREAKERS—A Woman In Love 15-12
- ★ JOURNEY—Who's Crying Now 20-16
- EDDIE RABBITT—Step By Step—25
- MOODY BLUES—The Voice—30
- BALANCE—Breaking Away—X
- ROBBIE PATTON—Don't Give It Up—D-24
- MICHAEL STANLEY BAND—Falling In Love Again—D-28
- ICEHOUSE—We Can Get Together—X
- SILVER CONDOR—You Could Take My Heart Away—X
- DEBBIE HARRY—Backfired

WVBF(F105)—Framingham (Tom Connerly—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-5
- ★ JOHN SCHNEIDER—It's Now Or Never 21-11
- ★ ALAN PARSONS PROJECT—Time 5-2
- ★ PABLO CRUISE—Cool Love 24-16
- ★ RONNIE MILSAP—No Gettin' Over Me 10-6
- RAY PARKER JR. & RAYDIO—That Old Song
- MOODY BLUES—The Voice
- BALANCE—Breaking Away
- AFTERNOON DELIGHTS—General Hospital—D-23
- LULU—I Could Never Miss You
- SILVER CONDOR—You Could Take My Heart Away

WHYN—Springfield (Andy Carey—MD)

- ★ CARPENTERS—Touch Me When We're Dancing 10-5
- ★ COMMODORES—Lady 4-1
- ★ JUICE NEWTON—Queen Of Hearts 6-3
- ★ GARY WRIGHT—Really Wanna Know You 13-9
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 14-10
- SANTANA—The Sensitive Kind
- BEACH BOYS—Medley
- MOODY BLUES—The Voice—D-16
- RAY PARKER JR. & RAYDIO—That Old Song
- GINO VANNELLI—Nightwalker
- CHERYL LYNN—Shake It Up Tonight
- EDDIE RABBITT—Step By Step—D-21
- ALABAMA—Feels So Right—D-20
- ELO—Hold On Tight

- REX SMITH/RACHEL SWEET—Everlasting Love—D-22

WFTQ(14Q)—Worcester (Gary Nolan—MD)

- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 10-8
- ★ ALAN PARSONS PROJECT—Time 6-4
- ★ JUICE NEWTON—Queen Of Hearts 12-10
- ★ POINTER SISTERS—Slow Hand 11-9
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 19-14
- AFTERNOON DELIGHTS—General Hospital—Tale
- FRANKIE & THE KNOCKOUTS—You're My Girl—28
- BEACH BOYS—Medley—X

WPRO-AM—Providence (Gary Berkowitz—MD)

- ★ CARPENTERS—Touch Me When We're Dancing 10-7
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 11-8
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 17-14
- ★ RONNIE MILSAP—No Gettin' Over Me 13-10
- ★ MANHATTAN TRANSFER—Boy From New York City 1-1
- MICKEY GILLEY—You Don't Know Me
- ALAN PARSONS PROJECT—Time—D-16
- RAY PARKER JR. & RAYDIO—That Old Song—D-17
- ALABAMA—Feels So Right—D-18

WPRO-FM(PRO-FM)—Providence (Gary Berkowitz—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 19-10
- ★ FOREIGNER—Urgent 24-14
- ★ SANTANA—The Sensitive Kind 23-16
- ★ AFTERNOON DELIGHTS—General Hospital—Tale 22-13
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 13-8
- DEBBIE HARRY—Backfired
- ALABAMA—Feels So Right
- ROBBIE PATTON—Don't Give It Up—D-22
- PAT BENATAR—Fire And Ice—D-20
- GARY WRIGHT—Really Wanna Know You
- RAY PARKER JR. & RAYDIO—That Old Song—D-21

WPJB—Providence (Mike Waite—MD)

- No List

WICC—Bridgeport (Bob Mitchell—MD)

- ★ JUICE NEWTON—Queen Of Hearts 9-5
- ★ POINTER SISTERS—Slow Hand 5-5
- ★ COMMODORES—Lady 15-10
- ★ JOURNEY—Who's Crying Now 21-15
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 18-7
- SILVER CONDOR—You Could Take My Heart Away
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore
- KIM CARNES—Draw Of The Cards—D-22
- REO SPEEDWAGON—In Your Letter—D-27
- MOODY BLUES—The Voice—D-29
- DEBBIE HARRY—Backfired
- RAY PARKER JR. & RAYDIO—That Old Song—D-24
- THE GO GO'S—Our Lips Are Sealed—X
- ELTON JOHN—Chloe—D-30
- LULU—I Could Never Miss You—D-26
- CHRISTOPHER CROSS—Arthur's Theme
- QUINCY JONES—Just Once

WKCI—New Haven (Danny Lyons—MD)

- ★ SHEENA EASTON—For Your Eyes Only 19-12
- ★ ALAN PARSONS PROJECT—Time 11-6
- ★ ELO—Hold On Tight 26-22
- ★ PABLO CRUISE—Cool Love 16-11
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-4
- ★ JOURNEY—Who's Crying Now—D-29
- ★ JOHN DENVER—Some Days Are Diamonds—D-30

WTIC-FM—Hartford (Rick Donahue—MD)

- ★ PHIL COLLINS—In The Air Tonight 7-4
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 9-3
- ★ JUICE NEWTON—Queen Of Hearts 11-8
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 17-12
- ★ FOREIGNER—Urgent 13-9
- PABLO CRUISE—Cool Love—19

WFEA(13FEA)—Manchester (Keith Lemire—MD)

- ★ ELO—Hold On Tight 27-22
- ★ BEACH BOYS—Medley 18-12
- ★ RONNIE MILSAP—No Gettin' Over Me 11-7
- ★ GARY WRIGHT—Really Wanna Know You 20-16
- ELTON JOHN—Chloe
- STACY LATTISAW—Love On A Two Way Street—30
- PHIL COLLINS—In The Air Tonight—X
- LULU—I Could Never Miss You—D-25
- SHEENA EASTON—For Your Eyes Only—D-26

- PAT BENATAR—Fire & Ice—X
- MOODY BLUES—The Voice—D-24
- NIELSON/PEARSON BAND—The Sun Ain't Gonna Shine Anymore
- REO SPEEDWAGON—In Your Letter—D-28
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- MICKEY GILLEY—You Don't Know Me—X
- TOM JONES—What In The World's Come Over Me
- GREG KIHN BAND—The Breakup Song—X
- SANTANA—The Sensitive Kind—X

WTSN—Dover (Jim Sebastian—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-9
- ★ BALANCE—Breaking Away 17-11
- ★ RONNIE MILSAP—No Gettin' Over Me 13-10
- ★ POINTER SISTERS—Slow Hand 7-3
- BEACH BOYS—Medley 19-15
- DEBBIE HARRY—Backfired
- ART GARFUNKEL—A Heart In New York—X
- DON McLEAN—It's Just The Sun—X
- ELTON JOHN—Chloe—X
- EDDIE RABBITT—Step By Step—D-24
- BERNADETTE PETERS—Dedicated To The One I Love—X
- GEORGE HARRISON—Tear Drops—X
- SANTANA—The Sensitive Kind—X
- TOM JONES—What In The World's Come Over Me—X
- KIM CARNES—Draw Of The Cards—X
- REO SPEEDWAGON—In Your Letter—D-25
- MOODY BLUES—The Voice—D-26

WGUY—Bangor (Jim Randall—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-10
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 24-17
- ★ COMMODORES—Lady 13-7
- ★ FOREIGNER—Urgent 11-4
- ★ POINTER SISTERS—Slow Hand 4-1
- REO SPEEDWAGON—In Your Letter
- ALLMAN BROTHERS BAND—Straight From The Heart
- MOODY BLUES—The Voice
- NIELSON/PEARSON BAND—The Sun Ain't Gonna Shine Anymore
- SILVER CONDOR—You Could Take My Heart Away—D-33
- DEBRA LAWS—Very Special
- SANTANA—The Sensitive Kind
- BEACH BOYS—Medley—X
- RAY PARKER JR. & RAYDIO—That Old Song—X
- SQUEEZE—Tempted—D-35
- QUINCY JONES—Just Once
- BALANCE—Breaking Away—D-32
- ELTON JOHN—Chloe—D-34
- BLACKFOOT—Fly Away—X
- LULU—I Could Never Miss You—X
- LARRY JOHN McNALLY—Sad Cafe/La-Di-Da—X

WIGY—Bath (W. Mitchell—MD)

- No List

WACZ—Bangor (Michael O'Hara—MD)

- ★ JUICE NEWTON—Queen Of Hearts 11-9
- ★ POINTER SISTERS—Slow Hand 3-1
- ★ MOODY BLUES—Gemini Dream 6-4
- ★ PAT BENATAR—Fire & Ice 23-18
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 17-14
- DEBBIE HARRY—Backfired
- MOODY BLUES—The Voice
- KIM CARNES—Draw Of The Cards
- CHRISTOPHER CROSS—Arthur's Theme
- ROSANNE CASH—My Baby Thinks He's A Train

Mid-Atlantic Region

★ PRIME MOVERS

- ROSS & RICHIE—Endless Love (Motown)
- JOURNEY—Who's Crying Now (Columbia)
- RONNIE MILSAP—No Gettin' Over Me (RCA)

● TOP ADD ONS

- COMMODORES—Lady (Motown)
- LULU—I Could Never Miss You (Alfa)
- MOODY BLUES—The Voice (Threshold)

BREAKOUTS

- FOUR TOPS—When She Was My Girl (Motown)
- ANDY GIBB & VICTORIA PRINCIPAL—All I Have To Do Is Dream (RSO)
- CHRISTOPHER CROSS—Arthur's Theme (WB)

WXXK—Pittsburgh (Clarke Ingram—MD)

- ★ MOODY BLUES—The Voice 15-8
- ★ JOURNEY—Who's Crying Now; 57-12
- ★ GREG KIHN BAND—The Breakup Song 19-14
- ★ ELO—Hold On Tight 24-19
- FOREIGNER—Urgent
- REO SPEEDWAGON—Someone Tonight
- ALLMAN BROTHERS BAND—Straight From The Heart—20—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- BLUE OYSTER CULT—Burnin' For You—D-34
- PAT BENATAR—Helter Skelter—D-33

- ART GARFUNKEL—A Heart In New York
- KENNY ROGERS—I Don't Need You—X
- MICHAEL STANLEY BAND—Falling In Love Again—D-32
- STEVE WINWOOD—Night Train—X
- GARY WRIGHT—Really Wanna Know You—X
- COMMODORES—Lady—X

WFIL—Philadelphia (Mike Siobodzin—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 14-11
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 15-9
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 25-20
- ★ COMMODORES—Lady 16-12
- ★ STACY LATTISAW—Love On A Two Way Street 20-16
- CHRISTOPHER CROSS—Arthur's Theme
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- REX SMITH/RACHEL SWEET—Everlasting Love—D-29
- GARY WRIGHT—Really Wanna Know You—D-23
- JOHN DENVER—Some Days Are Diamonds
- EDDIE RABBITT—Step By Step—D-28
- REO SPEEDWAGON—In Your Letter
- BEACH BOYS—Medley—D-24
- SILVER CONDOR—You Could Take My Heart Away
- MICKEY GILLEY—You Don't Know Me—D-30
- FOUR TOPS—When She Was My Girl

WCCK(K104)—Erie (Bill Shannon—MD)

- ★ PAT BENATAR—Fire & Ice 12-3
- ★ PHIL COLLINS—In The Air Tonight 10-2
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 26-13
- ★ SHEENA EASTON—For Your Eyes Only 28-21
- ★ FOREIGNER—Urgent 16-9
- STYX—Nothing Ever Goes As Planned
- LULU—I Could Never Miss You
- ART GARFUNKEL—A Heart In New York—X
- REO SPEEDWAGON—In Your Letter—D-39
- GARY WRIGHT—Really Wanna Know You—D-38
- MOODY BLUES—The Voice—X
- DONNIE IRIS—The Rapper—D-37
- GRAND FUNK RAILROAD—Queen Bee—D-40
- COMMODORES—Lucy

WFBG—Altoona (Tony Booth—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 12-6
- ★ EDDIE RABBITT—Step By Step 31-25
- ★ GARY WRIGHT—Really Wanna Know You 22-17
- ★ JOURNEY—Who's Crying Now 26-21
- ★ MICKEY GILLEY—You Don't Know Me 20-16
- DEBBIE HARRY—Backfired
- REX SMITH/RACHEL SWEET—Everlasting Love
- ALABAMA—Feels So Right—D-33
- BLACKFOOT—Fly Away—X
- DON FELDER—Heavy Metal—X
- LULU—I Could Never Miss You—X
- POINT BLANK—Nicole—X
- JOHN DENVER—Some Days Are Diamonds—X
- MOODY BLUES—The Voice
- REO SPEEDWAGON—In Your Letter
- KIM CARNES—Draw Of The Cards—D-29
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- SILVER CONDOR—You Could Take My Heart Away—X
- BEACH BOYS—Medley—D-28
- RICK JAMES—Super Freak—X
- ALLMAN BROTHERS BAND—Straight From The Heart—X

WKBO—Harrisburg (Tim Burns—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 5-1
- ★ ALAN PARSONS PROJECT—Time 10-7
- ★ PABLO CRUISE—Cool Love 16-12
- ★ RONNIE MILSAP—No Gettin' Over Me 14-10
- ★ JOHN SCHNEIDER—It's Now Or Never 11-8
- EDDIE RABBITT—Step By Step
- ELTON JOHN—Chloe
- HERB ALPERT—Magic Man—X
- JAMES TAYLOR—Summer's Here—X

WQXA(Q-106)—York (Steve Gallagher—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 19-14
- ★ COMMODORES—Lady 15-5
- ★ RONNIE MILSAP—No Gettin' Over Me 14-11
- ★ PABLO CRUISE—Cool Love 20-16
- ★ FOREIGNER—Urgent 17-14
- ★ LULU—I Could Never Miss You
- RAY PARKER JR. & RAYDIO—That Old Song
- EDDIE RABBITT—Step By Step—X
- ELTON JOHN—Chloe—X
- REO SPEEDWAGON—In Your Letter
- FRANKIE & THE KNOCKOUTS—You're My Girl—X

WRQX—Washington (Frank Holler—MD)

- No List

WPGC—Washington (Jim Elliott—MD)

- ★ FOREIGNER—Urgent 11-6
- ★ JOURNEY—Who's Crying Now 22-10
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 20-15
- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 23-21
- ★ JUICE NEWTON—Queen Of Hearts 18-12
- FOUR TOPS—When She Was My Girl
- COMMODORES—Lady—20
- ALABAMA—Feels So Right—X
- PAT BENATAR—Fire & Ice—D-22
- SHEENA EASTON—For Your Eyes Only
- DON FELDER—Heavy Metal—X
- ELO—Hold On Tight—D-30
- GARY WRIGHT—Really Wanna Know You—X
- DEBBIE HARRY—Backfired
- MOODY BLUES—The Voice—D-19

WCAO—Baltimore (Scott Richards—MD)

- ★ ALABAMA—Feels So Right 26-20
- ★ RAY PARKER JR. & RAYDIO—That Old Song 19-13
- ★ CARPENTERS—Touch Me When We're Dancing 7-3
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-2
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 22-18
- MOODY BLUES—The Voice
- CHRISTOPHER CROSS—The Best That You Can Do
- ART GARFUNKEL—A Heart In New York—D-29
- BALANCE—Breaking Away—X
- PAT BENATAR—Fire & Ice—X
- SHEENA EASTON—For Your Eyes Only—X
- LULU—I Could Never Miss You—D-30
- GARY WRIGHT—Really Wanna Know You—D-28
- JOHN DENVER—Some Days Are Diamonds—X
- KIM CARNES—Draw Of The Cards—X

WfBR—Baltimore (Andy Szulinski—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 8-4
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 18-9
- ★ MOODY BLUES—The Voice 27-22
- ★ JOURNEY—Who's Crying Now 20-16
- FOUR TOPS—When She Was My Girl
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- REO SPEEDWAGON—In Your Letter—D-27
- BEACH BOYS—Medley—D-29
- ART GARFUNKEL—A Heart In New York
- BALANCE—Breaking Away—D-28
- BERNADETTE PETERS—Dedicated To The One I Love—X
- SHEENA EASTON—For Your Eyes Only—30
- LULU—I Could Never Miss You—X

WYRE—Annapolis (Chuck Bradley—MD)

- ★ JUICE NEWTON—Queen Of Hearts 3-1
- ★ POINTER SISTERS—Slow Hand 4-2
- ★ RONNIE MILSAP—No Gettin' Over Me 7-4
- ★ PHIL COLLINS—In The Air Tonight 6-3
- ★ FOREIGNER—Urgent 10-7
- MOODY BLUES—The Voice
- LULU—I Could Never Miss You
- BALANCE—Breaking Away—D-27
- AFTERNOON DELIGHTS—General Hospital—Tale—X
- BLACKFOOT—Fly Away—X
- JOHN DENVER—Some Days Are Diamonds—D-26
- EDDIE RABBITT—Step By Step—D-28
- KIM CARNES—Draw Of The Cards
- SQUEEZE—Tempted—D-30
- RAY PARKER JR. & RAYDIO—That Old Song—D-25
- SANTANA—The Sensitive Kind—X

WGH—Hampton (Bob Canada—MD)

- ★ STACY LATTISAW—Love On A Two Way Street 15-9
- ★ POINTER SISTERS—Slow Hand 5-1
- ★ RONNIE MILSAP—No Gettin' Over Me 9-7
- ★ MARTY BALIN—Hearts 4-3
- ★ JOHN DENVER—Some Days Are Diamonds—HB-20
- TEMPTATIONS—Aiming At Your Heart
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- PABLO CRUISE—Cool Love—D-17
- LULU—I Could Never Miss You—D-21
- JODY MOREING—All Girls Want It
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-19

WQRD—Norfolk (R. Bates—MD)

- No List
- WRVQ(Q94)—Richmond (Bill Thomas—MD)
- ★ ALAN PARSONS PROJECT—Time 55-10
- ★ POINTER SISTERS—Slow Hand 14-11
- ★ PAT BENATAR—Fire & Ice 12-5
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 22-18

- ★ MOODY BLUES—The Voice 23-17
- ★ FOREIGNER—Urgent 13-7
- FRANKIE & THE KNOCKOUTS—You're My Girl
- DIANA ROSS/LIONEL RICHIE—Endless Love
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X
- ELO—Hold On Tight—D-24
- JIM MESSINA—Stay The Night—X
- SQUEEZE—Tempted—X
- ICEHOUSE—We Can Get Together—X
- BLUE OYSTER CULT—Burnin' For You—X
- KIM CARNES—Draw Of The Cards—D-29
- REO SPEEDWAGON—In Your Letter—X

WAEB—Allentown (Jefferson Ward—MD)

- ★ ALAN PARSONS PROJECT—Time 20-12
- ★ CARPENTERS—Touch Me When We're Dancing 11-4
- ★ PAT BENATAR—Fire & Ice 25-21
- ★ ROBBIE PATTON—Don't Give It Up 26-19
- ★ SHEENA EASTON—For Your Eyes Only 29-23
- KIM CARNES—Draw Of The Cards
- FRANKIE & THE KNOCKOUTS—You're My Girl
- MICHAEL STANLEY BAND—Falling In Love Again
- LULU—I Could Never Miss You

WIFI-FM—Bala Cynwyd (Liz Kiley—MD)

- LULU—I Could Never Miss You
- BERNADETTE PETERS—Dedicated To The One I Love
- ELTON JOHN—Chloe—X
- BALANCE—Breaking Away—X
- ALABAMA—Feels So Right—X
- BLACKFOOT—Fly Away—X
- LARRY JOHN McNALLY—Just Like Paradise—X
- GINO VANNELLI—Nightwalker—X
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-14
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- AFTERNOON DELIGHTS—General Hospital—Tale—X
- ELO—Hold On Tight—D-24
- SQUEEZE—Tempted—X
- BEACH BOYS—Medley—D-30
- SANTANA—The Sensitive Kind
- ICEHOUSE—We Can Get Together
- SILVER CONDOR—You Could Take My Heart Away—X
- MICKEY GILLEY—You Don't Know Me—X

WWSW(3WSFM)—Pittsburgh (Herb Crowe—MD)

- ★ JUICE NEWTON—Queen Of Hearts 9
- ★ POINTER SISTERS—Slow Hand 12
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 13
- ★ KENNY ROGERS—I Don't Need You 5
- ★ JOEY SCARBURY—Theme From Greatest American Hero 4

Southeast Region

★ PRIME MOVERS

- ROSS & RICHIE—Endless Love (Motown)
- SHEENA EASTON—For Your Eyes Only (Liberty)
- JOURNEY—Who's Crying Now (Columbia)

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GIL WHITNEY TV SHOW

WHIO-TV, Dayton, Ohio

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Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/4/81)

● Continued from page 24

- KIM CARNES—Draw Of The Cards—28
- DEBBIE HARRY—Backfired—X
- MOODY BLUES—The Voice—D-29
- SQUEEZE—Tempted—X
- MICHAEL STANLEY BAND—Falling In Love Again—X
- SAD CAFE—La-Di-Da—D-30

WBBO—Augusta
(Bruce Stevens—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 13-2
- ★ COMMODORES—Lady 14-7
- ★ PAT BENATAR—Fire & Ice 20-13
- ★ FOREIGNER—Urgent 19-9
- ★ JOURNEY—Who's Crying Now 27-17
- KIM CARNES—Draw Of The Cards
- CHRISTOPHER CROSS—Arthur's Theme
- QUINCY JONES—Just Once
- BALANCE—Breaking Away—X
- MICHAEL STANLEY BAND—Falling In Love Again
- ALABAMA—Feels So Right—X
- SHEENA EASTON—For Your Eyes Only—X
- DON FELDER—Heavy Metal—X
- LULU—I Could Never Miss You—X
- STACY LATTISAW—Love On A Two Way Street—D-29
- JOHN DENVER—Some Days Are Diamonds
- EDDIE RABBITT—Step By Step—D-30
- SILVER CONDOR—You Could Take My Heart Away—X
- ICEHOUSE—We Can Get Together—X
- BEACH BOYS—Medley—X
- RAY PARKER JR. & RAYDIO—That Old Song—D-28
- RICK JAMES—Super Freak—X
- MOODY BLUES—The Voice—X

WWSA—Savannah
(Jim Lewis—MD)

- ★ SHEENA EASTON—For Your Eyes Only 20-14
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 29-13
- ★ ELO—Hold On Tight 28-22
- ★ KIM CARNES—Draw Of The Cards 15-9
- ★ RICK JAMES—Super Freak 30-21
- REO SPEEDWAGON—In Your Letter—31
- ALABAMA—Feels So Right—30
- MOODY BLUES—The Voice—32
- RICHIE FIELDS DIMPLES—She's Got Papers On Me—33

WSGF—Savannah
(J.P. Hunter—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 13-7
- ★ JOURNEY—Who's Crying Now 25-17
- ★ ELTON JOHN—Chloe X-29
- ★ GARY WRIGHT—Really Wanna Know You 17-13
- ★ POINTER SISTERS—Slow Hand 4-1
- DEBBIE HARRY—Backfired
- CHRISTOPHER CROSS—Arthur's Theme
- FOUR TOPS—When She Was My Girl
- LULU—I Could Never Miss You

WAYS—Charlotte
(Lou Simon—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 8-5
- ★ BEACH BOYS—Medley 30-23
- ★ RAY PARKER JR. & RAYDIO—That Old Song—D-24
- ★ STACY LATTISAW—Love On A Two Way Street 13-8
- ★ JOURNEY—Who's Crying Now 18-14
- KIM CARNES—Draw Of The Cards—30
- REO SPEEDWAGON—In Your Letter—29
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore—X
- LULU—I Could Never Miss You—X

WFLB—Fayetteville
(Larry Cannon—MD)

- ★ ALABAMA—Feels So Right 3-1
- ★ COMMODORES—Lady 5-2
- ★ RAY PARKER JR. & RAYDIO—That Old Song 12-8
- ★ GINO VANNELLI—Nightwalker 17-14
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 9-5
- FRANKIE & THE KNOCKOUTS—You're My Girl
- CHRISTOPHER CROSS—Arthur's Theme
- VAN STEPHENSON—You've Got A Good Love Coming—X
- KIM CARNES—Draw Of The Cards—D-35
- REO SPEEDWAGON—In Your Letter
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore—D-34
- MOODY BLUES—The Voice—D-33
- DEBBIE HARRY—Backfired
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- MICHAEL STANLEY BAND—Falling In Love Again
- HERB ALPERT—Magic Man—X

WISE—Asheville
(John Stevens/Ray Williams—MDs)

- ★ PHIL COLLINS—In The Air Tonight 3-1
- ★ BEACH BOYS—Medley 32-16
- ★ ALABAMA—Feels So Right 13-10
- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 30-28

- ★ FOREIGNER—Urgent 7-2
- BALANCE—Breaking Away—31
- AFTERNOON DELIGHTS—General Hospi-Tale—35
- ART GARFUNKEL—A Heart In New York
- ELTON JOHN—Chloe—X
- SHEENA EASTON—For Your Eyes Only—X
- LULU—I Could Never Miss You—X
- ALLMAN BROTHERS BAND—Straight From The Heart—X
- ICEHOUSE—We Can Get Together
- DEBBIE HARRY—Backfired
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore—X
- MOODY BLUES—The Voice—27

WKIX—Raleigh
(Ron McKay—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-4
- ★ EDDIE RABBITT—Step By Step D-16
- ★ POINTER SISTERS—Slow Hand 1-1
- ★ RONNIE MILSAP—No Gettin' Over Me 10-5
- ★ CARPENTERS—Touch Me When We're Dancing 15-14
- JOHN DENVER—Some Days Are Diamonds
- MICKEY GILLEY—You Don't Know Me
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X

WSEZ—Winston-Salem
(Bob Ziegler—MD)

- ★ EDDIE RABBITT—Step By Step 32-25
- ★ SHEENA EASTON—For Your Eyes Only 24-13
- ★ BEACH BOYS—Medley 31-24
- ★ GREG KIHN BAND—The Breakup Song 23-16
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 15-9
- MOODY BLUES—The Voice
- LULU—I Could Never Miss You
- ART GARFUNKEL—A Heart In New York—X
- ELO—Hold On Tight—D-33
- DON McLEAN—It's Just The Sun—X
- JOHN DENVER—Some Days Are Diamonds—D-32
- RICK JAMES—Super Freak
- SANTANA—The Sensitive Kind—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-31
- KIM CARNES—Draw Of The Cards—D-28
- REO SPEEDWAGON—In Your Letter

WANS—Anderson
(Sam Church—MD)

- ★ BILLY SQUIER—The Stroke 5-2
- ★ POINTER SISTERS—Slow Hand 2-1
- ★ FOREIGNER—Urgent 17-14
- ★ PABLO CRUISE—Cool Love 21-16
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 13-9
- DEBBIE HARRY—Backfired
- SQUEEZE—Tempted
- BALANCE—Breaking Away
- ELO—Hold On Tight—D-28
- BEACH BOYS—Medley—D-29
- AL JARREAU—We're In This Love Together—X
- KIM CARNES—Draw Of The Cards
- CHRISTOPHER CROSS—Arthur's Theme

KLAZ-FM (298)—Little Rock
(Rhonda Kurtis—MD)

- ★ JOURNEY—Who's Crying Now 23-16
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 14-6
- ★ PABLO CRUISE—Cool Love 18-14
- ★ COMMODORES—Lady 9-5
- ★ JOEY SCARBURY—Theme From Greatest American Hero 1-1
- ALABAMA—Feels So Right
- CHRISTOPHER CROSS—Arthur's Theme
- BALANCE—Breaking Away—X
- ELTON JOHN—Chloe
- LULU—I Could Never Miss You—X
- BEACH BOYS—Medley—D-38
- MOODY BLUES—The Voice—D-39
- RAY PARKER JR. & RAYDIO—That Old Song—D-40
- DEBRA LAWS—Very Special—X
- REO SPEEDWAGON—In Your Letter—X

WKXX(KX104)—Nashville
(John Anthony—MD)

- ★ JOURNEY—Who's Crying Now 23-13
- ★ KENNY ROGERS—I Don't Need You 12-4
- ★ JUICE NEWTON—Queen Of Hearts 7-3
- ★ ALAN PARSONS PROJECT—Time 17-12
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-2
- QUINCY JONES—Just Once
- CHRISTOPHER CROSS—Arthur's Theme
- SHEENA EASTON—For Your Eyes Only—D-30
- ELO—Hold On Tight—D-29
- VAN STEPHENSON—You've Got A Good Love Comin'

WHBQ—Memphis
(C. Duval—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-1
- ★ JOURNEY—Who's Crying Now 11-9
- ★ AIR SUPPLY—The One That You Love 3-2
- ★ JUICE NEWTON—Queen Of Hearts 7-6
- ★ POINTER SISTERS—Slow Hand 4-3
- COMMODORES—Lady—11
- CHRISTOPHER CROSS—Arthur's Theme

- SHEENA EASTON—For Your Eyes Only—L-15
- AFTERNOON DELIGHTS—General Hospi-Tale—D-13
- EDDIE RABBITT—Step By Step—X
- REO SPEEDWAGON—In Your Letter—X

WNOX—Knoxville
(Bill Evans—MD)

- ★ EDDIE RABBITT—Step By Step 18-14
- ★ RAY PARKER JR. & RAYDIO—That Old Song 29-21
- ★ SHEENA EASTON—For Your Eyes Only 28-22
- ★ GARY WRIGHT—Really Wanna Know You 12-9
- ★ MICKEY GILLEY—You Don't Know Me 19-15
- JAMES TAYLOR—Summer's Here
- GINO VANNELLI—Nightwalker
- ELTON JOHN—Chloe—D-23
- ICEHOUSE—We Can Get Together—D-30
- JOURNEY—Who's Crying Now—D-26
- KIM CARNES—Draw Of The Cards
- MOODY BLUES—The Voice

WRJZ—Knoxville
(Fred Story—MD)

- ★ JUICE NEWTON—Queen Of Hearts 7-4
- ★ GARY WRIGHT—Really Wanna Know You 12-9
- ★ COMMODORES—Lady 5-2
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 25-16
- ★ CARPENTERS—Touch Me When We're Dancing 9-7
- EDDIE RABBITT—Step By Step—D-22
- STYX—Nothing Ever Goes As Planned—X
- LULU—I Could Never Miss You
- ELO—Hold On Tight—X
- ELTON JOHN—Chloe—D-30
- MOODY BLUES—The Voice—D-29
- SQUEEZE—Tempted—X
- ICEHOUSE—We Can Get Together

WSKZ(KZ-106)—Chattanooga
(David Carroll—MD)

- ★ COMMODORES—Lady 21-8
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 7-2
- ★ PAT BENATAR—Fire & Ice 19-16
- ★ ELO—Hold On Tight 20-17
- ★ PABLO CRUISE—Cool Love 14-10
- KIM CARNES—Draw Of The Cards—30
- REO SPEEDWAGON—In Your Letter
- MOODY BLUES—The Voice—D-29
- SILVER CONDOR—You Could Take My Heart Away—X
- SANTANA—The Sensitive Kind
- ALLMAN BROTHERS BAND—Straight From The Heart—X
- GINO VANNELLI—Nightwalker—X
- MICHAEL STANLEY BAND—Falling In Love Again

WERC—Birmingham
(Al Karrh—MD)

- ★ STEVIE NICKS—Stop Draggin' My Heart Around 19-11
- ★ JOURNEY—Who's Crying Now 18-8
- ★ ALABAMA—Feels So Right 17-13
- ★ ELO—Hold On Tight 22-18
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 4-2
- DEBBIE HARRY—Backfired
- CHRISTOPHER CROSS—Arthur's Theme
- MICHAEL STANLEY BAND—Falling In Love Again
- DON FELDER—Heavy Metal—X
- SAD CAFE—La-Di-Da—X
- ALLMAN BROTHERS BAND—Straight From The Heart—X
- JEFFERSON STARSHIP—Stranger—X
- SILVER CONDOR—You Could Take My Heart Away
- KIM CARNES—Draw Of The Cards—X
- REO SPEEDWAGON—In Your Letter
- MOODY BLUES—The Voice—D-30

WKXX(KXX106)—Birmingham
(Mark Thompson—MD)

- ★ STEVIE NICKS—Stop Draggin' My Heart Around 19-11
- ★ JOURNEY—Who's Crying Now 18-8
- ★ ALABAMA—Feels So Right 17-13
- ★ ELO—Hold On Tight 22-18
- ★ GARY WRIGHT—Really Wanna Know You 13-6
- CHRISTOPHER CROSS—Arthur's Theme
- DEBBIE HARRY—Backfired
- KIM CARNES—Draw Of The Cards—X
- REO SPEEDWAGON—In Your Letter
- MOODY BLUES—The Voice—D-30
- SILVER CONDOR—You Could Take My Heart Away
- JEFFERSON STARSHIP—Stranger—X
- ALLMAN BROTHERS BAND—Straight From The Heart—X
- SAD CAFE—La Di-Da—X
- LULU—I Could Never Miss You—X
- AFTERNOON DELIGHTS—General Hospi-Tale—X
- SHEENA EASTON—For Your Eyes Only—D-29
- MICHAEL STANLEY BAND—Falling In Love Again

WGSN—Birmingham
(Walt Brian—MD)

- ★ PABLO CRUISE—Cool Love 11-8
- ★ GARY WRIGHT—Really Wanna Know You 13-9

- ★ STEVIE NICKS—Stop Draggin' My Heart Around 20-16
- ★ RAY PARKER JR. & RAYDIO—That Old Song 26-22
- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 15-11
- MOODY BLUES—The Voice—D-28
- REO SPEEDWAGON—In Your Letter—D-29
- FOUR TOPS—When She Was My Girl—X
- SHEENA EASTON—For Your Eyes Only—D-27
- AFTERNOON DELIGHTS—General Hospi-Tale—X
- DENICIE WILLIAMS—Silly—D-30

WAAY—Huntsville
(Jim Kendrick—MD)

- ★ SHEENA EASTON—For Your Eyes Only 21-17
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-1
- ★ FOREIGNER—Urgent 12-9
- ★ PHIL COLLINS—In The Air Tonight 7-6
- ★ ELO—Hold On Tight 29-22
- DEBBIE HARRY—Backfired
- KIM CARNES—Draw Of The Cards
- MOODY BLUES—The Voice—X
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore
- REO SPEEDWAGON—In Your Letter
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- SILVER CONDOR—You Could Take My Heart Away—X
- BILLY SQUIER—The Stroke—X
- RANDY VANWARMER—Suzy—X
- RICK JAMES—Super Freak—X
- ALLMAN BROTHERS BAND—Straight From The Heart—X
- JOHN DENVER—Some Days Are Diamonds—D-30
- STYX—Nothing Ever Goes As Planned—X
- POINT BLANK—Nicole—X
- GARY U.S. BONDS—Jole Blon—X
- LULU—I Could Never Miss You—D-29
- ELTON JOHN—Chloe—X
- ART GARFUNKEL—A Heart In New York—X

WHYY—Montgomery
(Rich Thomas—MD)

- ★ COMMODORES—Lady 7-3
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 2-1
- ★ JUICE NEWTON—Queen Of Hearts 9-7
- ★ PHIL COLLINS—In The Air Tonight 10-9
- ★ FOREIGNER—Urgent 17-13
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore
- REO SPEEDWAGON—In Your Letter
- KIM CARNES—Draw Of The Cards
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream—X
- CHRISTOPHER CROSS—The Best You Can Do
- EDDIE RABBITT—Step By Step—D-29
- MAC DAVIS—Secrets—X
- LARRY JOHN McNALLY—Just Like Paradise
- BALANCE—Breaking Away—D-30
- SHEENA EASTON—For Your Eyes Only—D-28
- LULU—I Could Never Miss You
- RICK JAMES—Give It To Me Baby

WJDX—Jackson
(Lee Adams—MD)

- ★ BEACH BOYS—Medley 27-20
- ★ MOODY BLUES—Gemini Dream 24-18
- ★ JOURNEY—Who's Crying Now 22-17
- ★ MANHATTAN TRANSFER—Boy From New York City 14-9
- ★ STACY LATTISAW—Love On A Two Way Street 13-8
- DENICIE WILLIAMS—Silly—28
- RAY PARKER JR. & RAYDIO—That Old Song—29

WBJW(BJ-103)—Orlando
(Terry Long—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 17-14
- ★ KENNY ROGERS—I Don't Need You 4-2
- ★ OAK RIDGE BOYS—Elvira 1-1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 35-30
- ★ KIM CARNES—Draw Of The Cards 40-32
- CHRISTOPHER CROSS—Arthur's Theme
- RAY PARKER JR. & RAYDIO—That Old Song—37
- NIELSON/PEARSON—The Sun Ain't Gonna Shine Anymore
- BLUE OYSTER CULT—Burnin' For You
- DEBBIE HARRY—Backfired
- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- JODY MOREING—All Girls Want It—X
- MICKEY GILLEY—You Don't Know Me—D-39
- ALABAMA—Feels So Right—D-38
- BERNADETTE PETERS—Dedicated To The One I Love—X

WRBQ(Q105)—Tampa
(Pat McKay—MD)

- ★ STEVIE NICKS—Stop Draggin' My Heart Around 17-12
- ★ DENICIE WILLIAMS—Silly 19-14
- ★ FOREIGNER—Urgent 7-3
- ★ JOURNEY—Who's Crying Now 21-16
- ★ AFTERNOON DELIGHTS—General Hospi-Tale 22-15
- QUINCY JONES—Just Once—26
- RICK JAMES—Super Freak—25
- BEACH BOYS—Medley—27

WLCY—Tampa
(M. Weber—MD)

No List

WIVY(Y103)—Jacksonville
(Dave Scott—MD)

- ★★ COMMODORES—Lady 6-1
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 15-9
- ★ RAY PARKER JR. & RAYDIO—That Old Song 27-20
- ★ JOURNEY—Who's Crying Now 23-15
- ★ SHEENA EASTON—For Your Eyes Only 36-30
- MOODY BLUES—The Voice—16
- LULU—I Could Never Miss You—37
- KIM CARNES—Draw Of The Cards—38

WKXY—Sarasota
(Tony William—MD)

- ★★ EDDIE RABBITT—Step By Step 25-10
- ★★ STEVIE NICKS—Stop Draggin' My Heart Around 10-5
- ★ RICK JAMES—Super Freak 26
- ★ PAT BENATAR—Fire & Ice 12-9
- ★ KIM CARNES—Draw Of The Cards 25
- ★ SHEENA EASTON—For Your Eyes Only
- REX SMITH/RACHEL SWEET—Everlasting Love
- BLACK FOOT—Fly Away—X
- SILVER CONDOR—You Could Take My Heart Away—X
- ALLMAN BROTHERS BAND—Straight From The Heart—29
- DON FELDER—Heavy Metal—X

WAXY—Ft. Lauderdale
(R. Shaw—PD)

- ★★ STEVIE NICKS—Stop Draggin' My Heart Around 11-17
- ★ PHIL COLLINS—In The Air Tonight 21-16
- ★ RONNIE MILSAP—No Gettin' Over Me 13-8
- ★ EDDIE RABBITT—Step By Step 30-23
- ALLMAN BROTHERS BAND—Straight From The Heart
- CHRISTOPHER CROSS—Arthur's Theme
- BALANCE—Breaking Away—X
- REX SMITH/RACHEL SWEET—Everlasting Love—D-27
- ALABAMA—Feels So Right
- ELO—Hold On Tight—D-30
- LULU—I Could Never Miss You—D-29
- GARY WRIGHT—Really Wanna Know You—X
- BEACH BOYS—Medley—D-28
- KIM CARNES—Draw Of The Cards
- REO SPEEDWAGON—In Your Letter—X
- MOODY BLUES—The Voice—X

WZGC(Z93)—Atlanta
(Steve Davis—MD)

- ★ BLACK FOOT—Fly Away 19-14
- ★ FOREIGNER—Urgent 16-12

- ★ GREG KIHN BAND—The Breakup Song 21-17
- ★ JOURNEY—Who's Crying Now 23-18
- KIM CARNES—Draw Of The Cards
- ALABAMA—Feels So Right
- SHEENA EASTON—For Your Eyes Only—D-30
- GARY WRIGHT—Really Wanna Know You—X
- EDDIE RABBITT—Step By Step—D-29
- ALLMAN BROTHERS BAND—Straight From The Heart—X
- RAY PARKER JR. & RAYDIO—That Old Song—D-28
- BEACH BOYS—Medley
- FRANKIE & THE KNOCKOUTS—You're My Girl—X

WMC-FM(FM100)—Memphis
(Tom Prestigiacamo—MD)

- ★★ ALABAMA—Feels So Right 23-16
- ★★ FRANKIE & THE KNOCKOUTS—You're My Girl 24-17
- ★ JOURNEY—Who's Crying Now 15-11
- ★ CARPENTERS—Touch Me When We're Dancing 17-12
- ★ REX SMITH/RACHEL SWEET—Everlasting Love 18-14
- MOODY BLUES—The Voice
- STEVIE NICKS—Stop Draggin' My Heart Around—X

WMAK—Nashville
(S. Davis—MD)

No List

WHY(Y-100)—Miami
(Mark Shands—MD)

- ★ STACY LATTISAW—Love On A Two Way Street 19-8
- ★ SHEENA EASTON—For Your Eyes Only 30-10
- ★ RICK JAMES—Give It To Me Baby 4-4
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love—9-1
- ★ DENICIE WILLIAMS—Silly 7-5
- MOODY BLUES—The Voice—26
- RICK JAMES—Super Freak—22
- BEACH BOYS—Medley—X
- CHRISTOPHER CROSS—Arthur's Theme—29
- LA—The Reaper—33
- BRUCE BAUM—Marty Feldman Eyes—X
- MERI WILSON—Peter The Meter Reader—X

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Arbitron Reports

● Continued from page 21

was known as WLQA. It now has a 7.1 share, up from 3.4 in the fall and 3.1 a year ago.

MOR WLW-AM has apparently benefitted. It is the new market leader with an 11.0 share, up from 8.5 in the fall, but not up to the 14.5 it enjoyed a year ago. Hot 100 formatted WKRQ-FM has slipped to 9.6 from 10.5 in the fall and 10.7 a year ago. Also down is adult contemporary WKRC-AM with a 9.2 share, down from 10.4 in the fall, but the station is ahead of its year ago share of 8.0.

AOR WEBN-FM has a 9.6 share, up from 8.6 in the fall, but almost even with the 9.7 it had a year ago. AOR WSAI-FM is down to 2.0 from 3.4 in the fall and 5.5 a year ago.

KANSAS CITY — Country WDAF-AM tightens its grip on first place with a share gain to 13.8, up from 11.4 in the fall and 12.0 a year ago. Black KPRS-FM is doing well too with a 7.5 share, up from 6.2 in the fall and 6.8 a year ago. AOR SuperStars KYYS-FM is off to 9.0 from 10.3 in the fall and 10.2 a year ago. Adult contemporary WHB-AM is up 9.5 from 9.1 in the fall and 8.6 a year ago.

POUGHKEEPSIE — AOR WPDH-FM leads this market with a 10.3 share. Close behind is country WEOK-AM with an 8.2 share.

Goodphone Commentaries

Labor Vs. Management: 2 Views Of On-The-Dial Style

By DAVE FORMAN

LOS ANGELES—All the labor/management tension in the news lately has inspired a few thoughts about working arrangements in radio. Radio, nationwide, is comprised of workers who produce and workers who consume. Those who produce more than they consume are easy to recognize; they are the ones "doing well." They are the successful cream of the crop. The people who care more about the quality and abundance of their work than the amount they are reimbursed are the people who keep our industry alive, well and growing. Of course this observation applies to any situation anywhere.

After years of watching people grow, climb and "make it," as well as years of watching people fall, lose jobs, and burn out, it has become increasingly clear to me that the words of people like radio great and philosopher Earl Nightingale ring astonishingly true: "You get out what you put in." We've just come out of a decade where "self" was of ultimate importance and many have missed the point entirely.

In the free enterprise system the sky is the limit—and in radio, where there is a front-line opportunity to gauge how much a given station is giving to their community, it amazes me that so many of us who got into this business because of genuine love for the medium, lose sight of how we worked for free just to be able to "play" in radio. As time goes by, it seems many people start feeling radio, or the station where they are currently working, owes them a living. Once that greedy misguided ideal takes over, no matter how talented a person may be, they've had it.

If your staff is more interested in receiving than giving, you are in a lot of trouble. If concern over pay or hours spent working is greater than someone's interest in doing a better job today than yesterday, that person is committing themselves to a serious backlash of the maxim, "for every action there is an equal and opposite reaction." If that person is part of your staff, you too will get hit with the wake.

Regardless of your position, surround yourself with people who prefer giving of themselves to sitting there with a calculator trying to figure out if they have been paid enough to make even showing up for work worthwhile. Surely you can think of people you know who do that.

Look to other situations where more money for less work or more consumption than production took over. . . .

Picture Detroit if the auto workers were more concerned with benefits and pay than the quality of workmanship. The American auto industry would be in deep trouble. Picture the great city of New York—if most of the working public moved out and in moved those who were more concerned with receiving handouts than giving to the Big Apple in terms of talent, craftsmanship or labor, the city would almost go bankrupt. Picture what would happen to the concert business if prices and conditions became such as to prohibit attendance. Picture a baseball team where many of the players were more concerned with getting paid more, than playing ball. There wouldn't be any baseball. Picture what would happen to ra-

dio if radio people stopped giving as much as they could and started focusing on how much they received. Live stations with big staffs would become a thing of the past.

Dave Forman is program director of KEZY-AM-FM, Anaheim.

By DAIN SCHULT

ATLANTA—During my travels as a consultant, I have had the opportunity to view a wide range of stations, both large and small. One alarming thing has become apparent in talking to a number of owners and

managers—the attitude harbored by management toward announcers. Certainly everyone is not guilty of this, but it straddles all market sizes and can't help but ultimately have an influence on the success of the station.

There is a universal law that works whether you choose to believe in it or not—everything you do comes back to you. Damn someone and it'll come back. Bless someone and it, too, will come back. If you expect something to happen, chances are it will. So why do managers consider announcers in the same category as a monkey or a robot and then become alarmed when they act that way in response? They should realize that their programming staff is only reacting in kind to the signals sent out by management.

If you're afraid of something, more than likely it will come to haunt you. Managers need to treat announcers as more than human automation. Announcers, on the other hand, need to realize that radio is a business and no station can become someone's personal jukebox. For mutual respect to grow there has to be a willingness on both sides for give and take.

If a manager is unwilling to treat his air talent as people, then it really would be best to just go ahead and roll in the automation equipment and quit the pretense of having live programming. There seems to be an unspoken fear by some managers that to allow announcers the freedom to grow within their positions is akin to opening Pandora's box. Let one announcer try something different on

(Continued on page 31)

Mike Harrison
Heard Any New Formats Lately?

LOS ANGELES—I ran into an old buddy from the mid '70s rating wars. He's an ex-top 40 hot-shot who left the radio "side" of the business during the great radio-to-records employee migration that preceded the crash of '80. (You don't hear about major market programmers leaving radio to become record promoters as much as you used to.) He, as many of the folks who were in records during this dark period sans tenure or clout, found himself back on the street as the dust of the new '80s reality began to settle.



I asked him what he's been up to. He took me aside with the cloaked secrecy of a man about to sell you a hot watch (or in this case, a "hot clock") in a back alley and whispered with serious intensity, "Don't tell anyone . . . I'm working on a new format that'll save AM radio!"

"Tell me, tell me," I begged. "I promise not to tell anyone or to steal your secret."

"Sorry, Michael . . . I can't take that chance. This one will be worth millions!!!"

"Well, then," I persisted. "At least give me a hint. Does it involve music, or is it all-talk, or have you come up with a method of curing cancer via amplitude modulation?"

"It involves music. But, it's not country. That's not gonna save AM radio. And it's not adult contemporary. That ain't gonna save it either."

"How about disco?" I asked.

"Give me a break," he responded.

"Wadd'ya mean?" I countered.

"We get at least three letters a month at Billboard from people in Brooklyn who claim disco is the rage and far from dead."

He looked at me blankly.

I then withdrew my tongue from my cheek and conceded. "Alright, I won't push you. I'll just be patient and wait to hear your new format on the radio. (Tongue back in other cheek.) But I don't have an AM in my car."

"Well, okay, I'll tell you how it works . . . but you've got to promise not to tell anyone."

"Sorry, I don't want to know. How do I know that I'm the only one you're telling this to? What if someone else steals your format? You'll think I spilled the beans. Uh, uh. I can't take on so heavy a responsibility."

He seemed disappointed.

Then I asked him, "Why must this new format of yours only work on AM?"

"Oh no, it will work on FM, too. As a matter of fact, as soon as I break it on AM—where it's presently needed most—it'll spread to FM."

"Oh, I see," I responded. "You want to take the path of least resistance."

"Right!"

Then I advised, "Why don't you let someone else pioneer this format of yours on AM and then you can be the guy to capitalize on it on FM after it's been proven? Take my word for it. I know. It's lonely on the frontier."

Another blank stare.

Then I said, "I'll tell you what . . . I'll share with you a couple of new killer formats that hardly anyone is doing (I say 'hardly' anyone because radio is a big field and you never know what's going on everywhere). And you can tell everybody you meet about them and you can even steal them for yourself."

He began to breathe heavily and drool

"First, there's the 'all-specials-all-the-time-format.' Get rid of all the disk jockeys, except the best one on

the staff, and program 18 to 20 hours a day of syndicated, network and locally originated specials. You'll have an entire station full of countdowns, documentaries, interviews, live concerts and more countdowns, documentaries, interviews and live concerts. And then every so often, say, for a few hours each day, you can have the jock do a 'regular' show (that's half show/half shift) and promote it heavily as an 'un-special.' You could probably get 7-Up to sponsor it."

"I like it, I like it," he said.

"But that's nothing compared to this one." I exclaimed.

"Tell me, tell me," He grovelled.

"Okay, but you have to promise to tell everyone you meet about it."

"You've got a deal."

"Here it is . . . I call it 'unhip jazz

(Continued on page 31)

Monday morning. And now turning to the Radio Advertising News, a November 1980 Harvey Research, Personal Interview Study reveals that 80% of agency and advertiser executives use SRDS Spot Radio Rates and Data more than any other broadcast reference publication. With that kind of use and readership it makes sense to this reporter for radio stations to advertise in SRDS Spot Radio Rates and Data today. Harvey Study copies available from your SRDS representative.

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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	6	3	JOURNEY —Escape, Columbia
2	1	5	FOREIGNER —4, Atlantic
3	3	5	PAT BENATAR —Precious Time, Chrysalis
4	2	11	THE MOODY BLUES —Long Distance Voyager, Threshold
5	4	14	TOM PETTY & THE HEARTBREAKERS —Hard Promises, Backstreet/MCA
6	5	16	BILLY SQUIER —Don't Say No, Capitol
7	16	3	STEVIE NICKS —Bella Donna, Modern Records
8	7	8	BLUE OYSTER CULT —Fire Of Unknown Origin, Columbia
9	8	3	ZZ TOP —El Loco, Warner Bros.
10	13	2	HEAVY METAL —Soundtrack, Full Moon/Asylum
11	15	20	THE GREG KINN BAND —Rockinroll, Beserkley
12	12	13	SQUEEZE —Eastside Story, A&M
13	10	14	JOE WALSH —There Goes The Neighborhood, Asylum
14	17	6	BLACKFOOT —Marauder, Atco
15	18	22	REO SPEEDWAGON —Hi Infidelity, Epic
16	9	13	VAN HALEN —Fair Warning, Warner Bros.
17	21	3	THE MICHAEL STANLEY BAND —Northcoast, EMI/America
18	14	12	THE TUBES —The Completion Backward Principle, Capitol
19	11	18	SANTANA —Zebop, Columbia
20	30	5	GARY WRIGHT —The Right Place, Warner Bros.
21	22	11	PETER FRAMPTON —Breaking All The Rules, A&M
22	25	18	JEFFERSON STARSHIP —Modern Times, RCA/Grunt
23	23	9	JIM STEINMAN —Bad For Good, Epic/Cleveland International
24	26	22	RUSH —Moving Pictures, Mercury
25	19	22	PHIL COLLINS —Face Value, Atlantic
26	28	7	ICEHOUSE —Icehouse, Chrysalis
27	35	3	PABLO CRUISE —Reflector, A&M
28	20	16	OZZY OSBORNE —Blizzard Of Ozz, Jet
29	24	18	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
30	32	9	THE A'S —A Woman's Got The Power, Arista
31	27	10	JOHNNY VAN ZANT BAND —Round Two, Polydor
32	29	22	STYX —Paradise Theatre, A&M
33	NEW ENTRY		ELECTRIC LIGHT ORCHESTRA —Time, Jet
34	31	22	RICK SPRINGFIELD —Working Class Dog, RCA
35	42	2	JOE VITALE —Plantation Harbor, Asylum
36	37	7	DIESEL —Watts In A Tank, Regency
37	40	3	JON & VANGELIS —The Friends of Mr. Cairo, Polydor
38	NEW ENTRY		THE ALLMAN BROTHERS —Brothers of the Road, Arista
39	36	5	FOGHAT —Girls to Chat and Boys to Bounce, Bearsville
40	44	18	POINT BLANK —American Excess, MCA
41	41	6	THE JOE PERRY PROJECT —I've Got The Rock'n'Rolls Again, Columbia
42	47	2	UNION —On Strike, Portrait
43	46	7	JIM MESSINA —Messina, Warner Bros.
44	45	8	DANNY JOE BROWN —Danny Joe Brown & the Danny Joe Brown Band, Epic
45	48	4	POCO —Blue And Grey, MCA
46	NEW ENTRY		GARY O' —Gary O', Capitol
47	43	22	.38 SPECIAL —Wild Eyed Southern Boys, A&M
48	NEW ENTRY		DEF LEPPARD —High 'n' Dry, Mercury
49	38	5	VOLUNTEER JAM 7 —Various Artists, Epic
50	49	4	BALANCE —Balance, Portrait/Epic

Top Adds

1	ELECTRIC LIGHT ORCHESTRA —Time, Jet
2	THE ALLMAN BROTHERS —Brothers of the Road, Arista
3	THE PRETENDERS —Pretenders II, Sire
4	LITTLE FEAT —Hoy-Hoy!, Warner Bros.
5	BRAD WHITFORD/DEREK ST. HOLMES —Columbia
6	RED RIDER —As Far As Siam, Capitol
7	SHOOTING STAR —Hang For Your Life, Epic
8	DEF LEPPARD —High 'n' Dry, Mercury
9	TIM CURRY —Simplicity, A&M
10	RACHEL SWEET —And Then He Kissed Me, Columbia

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	5	FOREIGNER —Urgent, Atlantic
2	2	5	PAT BENATAR —Fire and Ice, Chrysalis
3	3	7	BLUE OYSTER CULT —Burning For You, Columbia
4	5	3	JOURNEY —Who's Crying Now, Columbia
5	4	11	THE MOODY BLUES —The Voice, Threshold
6	6	3	STEVIE NICKS/TOP PETTY —Stop Draggin' My Heart Around, Modern Records
7	12	2	ZZ TOP —Tubesnake Boogie, Warner Bros.
8	7	16	THE GREG KINN BAND —The Break Up Song, Beserkley
9	10	14	TOM PETTY & THE HEARTBREAKERS —A Woman In Love, Backstreet/MCA
10	8	9	SQUEEZE —Tempted, A&M
11	11	14	BILLY SQUIER —The Stroke, Capitol
12	16	3	DON FELDER —Heavy Metal, Full Moon/Asylum
13	21	4	FOREIGNER —Juke Box Hero, Atlantic
14	9	6	BLACKFOOT —Fly Away, Atco
15	13	21	PHIL COLLINS —In The Air Tonight, Atlantic
16	14	3	JOURNEY —Stone In Love, Columbia
17	20	12	THE TUBES —Talk To You Later, Capitol
18	NEW ENTRY		ELECTRIC LIGHT ORCHESTRA —Hold On Tight, Jet
19	22	11	THE MOODY BLUES —Gemini Dream, Threshold
20	24	16	BILLY SQUIER —In The Dark, Capitol
21	45	2	STEVIE NICKS —Edge Of Seventeen, Modern Records
22	15	5	FOGHAT —Live Now Pay Later, Bearsville
23	36	4	PAT BENATAR —Promises In The Dark, Chrysalis
24	18	14	JOE WALSH —A Life Of Illusion, Asylum
25	17	5	GARY WRIGHT —I Really Want To Know You, Warner Bros.
26	NEW ENTRY		THE ALLMAN BROTHERS —Straight From the Heart, Arista
27	19	9	THE A'S —A Woman's Got the Power, Arista
28	31	3	THE MICHAEL STANLEY BAND —Heartland, EMI/America
29	42	3	FOREIGNER —Night Life, Atlantic
30	23	4	PABLO CRUISE —Cool Love, A&M
31	40	9	BILLY SQUIER —My Kind of Lover, Capitol
32	48	4	PAT BENATAR —Take It Any Way You Want It, Chrysalis
33	25	12	JIM STEINMAN —Rock 'N Roll Dreams Come Through, Epic/Cleveland Int'l
34	50	5	PAT BENATAR —Just Like Me, Chrysalis
35	39	2	THE TUBES —I Don't Want To Wait Anymore, Capitol
36	53	2	BILLY SQUIER —Lonely Is The Night, Capitol
37	41	5	DIESEL —Sausalito Summer Night, Regency
38	37	10	MARTY BALIN —Hearts, EMI/America
39	NEW ENTRY		JOURNEY —Don't Stop Believing, Columbia
40	47	16	JEFFERSON STARSHIP —Stranger, Grunt/RCA
41	26	8	DANNY JOE BROWN —Edge Of Sundown, Epic
42	27	18	OZZY OSBORNE —Crazy Train, Jet
43	35	5	MICK FLEETWOOD —Rattlesnake Shake, RCA
44	52	2	RICKIE LEE JONES —Woody & Dutch, Warner Bros.
45	30	10	PETER FRAMPTON —Breaking All The Rules, A&M
46	NEW ENTRY		ZZ TOP —Pearl Necklace, Warner Bros.
47	33	4	POCO —Widowmaker, MCA
48	38	3	UNION —Main Street U.S.A., Portrait
49	28	3	ICEHOUSE —Icehouse, Chrysalis
50	55	2	BLUE OYSTER CULT —Joan Crawford, Columbia
51	34	7	.38 SPECIAL —Fantasy Girl, A&M
52	43	11	VAN HALEN —Unchained, Warner Bros.
53	58	2	DEVO —Working In A Coal Mine, Full Moon/Asylum
54	44	13	VAN HALEN —Mean Street, Warner Bros.
55	46	22	REO SPEEDWAGON —Don't Let Him Go, Epic
56	NEW ENTRY		THE GO-GO'S —Our Lips Are Sealed, IRS
57	49	16	TOM PETTY & THE HEARTBREAKERS —The Waiting, Backstreet/MCA
58	51	3	JOE VITALE —Lady On The Rock, Elektra
59	57	5	IRON MAIDEN —Wrath Child, Harvest
60	56	9	POINT BLANK —Nicole, MCA

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



PALE PERSONS—WPLJ-FM New York morning man Jim Kerr seems overwhelmed by fans at Sandy Hook Beach in New Jersey vying to prove that they are as pale as he and eligible for his "PALE PERSONS' BEACH PARTY." Kerr gave out 200 T-shirts, signed autographs and was thrown in the ocean for his trouble.

IN APACHE JUNCTION, ARIZ.

KSTM Keeping Progressive Alive

By AL SENIA

PHOENIX—Progressive, album-oriented radio largely has disappeared here as it has in most American cities. It has been replaced by a standardized, tight playlist—and in the view of some critics—an increasingly homogenized sound.

But two nights out of the week, a small radio station in the Phoenix suburb of Apache Junction, Ariz., keeps the progressive format alive.

On Friday and Saturday nights between 9 p.m. and 3 a.m., DJ Jeff Parets hosts a program called "East Valley Nights," an album oriented rock show that he describes as an alternative—"with a small 'a'"—to the "current malaise of a tight playlist."

"We're offering true album radio in the traditional sense," says Parets. "Quality albums spanning 15 years. We're trying to restore some credibility to album radio which has suffered lately."

He depends on a collection of several hundred rock albums that grows daily as record companies provide new product. Listener response (there is a request line during the show) and his own judgment determine the sound.

"I'm trying to give the listener a lot more quality music from familiar artists, along with some not-too-familiar artists who have proved popular locally," he says.

Not surprisingly, classic artists like the Beatles, Pink Floyd, Jackson Brown, the Who, Genesis and the Doors receive the bulk of the airplay. Some album cuts are included from newer performers like Elvis

Costello, the Clash and Joe Jackson. Rounding out the sound are perennially popular local musicians like Jerry Riopelle, Hans Olson and the Tubes.



Billboard photo by Dan Topping
Jeff Parets—Like a Monk striving to keep the old ways.

"The music is very selective and it must be compatible with the chart-rock sound," Parets says. "It's not mellow because there definitely is some hard rock that can be played."

But "noisy music"—Parets calls it "chainsaw rock" and points to Ted Nugent as an example—is studiously avoided.

"There's an entire generation of listeners that grew up with progressive album radio from 1966 on," Parets says. "And now they represent the largest segment of the popu-

lation with some of the highest income. They're family members, they're into their careers, but they never really forgot the classic material. They've been overlooked in the market.

"It's definitely been the age of consultants and tight playlists. But the problem with the radio consultants is that each market has its own identity. Phoenix has grown up with progressive radio and you cannot impose a tight, almost manipulated playlist on a growing market."

Parets clearly believes his progressive sound has commercial viability
(Continued on page 31)

BY TM PROGRAMMING

Rock Selections Give Guitar Show Flavor

"Guitar, A Rock Episode," TM Programming, September through end of year, 36 hours. Produced by Kay Hayes and Tom Yates for Hiatus Productions.

NEW YORK—There is no doubt of the importance of the guitar to rock music and the idea of building a special around it, even a 36-hour one, is an intriguing one.

But if one is looking for a detailed exploration of how Muddy Waters influenced Keith Richard or 1930s blues artist Robert Johnson influenced Eric Clapton one will find only a superficial treatment here.

What one will find, and this no doubt will make this show a major success on AOR stations, is an outstanding collection of rock basically from the last 20 years, which incidentally features equally outstanding guitar solos.

Right up front, as if to lock in those musical dullards who might tune out Johnson, the show jumps into Led Zeppelin's "Stairway To Heaven." The Led Zep classic is heard twice more before the 36 hours are over. Also getting the triple treatment is Cream's "Crossroads," which features Clapton.

There also seems to be a bias in favor of what is currently in vogue among AOR stations these days.

AC/DC are limited to just two tracks in a mostly 1960s segment that is dismissed as "Play It Loud." Van Halen is included in this group with four tracks along with Black Sabbath, Blue Cheer, Ten Years After and Iron Butterfly, among others.

Clapton probably is the most dominant among those included. He gets more than two hours devoted to his work over the years. The Rolling Stones get two hours too and there are a number of groups and artists that have a full hour. The Beatles have an hour with attention focused on George Harrison and then there's another hour on Harrison later.

The Who, Jimi Hendrix, Bob Dylan, the Doors, Jimmy Page all are played for at least an hour. Under the heading of "New Music" there is included Tom Petty, Talking Heads, the Pretenders, the Cars and George Thorogood."

Oh yes, even Les Paul is included in an apologetic way—"This may sound strange," says host and co-producer Kay Hayes. The show ends almost as it began with "Crossroads" by Cream.

In all there's a lot of good AOR listening here which will no doubt boost a number of fall ratings for station's carrying the show.

DOUGLAS E. HALL

Drake-Chenault Compiling Country Music's 'History'

NASHVILLE — Drake-Chenault Special Features is putting together an extensive program called "The History Of Country Music" that is targeted for radio syndication in early 1982. The project is being directed here by Tom Thacker.

"It's just monumental," Thacker says of the effort. "It would have taken 5½ years if we'd done it from L.A." According to Thacker, about 70 interviews of country music figures have already been done since the work got underway in early June. More than 200 interviews are anticipated, he adds.

Comparing the thoroughness of the project to Drake-Chenault's "History Of Rock'n'Roll," Thacker estimates that the program will be 50 hours long and notes that it will be produced to be aired in its entirety in consecutive hours. On second run,

he says, the show can be broken in half for broadcast.

Excerpts from interviews with prominent industry figures will be used to introduce artists and their records, Thacker explains. The program will start with Hank Williams and proceed with flashbacks and flashforwards. Besides artists and music executives, songwriters will also be featured.

Thacker reports that a writer and historian have been added to the production staff and that the Country Music Foundation Library, Nashville, and the John Edwards Memorial Foundation at UCLA will be used as sources. He says that both will receive credits during the program.

Thacker is a 26-year veteran of the entertainment industry, having worked as an air personality, program director, music director and record producer.

... 82° under sunny skies at 2:05. And now turning to the Radio Advertising News, a November 1980 Harvey Research, Personal Interview Study reveals that 81% of agency and advertiser executives use SRDS Spot Radio Rates and Data when selecting individual radio stations for national and regional advertising campaigns. With that kind of timely use, it makes sense to this reporter for radio stations to advertise in SRDS Spot Radio Rates and Data today. Harvey Study copies available from your SRDS representative."

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Vox Jox

NEW YORK—Michael Faherty, general manager of WIND-AM Chicago is leaving the Windy City to succeed Elmo Ellis as the general manager of WSB-AM-FM Atlanta. Ellis is retiring at the end of this year after 41 years at WSB. Ellis, who joined as promotion director in 1940, will continue to serve as vice president of Cox Broadcasting (owner of WSB) for the balance of the year.

WPLJ-FM New York has hired Marc Coppola from WBAB-FM Babylon, to fill the 10 p.m. to 2 a.m. shift. Marc was the DJ in his uncle's film—"Apocalypse Now." He replaces Mark Goodman, who has left for the Warner Amex Music Channel.

WGN Continental Broadcasting's president, Daniel T. Pecaro, will take an early retirement, after 28 years with the Chicago based company. He will remain as a consultant to WGN-AM Chicago, and continue to serve as a member of the board of directors. Gerald J. Hroblak has been named chairman of the board, president and treasurer of the United Broadcasting Co., stepping up from his post as a vice president

of the firm following the death of former president Richard Eaton.

Thomas J. Bender has joined the RKO Radio Networks as program manager, where he will coordinate music specials, Lifesound Features, the "Ask the Expert" series and live concerts. Before joining RKO, Bender was the p.d. at WRIF-FM Detroit. In 1974 he won the Silver Mike Award of the Billboard International Radio Programming Forum.

Dave Gillen has joined WACJ-FM Buffalo, N.Y. Sundays 9 a.m. to 4 p.m. moving over from WGRQ-FM. Carl Buckner is named p.d. at WUFO-AM while remaining with Cablescope in Buffalo. Dennis McKay is the new 7 p.m.-midnight air personality at WLVL-AM, Lockport, N.Y. Bob Macrae has resigned as p.d. at WZIR-FM Grand Island, N.Y., which has a format change to AOR in the works.

WKHK-FM New York will staff and provide live remote broadcasts at the Grand Central Station information booth, in what will be the start of a year-long campaign to help raise donations to permanently fly a

large American flag on the Verrazano-Narrows bridge.

E. Karl has been appointed senior vice president in charge of programming for Sunbelt Broadcasting's company owned stations and the new satellite network, Transtar, scheduled to go on the air this fall. Karl was the national program director/director of marketing for nationwide communications and Scripps-Howard Broadcasting.

WXLO-FM New York has changed to WRKS-FM in time for its new 98.7 KISS-FM campaign. Frank Guida has joined Progressive Radio Network as producer of the company's Holiday Package series. Guida has been working freelance with PRN as a producer for the News Blimp program. Chris Kovarik is the new promotions director for KZAM-AM Bellevue, Wash. The station also has a new jazz format.

Bob Barnes is appointed operations manager of WBRD-AM/WDUV-FM Bradenton/Sarasota. He originally joined the station in 1975 as program director of both stations and WBRD morning disk jockey. Gene Molter joins the air staff at WKOX-AM Framingham, Mass. Richard McIntosh, president and general manager of KPRZ-AM Los Angeles has resigned that post. John McLaughlin will assume the position of vice president/general manager.

Out Of The Box



NEW YORK—Christopher Cross' Warner Bros. release "Arthur's Theme" from the film "Arthur" is Kevin Metheny's top add this week for his adult contemporary WNBC-AM. Although Metheny says "Cross' last single did not do well for us—it never researched well—this is undeniably a good sounding song."

Metheny also notes that "I'm a sucker for any song that mentions listening to the radio or our market." "Arthur's Theme," which is subtitled "Is That The Best You Can Do," mentions "getting drunk between New York and the moon."

Metheny admits that he's done no research on adding the Cross record and adds, "That's something we rarely do."

He is only adding two records this week, the other being the Carpenters' new A&M single "Touch Me When We're Dancing."

He did research this one with callout research and found that "those who know it like it."

AUGUST 15, 1981, BILLBOARD

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

Bubbling Under The HOT 100

- 101—OUR LIPS ARE SEALED, The Go-Go's, I.R.S. 9901 (A&M)
- 102—TEARDROPS, George Harrison, Dark Horse 49785 (Warner Bros.)
- 103—ALL GIRLS WANT IT, Judy Moreing, Boardwalk 7-11-113
- 104—NIGHT TRAIN, Steve Winwood, Island 49773 (Warner Bros.)
- 105—JUST BE MY LADY, Larry Graham, Warner Bros. 49744
- 106—SEARCHIN', Billy Preston & Syreeta, Motown 1520
- 107—MEMPHIS, Fred Knoblock, Scotti Bros. 5-02434 (Epic)
- 108—LIVE NOW PAY LATER, Foghat, Bearsville 49792 (Warner Bros.)
- 109—WHAT IN THE WORLD'S COME OVER YOU, Tom Jones, Mercury 76115 (PolyGram)
- 110—I LOVE MY TRUCK, Glen Campbell, Mirage 3845 (Atlantic)

Bubbling Under The Top LPs

- 201—THE STRIKERS, The Strikers, Prelude PRL 14100
- 202—SOUNDTRACK, The Night The Lights Went Out In Georgia, Mirage WTG 16051 (Atlantic)
- 203—MILLIE JACKSON, Just A Lil' Bit Country, Spring SP-1-6732 (Polygram)
- 204—YELLOWJACKETS, Yellowjackets, Warner Bros. BSK 3573
- 205—BALANCE, Balance, Portrait NFR 37537 (Epic)
- 206—MICKEY GILLEY, You Don't Know Me, Epic FE 37416
- 207—THE S.O.S. BAND, Too, TABU FZ 37449 (Epic)
- 208—KITTYHAWK, Race For The Oasis, EMI-America ST-17053
- 209—VARIOUS ARTISTS, Seize The Beat, Island IL 9667 (Warner Bros.)
- 210—BOBBY BROOM, Clean Sweep, Arista/GRP GRP-5504

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)
★	1	10	I DON'T NEED YOU ● Kenny Rogers, Liberty 1415 (Capitol) (Boothcote, BMI)
☆	5	8	TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Welk, BMI)
★	3	2	13 THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
☆	6	10	QUEEN OF HEARTS Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
☆	13	6	ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
★	7	11	IT'S NOW OR NEVER John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP)
☆	11	7	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
☆	10	9	SLOW HAND Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
★	9	9	10 HEARTS Marty Balin, EMI-America 8084 (Mercury Shoes/Great Pyramid, BMI)
★	12	11	TIME The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI)
☆	20	3	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/Debdave, BMI)
★	12	4	12 BOY FROM NEW YORK CITY Manhattan Transfer, Atlantic 3816 (Trio, BMI)
★	13	3	12 THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury, Elektra 47147 (Not Listed)
★	16	9	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
★	15	8	12 ELVIRA The Oak Ridge Boys, MCA 51084 (Acuff-Rose, BMI)
★	19	8	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
★	17	14	13 ALL THOSE YEARS AGO George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)
★	21	6	COOL LOVE Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
★	22	6	LADY YOU BRING ME UP Commodores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP)
★	25	4	THAT OLD SONG Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
★	24	5	LOVE ON A TWO WAY STREET Stacy Lattisaw, Cotillion 46015 (Atlantic) (Gambi, BMI)
★	22	15	14 PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappel BMI)
★	26	3	IT'S JUST THE SUN Don McClean, Millennium 11809 (RCA) (Benny Bird, BMI)
★	27	4	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
★	28	4	YOU DON'T KNOW ME Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
★	26	17	13 STRONGER THAN BEFORE Carole Bayer Sager, Boardwalk 8-02054 (Unichappel/Begonia Melodies/ Fedora, BMI/Valley, ASCAP)
★	27	18	11 MODERN GIRL Sheena Easton, EMI-America 8080 (Pendulum/Sea Shanty/Unichappel, BMI)
★	33	3	MAGIC MAN Herb Alpert, A&M 2356 (Almo, ASCAP/Irving, BMI)
★	32	3	FOXY George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
★	34	3	SUMMER'S HERE James Taylor, Columbia 11-02093 (Country Road, BMI)
★	35	3	CHLOE Elton John, Geffen 49788 (Warner Bros.) (Intersong, ASCAP)
★	36	3	REALLY WANNA KNOW YOU Gary Wright, Warner Bros. 49769 (Almo/Canada/High Wave, ASCAP)
★	38	2	THE BEACH BOYS MEDLEY The Beach Boys, Capitol 5030 (Not Listed)
★	40	2	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
★	NEW ENTRY		WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
★	36	23	12 SWEET BABY Stanley Clarke & George Duke, Epic 19-01052 (Mycenae, ASCAP)
★	37	NEW ENTRY	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
★	38	NEW ENTRY	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
★	39	41	8 WE DON'T HAVE TO HOLD OUT Anne Murray, Capitol 5013 (Balmur, CAPAC)
★	40	NEW ENTRY	MIRACLES Don Williams, MCA 51134 (Dick James, BMI)
★	41	29	14 SEVEN YEAR ACHE Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
★	42	30	16 AMERICA Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
★	43	31	5 EVERLASTING LOVE Rex Smith/Rachel Sweet, Columbia 18-02169 (Rising Sons, BMI)
★	44	37	8 HEAVEN Carl Wilson, Caribou 6-02136 (Epic) (Murray Gage/Schilling ASCAP)
★	45	NEW ENTRY	DON'T GIVE IT UP Robbie Patton, Liberty 1420 (Adel, ASCAP)
★	46	42	13 IS IT YOU Lee Ritenour, Elektra 47124 (Rit Of Habeas, ASCAP)
★	47	39	9 SOME CHANGES ARE FOR GOOD Dionne Warwick, Arista 0602 (Prince Street, ASCAP, Unichappel/Begonia Melodies, BMI)
★	48	44	16 STILL RIGHT HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)
★	49	46	19 WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
★	50	43	20 FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)

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

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.

Aug. 10, **Santana**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 14-16, **Ozzy Osbourne**, concert, NBC Source, 90 minutes.

Aug. 14-16, **Bobby Goldsboro**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 15, **Alabama**, Silver Eagle, ABC Entertainment, 90 minutes.

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

Aug. 15-16, **Hall & Oates**, The Hot Ones, RKO, two hours.

Aug. 16, **Rusty Young of Poco and Little Feat** in interviews, Robert Klein Show, Froben Enterprises, one hour.

Aug. 16, **Santana**, King Biscuit Flower Hour, ABC, FM, one hour.

Aug. 17, **Pat Benatar**, Mary Turner Off The Record, Westwood One, one hour.

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

Aug. 21-23, **Box Car Willie**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 22-23, **Hall & Oates**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 23, **Tubes**, King Biscuit Flower Hour, ABC, FM, one hour.

Aug. 23, **Ian Hunter, Mark Hamill** in interviews; **Hilly Michaels** in performance, Robert Klein Show, Froben Enterprises, one hour.

Aug. 24, **Ted Nugent**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 28-30, **Stevie Nicks**, NBC Source, two hours.

Aug. 28-30, **Freddie Hart**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 29, **Kim Carnes**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 29, **Crystal Gayle**, Silver Eagle Encore, ABC Entertainment, 90 minutes.

Aug. 30, **Blackfoot, Danny Joe Brown**, King Biscuit Flower Hour, ABC, FM, one hour.

Aug. 30, **Knack, Gary Wright** in interviews; **Kenny Rankin** in performance, Robert Klein Show, Froben Enterprises, one hour.

Aug. 31, **Van Halen**, Mary Turner Off The Record, Westwood One, one hour.

Sept. 4-6, **Tubes**, concert, NBC Source, 90 minutes.

Sept. 4-6, **Ronnie McDowell**, Jamboree U.S.A., Starfleet Blair, one hour.

Sept. 5, **Rossington-Collins Band**, Coca-Cola Night On The Road, ABC FM, two hours.

Sept. 5-6, **Elton John**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Sept. 7, **Barry Manilow**, Dick Clark Presents, Mutual, three hours.

Sept. 7, **Supertramp**, Mary Turner Off The Record, Westwood One, one hour.

Sept. 11-13, **Gene Watson**, Jamboree U.S.A., Starfleet Blair, one hour.

Sept. 12, **Tammy Wynette**, Best of the Silver Eagle, ABC Entertainment, 90 minutes.

Sept. 12-13, **Bette Midler**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Goodphone Commentaries

• Continued from page 27

the air and all hell will break loose. Work with someone to help him or her improve and they'll soon abandon you for the bright lights of a bigger market. These kinds of feelings help to keep a lot of stations and announcers from ever reaching their true potentials. Announcers sometimes don't help. They may have misguided egos or ingrained feelings that management is out to take advantage of them. Somewhere along the line there needs to be a truce.

It doesn't have to be the way it's always been. Change can and should take place now to insure that radio keeps up with the future. Let me give you an example. I'm sure there are other examples in other parts of the country, but WKMX-AM in Enterprise, Alabama is certainly a showcase for the Southeast when it comes to employee relations. But that's not all... here's a 100kw regional station that serves Dothan and is number one TSA in the last Arbitron. It has to be seen to be believed. It's almost as if the tornado from the Wizard of Oz has lifted a major market operation and facility out of Atlanta or Tampa and dropped it into a town of a little over 18,000 people. Proving that a small market station doesn't have to sound small market or be run like a small market operation, WKMX is a people station.

Terry Duffie, general manager, is a person who believes in giving his staff, especially the programming staff, the leeway and freedom to do their jobs and have fun. Fun—an element sorely missing from most operations—is part and parcel of KMX's operational stance. The programming staff responds with fierce loyalty for their manager because they know he will reciprocate. Terry goes out of his way to take care of his people and, as a result, turnover is

low and when someone does leave, it is for quite a bit more money. Even then it's hard to steal someone away from him because the pay level is extraordinarily high for the region the station is in. The most important thing is that there are open lines of communication between Terry and the staff. They can actually come into his office and feel like they are talking to a friend rather than the Almighty.

It hasn't cost Terry anymore to act this way than not. In fact, because of his way of doing business, business for KMX is better than ever. Staff members go out of their way to give 110% because they are working as a team. They feel included in what goes on at the station. Terry believes in them and they have returned that faith.

More than anything else, WKMX proves that great radio can be produced anywhere. There is no major market monopoly on it. In fact there are major market operations right now that could take lessons from 'KMX. The worst thing that could happen for radio in general is the continuation of the stereotypes that exist between management and programming. All it takes is the opening of channels of communication and the willingness to extend trust. There has never been, nor will there ever be, a valid argument for the status quo. Why not pull away from the past and open up to the future?

(Dain Schult is president of Radio-activity, Inc., a broadcast consulting firm based in Atlanta.)

Mike Harrison

• Continued from page 27

for unhip people' (formerly known as triple-z-jazz). It really is the true adult contemporary music of the 80's and provides a perfect mixer for many of the other adult-oriented sounds that can be found in rock, pop, black and even some country. The problem, however, is whenever programmers get involved in the programming of jazz, the jazz community gets really defensive about commercialization and selling-out and influences the radio station to go old-line (or what is confusingly titled 'mainstream'). It takes a lot of courage to buck that element. But I'm telling you 'unhip jazz for unhip people' is the 'soft rock,' 'beautiful music,' and 'adult contemporary' of the eighties. Do you have the courage to be unhip in this business?"

He scratched his head for a moment and said, "No not really. At least not until a few others try it out first. I don't like to pioneer new formats unless I've fully researched their potential."

Progressive KSTM

• Continued from page 29

and wide audience appeal. Whether he will be a voice spinning in the Phoenix radio wilderness—or a harbinger of some format changes to come in this highly competitive radio market—remains to be seen.

New On The Charts



VISAGE
"Visage"—★

The "new romantics" or "the cult with no name" is nearly the handiwork of one person: Steve Strange, the founder of Visage. Actually, Visage is not a group as such as much as a hiatus for current members of Ultravox and Magazine.

Moving to London because of the punk scene in the late 1970s, Strange soon got tired of the media hype. He decided to start his own fashions which were part Bowie, part 19th century dandy and part something else. Gradually, a scene of like minded individuals started hanging out at such clubs as Billy's in Soho, the Convent Garden, the Blitz and Hell.

Instead of punk, these new romantics preferred the cool sounds of

electronic music and disco. Strange fell in with Ultravox's Midge Ure, Magazine's John McGeoch and Dave Formula, and Rusty Egan to form Visage. Earlier, Strange, Egan and Ure had recorded a still unreleased dance version of Zager & Evans' "In The Year 2525."

As Visage, one album has been released on Polydor which has enjoyed success in the U.K., West Germany, Australia and on the dance floors of the U.S. Now, a self-titled EP has been released which contains three tracks from the LP and two new tracks ("We Move," "Frequency 7"). The band doesn't tour because of the members' other commitments though its eye-catching videos are said to have whetted consumer interest in the group.

The manager is Morrison O'Donnell, 9 Disraeli Rd., London SW15, England. (01) 789-7981. There is no booking agent.

INNER CITY CONTEST

NEW YORK—For the 11th year in a row, Hal Jackson, vice chairman of Inner City Broadcasting, owners of WBLS-FM New York, is sponsoring Talent Teens International, a beauty and talent contest for girls, 13-16.

Finals for the contest, heavily promoted by Inner City stations, were set for Saturday (8) at the Waldorf-Astoria Hotel here.

...that was the #1 song on the country charts this week.

And now turning to the Radio Advertising News, a November 1980 Harvey Research, Personal Interview Study reveals that 75% of agency executives use SRDS Spot Radio Rates and Data when selecting individual radio markets for national and regional advertising campaigns. With that kind of timely use, it makes sense to this reporter for radio stations to advertise in SRDS Spot Radio Rates and Data today. Harvey Study copies available from your SRDS representative."

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September 9-11,
1981
New York's
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AGENDA

WEDNESDAY, SEPTEMBER 9th

8:00 a.m. to 4:30 p.m.
10:00 a.m. to 10:30 a.m.
10:30 a.m. to 11:15 a.m.

11:30 a.m. to 1:30 p.m.
1:30 p.m. to 3:00 p.m.
3:15 p.m. to 4:15 p.m.

4:15 p.m. to 5:45 p.m.

5:45 p.m. to 8:00 p.m.
8:00 p.m. to 12:00 a.m.

Registration
Opening Remarks—Jean Williams & Lee Zhito
Keynote Address—Ken Kragen;
Kragen and Company
Nuts and Bolts Sessions
One-On-One Luncheon
Industry Surveys: Research as A Tool
for More Distinct Marketing.
Going Around the Major Agencies:
Suicide or Success
FREE TIME
Miller High Life Beer Presents
Opening Evenings Showcase
At The Lone Star Cafe



THURSDAY, SEPTEMBER 10th

9:00 a.m. to 4:30 p.m.
10:00 a.m. to 11:30 a.m.

11:30 a.m. to 1:00 p.m.

1:15 p.m. to 2:45 p.m.
3:00 p.m. to 3:45 p.m.
3:45 p.m. to 5:45 p.m.

5:45 p.m. to 7:30 p.m.
7:30 p.m. to 12:30 a.m.

Registration
Exploring Other Areas To Maximize
Profits Using Music Industry Skills
Radio's Role in the Music Industry;
Leader or Follower
One-On-One Luncheon
Artist Address
Big Bucks vs. The Long Haul:
Short Term Profit or Long Term Career
Development
FREE TIME
Talent Awards Dinner

FRIDAY, SEPTEMBER 11th

9:30 a.m. to 11:00 a.m.
10:00 a.m. to 12:00 p.m.

12:00 p.m. to 12:15 p.m.

Registration
Topping It Off With Those At The Top:
President's Panel
Closing Remarks—Jean Williams

(AGENDA SUBJECT TO CHANGE)

PARTICIPANTS INCLUDE

SONNY ANDERSON—Disneyland/Walt Disney World
BRIAN AUGER
DOUG BANKER—Contact Consolidated Tour Accounting
TONY BERADINI—WBCN
TROY BLAKELY—Magna Artists
HOWARD BLOOM—Howard Bloom Organization
DARRELL BROOKS—Tiger Flower
RUSS BYLOFF—Harrah's
NICK CARIS—Diversified Management Agency
RICK CARROLL—KROQ-FM
PAUL COOPER—Atlantic Records
IAN COPELAND—The FBI
RON DELSENER—Ron Delsener Limited
AL DeMARINO—Epic Records
DON DEMPSEY—Epic Records
BOBBY ENGLER—Variety Artist International
BARRY FEY—Feyline Presents
WAYNE FORTE—International Talent Group
JANE GERAGHTY—Premier Talent
DICK GRIFFEY—Solar Records
JEFF HANNAH—The Dirt Band
HERBIE HERBERT—Nightmare
ALEX HODGES—Empire Agency
ELLIOT L. HOFFMAN—Bedlock, Levine, & Hoffman
MITCH HOFFMAN—Glickman/Marks Management
BARBARA HUBBARD—New Mexico State University
TOM HULETT—Concerts West Inc.
RANDY JACKSON—Chardon Inc.
STEVE JENSEN—International Creative Management
MICKEY KAPP—Warner Special Products
BETTE KAYE—Bette Kaye Productions
KEN KRAGEN—Kragen & Company
TED KURLAND—Ted Kurland Agency
HANK LoCONTI—Agora Inc.
MILLER LONDON JR.—Motown Records Corp.
BRUCE LUNDVALL—Elektra/Asylum Records
GREG McCUTCHEON—Creative Business Services
LEANNE MEYERS—Image Marketing & Media
CHUCK MORRIS—Feyline Presents Inc.
BUD PRAGER—ESP Management
BOB REGEHR—Warner Brothers Records
JIM RISSMILLER—Wolf & Rissmiller Concerts
VICTORIA ROSE—Media Connection
MARK ROTHBAUM—Mark Rothbaum & Associates
CLAIRE ROTHMAN—The Forum
BOB SHERWOOD—Polygram Records
DAVE SHOLIN—Gavin Report
DAVID SKEPNER—Buckskin Company
BARBARA STROUM—Barbara Stroum & Associates
JOE SULLIVAN—Sound Seventy Management Inc.
BILL TRAUT—Head First Records
BOB WALKER—Western Fairs Association
DICK WATTERMAN—Avalon Productions

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Lorna Luft Is Chasing Rock's Rainbow Abroad

By RADCLIFFE JOE

NEW YORK—Hundreds of frustrated rock'n'roll singers all over the country who mistakenly believe that an industry breakthrough would be easier if they had the right connections can take consolation in the knowledge that even Lorna Luft is finding the going tough.

Luft has impeccable connections. She's the youngest daughter of the late Judy Garland and is the younger sister of Liza Minnelli. In the past, she has recorded for Epic and Private Stock Records.

However, all these connections have been of little help in paving the way for a breakthrough as a rock'n'roll singer in this country. Consequently, Luft is doing what so many frustrated American entertainers have done: she's headed for Europe where she will release her first rock'n'roll record, "Long Time," in England, Germany and France.

The record, backed by Rick Derringer's band, is rock'n'roll with a new wave edge; and one of the reasons Luft has had problems finding a releasing label in this country is because people tend to identify her with the pop and ballad stylings of her sister and late mother.

In fact, she recalls that during the heyday of disco music, one record producer approached her to do a disco version of "Over The Rainbow," a song which, in its time, became closely identified with Judy Garland. "Naturally, I declined," she says with a touch of disdain.

"What people seem to forget is that I was a child of the rock'n'roll era. I grew up with Elvis Presley, and Little Richard and the Beatles and the Stones. It is natural that my musical tastes would run to this format."

It is not that Luft sings rock to the exclusion of everything else. However, she admits to feeling most comfortable with the medium, and is confident that channeling some of her talents in this direction will pay dividends.

"Over the years, a lot of giants of the music industry have had to travel to Europe to find receptive ears for their music, and having done that they return home in triumph. I feel that I can achieve similar success."

Luft feels that a breakthrough

in the U.S. market today for a new rock entertainer is virtually impossible, regardless of what that performer's connections are. For culprits, she points to the tight money market that has resulted in an unusually high level of caution among record labels and the fierce competition among new artists vying for exposure.

"It is comforting to know that I at least have a second career on which I can fall back, if I don't make it in the world of rock'n'roll," states Luft.

That second career is the theatre, which is also something of a second home for Luft. The 28-year-old entertainer made her theatre debut with her mother at Broadway's Palace Theatre when she was 14. Following that, she appeared in an early musical version of "Lolita," followed by the lead role in "Promises, Promises," for which she won the 1972 Rising Star award.

She has also appeared in "Carnival" and "Grease," and has just completed an extended run with the road company of "They're Playing Our Song."

As a chanteuse, Luft has appeared in concert at such prestigious halls as New York's Carnegie and the London Palladium. She has also toured extensively through Europe, the Middle East, Canada, Australia and South America.

According to Luft, being Garland's daughter and Minelli's sister has never given her much of a competitive edge in her career. "Of course, it has helped open a few doors," she admits. "But after the doors were opened, people were interested only in the talents I possess."

In pursuing her goal as a rock singer, Luft's ambition is to be able to provide her audiences with outstanding entertainment. She feels that in this quest she does have a competitive edge. "I grew up with a lady (her mother) who could work magic with audiences, and I learned a lot from her."

She feels that of all the rock'n'roll singers on the entertainment circuit today, there are but a few of them that can truly weave that magic for their audiences. She names Mick Jagger of the Rolling Stones as being one of them.



Billboard photo by Chuck Pulin
IAN CONCERT—Janis Ian plays the Bottom Line in New York.

Osmonds Bow New Vegas Booking Office

LAS VEGAS—Osmond Entertainment Corp. has opened a theatrical agency here, Mountain High Entertainment, which exclusively represents the Osmond Family, Donny & Marie and Frank Gorshin.

According to the company's senior vice president, Michael J. Pick, "Our range is not only to service Vegas or the state of Nevada, but it's for all areas: fairs, concerts, club dates, trade shows, every major aspect that a full-service agency can handle including, in the near future, television and motion pictures department in our Los Angeles office."

The Los Angeles office will be opened at the end of the year, says Pick, and he hopes to hire motion picture and tv agents to operate out of that branch.

While the firm is playing it low key, Pick says the entertainment buyers on the Las Vegas Strip are aware of the office. "The right timing is very important in this business," Pick states, and when the time is right, the office will inform the industry what is going on via trade ads and other forms.

Presently, says Pick, the office is in

(Continued on page 34)

3 New Panels Due At Talent Forum

• Continued from page 3

and how far in advance to plan the tour discussed.

Video and its effect on live performances will also be a vital part of the conference. Does video broadcast on cable stimulate concert attendance? And what future technologies will video provide for the talent industry? Both questions will be discussed by those in the video, music and talent areas.

"Big Bucks vs. The Long Haul" will be moderated by Barry Fey of Feyline and Claire Rothman of the Forum. Panelists will discuss: should bidding wars be avoided and how; is there such a thing as exclusive territory when discussing new acts; are "multiple-hat" managers and promoters acting in their client's best interests, and how short term profit goals may hinder long term career development when acts sacrifice quality.

Other methods to maximize profits using music industry skills will be explored, focusing on expanding music/talent operations to include entry into non-music areas, such as boxing and other closed circuit tv events; legitimate theatre productions; fairs; theme parks; using video in lieu of live performance and exploiting the potential of the college circuit.

Chuck Morris will moderate "Going Around The Major Agencies: Suicide Or Success?" Panelists will discuss the advantages and disadvantages of a major agency vs. a

small agency; keeping acts alive without hit records; building new acts; getting proper tour packages, and the power held by the agencies.

The conference will kick off at 10 a.m. Sept. 9 with a keynote address by Ken Krage, president of Krage & Co., who will reveal, among other things, the ups and downs he encountered during his rise to the top, and what it's like at both levels. Krage, one of the industry's most successful managers, also will give insight into artist management and how he guides careers.

Among those participating in the conference are Sonny Anderson, Disneyland/Walt Disney World; Brian Auger; Doug Banker, Consolidated Tour Accounting; Tony Beradini, WBCN-FM; Troy Blakely, Magna Artists; Howard Bloom, Howard Bloom Organization; Darrell Brooks, Tiger Flower Concerts; Nick Caris, Diversified Management Agency; Rick Carroll, KROQ-FM; Russ Byloff, Harrah's; Paul Cooper, Atlantic; Ian Copeland, FBI; Ron Delsener, Ron Delsener Ltd.; Al DeMarino, Epic; Don Dempsey, Epic; Bobby Engles, Variety Artist International; Barry Fey, Feyline; Wayne Forte, International Talent Group; Jane Geraghty, Premier Talent; Dick Griffey, Solar Records; Bill Hall, Empire Agency; Jeff Hannah, the Dirt Band; Herbie Herbert, Nightmare; Elliott Hoffman, Bedlock, Levine & Hoffman; Mitch Hoffman, Glickmen/Marks
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Kihn: Sole Beserkley Act

• Continued from page 10

and get the most FM airplay for months, but no AM. Now we have the AM. Selling the singles makes the whole thing better. It makes the LP sales, which always were good, even higher, and it means we can establish the act the way we know he deserves."

Kihn has always been a strong club act but Kaufman confirms "we're just starting to kick into the 2500-seat concerts." On September 18 the Kihn Band will do its largest shot ever as headliner with a date at the 8,500-capacity Concord Pavilion.

This does not necessarily mean that Kihn will go on a heavy national tour campaign, since the audience for the band in the Bay Area re-

mains insatiable even after several years of regular appearances. For the last Kihn appearance at the Stone nightclub in San Francisco July 25, lines began forming three hours before showtime.

"When you make the kind of bread they do around here, leaving the area can be tough," acknowledges Kaufman. "It's hard to tell the guys to pack up, go on the road, make half as much money, have half as much fun, and don't sleep in your own house."

Kihn's breakthrough has meant things other than AM airplay and more avid audiences. For one thing Elektra is distributing a four-song EP with live versions of four of the "Rockin'roll" tunes (including "Breakup Song") as taped by DIR Broadcasting. For another the band was enlisted by Solem & Associates to record 30 and 60-second anti-forest-fire PSA's for the California Department of Forestry, which will air on 75 California stations beginning mid-August.

In other Beserkley developments Kaufman acknowledged closing of a deal with CBS for distribution of the entire Beserkley catalog in Europe. Kaufman says he also expects to re-release the Kihn catalog "steadily over the next few years. He's been our steadiest album artist and those records will vindicate us as having done it the right way."

As for whether Beserkley will remain a one-label artist, Kaufman says, "We're not a major label. We're not in the position to provide tour support and all the extras. We're much better at starting bands at zero and bringing them a certain place. Beserkley is still around to continue to do this for other groups. We'll continue to find new talent."

Pace-Setting Mudd Club Has No Formula

By ROMAN KOZAK

NEW YORK—A reputation for the unusual, special events, live shows, and an ability to mix the best of new music, rock, r&b, and disco for the dance crowd, allows the trendsetting Mudd Club to compete with the larger clubs and venues around town.

"When we started (three years ago) it was the second rock/disco in town, after Hurrah's), we had hardly any live shows at all, maybe two or three a month," says club owner Steve Maas. "Now we have four shows a week. The Mudd Club is more of a cabaret for the performance arts, for people who do everything from poetry to rock'n'roll funeral ball."

In recent months, the Mudd Club has hosted a mock Playboy club

party and a mock inaugural ball, complete with a "moral majority choir," which was written up in the New York Times side by side with its coverage of the real inauguration.

Maas acknowledges that the club's special events make it more than "just another rock club," but he says he does not do them so often because of their expense. "All the people we want for these things get in for free, and then we wind up losing money."

Despite a legal capacity of 300, the Mudd club can compete with the larger clubs for name acts because of its underground reputation, and such acts as Frank Zappa, Joe Jackson, George Clinton & the Brides of Funkenstein, Lene Lovich, and even

Judas Priest have played there.

"It depends on what is in style at the moment. A large concert hall like the Palladium, Carnegie Hall, the Ritz, or wherever, may be putting on something that is hotter at the moment, but it doesn't make it a bigger act. Frank Zappa played at the Mudd Club, and he is basically a Nassau Coliseum sized act. But it was a humorous statement that he was making," says Maas.

"But we don't get a Juice Newton, or a Squeeze, or a top 40 type of act," he continues. Admission to the Mudd Club is \$5 during the week and \$8 on weekends, whether there is a live show or not. Mondays and Tuesday nights are usually for free. The Mudd Club has two levels.

PUSHES NEW TALENT

S.N.A.F.U. Club Has A Simple Booking Policy: Diverse Acts

NEW YORK—With the demise of such smaller clubs as Hurrah's, TR3, and the '80s, and with the new, large clubs looking almost exclusively for name acts, one of the remaining venues in New York to see new talent is S.N.A.F.U., located in the city's Chelsea area.

Playing two or three different acts a night, ranging from cabaret to pop to art rock to rock'n'roll to new wave (but no punk), the 18-month-old club is also somewhat of a departure for owner Lewis Friedman, who until three years ago owned the posh (but now closed) Reno Sweeney cabaret.

"I like unknown bands," explains Friedman. "Reno Sweeney got to be too predictable, but with new acts you never know who you will get."

Among some of the acts that have played at the club have been Nona Hendryx, Kid Creole & the Coco-

nuts, Tom Dickie & the Desires, Joe "King" Carrasco, Ula Hedwig and Cherry Vanilla.

"I never ask any band back that I do not like," declares Friedman, who also plays at his own venue under the stage name Lou Tattoo. Among his current favorites, who are seen at the club regularly, are such acts as the Camaros, Hibiscus & the Screaming Violets, Don Yowell, Lina Koutrakos, Novella Nelson, Heaven, No Guitars and Phoebe Legere.

To help his new acts gain exposure and build an audience, Friedman tries to arrange for the best ones to play regularly scheduled dates at his club. In recent weeks, for instance, the Camaros have been playing the club every Tuesday night, and Hibiscus & the Screaming Violets have been there every Friday night.

In the future, says Friedman, he plans to book an act to play two weeks straight, but that is very difficult, when one-nighters are the rule. Acts who play the club work for the door and aren't bound by contract for return dates. "That only creates resentment," says Friedman.

There are no audition nights at S.N.A.F.U.; the acts are chosen on the basis of their demo tapes, says Friedman. In the previous week, he got 30 such tapes. He liked four of them.

Admission to S.N.A.F.U. ranges from \$5 to \$7 and whoever comes to see the first act can stay to see later shows free. Friedman previously played dance music between sets. But, he says, "the floor was too hard" and dancing was not conducive to the bar atmosphere he wanted.

Friedman says he is "between the buildings department and the cabaret department" in terms of his legal capacity which is currently 75. It could be more if he took out the tables, but then he would have to install sprinklers and add exits. At this time, he says the expense is not worth it.

Moreover, the club has a fairly high turnover. Attendance at the club largely depends on the popularity of the group playing there. When the act finishes, says Friedman, its fans usually leave, and a new crowd comes in that likes the next act.

Except for a handful of clubs such as Kenny's Castaways, J.P.'s and the Ritz, there is little patron loyalty to individual clubs in New York, says Friedman. S.N.A.F.U., for instance, books more gay-oriented acts than virtually any club in New York. However, it is not specifically geared toward a gay clientele. What Friedman wants in his club is diversity, and good, mostly rock, music. "Other clubs will adopt fragmented policies, some will have reggae, some will have rock'n'roll, some will have punk, but we will continue our diversified booking policy," he says.

Osmonds Bow

• Continued from page 33

the process of being franchised by AGVA and AFTRA.

And what is the new agency looking for right now?

"With Vegas being the way it is at this time, we're also looking at doing some things with Broadway situations, road companies that may be coming in."

Pick, whose background is in personal appearance representation, says that some of the Mountain High development deals will be associated with the Osmond tv operations.

IRA STERNBERG

Shift Pays Off

DENVER—When the July 25 Pat Benatar/Billy Squier show at Red Rocks here was rained out, Feyline Presents, show's promoter, moved the performance inside to McNichols Arena and in five hours sold an additional 2,500 tickets. The engagement, July 24-25, was originally sold out two weeks in advance. Preceding Benatar into Red Rocks was Jefferson Starship, July 23, which also was sold out.



Billboard photo by Chuck Pulin

SOUL CLAN—Don Covay, left, Ben E. King (partially in the background), Joe Tex, Solomon Burke and Wilson Pickett, the members of the Soul Clan, perform at the Savoy in New York.

Point Blank Hitting After 7 Hard Years

By ROSE CLAYTON

MEMPHIS—Point Blank has been called just about everything from Z.Z. Top clones to a macho-male Southern boogie band to a band with no image at all. Actually the labels, which may or may not have been a deterrent for receiving radio airplay, have all been a part of the band's seven-year maturation into a sound that fits radio's mass appeal niche without sacrificing its musical integrity for commercialism.

With the top 40 airplay its current single, "Nicole," is receiving, and the movement of its fifth album, "American Excess," on the Top LPs and Tapes, the six-piece band is finding that friends they have made in radio through consistent touring are pleased the new product is creating the same excitement with the listening audience that its live concerts have generated over the years.

The fact that it has taken the band seven years to achieve its current status has not been as frustrating to the band's founding member as one might expect. "My manager, Bill Ham, of Lone Wolf Productions, told me I wouldn't be an overnight success," says guitarist Rusty Burns. "It's taken this long to happen because the band didn't fit into the mainstream of music. We were just pleasing ourselves."

"We took an electric blues band, turned it into a hard rock band, then we took that band and tried to dance on the fringe of a ballad band. We had a couple of tunes on all of our albums (two on Arista and the last three on MCA) that were slow and pretty, but people didn't notice that as much as the beat-your-brains-out rock'n'roll, because that was our trademark. Point Blank... even the name connotes it."

The band's new direction, however, is "more melodic and more defined with more harmony," but "it has not gotten softer; just more alive," says bassist (Wild) Bill Randolph. "We try to keep it as spontaneous as possible. We'd like people who have labeled us in the past to forget about labels and just listen to the songs as mass appeal."

"The main change," says drummer Buzzy Gruen, "is that our two new members (Bubba Keith and Michael Hamilton) have come into the band with new ideas that are fresher and give us a little more commercial appeal."

"The rhythm section is doing what it always has done—and that's rock hard," Hamilton adds. "But now there is a more lyrical side of it as well and that's what the girls are looking at."

The band was at work in the studio when Keith joined the group. "Needless to say, it was one of the more dramatic experiences of our lives," Burns recalls. "MCA had picked up our option, it was time to go back to cut an album, and we didn't have a lead singer."

Keith had been friends with the Dallas-based group for years but was never available. After performing with the James Gang in 1974-'75, he played with England Dan and John Ford Coley from 1976 until they broke up in '80.

"I think my background has helped because with England Dan, naturally, I had to sing top 40 material," Keith explains. "It showed me a lot about song structure, the two-minute structure where everything is concise and everything is important."

The fact that the group was under such extreme pressure to write and record the album, they feel, added to its spontaneity. "We didn't have time to sit around and try to get artsy," Keith says. "We just had enough time to get together and play. We rehearsed it once or twice maximum instead of rehearsing it to death."

Five months into touring for "American Excess"—and with an upcoming tour this month scheduled with Journey—the group has been able to see its expanding demographics. "When I first started playing with the band, there was a bunch of macho males down front and now there are pretty girls. I can see our audience is younger—13 and up. That's a good sign. If the girls are there, the boys will be right behind them," says Keith.

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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	REO SPEEDWAGON/KANSAS/UFO/GAMMA/.38 SPECIAL—Bill Graham Presents, Stadium, Oakland, Ca., Aug. 2	60,000	\$15-\$17.50	\$901,315*
2	HEART/LOVERBOY/TED NUGENT/BLUE OYSTER CULT/ROCKETS—Isle of Man Productions, Empire Stadium, Vancouver, Canada, Aug. 2	33,136	\$20-\$23	\$680,770
3	STYX—Monarch Entertainment/Cedric Kushner Productions, Carrier Dome, Syracuse N.Y., July 30	20,258	\$11.50	\$232,024*
Arenas (6,000 To 20,000)				
1	RICK JAMES/TEENA MARIE—Alan Haymon Presents, Arena, Long Beach, Ca., July 30 & 31 (2)	27,800	\$10.50-\$11.50	\$301,000*
2	TOM PETTY/SPLIT ENZ—Monarch Entertainment, Meadowlands Arena, E. Rutherford, N.J., July 30	17,640	\$8.50-\$10.50	\$161,457*
3	BARBARA MANDRELL—Frontier Days, Cheyenne, Wyo., July 31 (2)	18,274	\$7-\$9	\$146,732*
4	BARBARA MANDRELL—St. Fair, Great Falls, Mont., Aug. 1 (2)	15,736	\$6-\$12	\$135,664*
5	RICK JAMES/TEENA MARIE—Alan Haymon Presents/Two B's Productions, Sports Arena, San Diego, Ca., Aug. 2	14,217	\$9-\$10	\$131,736*
6	VAN HALEN/FOOLS—Sunshine Presents, Mkt. Sq. Arena, Indianapolis, Ind., July 28	15,500	\$7.50-\$8.50	\$126,250*
7	RICK JAMES/TEENA MARIE—Alan Haymon Presents, Colis., Oakland, Ca., Aug. 1	12,162	\$9.50-\$10.50	\$125,288*
8	JEFFERSON STARSHIP/.38 SPECIAL—Beaver Productions, Colis., Phoenix, Az., July 28	12,300	\$10	\$123,000*
9	STYX—Beach Club Booking, Civic Center, Baltimore, Md., July 31	10,741	\$10-\$11	\$115,669
10	RICK JAMES/TEENA MARIE—Alan Haymon Presents, Colis., Phoenix, Az., July 27	11,661	\$9-\$10	\$104,100*
11	STYX—Monarch Entertainment, Mem'l. Aud., Rochester, N.Y., July 29	9,188	\$9.50-\$11.50	\$101,909*
12	JEFFERSON STARSHIP/.38 SPECIAL—Beaver Productions, Colis., Albuquerque, N.M., July 29	10,200	\$9.50	\$96,900*
13	WILLIE NELSON/DON BOWMAN—Feyline Presents, Salt Palace, Salt Lake City, Utah, Aug. 1	10,551	\$8.50-\$9.50	\$96,441
14	WILLIE NELSON/DELBERT McCLINTON/DON BOWMAN—Feyline Presents/Concerts West, Colis., Portland, Oreg., Aug. 2	10,036	\$8.50-\$9.50	\$93,010
15	PAT BENATAR/BILLY SQUIER—Contemporary Productions, Checkerdome, St. Louis, Mo., July 28	10,306	\$8.50	\$86,598*
16	PAUL ANKA—Concord Pavilion, Pavilion, Concord, Ca., July 31 & Aug. 1 (2)	7,936	\$8.50-\$12.50	\$85,878
17	PAT BENATAR—Monarch Entertainment, S. Mtn., Music Fair, W. Orange, N.J., Aug. 1	10,280	\$8.50-\$9.50	\$83,543*
18	RICK JAMES/TEENA MARIE/FRANKIE SMITH—Di Cesare-Engler Productions/Alan Haymon Presents, Aladdin Theatre, Las Vegas, Nev., July 29	6,591	\$12	\$79,092*
19	OZZY OSBOURNE/DEF LEPPARD—Cross Country Concerts, Colis., New Haven, Ct., Aug. 2	8,600	\$7.50-\$9.50	\$78,725
20	JEFFERSON STARSHIP/.38 SPECIAL—Beaver Productions, Colis., El Paso, Tx., July 26	8,050	\$9.50	\$76,475*
Auditoriums (Under 6,000)				
1	AL JARREAU—Cabaret Operating Corp./Ron Delsener, Savoy Theatre, New York, July 25-29 (5)	25,125	\$12.50-\$17.50	\$76,983*
2	BARBARA MANDRELL—Macon County Fair, County Fair, Decatur, Ill., July 29	6,400	\$7-\$9	\$66,800*
3	O'JAYS/DONALD O'CONNOR—Fred Jones, Orpheum Theatre, Memphis, Tenn., Aug. 1 (2)	4,714	\$11-\$12	\$55,806*
4	PAT BENATAR/BILLY SQUIER—Cross Country Concerts, Jai Alai, Bridgeport, Ct., Aug. 2	4,370	\$8.50-\$9.50	\$40,425*
5	APRIL WINE/HARLEQUIN—Perryscope Concert Productions, Arena, Victoria, Canada, July 31	4,000	\$10	\$40,000*
6	AIR SUPPLY/TOM CHAPIN—DiCesare-Engler Productions, Civic Center, Wheeling, W. Va., July 29	4,546	\$8.50	\$38,641
7	APRIL WINE/HARLEQUIN—Perryscope Concert Productions, Arena, Kamloops, Canada, July 29	3,600	\$10	\$36,000*
8	APRIL WINE/HARLEQUIN—Perryscope Concert Productions, Colis., Prince George, Canada, July 28	3,500	\$10	\$35,000*
9	APRIL WINE/HARLEQUIN—Perryscope Concert Productions, Arena, Kelowna, Canada, July 30	3,400	\$10	\$34,000*
10	LEON RUSSELL/OZARK MTN. DAREDEVILS/COMMANDER CODY—Contemporary Productions/New West Presentations, Mem'l. Hall, Kansas City, Kansas, July 27	3,692	\$9.50	\$33,906*
11	ALLMAN BROTHERS—DiCesare-Engler Productions, Arena, Harrisburg, Pa., July 31	3,803	\$8.75	\$33,277
12	CAMEO/HEATWAVE/DAZZ BAND—Pasha Alamin, Stanley Theatre, Pittsburgh, Pa., Aug. 2	3,399	\$9.75	\$33,141
13	FOGHAT/JOE PERRY/NEW ENGLAND—Cross Country Concerts, Colis., New Haven, Ct., July 31	3,100	\$7.50-\$9.50	\$28,887
14	.38 SPECIAL/LES DUDEK—Avalon Attractions/Larry Vallon Presents, Civic Center, Santa Monica, Ca., Aug. 1	2,437	\$8.75-\$9.75	\$23,698

Talent

Talent In Action

KRAFTWERK

Civic Auditorium,
Santa Monica, Calif.

Admission: \$8.50, \$9.50 day on show

When George Lucas or Steven Spielberg decide to make another space extravaganza, they should contact Kraftwerk for some pointers. Their stage setup makes Star Trek's U.S.S. Enterprise seem like some child's plaything by comparison. However, when singer Ralf Hutter complained a synthesizer had malfunctioned because "it is too hot up here," the capacity crowd cheered. It knew that the electronic quartet, often accused of being cold and putting too much emphasis on hardware, was delivering in the software field as well.

The two hour, 10 minute performance covered 16 songs from the Kraftwerk catalog. Towering over each band member was a large video screen which provided visual accompaniment with each song. Some, such as with "Neonlight," were full of the tongue-in-cheek robotic humor which irks Kraftwerk critics, while other visuals were more straightforward.

While Hutter, Florian Schneider, Wolfgang Flur and Karl Bartos don't exude personality, they do manage to dance a bit behind their synthesizers. And Hutter's vocals are not quite as deadpan in a live setting. The high point though came during "Pocket Calculator" when each member, brandishing a handheld synthesizer, came out front to dance and play with the audience.

Speaking of which, Kraftwerk drew a particularly mixed, vociferous crowd considering the so-called sterility of the music. It only goes to show you don't have to have three screaming guitars to get a crowd moving. **CARY DARLING**

RAY CHARLES

Bacchanal, San Diego
San Diego

Admission: \$12.50

Ray Charles proved he's still got what it takes to woo an audience like they've never been wooed before.

His reception at the July 29 performance—the first show of a four-night, eight-show engagement that kicks off his nationwide tour—was unequalled in recent memory. Playing before a soldout crowd of 550 at San Diego's premier showcase club, Charles was the object of wild cheering and hand-clapping of the sort usually reserved for rock acts throughout his 90-minute set.

And deservedly so. More than three decades after he entered the music industry, Charles remains one of the most unique and important vocal stylists around, having influenced more acts than just about anyone else in the business.

He's got a flair for twisting every ounce of emotion out of a song's lyrics, be they to a rollicking uptempo number like the gutsy "Let The Good Times Roll," his opener, or a romantic ballad like the wistful "Georgia On My Mind."

Among the show's other highlights were a sparkling rendition of "How Long Has This Been Going On," which featured some delightful scat singing on Charles' part; the quaint "Some Enchanted Evening," which Charles livened up considerably from its original version; "Ruby," a country ballad he transformed into a soul tear-

jerker; and "Hit The Road Jack," the somewhat whimsical near-rock song.

Charles was backed by an excellent 17-piece jazz band consisting mostly of players who have been with him for years. As a result, their playing was remarkably on sync throughout the evening and their sporadic instrumental bursts came in at just the right time. The only problem was that their playing was at times too loud, particularly toward the beginning of the set, but this was as much the fault of the sound engineer as it was the band's.

About half-way through the 90-minute set, the Raelettes—five female singers who, like the band, have played with Charles for years—joined the champion vocal interpreter on stage, and from that point on the evening took on a decided Gospel twist. Most of the songs—especially "I Can't Stop Loving You"—reached awe-inspiring dimensions in terms of emotion and intensity, with the rich harmonies of the Raelettes perfectly complementing Charles' gruff, raspy voice. **THOMAS K. ARNOLD**

New Panels At Forum

Continued from page 33

Management; Alex Hodges, Empire Agency and Barbara Hubbard, New Mexico State Univ.

Also: Tom Hulett, Concerts West Inc.; Randy Jackson, Chardon Inc.; Steve Jensen, ICM; Mickey Kapp, Warner Special Products; Bette Kaye, Bette Kaye Productions; Ken Kragen, Kragen & Company; Ted Kurland, Ted Kurland Agency; Randy Levy, Schon Waterhouse; Hank LaConti, Agora Inc.; Miller London, Motown; Bruce Lundvall, Elektra/Asylum; Greg McCutcheon, Creative Business Services; Leanne Meyers, Image Marketing & Media; Chuck Morris, Feyline; Bud Prager, ESP Management; Bob Regehr, Warner Bros.; Jim Rissmiller, Wolf & Rissmiller; Victoria Rose, Media Connection; Mark Rothbaum, Mark Rothbaum & Associates; Claire Rothman, the Forum; Bob Sherwood, PolyGram; Dave Sholin, Gavin Report; David Skepner, Bucksin Co.; Barbara Stroum, Barbara Stroum & Associates; Joe Sullivan, Sound Seventy Management; Bill Traut, Head First Records; Bob Walker, Western Fairs Assn. and Dick Waterman, Avalon Productions. Others will be announced shortly.

For the first time in several years, Forum showcases will be held outside the hotel. Miller High Life will sponsor the opening evening's entertainment at the Lone Star Cafe. Among the acts to be featured are the Skyboys and Warner's Gary Morris.

Talent Talk

Radio City Music Hall Productions is doing its first show outside the Radio City Music Hall venue. It is producing a **Manhattan Transfer** date at the Stanley Theatre in Pittsburgh. Music Hall Production says that it is not going full time into the concert promotion business outside its own hall, but this is not a test either. As opportunities arise it will do other dates, it says.

Terry Sylvester has left the Hollies to team up with **James Griffin**, founding member of Bread, to form a new as yet unnamed group. The duo is currently writing new material.

The Jacksons were awarded the Gold Medal Award, Atlanta's highest honor, for their benefit at the Omni which raised nearly \$100,000 for the Atlanta's Children's Foundation. . . . As the "Third Stage," the third **Boston** LP is being prepared

for fall release, Boston leader **Tom Scholz** preparing a massive fall/winter/spring tour to feature a giant stage production.

Apparently appearing in a soap opera and being a rock'n'roller can be dangerous to your health. During an instore appearance in Washington, D.C., "General Hospital" and recording star **Rick Springfield** reportedly caused a near riot. Over 5,000 people showed up and the Tyson's Corner Mall, where the store is located, had to be shut down temporarily. At a similar appearance in Detroit, a disturbance by 4,000 fans caused the police to shut down the store. A Sam Goody's store in New York had its plate glass window destroyed and two nearby cars were also done away with as a result of the hysteria, of 5,000 Springfield fans there.

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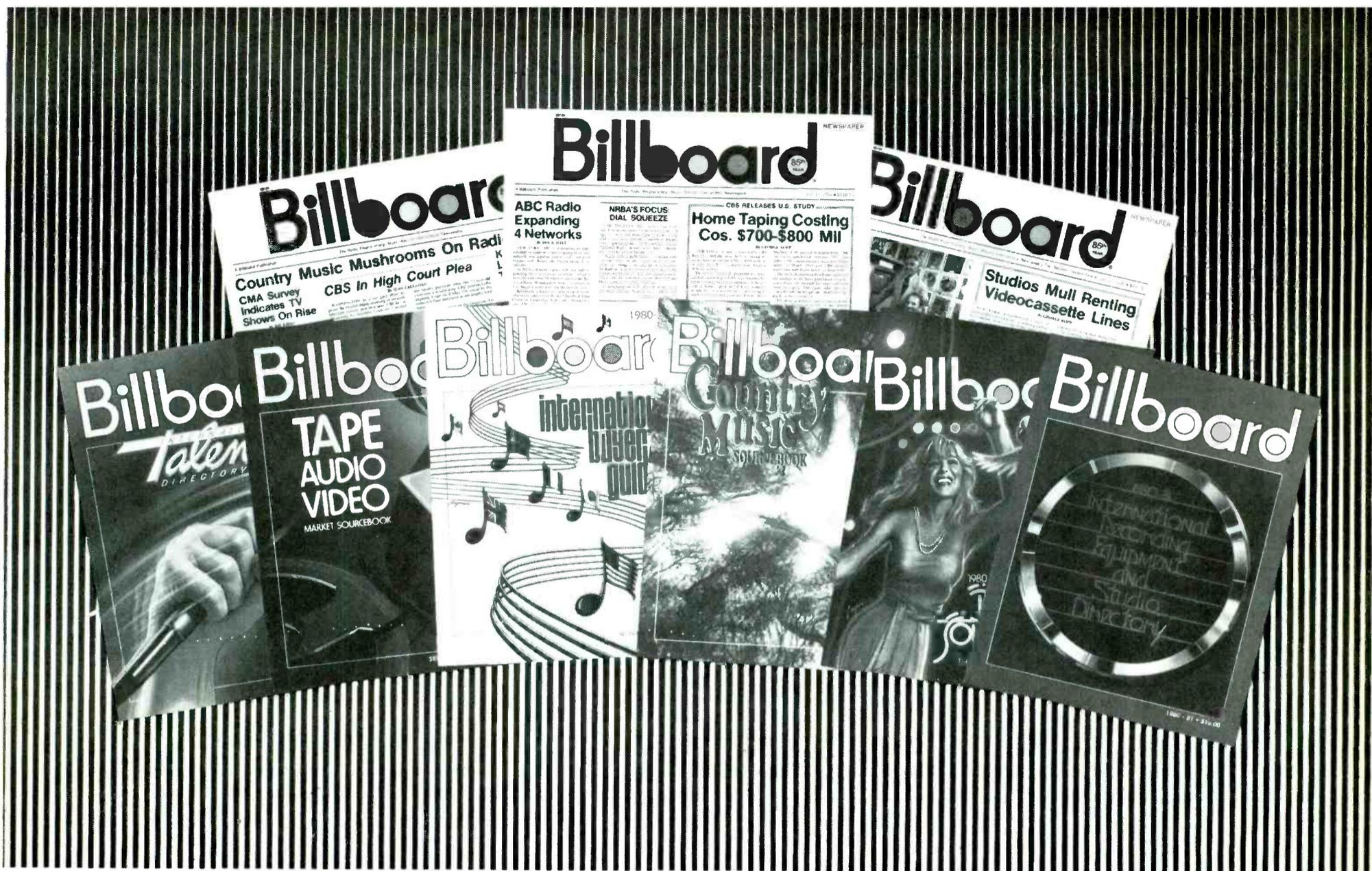
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On Columbia Records and Tapes.

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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	2	3	PAT BENATAR Precious Time, Chrysalis CHR 1346	29	33	6	BLUE OYSTER CULT Fire Of Unknown Origin, Columbia FC 37389	56	58	13	THE CHIPMUNKS Urban Chipmunk, RCA AFL1-4027	85	55	15	LEE RITENOUR Rit-Elektra 6E-331
2	4	3	FOREIGNER 4, Atlantic SD 16999	30	24	18	AC/DC ▲ Dirty Deeds Done Dirt Cheap, Atlantic SD 16033	57	69	3	RICHARD DIMPLES FIELDS Dimples, Boardwalk NB1-33232	86	96	20	DENIECE WILLIAMS My Melody, ARC/Columbia FC 37048
3	1	10	MOODY BLUES ● Long Distance Voyager, Threshold TRL-1-2901 (Polygram)	31	29	79	CHRISTOPHER CROSS ▲ Christopher Cross, Warner Bros. BSK 3383	58	88	3	JOE JACKSON Jumpin' Jive, A&M SP-4871	87	85	16	GARY U.S. BONDS Dedication, EMI-America SD 17051
4	3	16	RICK JAMES ▲ Street Songs, Gordy G8-1002M1 (Motown)	32	32	18	RAY PARKER JR. & RAYDIO ● A Woman Needs Love, Arista AL 9543	59	65	3	BLACKFOOT Marauder, Atco SD-32-107 (Atlantic)	88	36	11	THE TUBES The Completion Backward Principle, Capitol S00-12151
5	13	2	JOURNEY Escape, Columbia TC 37408	33	38	24	JUICE NEWTON Juice, Capitol ST-12136	60	84	2	SOUNDTRACK Heavy Metal, Full Moon/Asylum DP-90004 (Elektra)	89	99	4	MILES DAVIS The Man With The Horn, Columbia FC 36790
6	7	6	KENNY ROGERS Share Your Love, Liberty L00-1108	34	37	7	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans, Capitol SKBK 12156	61	63	44	KENNY ROGERS ▲ Greatest Hits, Liberty L00-1072	90	71	13	RANDY CRAWFORD Secret Combination, Warner Bros. BSK 3541
7	5	16	KIM CARNES ● Mistaken Identity, EMI-America SD 17052	35	35	19	GREG KIHN Rockinroll, Beseerkley BZ 10069 (Elektra)	62	87	2	THE B-52'S Party Mix, Warner Bros. Mini 3596	91	81	17	POINT BLANK American Express, MCA MCA-5189
8	8	36	REO SPEEDWAGON ▲ Hi Infidelity, Epic FE 36844	36	42	2	Z Z Top El Loco, Warner Bros. BSK 3593	63	63	13	JOE WALSH There Goes The Neighborhood, Asylum 5E-523 (Elektra)	92	92	14	DAVID LINDLEY EIRayo-X, Asylum 5E-524 (Elektra)
9	11	16	BILLY SQUIER ● Don't Say No, Capitol ST-12146	37	30	12	VAN HALEN ● Fair Warning, Warner Bros. HS 3540	64	65	52	PAT BENATAR ▲ Crimes Of Passion, Chrysalis CHE 1275	93	93	5	PETER TOSH Wanted Dread And Alive, Rolling Stone/EMI-America DO 17055
10	10	10	AIR SUPPLY ● The One That You Love, Arista AL 9551	38	40	8	JOHN SCHNEIDER Now Or Never, Scotti Bros. FX 37400 (CBS)	65	66	6	SOUNDTRACK The Great Muppet Caper, Atlantic SD 16047	94	94	4	FOGHAT Girls To Chat And Boys To Bounce, Bearsville BRK-3578 (Warner Bros.)
11	12	23	RICK SPRINGFIELD Working Class Dog, RCA AFL1-3697	39	46	11	MARTY BALIN Balin, EMI-America SO-17054	66	67	14	JIM STEINMAN Bad For Good, Epic/Cleveland International FE 36531	95	103	7	GARY WRIGHT The Right Place, Warner Bros. BSK 3511
12	NEW ENTRY		STEVIE NICKS Bella Donna, Modern Records MR 38139 (Atlantic)	40	78	3	EVELYN KING I'm In Love, RCA AFL1-3962	67	68	114	FRANKIE SMITH Children Of Tomorrow, WMOT FW 37391 (CBS)	96	160	2	RAMONES Pleasant Dreams, Sire SRK 3571 (Warner Bros.)
13	6	13	TOM PETTY & THE HEARTBREAKERS ● Hard Promises, Backstreet BSR 5160 (MCA)	41	19	15	STARS ON LONG PLAY ● Stars On Long Play, Radio Records RR 16044 (Atlantic)	68	69	3	PHYLLIS HYMAN Can't We Fall In Love Again, Arista AI 9544				
14	15	10	OAK RIDGE BOYS ▲ Fancy Free, MCA MCA-5209	42	43	1	DARIN CRUISE	69							

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SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
☆ 3	9	9	I'M IN LOVE—Evelyn King RCA 12243
★ 2	11	11	LOVE ON A TWO WAY STREET— Stacy Lattisaw Cotillion 46015 (Atlantic)
★ 4	9	9	SQUARE BIZ—Teena Marie Gordy 7202 (Motown)
★ 5	6	6	ENDLESS LOVE— Diana Ross & Lionel Richie Motown 1519
★ 6	12	12	SHAKE IT UP TONIGHT—Cheryl Lynn Columbia 11-02102
★ 9	8	8	JUST BE MY LADY—Larry Graham Warner Bros. 49744
★ 8	8	8	LADY YOU BRING ME UP— Commodores Motown 1514
★ 8	1	35	DOUBLE DUTCH BUS—Frankie Smith WMOT 8-5351
★ 26	26	26	PULL UP TO THE BUMPER— Grace Jones Island 49697 (Warner Bros.)
★ 27	26	18	BODY MUSIC—Strikers Prelude 8025
★ 28	32	7	I'LL DO ANYTHING FOR YOU— Denroy Morgan Beckett 455
★ 29	58	3	SUPER FREAK—Rick James Gordy 7205 (Motown)
★ 30	34	8	FUNTOWN U.S.A.—Rafael Cameron Salsoul 7-2144 (RCA)
★ 31	27	15	PUSH—One Way MCA 51110
★ 32	33	8	YOU STOPPED LOVING ME— Roberta Flack MCA 51126
★ 44	5	5	WE'RE IN THIS LOVE TOGETHER— Al Jarreau

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	16	16	STREET SONGS—Rick James Gordy G8-1002M1 (Motown)
★ 2	9	9	IT MUST BE MAGIC—Teena Marie Gordy G8-1004M1 (Motown)
★ 3	7	7	LIVE IN NEW ORLEANS— Maze Featuring Frankie Beverly Capitol SKBK 12156
★ 4	5	5	IN THE POCKET—Commodores Motown ME-955M1
★ 5	5	5	DIMPLES—Richard "Dimples" Fields Boardwalk WB1-33232
★ 6	9	9	I'M IN LOVE—Evelyn King RCA AFL1-3962
★ 7	5	9	KNIGHTS OF THE SOUND TABLE— Cameo Chocolate City CCLP 2019 (Polygram)
★ 8	7	13	STEPHANIE—Stephanie Mills 20th Century T-770 (RCA)
★ 26	36	4	CARL CARLTON—Carl Carlton 20th Century T-628 (RCA)
★ 27	28	6	NIGHTS—Billy Ocean Epic FE 37406
★ 28	31	12	SEND YOUR LOVE—Aurra Salsoul SA 8538 (RCA)
★ 29	19	15	WHAT CHA GONNA DO FOR ME— Chaka Khan Warner Bros. HS 3526
★ 30	34	6	CAMERON'S IN LOVE— Rafael Cameron Salsoul SA-8542 (RCA)
★ 31	23	23	BEING WITH YOU—Smokey Robinson Tamla T8-375M1 (Motown)
★ 32	27	18	MIRACLES—Change Atlantic SD 19301
★ 33	29	32	U—The Gap Band Mercury SRM-1-4003 (Polygram)

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General News

Chartbeat

• Continued from page 6

on Mercury also takes off this week, vaulting 34 notches to number 27.

Rock'n'Roll Slugfest: **Pat Benatar**, Foreigner, Journey, Billy Squier and Stevie Nicks all emerge this week with the highest-charting albums of their careers.

Benatar's "Precious Time" (Chrysalis) moves up to No. 1, giving her the chart-topping album she narrowly missed earlier this year when "Crimes Of Passion" logged five weeks at number two behind **John Lennon & Yoko Ono's** "Double Fantasy."

"Crimes" moves up to number 65 in its 52nd consecutive week on the chart; and "In The Heat Of The Night," Benatar's first LP, re-enters the chart at 165. It peaked at 12 in 1979.

Foreigner's "IV" (Atlantic) jumps two points to number two, eclipsing the number three peak of 1978's "Double Vision" as the group's all-time biggest album.

"Double Vision" re-enters the chart this week at 162, while 1977's "Foreigner" (which peaked at four) debuts at 135 and 1979's "Head Games" (which crested at five) enters at 183.

Journey's "Escape" (Columbia), which crashed onto the chart last week at 13, vaults this week to number five. This quashes the number eight peak of last year's "Departure" as the group's top-charting LP.

"Departure" re-enters the chart

this week at 160, while Journey's 1979 "Evolution" LP (which peaked at 20) debuts at 144. Also rebounding on the charts are the live set "Captured," up nine points to 150, and "Infinity," up 10 spots to 167. "Captured" peaked at number nine this past March; "Infinity" topped out at 21 in 1978.

Billy Squier's "Don't Say No" (Capitol) jumps two points to number nine, quite an improvement over Squier's debut album, "The Tale Of The Tape," which peaked at 169 last summer. "Tape" may surpass that performance on its second-goround: it jumps 10 points this week to 181.

Last but not least we have **Stevie Nicks' "Bella Donna"** (Modern) debuting at number 12. That's the highest any album has debuted since **Stevie Wonder's "Hotter Than July"** popped on the chart at four last November. It beats by a notch the 13 entry last week of Journey's "Escape."

(Nicks' partner in **Fleetwood Mac**, **Mick Fleetwood**, is also moving up the charts, if rather less spectacularly. His "The Visitor" (RCA) jumps 11 points to 53.)

Ladies' Night: Female singers have the top five locked up on Billboard's r&b chart this week. **Evelyn King's "I'm In Love"** (RCA) jumps to No. 1. **Stacy Lattisaw's "Love On A Two Way Street"** (Cotillion) holds at two and **Teena Marie's "Square Biz"** (Gordy), **Diana Ross (& Lionel Richie's) "Endless Love"** (Motown) and **Cheryl Lynn's "Shake It Up Tonight"** (Columbia) move up a notch each to three, four and five.

"I'm In Love" is RCA's first No. 1 r&b hit since **Faith, Hope & Charity's "To Each His Own"** in 1975. That, in turn, was Nipper's first r&b top since the late **Sam Cooke's** pop smash "Another Saturday Night" in 1963.

This turnaround is coming at the same time that RCA is rallying on the pop side. Its pop toppers this year by **Dolly Parton, Hall & Oates** and **Rick Springfield** are its first No. 1 hits on that chart since 1977.

"I'm In Love" is also the first No. 1 hit for Evelyn King, who peaked at number seven r&b in 1978 with both "Shame" and "I Don't Know If It's Right."

King's hit climbs to number 61 on this week's pop chart, so it has a way to go just to match the pop performance of its predecessor as the No. 1 r&b single—**Frankie Smith's "Double Dutch Bus,"** which creeps to number 30 pop this week.

Davis Cup: **Miles Davis' first** album after a long sabbatical, "The Man With The Horn" (Columbia) jumps to No. 1 on this week's jazz chart. It's Davis' fourth LP to hit the summit; and his first since "On The Corner" in 1972. He also hit No. 1 with "Miles Davis At Fillmore" in 1971 and the groundbreaking "Bitches Brew" in 1970, which had 18 weeks at No. 1.

This is CBS' second No. 1 jazz LP in the past month, following "The Clarke/Duke Project" on Epic. It's the first No. 1 on Columbia or an affiliated label since **Bob James & Earl Klugh's Tappan Zee** set "One On One" 18 months ago.

But Warner Bros. has more albums in the top 50 overall—a total of 10, not counting five on WB-distributed ECM. Columbia follows with nine, plus two on Epic; Arista/GRP is next with five, plus two on Arista. Elektra trails with four and Atlantic and A&M are each represented with two. Eight labels each have one charted LP.

Reggae Fest
Due On Film

NEW YORK—Highlights of the Fourth International "Reggae Sunsplash" Festival, held at Montego Bay, Jamaica, Aug. 4-8, 1981, will be captured in a full-length feature film titled "Reggae Tribute."

The film, a joint production of Natoma Productions headed by Michael Butler and the Chicago-based firm of Peitscher & Associates, will be dedicated to the late reggae artist, Bob Marley.

The festival, co-sponsored by the Jamaican government, featured such top reggae acts as the Wailers, the I-Threes, Black Uhuru, Third World, Culture, the Mighty Diamonds, Dennis Brown, Carlene Davis and 12-year-old Nadine Sutherland.

Butler was the producer of "Hair," the successful 1960s Broadway musical. However, his attempts to stage a reggae musical on Broadway two years ago was a boxoffice flop.

In addition to highlighting the music of Jamaica, "Reggae Sunsplash" also features a host of other cultural activities honoring Jamaica's independence from Britain.

Proceeds from the festival will be used to fund a legal and commercial division within the Jamaican Cultural Development Commission, designed to protect the rights and creative efforts of Jamaican artists.

Natoma Productions and Peitscher & Associates have exclusive worldwide rights to produce "Reggae Tribute," which will be available for release by the end of the year.

USC Scholarship
Honors Freeman

LOS ANGELES—The Ernie Freeman Scholarship Fund has been established by the School of Music at the Univ. of Southern California as a memorial to the late composer and arranger.

Funds generated through tax deductible donations will be utilized to assist musicians in their individual studies at the school.

Freeman's 40-year career included two Grammy Awards and involvement in a reported 35 Gold albums and 140 Gold singles, representing assignments with artists including Frank Sinatra, Dean Martin, Vikki Carr, Bobby Vee, Bing Crosby, Johnny Mathis, the Supremes and Jan and Dean, among others.

As a composer, Freeman wrote scores for both motion picture and tv projects.

Contributions can be directed to the Ernie Freeman Scholarship Fund, USC School of Music, University Park, Los Angeles, Calif. 90007.

TV Ads Touting
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NEW YORK—Audiofidelity Records is into the third week of its television ad campaign here for its Lou Monte album, "Shaddap You Face."

With ads tagged with the name of participating stores, the 30-second spots are being aired here on channels 4, 5, 9 and 11 on such shows as Today, David Suskind, Merv Griffin, Phil Donahue, Mary Tyler Moore, Lawrence Welk, Carol Burnett, Late News, Tonight, Chico & the Man and Mannix.

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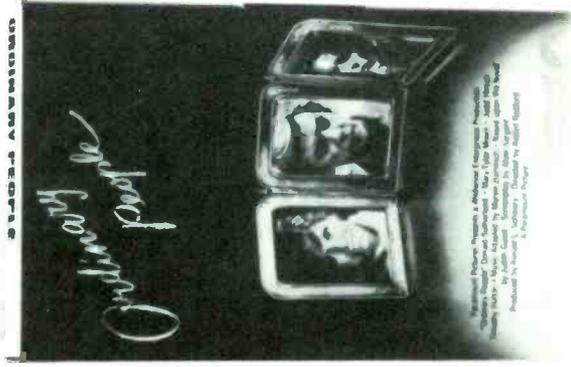
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Jazz

Jazz Back In Jazz Bilzen

BRUSSELS—Jazz Bilzen, one of Europe's oldest and most famous rock festivals, is going back to its roots. For the first time in many years, jazz music will form a main part of the program.

When it started in 1965, the event was entirely devoted to jazz, but within a few years rock acts were also being booked. The festival grew rapidly, until in its heyday it was spread over four days, with attendance running at 15,000 a day. But rock music dominated the program, and jazz was pushed out to another location beyond the main festival grounds.

In recent years, though, Jazz Bilzen has suffered from heavy press criticism and falling attendance—only 5,000 a day last year—forcing the organizers to reconsider their formula for 1981.

This year, the festival has been shortened to three days—Aug. 14-16—and returned to its original site back in the '60s. And, once again, jazz will form a major part of the program. Local and international rock acts will play the first two days. The third day, however, will be devoted exclusively to jazz artists including John McLaughlin with Paco De Lucia, Toots Thielemans, Nucleus, and the Riverside Jazz Band.

Bird Parker Book Weighs 8 Pounds, Sells For \$111

LONDON—Francis Paudras, the gifted French commercial artist and jazz lover who gave shelter and friendship to a troubled Bud Powell during the pianist's stay in Paris in the early sixties, has collaborated with Chan Parker—the woman who shared the last years of Charlie Parker—to produce what must certainly be the most luxurious jazz book ever published.

It is essentially a photographic documentary on an epic scale—424 pages (measuring 10½ inches by 15), 1¾ inches thick and weighing eight pounds—and it costs an equally massive \$111.

Billed as "the definitive book about Charlie Parker", "To Bird With Love" is a truly magnificent work of creative design and affectionate dedication in which Paudras has made brilliant, evocative use of hundreds of rare photographs of Bird's childhood (from the private collection of Leon Parker), his Kansas City associations (from the personal collection of Carroll Jenkins of the Charlie Parker Foundation) and reproductions of letters, contracts, drawings, paintings, poems, scrawled messages, music scores and telegrams.

Much of the rare and hitherto unpublished material comes from Chan Parker's carefully preserved collection of memorabilia. Other contributors have been Maurice Cullaz, Charles Dalaunay, Den Lanphere, Ross Russell and Max Roach.

The book is dedicated by Chan Parker "to Bird with love from Chan, Kim, Pree, Leon, Baird and those touched forever by his music," and in his foreword, Paudras says:

"I consider it an immense privilege to have contributed to the creation of this book, realized with the humility which the stature of the personage imposes, but also with the irresistible conviction of dealing with a universal subject. To my eyes the genius of Bird symbolizes the most beautiful message of love from black culture to all men of spirit. I hope these pages breathe so much love and enthusiasm as the man and the musician knew how to inspire in me my whole life long."

Certainly love and enthusiasm are clearly in evidence and Paudras's company, Societe Wizlov, is appropriately named. The book has

'Soundstage' Books McRae & Sun Ra

CHICAGO—PBS-TV's "Soundstage" series will feature Herbie Hancock, Carmen McRae and Sun Ra and his Arkestra in a live telecast from the Chicago Jazz Festival, Sept. 2. The two-hour program is scheduled for 8 p.m. ET.

been so lovingly assembled that it is a shame to see its perfection marred by flaws in the text—such as "genieus", and the use of "soar" as a transitive verb ("A bird doomed to soar the sky...")

Nevertheless it is a book which any admirer of Charles Christopher Parker would be proud to own.

"To Bird With Love" is what is often referred to as a coffee table book and, come to think of it, if you put a leg at each corner...

It is available in the U.S. from Societe Wizlov, c/o F. Tomlin, 3664 Richmond Street, Philadelphia, Pa. 19134. **MIKE HENNESSEY**

Santa Barbara Slates 1st Fest

LOS ANGELES—The coastal city of Santa Barbara becomes the latest town to launch its own jazz festival, following news of the first Santa Barbara Jazz Festival slated for Aug. 14 and 15.

The festival's organizing body is a non-profit educational foundation slanted to music education. Its first festival will be held at the Santa Barbara Polo Fields, where it will be tied to the week-long Pacific Coast Open Championship Polo, including a special festival match to be held the day after the festival itself.

Already announced are Friday night's lineup of Zoot Sims with Shelly Manne, Monty Budwig, Mundell Lowe and Lou Levy; Clark Terry, Chet Baker and Maynard Ferguson with a promised all-star rhythm section; and Bill Berry and the L.A. Band.

Saturday will feature two shows, starting with an afternoon concert by Freddie Hubbard and his quintet, the Al Vizzutti Band, the Carla Bley Band and Pelin. The festival will close that evening with a Latin-themed show starring Cal Tjader and his sextet with guest star Willie Bobo.

Kentucky Awaits 4th Spotlight Jazz

LOS ANGELES—Straight-ahead acoustic jazz, fusion and points between will be represented in the lineup for the fourth season of the Spotlight Jazz Series, produced for the Univ. of Kentucky in Lexington.

Format will again comprise five jazz concerts presented over a 10-week period, with each show tied to a jazz workshop.

Schedule this year will start Sept. 28 with Sarah Vaughan, followed by the Arthur Blythe Quintet (Oct. 9), Roy Ayers' Ubiquity (Oct. 16), Ralph Towner and John Abercrombie (Nov. 6) and the Dexter Gordon Quartet (Nov. 16).

Commercial Sponsorship A Key To Flourishing Jazz Festivals

By ARNOLD JAY SMITH

NEW YORK—One of Manhattan's newer annual jazz summits underlines the challenges in mounting successful festival promotions.

Jazz festivals have cropped up from Alaska to the South Pacific, in the rarefied atmosphere of a Colorado plateau and in more "ordinary" settings—a Vermont mountainside, a Minnesota football field or in bandshells from Hollywood to Hempstead, L. I.

What keeps these jazz festivals flourishing is commercial sponsorship, from local eateries to national and international corporations. George Wein took his Newport Jazz Festival from a local weekend event held on a lawn in Newport, R.I. to New York City first with the help of Schlitz Beer and later with Kool Cigarettes. Ironically, the founder of the NJF was a scion of the P. Lorillard family, manufacturers of, among others, Newport Cigarettes, a major competitor for the menthol smoking trade.

The New York City Jazz Festival (NYCJF) is in its third year and is picking up sponsorship, albeit on a smaller scale. Producer/trumpeter Dizzy Reece plans the Festival around a knot of musicians who are prominently featured in the N.Y. Metropolitan Area, but who have gained large followings across the country and around the world.

Some of those who played the 1981 festival include Clifford Jordan, Harold Vick, Charles Davis, Gary Bartz, Harold Ousley, Charlie Rouse and Sal Nistico, saxes; Albert Dailey, Walter Bishop Jr., Barry Harris, John Hicks and Mike Longo, piano; Michael Carvin, drums; Calvin Hill and Chris White, bass. Reece, who is featured on trumpet throughout, plays and writes material much in the bebop vein. In fact, the Festival is a toast to that branch of jazz with the accent on energetic, virtuosic performances.

Managing director Ricka Hendel keeps the NYCJF afloat with her own brand of chutzpah. "I go out and solicit anyone who I think might be interested. Many have come through," she says. For the past two years the NYCJF, presented late in July after the "other" jazz festival—Wein's Kool gala—leaves town has had partial support from Citicorp. Hendel explains that the bank offers their outdoor and indoor (the Atrium) facilities, as well as an honorarium. "Everyone gets paid," Hendel hastily adds.

"The Atrium makes for fine concerts," Reece notes. "The acoustics are good and the vibes are terrific." The admission is free to both areas of Citicorp. No one is asked to pay a

Byrd Wings To No. Texas Post

LOS ANGELES—Trumpeter Donald Byrd will join the North Texas State Univ. School of Music this fall as its visiting resident artist for the 1981-1982 jazz calendar.

Byrd, chairman of the Dept. of Jazz Studies at North Carolina Central Univ., will come to NTSU's Denton campus after a busy summer schedule as performer, recording artist and chairman of the jazz committee of the National Endowment for the Arts.

He's completed his most recent LP for Elektra/Asylum, 91st in his catalog, with a new ensemble dubbed 125th Street.

cent for the music save for a pitch from the stage for funds to continue the festival. The various international food establishments which front on the Atrium benefit from the large, often overflow crowds which frequent the festival nights. The concerts are held at 12 noon and 6 p.m., thereby attracting lunchtime and homeward-bound workers. The shops stay open beyond their usual closing times to accommodate the patrons.

Hendel solicits not only funds but also merchandise from furniture and food chains, and theatre tickets from such jazz-related shows as "Sophisticated Ladies," "Ain't Misbehavin'" and "One Mo' Time." There was even a facial donated by Georgette Klinger. Hendel pointed out that the merchandise is given to the musicians for themselves or

their wives. Contributions have also come in from other banks in the area.

The annual NYCJF hopes to become semiannual "if the contributions continue." There are plans for it to travel to outlying boroughs and, perhaps, to Europe.

For the 1981 festivities, the mayor signed a proclamation, a spray of specially designed balloons was released—a donation from Balloon-A-Tune—and the Rev. John Gensel delivered opening remarks. Gensel, noted as "the jazz priest," presides at St. Peter's Church, also located in the Citicorp Center. The first show was taped by Bravo Cable; the second by SRTV.

Emcees included William B. Williams, WNEW-AM; Phil Schaap, WBGO-FM, and Billy Banks of WKCR-FM.

Survey For Week Ending 8/15/81											
Billboard [®] Best Selling Jazz LPs				Billboard [®] Best Selling Jazz LPs							
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)				
1	3	4	★ THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	26	25	21	DIRECTIONS Miles Davis, Columbia KC2-36472				
2	2	9	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	27	26	17	ZEBOP! Santana, Columbia FC 37158				
3	4	18	VOYEUR David Sanborn, Warner Bros. BSK 3546	28	27	77	HIDEAWAY David Sanborn, Warner Bros. BSK 3379				
4	5	14	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918	29	29	8	SOCIAL STUDIES Carla Bley, ECM/W11 (Warner Bros.)				
5	1	39	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305	30	32	8	TIN CAN ALLEY Jack De Johnette, ECM ECM 1189 (Warner Bros.)				
6	6	15	RET Lee Ritenour, Elektra 6E-331	31	33	34	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079				
7	8	11	HUSH John Klemmer, Elektra 5E-527	★ 32	39	2	YELLOW JACKETS Yellow Jackets, Warner Bros. BSK 3573				
★ 12	4	4	MECCA FOR MODERNS Manhattan Transfer Atlantic SD 16036	★ 33	NEW ENTRY		INVOCATIONS THE MOTH AND THE FLAME Keith Jarrett ECM-D-1201 (Warner Bros.)				
9	9	6	APPLE JUICE Tom Scott, Columbia FC 37419	34	34	9	STRAPHANGIN' The Brecker Brothers, Arista AL 9550				
10	11	9	THREE PIECE SUITE Ramsay Lewis, Columbia FC 37153	35	37	15	WINTER MOON Art Pepper, Galaxy GXY 5140				
11	7	11	FRIDAY NIGHT IN SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152	★ 36	45	2	CLEAN SWEEP Bobby Broom, Arista/GRP GRP 5504				
★ 12	22	3	LIVE IN JAPAN Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506	37	41	2	THIS TIME Al Jarreau, Warner Bros. BSK 3434				
13	10	14	THE DUDE ● Quincy Jones, A&M SP-3721	38	38	2	PAQUITO D'RIVERA Paquito D'Rivera, Columbia FC 37374				
14	15	4	WORD OF MOUTH Jaco Pastorius Warner Bros. BSK 3535	39	40	26	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504				
15	16	18	GALAXIAN Jeff Lorber Fusion, Arista AL 9545	★ 40	NEW ENTRY		FUSE ONE Fuse One, CTI CTI 9003				
16	17	12	LIVE Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550	41	35	13	TARANTELLA Chuck Mangione, A&M SP-6513				
17	19	5	THREE QUARTETS Chick Corea, Warner Bros. BSK 3552	42	43	7	WHAT CHA' GONNA DO FOR ME Chaka Khan, Warner Bros. HS 3526				
18	18	19	'NARD Bernard Wright, Arista/GRP GRP 5011	43	24	5	CHATTAHOOCHE RED Max Roach, Columbia FC 37176				
19	13	23	MOUNTAIN DANCE Dave Grusin Arista/GRP 5010	44	36	7	RE: PERSON I KNEW Bill Evans, Fantasy F 9608				
★ 20	28	3	MY ROAD OUR ROAD Lee Oskar, Elektra 5E-526	45	NEW ENTRY		MELLOW Herbie Mann, Atlantic SO 16046				
21	14	12	SECRET COMBINATION Randy Crawford, Warner Bros. BSK 3541	46	31	42	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)				
22	23	12	LET ME BE THE ONE Webster Lewis, Epic FE 36878	47	50	6	MY DEAR LIFE Sadao Watanabe Inner City IC 6063				
23	20	13	EXPRESSIONS OF LIFE Heath Brothers, Columbia FC 37126	48	48	28	VOICES IN THE RAIN Joe Sample, MCA MCA-5172				
24	21	14	RAIN FOREST Jay Hoggard, Contemporary 14007	49	46	14	LOVE LIGHT Yutaka Alfa AAA 1004				
★ 25	30	3	PIED PIPER Dave Valentine Arista/GRP GRP 5505	50	49	15	PATRAO Ron Carter, Milestone M9099				

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HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	2	6	ENDLESS LOVE —Diana Ross & Lionel Richie Motown 1519
2	3	15	THE THEME FROM THE "GREATEST AMERICAN HERO" —Joey Scarbury Elektra 47147
3	4	10	I DON'T NEED YOU —Kenny Rogers Liberty 1415
4	1	21	JESSIE'S GIRL —Rick Springfield RCA 12201
5	5	14	ELVIRA —The Oak Ridge Boys ● MCA 51084
6	6	12	SLOW HAND —Pointer Sisters Planet 47929 (Elektra)
7	7	13	BOY FROM NEW YORK CITY — Manhattan Transfer Atlantic 3816
8	8	13	HEARTS —Marty Balin EMI/America 8084
9	9	12	QUEEN OF HEARTS —Juice Newton Capitol 4997
10	11	7	NO GETTIN' OVER ME —Ronnie Milsap RCA 12264
11	14	9	LADY YOU BRING ME UP — The Commodores Motown 1514
12	10	14	THE ONE THAT YOU LOVE —Air Supply Arista 0604
13	22	5	WHO'S CRYING NOW —Journey Columbia 18-02241
14	17	12	IT'S NOW OR NEVER —John Schneider Scotti Bros. 6-02105 (CBS)
15	15	18	TIME —The Alan Parson's Project Arista 0598
16	16	9	TOUCH ME WHEN WE'RE DANCING —Carpenters A & M 0944

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	35	9	DON'T WANT TO WAIT ANYMORE — The Tubes Capitol 5007
36	40	6	THAT OLD SONG —Ray Parker Jr. & Raydio Arista 0616
37	45	4	THE BEACH BOYS MEDLEY — The Beach Boys Capitol 5030
38	13	16	YOU MAKE MY DREAMS — Daryl Hall & John Oates RCA 12217
39	56	2	THE VOICE —The Moody Blues Threshold 602 (Polygram)
40	46	6	BREAKING AWAY —Balance Portrait 24-02177 (Epic)
41	41	7	NIGHTWALKER —Gino Vannelli Arista 0613
42	43	9	FLY AWAY —Blackfoot Atco 7331 (Atlantic)
43	19	16	SWEET BABY —Stanley Clarke & George Duke Epic 19-01052
44	24	10	DON'T LET HIM GO —REO Speedwagon Epic 19-02127
45	47	8	NICOLE —Point Blank MCA 51132
46	59	3	I COULD NEVER MISS YOU —Lulu Alfa 7006
47	61	4	FOR YOUR EYES ONLY —Sheena Easton Liberty 1418
48	48	6	STRANGER —Jefferson Starship Grunt 12275 (RCA)
49	58	4	YOU COULD TAKE MY HEART AWAY —Silver Condor Columbia 18-02268
50	28	11	GEMINI DREAM —Moody Blues

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
56	82	2	IN YOUR LETTER —REO Speedwagon Epic 14-02457
57	79	2	STRAIGHT FROM THE HEART — The Allman Brothers Band Arista 0618
58	68	4	YOU'RE MINE TONIGHT —Pure Prairie League Casablanca 2337 (Polygram)
59	77	3	WE CAN GET TOGETHER —Icehouse Chrysalis 2530
60	78	3	WE'RE IN THIS LOVE TOGETHER — Al Jarreau Warner Bros. 49746
61	NEW ENTRY		ARTHUR'S THEME —Christopher Cross Warner Bros. 49787
62	72	17	SEVEN YEAR ACHE —Rosanne Cash Columbia 11-11426
63	83	2	A HEART IN NEW YORK —Art Garfunkel Columbia 18-02307
64	74	17	THIS LITTLE GIRL —Gary U.S. Bonds EMI/America 8079
65	NEW ENTRY		BACKFIRED —Debbie Harry Chrysalis 2526
66	84	2	FALLING IN LOVE AGAIN — Michael Stanley Band EMI/America 500630
67	87	2	DEDICATED TO THE ONE I LOVE — Bernadette Peters MCA 51152
68	88	2	SHAKE IT UP TONIGHT —Cheryl Lynn Columbia 11-02102
69	79	3	A WOMAN IN LOVE — Tom Petty & The Heartbreakers Backstreet 51136 (MCA)
70	90	2	THE SUN AIN'T GONNA SHINE ANYMORE —Nielsen/Pearson Capitol 5032
71	NEW ENTRY		ALL I HAVE TO DO IS DREAM — Andy Gibb & Victoria Principal RSO (Polygram)

TOM SAWYER

18	20	UNUENI —Foreigner Atlantic 3831
19	21	IN THE AIR TONIGHT —Phil Collins Atlantic 3824
20	23	COOL LOVE —Pablo Cruise A&M 2349
21	25	STOP DRAGGIN' MY HEART AROUND —Stevie Nicks w/Tom Petty & The Heartbreakers Modern 7336 (Atlantic)
22	12	BETTE DAVIS EYES —Kim Carnes ● EMI/America 8077
23	29	REALLY WANNA KNOW YOU —Gary Wright Warner Bros. 49769
24	26	FIRE AND ICE —Pat Benatar Chrysalis 2529
25	27	THE BREAKUP SONG —Greg Kihn Band Beserkley 47149 (Elektra)
26	30	FEELS SO RIGHT —Alabama RCA 12236
27	38	STEP BY STEP —Eddie Rabbitt Elektra 47174
28	32	DON'T GIVE IT UP —Robbie Patton Liberty 1420
29	36	YOU'RE MY GIRL —Franke & The Knockouts Millennium 11808 (RCA)
30	31	DOUBLE DUTCH BUS —Frankie Smith WMOT 8-5351
31	34	LOVE ON A TWO WAY STREET —Stacy Lattisaw Cotillion 46015 (Atlantic)
32	33	ROCK'N'ROLL DREAMS COME THROUGH —Jim Steinman Cleveland International 190211 (Epic)
33	39	HOLD ON TIGHT —E.L.O. Jet 5-02408
34	37	EVERLASTING LOVE —Rex Smith/Rachel Sweet Columbia 18-02169

52	44	19	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 —Stars On 45 Radio Records 3810 (Atlantic)
53	72	2	DRAW OF THE CARDS —Kim Carnes EMI/America 8087
54	69	10	SOME DAYS ARE DIAMONDS —John Denver RCA 12246
55	66	4	CHLOE —Elton John Geffen 49788 (Warner Bros.)
56	63	4	GENERAL HOSPI-TALE —The Afternoon Delights MCA 51148
57	60	6	YOU DON'T KNOW ME —Mickey Gilley Epic 14-02172
58	62	4	SQUARE BIZ —Teena Marie Gordy 7202 (Motown)
59	64	4	HEAVY METAL —Don Felder Full Moon/Asylum 47175 (Elektra)
60	49	15	MODERN GIRL —Sheena Easton EMI/America 8080
61	71	4	I'M IN LOVE —Evelyn King RCA 12243
62	50	24	A WOMAN NEEDS LOVE —Ray Parker Jr. & Raydio Arista 0592
63	73	3	TEMPTED —Squeeze A&M 2345
64	74	2	SUPER FREAK —Rick James Gordy 7205 (Motown)
65	75	3	THE SENSITIVE KIND —Santana Columbia 18-02178

83	85	2	IT'S JUST THE SUN —Don McLean Millennium 11809 (RCA)
84	85	2	JUST ONCE —Quincy Jones Featuring James Ingram A&M 2357
85	86	2	WHEN SHE WAS MY GIRL —The Four Tops Casablanca 2338 (Polygram)
86	86	2	JUST LIKE PARADISE —Larry John McNally ARC/Columbia 18-02200
87	87	2	BURNIN' FOR YOU —Blue Oyster Cult Columbia 18-02415
88	89	2	SILLY —Deniece Williams ARC/Columbia 18-02406
89	89	2	HOLD TIGHT —Change Atlantic/RFC 3832
90	91	6	LA-DI-DA —Sad Cafe Swan Song 72002 (Atlantic)
91	54	6	NOTHING EVER GOES AS PLANNED —Styx A&M 2348
92	93	11	GIVE IT TO ME BABY —Rick James Gordy 7197 (Motown)
93	55	17	AMERICA —Neil Diamond Capitol 4994
94	94	26	VERY SPECIAL —Debra Laws Elektra 47142
95	57	26	I LOVE YOU —Climax Blues Band Warner Bros. 49669
96	65	5	JOLE BLON —Gary U.S. Bonds EMI/America 8089
97	67	5	MEDLEY II —Stars On 45 Radio Records 3830 (Atlantic)
98	70	5	PAY YOU BACK WITH INTEREST —Gary O. Capitol 5018
99	76	6	SECRETS —Mac Davis Casablanca 2336 (Polygram)
100	91	24	SUKIYAKI —A Taste Of Honey ● Capitol 4953



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ENDLESS LOVE

Diana Ross & Lionel Richie

Motown 1519



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Survey For Week Ending 8/15/81

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	NEW ENTRY		LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyng), London Digital LDR 72009
2	1	14	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
3	NEW ENTRY		MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
4	NEW ENTRY		ORFF: Carmina Burana Atlanta Symphony (Shaw), Telarc 10056
5	13	5	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
6	10	288	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
7	NEW ENTRY		VIVALDI: Four Seasons Karajan, DG 2530 296
8	NEW ENTRY		PACHELBEL: CANON: Galway RCA AFL 1 4063
9	6	22	PAVAROTTI'S GREATEST HITS, Vol. 2 London PAV 2006
10	15	53	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
11	NEW ENTRY		CHOPIN: Piano Works Pogorelich, DG 2531-346
12	7	35	MOZART: Symphonies, Vol. IV Academy Of Ancient Music (Hogwood), L'Oiseau Lyrie D170D3
13	3	9	MY OWN STORY Pavarotti, London PAV 2007
14	2	66	PAVAROTTI'S GREATEST HITS London PAV 2003/4
15	9	88	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
16	11	148	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
17	4	92	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
18	NEW ENTRY		BRAHMS: Symphony No. 4 Vienna Philharmonic (Kleiber) DG 2532-003
19	5	14	VERDI: La Traviata Sutherland, Pavarotti, Bonyng, London LDR 73002
20	8	5	MAHLER: Symphony No. 9 Berlin Philharmonic (Karajan), DG 2707-125
21	12	127	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
22	NEW ENTRY		BEETHOVEN: "Emperor" Concerto Serkin, Ozawa, Telarc Digital
23	23	14	POPS ON THE MARCH Boston Pops (Williams), Philips 6302-082
24	30	44	BRAHMS: Double Concerto Perlman/Rostropovich, Angel 37680
25	36	40	HANDEL: Water Music Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691
26	17	35	PAVAROTTI: Verismo Arias London LDR 10020
27	NEW ENTRY		GERSHWIN: Porgy & Bess Suite Previn, Angel DS 37773
28	NEW ENTRY		MOZART: Symphony 36 & 39 Academy of St. Martin (Marriner), Philips 9500-653
29	NEW ENTRY		ITZHAK PERLMAN PLAYS ROMANTIC VIOLIN CONCERTOS Angel SZC 3912
30	16	26	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
31	39	9	MAHLER: Symphony No. 10 Bourmenouth, Rattle, Angel DSB 3909
32	20	153	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
33	19	9	WAGNER: Parsifal Berlin Philharmonic (Karajan), DG 2741-002
34	18	57	MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
35	26	40	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
36	24	14	GALA NEW YEAR'S CONCERT IN VIENNA Vienna Philharmonic (Maazel), DG 2532 002
37	31	53	BRAHMS: Violin Concerto Perlman, Angel Q 37286
38	32	5	BEETHOVEN: Ninth Symphony Price, Finnila, Laubenthal, Rintzler, Concertgebouw Orchestra & Chorus (Haitink), Philips Digital 6769-067
39	37	75	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
40	40	9	MAHLER: Symphony No. 10 Philadelphia Orchestra (Levine), RCA Digital CTC2 3726

AUGUST 15, 1981, BILLBOARD

Classical

FOR NEXT JULY

Chi Planning Multi-Arts Fest

By HOWARD MANDEL

CHICAGO—Hot from the heavy August festival activity here, Mayor Jane M. Byrne has created a structure to plan Chicago International Fest 1982, a month-long celebration of worldwide music, film, dance and theatre attractions scheduled for next July.

"The Mayor's Office of Special Events has instructed me to organize 4½ weeks jam-packed with performances," says Thomas Willis, contracted since January as general manager of the '82 multi-arts festival. Willis, most recently a Northwestern Univ. associate professor of music history and concert manager of the school's Pick Staiger hall, was for 20 years music and theatre critic of the Chicago Tribune.

The Chicago International Fest '82 will feature a concentration of diverse and widely acclaimed talent. Willis is working with a projected \$3.5 million budget, of which \$1 million is to be raised from the private sector. He has newly staffed Fest offices, can draw on the advice and expertise of Karen Connors and her Mayor's Office of Special Events, as well as a 15-member artistic advisory council, comprising local arts organization heads, venue managers, critics, and Sir Georg Solti of the Chicago Symphony Orchestra as honorary artistic director. While such Chicago cultural mainstays as the Symphony will, of course, be presented, Willis has also contacted African and Mexican ballet troupes, European opera ensembles, a French theatre for the deaf, a major British theatre company a Polish orchestra, Gaelic and gospel performers.

"Not all the performances will be free," Willis cautions. He intends a balance of outdoor and indoor activities, downtown and neighborhood situated events. Most of Chicago's center-city venues are being asked to participate, from the Civic Opera House to the Auditorium Theater to the Museum of Contemporary Art, which will co-sponsor the avant-garde fourth annual New Music America convention as part of the July festivities. There will also be Chicago architecture tours, Grant Park concerts, family-oriented gatherings, plaza entertainment and film screenings coordinated by Michael Kutzka, director of the Chicago International Film Festival.

Though the Chicago International Fest 1982 will take over next year's weekend neighborhood ethnic festivals and Taste of Chicago (an outdoor restaurant-sampling

opportunity that this year drew an estimated 800,000 people over three days), Willis emphasizes it will not diminish either ChicagoFest or the Chicago Jazz Festival. He has established advisory committees in the fields of folk, blues and jazz musics, not to compete with City of Chicago-sponsored programs prior to or following next July, but to complete the International Fest's programming scope. Long range plans call for an International Fest to be repeated bi-annually, leading up to a World's Fair in Chicago in 1992.

"Mayor Byrne wants Chicago's image strengthened by the presentation of internationally known attractions," Willis says, "but she also sees the City of Chicago's subsidy serving other purposes. It will stimulate the arts and expose our own groups to the world, while at the same time focusing attention on Chicago and developing in the city a tourist industry as an alternative to

some of the other industry we're losing."

Willis claims city-sponsored festivals in Edinburgh, Vienna, Berlin and London as his models, rather than Salzburg's festival which he identifies with a resort-like locale. To provide name recognition, he placed ads in the program books of major European and American festivals this summer, and has embarked on a program to promote Chicago's 1982 festival "in the seven state regional market, beyond the nation to Canada and Mexico, to Europe and somewhat to Japan, and through the Western Hemisphere." Willis is confident of local corporate support, assuming a 10-man board will administer funds to the Festival from some 100 private sector sponsors.

"Just as in Edinburgh, Vienna, Berlin and London," he says, "a Chicago International Festival will be good for our arts, and good for our economy."



Billboard photo by Keith Holzman
STRATAS SOLOS—Soprano Teresa Stratas and producer Eric Salzman confer at the singer's first solo recording session, a program of unknown songs by Kurt Weill. Nonesuch Records is set to issue the LP this month.

Ravinia Fest Signs Levine To New 3-Year Contract

CHICAGO—The Ravinia Festival has signed music director James Levine to a new three-year contract extending through the 1984 season. Levine, who is music director of the Metropolitan Opera, has been artistic head of the summer festival since 1973.

Located in Highland Park, Ill., the annual festival includes an eight-week symphonic season featuring the Chicago Symphony Orchestra. Chamber music and recital, musical theatre, dance, jazz, pop and folk music also come under its banner.

In the new contract's first year, it was announced, Levine's stay at the festival will be shortened due to an extraordinarily heavy schedule taking him from the close of the Metropolitan Opera's season to an engagement with the Philadelphia Orchestra, to Berlin and Vienna for several performances, to Ravinia for the season's opening week, and then to Bayreuth for the 100th anniversary performance of Wagner's "Parsifal." Levine, however, will be at Ravinia for no less than three weeks in 1983 and 1984.

Comments festival executive director Edward Gordon, "Throughout the nine Levine years, we have built on a format which has significantly raised the level of the au-

dience attention to serious music—at symphony concerts, previews, chamber music programs and recitals in both the Pavilion and the Murray Theatre. We have been able to program symphonic, operatic and chamber works that were never done before, either at Ravinia or by the CSO."

Levine also has been responsible for helping institute a "Music From Ravinia" recording series issued by RCA with underwriting from private sponsors.

Musicians Sign In Pittsburgh

PITTSBURGH—The Pittsburgh Symphony Orchestra will increase musicians' minimum salaries to \$700 weekly in the final term of a new three-year contract. The new agreement, calling for a pay increase of approximately 30% over three years, takes effect Aug. 24.

Marshall Turkin, the orchestra's general manager, praised the agreement which he said gave management much more flexibility in rehearsal and performance scheduling "than has been the case with some orchestras in the past."

Public Radio Is Meeting Focus

ST. LOUIS — Violin soloist Shlomo Mintz will perform with the St. Louis Symphony conducted by Leonard Slatkin Oct. 1 at Powell Symphony Hall, before attendees at the 1981 Music Personnel Conference.

The four-day conference, scheduled Oct. 1-4 at the Radisson St. Louis Hotel, will involve public radio station music programmers, producers and station managers, along with record company personnel and program syndicators. Their discussions will focus on the surfeit of programs available through public radio's satellite system. Mary Edwards and Elizabeth Sears are co-hosting the music personnel Conference, sponsored by KWMU-FM.

▲ Recording Industry Assn. Of America seal for sales of 50,000 units plus \$2,000,000 after returns.
 International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	10	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964	21	18	8	HOP SCOTCH 20th Century-Fox Films, Magnetic Video 4072
2	2	22	9 TO 5 (ITA) 20th Century-Fox Films, Magnetic Video 1029	22	32	2	LAST TANGO IN PARIS Magnetic Video 4507
3	6	27	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305	23	NEW ENTRY	1	CASABLANCA Magnetic Video 4514
4	4	10	ELEPHANT MAN Paramount Pictures, Paramount Home Video 1347	24	33	57	ALIEN (ITA) ▲ 20th Century-Fox Films, Magnetic Video 1090
5	14	26	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005	25	37	3	MELVIN & HOWARD MCA 66026
6	3	4	THE GREAT SANTINI Warner Bros. Inc., Warner Home Video OR 22010	26	22	22	STUNT MAN 20th Century-Fox Films, Magnetic Video 1110
7	8	10	POPEYE Paramount Pictures, Paramount Home Video 1171	27	28	3	LET IT BE Magnetic Video 4508
8	9	8	YOUNG FRANKENSTEIN 20th Century-Fox Films, Magnetic Video 1103	28	27	6	THE BIG RED ONE MGM/CBS Home Video C 700052
9	5	14	SUPERMAN (ITA) ▲ D.C. Comics, Warner Home Video WB-1013	29	NEW ENTRY	1	WEST SIDE STORY Magnetic Video 4519
10	12	24	FAME MGM/CBS Home Video M70027	30	31	27	URBAN COWBOY (ITA) Paramount Pictures, Paramount Home Video 1285
11	7	5	BLACK STALLION Magnetic Video 4503	31	11	10	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
12	25	27	BEING THERE MGM/CBS Home Video 60026	32	15	22	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022
13	17	3	THE INCREDIBLE SHRINKING WOMAN MCA 66027	33	NEW ENTRY	1	FRIDAY THE 13TH Paramount Pictures 1395
14	10	16	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corp. 66024	34	23	4	THE FIENDISH PLOT OF DR. FU MAN CHU Warner Bros. Inc., Warner Home Video OR 22014
15	19	4	AND JUSTICE FOR ALL Columbia Pictures 10015	35	NEW ENTRY	1	THE QUIET MAN Nostalgia Merchants 0303
16	13	5	HIGH ANXIETY Magnetic Video 1107	36	30	3	I SPIT ON YOUR GRAVE Wizard Video 9209
17	16	5	LA CAGE AUX FOLLES Magnetic Video 4506	37	36	3	JOHN LENNON: PORTRAIT OF A LEGEND KVE 030
18	26	37	STAR TREK (ITA) Paramount Pictures, Paramount Home Video 8858	38	24	8	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
19	21	5	PINK PANTHER Magnetic Video 4509	39	39	8	2001: A SPACE ODYSSEY (ITA) CBS/MGM M 700002
20	20	4	WINNIE THE POOH Walt Disney Films 25	40	35	14	CABARET MGM/CBS Home Video 70035

Billboard® Best Selling
Survey For Week Ending 8/15/81
Inspirational LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	5	IN CONCERT Amy Grant, Myrrh MSB 6688
2	2	22	PRIORITY The Imperials, Day Spring DST 4017
3	1	9	IT'S TIME TO PRAISE THE LORD Praise Five, Maranatha MM 0077A
4	NEW ENTRY		DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)
5	4	48	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
6	9	72	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
7	10	14	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441
8	16	9	THE NEW GAITHER VOCAL BAND Day Spring MST 4024
9	11	72	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
10	8	72	HEED THE CALL The Imperials, Dayspring DST 4011
11	14	72	FORGIVEN Don Francisco, New Pax NP 33042
12	13	35	ARE YOU READY? David Meece, Myrrh MSB 6652
13	21	9	SILVERWIND Sparrow SPR 1041
14	5	9	FOR THE BRIDE John Michael Talbot, Birdwing BWR 2021
15	23	72	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
16	NEW ENTRY		REJOICE 2nd Chapter of Acts, Sparrow SPR 1050
17	NEW ENTRY		A SONG SHALL RISE Terry Talbot, Birdwing BWR 2028 (Sparrow)
18	NEW ENTRY		FOR EVERY HEART Cruse Family, Impact 3726
19	7	53	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
20	28	5	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738
21	6	72	AMY GRANT Myrrh MSB 6586
22	NEW ENTRY		THE LORD'S PRAYER Various Artists, Light 5978
23	12	72	MUSIC MACHINE Candle, Birdwing BWR 2004
24	32	18	HOME WHERE I BELONG B.J. Thomas, Myrrh 6574
25	20	35	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653
26	19	5	JUST PIANO . . . PRAISE Dino, Light L3-5727
27	NEW ENTRY		COMING HOME Mike Warnke, Myrrh MSB 6670 (Word)
28	18	35	FAVORITES Evie Tourquist, Word WSD 8845
29	15	5	KIDS PRAISE ALBUM Maranatha MM0068
30	37	5	NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 6655
31	17	9	HORRENDOUS DISC Daniel Amos, Solid Rock Records SRA 2011
32	25	5	HYMNS TRIUMPHANT Birdwing BWR 2023
33	39	22	LIVE ACROSS AMERICA Bill Gaither Trio, Word WSX 8847
34	30	72	NO COMPROMISE Keith Green, Sparrow SPR 1024
35	22	72	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
36	24	26	THIS AIN'T HOLLYWOOD The DeGarmo & Key Band, Lamb & Lion LL 1051
37	31	9	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
38	33	40	PH'LIP SIDE Phil Keaggy, Sparrow SPR 1036
39	34	48	WITH MY SONG Debbie Boone, Lamb & Lion, LL 1046 (Word)
40	35	53	LIVE Andrus Blackwood & Co., Greentree R3570

AUGUST 15, 1981, BILLBOARD

Gospel

SEMINAR TOLD

Music's Role Big In Gospel Programming

By PAUL BAKER

ESTES PARK, Colo.—Delegates to the ninth annual gospel radio seminar, held here July 30-Aug. 2, heard a positive report on the future of gospel radio. Some of the delegates represented stations recognized as being vanguards in pulling gospel radio "into the mainstream," as this year's theme stated.

The seminar has grown in its reputation as a meeting place for such innovators and reformers interested in producing formats, programs and airshows that are highly competitive in their marketplaces.

The GRS delegates expressed this year, more evidently than ever before, a boldness in moving stations into competitive positions, and a confidence that it can be done.

Delegates to the seminar were advised that they "can no longer sit back and make excuses for remaining an infant industry in the midst of a rapidly changing marketplace—one in which additional sources of revenue must be generated to finance increasingly expensive daily operations or to keep pace with new trends that warrant our attention. 1981 must be the year for some answers."

One of the major subjects discussed was the Gospel Radio Network, already made up of 43 broadcasting affiliates. "The GRN is not a programming network," according to Joe Battaglia, general sales manager of WWDJ-AM Hackensack, N.J., one of the GRN participants. The GRN's stated purposes are to secure spot sales for member stations from national advertisers that are compatible with gospel formats, and to encourage the development of public relations for the member stations.

The GRN stations are represented nationally, participants were advised, by Radio Spot Sales, Inc., an independent firm formed for the network. Public relations is handled by Courtland G. Newton, Inc., a New York pr/communications/marketing organization.

Gospel radio, according to seminar chairman Jim Black, is going through a period of extensive change. "A few years ago, growth in the number of gospel stations was tremendous—practically one a week. Many of the new stations were purchases of various chains and corporate entities who saw the legendary 'pot at the end of the rainbow.' A failing station could be made into a moneymaker by adopting a block-programmed religious format."

Black continued, "In the last two years, that pace has slackened. As more stations vie in the marketplace for the precious donor dollars, the

profit margin decreases. As shows pull out, gospel music is added and a staff must be hired to maintain sales and programming. That's why the Gospel Radio Seminar is so important—to help programmers, salespeople, and owner/managers to improve the competitive edge and increase their professionalism."

Music is playing an important role in the programming of most of the stations represented, delegates heard, although spoken-word (preaching) programming has not been abandoned by any means. "There's so much good gospel music now," explained Tom Dooley, the program manager of the new Continental Radio Satellite Network. "Anyone who doesn't realize that, whether it's a secular or religious programmer, is really missing the boat."

Dooley's views can be backed up by the release in 1981 of an estimated 200-plus albums of gospel music. Gospel record companies are boasting sales increases, in spite of an overall reluctant marketplace; and with more and more stations expanding their music blocks, the songs are hitting more ears.

Gospel music—once a label identifying only black spirituals or southern quartets—now generally covers every musical style, from country to new wave, from classical guitar to metal rock.

GRS chairman Jim Black, also a vice president of SESAC, observed that, "We're also seeing a real influx into gospel music and radio of respected and well-known profes-



RILEY PROMO—Jeannie C. Riley chats with "Today" show host Tom Brokaw about her autobiography, "From Harper Valley To The Mountain Top," during a recent visit to the NBC early morning tv program.

Castle Songwriting, Talent Contest Slated Sept. 10

TULSA—The first annual Castle Musicfest and Talent Search will be held Sept. 10 at Oral Roberts University's Mabee Center. Sponsored by Castle Records here, the event will include a label showcase to feature artists from Castle and House of Kings.

In conjunction with the showcase, there will be a songwriting and talent contest for amateur and semi-professional artists.

Prizes for songwriters are 15 hours of recording time at Castle Studios, a scholarship to the eight-week Tulsa Songwriters Workshop and an award, for first place; six hours of studio time, a songwriters workshop scholarship and an award, for second place; and three hours of studio time and an award, for third place. Performance prizes are 15 hours

Thomas To Opry

NASHVILLE — Having only recently released a well-received secular album, "Some Love Songs Never Die," gospel artist B. J. Thomas has further solidified his country music standing by joining the cast of the Grand Ole Opry. His official Opry debut date was Aug. 7.

Thomas is the 60th member of the venerable radio show, according to Hal Durham, the Opry's general manager.

In the gospel area, Thomas has issued, via Myrrh Records, an album of standards, "Amazing Grace," and has just put the finishing touches to a contemporary Christian LP for MCA-Songbird. No release date has been set for the latter album.

Personal people who have come from outside the 'religious world.' We're seeing an upgrading of the music—the talent and the production costs going into it. The days of dialing across a radio and being able to immediately recognize a religious station by its poor quality of sound are not gone, but they're going."

Dooley had harsh words for programmers who routinely exclude gospel music from their radio formats. "Secular radio would like to go along blindly," he said, "thinking that people in the country are not religious or don't believe in God. That's totally stupid. To me, that's no way to program a station. Just drive through any neighborhood in town and you'll see churches. Obviously, people do believe in God. And not to recognize that on your radio station—especially in light of the fact that there is so much good music—really points up glaringly how out of tune most secular programmers are with what's really going on."

12	9	SHE'S A BAD MAMA JAMA —Carl Carlton 20th Century 2488 (RCA)	11	5	WITH YOU —Stacy Lattisaw Cotillion Sd 16049 (Atlantic)	54	3	THE MAN WITH THE HORN —Miles Davis Columbia FC 36790
10	7	NIGHT —Billy Ocean Epic 19-02053	10	7	BLACK & WHITE —Pointer Sisters Planet P-18 (Elektra)	35	5	DEUCE —Kurtis Blow Polygram SRM-1-4020
11	9	THE REAL THING —The Brothers Johnson A&M 2343	11	8	A WOMAN NEEDS LOVE —Ray Parker Jr. & Raydio Arista AL 9543	36	39	WINELIGHT —Grover Washington Jr. Elektra 6E 305
14	10	SLOW HAND —Pointer Sisters Planet 47929 (Elektra)	12	16	CLARKE/DUKE PROJECT —Stanley Clarke/George Duke Epic FE 36918	47	2	WALL TO WALL —Rene & Angela Capitol ST 12161
13	10	FREAKY DANCIN' —Cameo Chocolate City 3225 (Polygram)	16	4	WINNERS —The Brothers Johnson A&M SP3724	38	13	RIT —Lee Ritenour Elektra 6E-331
14	13	GIVE IT TO ME BABY —Rick James Gordy 7197 (Motown)	17	3	CHILDREN OF TOMORROW —Frankie Smith WMOT FW 37391	39	9	LET THE MUSIC PLAY —The Dazz Band Motown M8-957M1
18	6	CAN'T WE FALL IN LOVE AGAIN —Phyllis Hyman & Michael Henderson Arista 0606	15	23	RADIANT —Atlantic Starr A&M SP 4833	40	3	THE STRIKERS —The Strikers Prelude PRL 14100
16	9	SEND FOR ME —Atlantic Starr A&M 2340	18	5	IN THE NIGHT —Cheryl Lynn Columbia FC 37034	41	6	WANTED DREAD AND ALIVE —Peter Tosh EMI-America SO-17055
17	13	VERY SPECIAL —Debra Laws Elektra 47142	17	20	THE DUDE —Quincy Jones A&M SP 3721	42	13	CLOSER —Gino Soccio Atlantic SD 16047
18	15	RUNNING AWAY —Maze featuring Frankie Beverly Capitol 5000	18	13	NIGHTCLUBBING —Grace Jones Island ILPS 9624 (Warner Bros.)	43	7	STARS ON LONG PLAY —Stars On Long Play Radio Records RR 16044 (Atlantic)
22	8	THIS IS FOR THE LOVER IN YOU —Shalamar Solar 12250 (RCA)	19	32	THREE FOR LOVE —Shalamar Solar BZ1-3577 (RCA)	44	4	REVEREND DURITE —Richard Pryor Laff 216
20	19	RAZZAMATAZZ —Quincy Jones featuring Patti Austin A&M 2334	20	3	CAN'T WE FALL IN LOVE AGAIN —Phyllis Hyman Arista AL 9544	45	4	COMPUTER WORLD —Kraftwerk Warner Bros. HS 3549
21	17	TWO HEARTS —Stephanie Mills 20th Century 2492	21	20	MY MELODY —Deniece Williams ARC/Columbia FC 38048	46	4	CLASS —The Reddings Believe in A Dream FZ 37125
25	8	I LOVE YOU MORE —Rene & Angela Capitol 5010	22	21	VERY SPECIAL —Debra Laws Elektra 6E-300	47	9	TASTY JAM —Fatback Spring SP-1-6731 (Polygram)
23	18	ARE YOU SINGLE —Aurra Salsoul 7-2139 (RCA)	24	2	JUST BE MY LADY —Larry Graham Warner Bros. BSK 3554	48	9	HOT, LIVE AND OTHERWISE —Dionne Warwick Arista A2L8605
24	17	HEARTBEAT —Taana Gardner West End 1232	26	12	SECRET COMBINATION —Randy Crawford Warner Bros. BSK 3541	49	20	CALL IT WHAT YOU WANT —Bill Summers and Summers Heat MCA MCA-5176
28	7	JUST ONE MOMENT AWAY —Manhattans Columbia 18-02191	25	3	ENDLESS LOVE —Soundtrack Mercury SRM-1-2901	50		BLACK TIE —Manhattans Columbia FC 37156
38	6	WE CAN WORK IT OUT —Chaka Khan Warner Bros. 49739	38	4	ANYBODY WANNA DANCE —Ebonee Webb Capitol 5008	50		
46	5	DO IT NOW —The S.O.S. Band Tabu 02125 (Epic)	40	7	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
48	5	THAT OLD SONG —Ray Parker Jr. & Raydio Arista 0616	41	7	OH I NEED YOUR LOVIN' —Eddie Kendricks Atlantic 3796	50		
40	7	HERE I AM —Dynasty Solar 47932 (Elektra)	41	7	OH I NEED YOUR LOVIN' —Eddie Kendricks Atlantic 3796	50		
42	8	FREAKY DANCIN' —Cameo Chocolate City 3225 (Polygram)	44	5	ON THE BEAT —The B.B.Q. Band Capitol 4993	50		
45	4	GIVE IT TO ME BABY —Rick James Gordy 7197 (Motown)	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
56	5	CAN'T WE FALL IN LOVE AGAIN —Phyllis Hyman & Michael Henderson Arista 0606	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
41	7	SEND FOR ME —Atlantic Starr A&M 2340	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
54	4	VERY SPECIAL —Debra Laws Elektra 47142	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
47	6	RUNNING AWAY —Maze featuring Frankie Beverly Capitol 5000	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
55	5	THIS IS FOR THE LOVER IN YOU —Shalamar Solar 12250 (RCA)	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
51	6	RAZZAMATAZZ —Quincy Jones featuring Patti Austin A&M 2334	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
52	7	TWO HEARTS —Stephanie Mills 20th Century 2492	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
61	2	I LOVE YOU MORE —Rene & Angela Capitol 5010	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
53	7	ARE YOU SINGLE —Aurra Salsoul 7-2139 (RCA)	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
59	4	HEARTBEAT —Taana Gardner West End 1232	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		
67	3	JUST ONE MOMENT AWAY —Manhattans Columbia 18-02191	45	4	HE'S JUST A RUNAWAY —Sister Sledge Cotillion 46017 (Atlantic)	50		



★ LP This Week

STREET SONGS

RICK JAMES

Gordy G8-1002M1 (Motown)



Give the gift
of music.

French Publisher Reorganizes

By HENRY KAHN

PARIS—Pathe Marconi-EMI music publishing here is being reorganized to widen the international impact and appeal of the "chanson Francaise."

Danny Goldschmidt, who is to head up the newly shaped company, is back from the U.S. where he has been working with Alec Constandinos of Ibis Records. His role is "to wind up the spring of the new mechanism," set to start February next year.

In basis, it means there will be two separate companies established on the conglomerate's publishing wing. One will handle Pathe Marconi-EMI material, including Francis Day & Hunter, and center on international product. The other, yet to be named, will be concerned only with French production and will include Champs Elysees publishing.

In the end, the two companies will go under one banner—a tortuous form of doing business, but technically necessary under French company law.

Goldschmidt has wide experience with Phonogram, Polydor, Vogue

and other companies.

Of his new role, he says: "I'm certain a new form of 'chanson Francaise' exists and that it'll succeed provided its tone is international and not nostalgically and classically French. We already have French groups, like Ocean, which records in the U.K., and Trust."

But in putting all his energy into pushing French song styles, he admits that the French record buyers in the 15-30 age group still demand a musical diet from the U.S. or U.K.

"Pundits say different, but they ask the wrong people when they set up market research or opinion polls. There's a wide listening public among older age groups that wants to hear typical French music, but it's patently clear that the young folk want Anglo-American material."

Goldschmidt says he's heading up a two-way traffic operation. The new set-up will handle U.S. catalogs and he's convinced a lot of internationally stamped French talent will "find a ready home" in the U.S. He's looking for new talent in that area.



Anthony Creates: Artist Anthony Charles works on material at L.A.'s Creative Space prior to going into the studio.

Old Hotel Now Is A Creative Space In L.A.

By PAUL GREIN

LOS ANGELES—Creative Space is something of a haven for songwriters.

The complex, located in a converted hotel midway between Hollywood and downtown L.A., consists of eight fully equipped, self-operated songwriting suites. It was opened at the beginning of the year by partners Tom Lubin and Janis Thompson.

"It was primarily designed for songwriters to develop their ideas by themselves," says Lubin, "without the engineer standing over their shoulder or the drummer telling them what they think it should be. There's so much tension in creating a master. Here if they make a mistake, nobody knows but them. They can work it out and polish it up without somebody else sitting there."

"It was different 25 years ago," Lubin says. "A songwriter would write on sheet music. But with the advent of multi-track recording, composition is now done to a great extent in the studio. The songwriter works with tape rather than paper."

"Because the studio is such a high-technology environment, most songwriters have to contend with all these other people. You end up with a lot of composition by committee."

Lubin says his clients extend beyond professional songwriters. "Several producers come here to work out their ideas before they go into multi-track studios. A client may just want to collect his thoughts. He doesn't need a 24-track studio and an engineer to do that."

"We also have a lot of local artists and weekend musicians in addition to the pro audio trade we get because of our proximity to Hollywood."

Lubin and Thompson are starting to explore national expansion, either through opening new Creative Space locations of their own or through licensing arrangements.

"We're in the process of licensing the concept and selling packages," Thompson says. Adds Lubin: "Anybody could open one of these by just buying the gear, but we could supply them with information about how to do the acoustics and air conditioning and the like."

Lubin says that the hardest part of establishing Creative Space has been to convey the concept to people. "They think it's a funky little four-track demo place, a warehouse with little cubicles. It's much more than that."

Each room is outfitted with the TEAC Model 144 Portastudio, a Roland CR78 programmable rhythm machine, Auratone speakers and a Yamaha acoustic piano, in addition to a mixdown machine, a reverb, mikes and a music stand. The cost is \$10 per hour with a two-hour minimum. Lubin says they run about 60% of capacity.

Creative Space is located in the former guest cottage of the Ladies Wilshire Ebell Club of Los Angeles. It's a bit removed from the music industry's Century City-Hollywood axis, but Thompson says that's part of its appeal. "Something like this isn't a Hollywood & Vine thing," she says. "We tried to create a retreat atmosphere in the middle of the city."

Lubin and Thompson next want to add a spa and a solarium to the 6,200-square-foot complex, which was built in 1920.

Mighty 3 Music Eyes Own Production Arm

By IRV LIGHTMAN

NEW YORK—Mighty Three Music, the music publishing affiliate of Kenny Gamble & Leon Huff's Philadelphia International Records, has in its productive nine-year history mainly served the songwriting needs of its parent—but steps are being taken to take on more autonomy and newer directions.

Charged with implementing broader availability of its creations is professional manager Bill Lacy, under the direction of Mighty Three president Earl Shelton.

"For one thing, we're now considering our own production unit as part of our plan for more diversity," says Lacy, whose background as a Certified Public Accountant also comes into play at the company. And the product that would flow from this division would be open to any interested label, he points out.

A prime objective now at Mighty Three for Lacy and Shelton is to place for distribution a new gospel line. As he does for the Philadelphia International and TSOP labels, Lacy is also involved in a&r activities for the unnamed gospel label (it started out as Salvation, but the name was found to be in conflict with a revival of CTI's Creed Taylor's old logo).

In fact, it's the distribution deal that's basically holding up the label's debut in the marketplace, since two albums are already finished. One features a veteran team, Clarence Fountain & the Five Blind Boys, which is venturing into less

traditional gospel sounds, thanks in part to two songs on the album by Cecil Womack and Kenny Gamble. The other package features a new group, the 14-member Young Delegation, which, Lacy notes, has been structured to be more contemporary.

In a&r-ing, Lacy finds his accounting background most useful, since he says he takes "dollars and cents" into account "at all times" when he's planning recording budgets.

As for its country music hopes, Lacy says he's got a lot of contacts in this genre and adds that Mighty Three has placed some country material in the past, including Freddie Fender's 1980 version of Teddy Pendergrass' hit, "The Whole Town's Laughing At Me" and some copyrights originally cut by Lou Rawls.

Lacy says that in music print, the company has deals with several companies that are structured in an unusual way. "If the songs we give them move up the charts, so does their royalty rate," Lacy explains.

Among the exclusive writers at Mighty Three are Gene McFadden, John Whitehead, Jerry Cohen, Dexter Wansel, Cynthia Biggs, Sherman Marshall, Ted Wortham, Bobby Bennett, Janice Gugliuzza, Darnell Jordan and Joel Bryant.

And with its probe of pop and country, Lacy expects this roster, totaling 15, to grow even further.

DIVERSIFIES ROLE

Publishing Consultant Is 'Hired Troubleshooter'

By KIP KIRBY

NASHVILLE—When Richard Perna formed Music Publishing Consultants in October of 1978, it was for the administration of individual songwriters' catalogs.

Not quite three years later, the company has branched out into several diversified directions. Music Publishing Consultants now sponsors educational courses geared for the professional publishing/songwriting community, serves as consultant for numerous clients within the industry, and administers catalogs for writers, producers and publishers.

"You could call me a hired trou-

bleshooter," says Perna. "With the fast pace of today's business, publishers and writers don't have time to monitor all the current legal changes in the field of copyrights and publishing. So I keep on top of all the new laws and their effects on ancillary rights. For a fee, I provide counseling and straightforward advice that can save a client untold amounts of money."

The areas of mechanical license monitoring, synchronization rights and foreign sub-publishing are, in Perna's opinion, where most publishers tend to fall short.

(Continued on page 69)

AUGUST 15, 1981, BILLBOARD

NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimamente, Arcano 3535	1	VIVA EL NORTE 15 exitos nortenos Profono Telediscos 1501
2	JULIO IGLESIAS De nina a mujer, CBS 50317	2	JUAN GABRIEL 15 sensacionales exitos, Telediscos 5018
3	JUAN GABRIEL 15 sensacionales exitos Telediscos 1018	3	VICENTE FERNANDEZ 15 Grandes exitos Telediscos CBS 20422
4	BASILIO Karen 59	4	LITTLE JOE & THE FAMILY Prieta linda, Fredy 025
5	JOSE JOSE Amor amor, Pronto 1085	5	LOS TIGRES DEL NORTE ?n dia a la vez, Fama 607
6	ROCIO JURADO Senora, Arcano 3485	6	EMMANUEL Intimamente, Arcano 3535
7	LUPITA D'ALELIO Ya no regreso contigo, Orfeon 5267	7	LOS HERMANOS BARRON Pancho Lopez, Joey 2091
8	JOSE JOSE 15 exitos mas grandes, Teledisco 1015	8	DIEGO BERDAGUER Estoy vivo, Profono 3044
9	JOSE LUIS RODRIGUEZ Muler TH 2151	9	CONJUNTO MICHOCAN Piguetes de hormiga, Odeon 73171
10	SOPHY Baladas y salsa, Velvet 6004	10	ALVARO DAVILA La culpable, Profono 3042
11	CAMILO SESTO Amaneciendo, Pronto 1086	11	LIZA LOPEZ Si quieres verme llorar, Hacienda 6981
12	VIVA EL NORTE 15 exitos nortenos Profono Telediscos 1501	12	JOSE JOSE 15 exitos mas grandes, Telediscos 1015
13	LOLITA Sequir sonando, CBS 60312	13	CHELO Ya no me interesa Musart 1801
14	RAPHAEL En carne viva, CBS 80305	14	RIGO TOVAR Rigo 81, Profono 3046
15	CAMILO SESTO 15 exitos mas grandes, Telediscos 1011	15	YOLANDA DEL RIO Arcano 3608
16	CHUCHO AVELLANET Que mal amada estas, Velvet 6006	16	LOS DOS GILBERTOS Los albaniles, Hacienda 682
17	NAPOLEON Lena verde Raff 9079	17	LUPITA D'ALELIO Ya no regreso contigo, Orfeon 16047
18	ANTHONY RIOS Estas donde no estas, Algar 26	18	JULIO IGLESIAS De nina a mujer, CBS 50317
20	DANNY RIVERA TH 2134	19	KAMILO SESTO 15 grandes exitos, Telediscos 1011
21	JOSE JOSE Romantico Pronto 1095	20	SONNY & THE SUNLINERS Fredy 026
22	BOBBY VALENTIN Bronco 114	21	LOS REYES LOCOS Personalidad CBS 20497
23	RIGO ROVAR 14 de oro, Profono 2003	22	RAMON AYALA Cuando mas nes, de tu carino, Fredy 1206
24	VICENTE FERNANDEZ 15 grandes exitos, Telediscos CBS 20422	23	JOSE LUIS RODRIGUEZ Mujer, TH 2151
25	GILBERTO MONROY Mi jaraguai, Artomax 730	24	CAMILO SESTO Amaneciendo Pronto 1086
		25	NAPOLEON Lena verde Raff 9079

14	16	17	18	19	20	21	22	23	24	25	26	27	28
THE UNDISCOVERED COUNTRY In The Pocket, Motown MB-955M1	POINTER SISTERS Black & White, Planet P-18 (Elektra)	RICKIE LEE JONES Pirates, Warner Bros. BSK 3432	STYX Paradise Theatre, A&M SP-3719	SANTANA Zebop, Columbia FC 37158	RUSH Moving Pictures, Mercury SRM-1-4013 (Polygram)	ALABAMA Feels So Right, RCA AHL1-3930	PHIL COLLINS Face Value, Atlantic SD 16029	MANHATTAN TRANSFER Mecca For Moderns, Atlantic SD 16036	TEENA MARIE It Must Be Magic, Gordy G8-1004M1 (Motown)	DARYL HALL & JOHN OATES Voices, RCA AQL1-3646	OZZY OSBOURNE Blizzard Of Ozz, Jet JZ 36812 (Epic)	SOUNDTRACK Endless Love, Mercury SRM-1-2001 (Polygram)	JEFFERSON STARSHIP Modern Times, Grunt BZL1-3848 (RCA)

43	44	45	46	47	48	49	50	51	52	53	54	55
QUINCY JONES The Dude, A&M SP-3721	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card, Arista AL 9518	SQUEEZE East Side Story, A&M SP-4854	STANLEY CLARKE / GEORGE DUKE The Clarke/Duke Project, Epic FE 36918	.38 SPECIAL Wild Eyed Southern Boys, A&M SP-4835	THE BROTHERS JOHNSON Winners, A&M SP-3724	FRANKE & THE KNOCKOUTS Franke & The Knockouts, Millennium BXL1-7755 (RCA)	JOHN DENVER Some Days Are Diamonds, RCA AFL1-4055	PAT METHANY & LYLE MAYS As Falls Wichita, ECM ECM-1 1190 (Warner Bros.)	CARPENTERS Made In America, A&M SP-3723	MICK FLEETWOOD The Visitor, RCA AF11-4080	STACY LATTISAW With You, Cotillion SD 16049 (Atlantic)	AC/DC Back In Black, Atlantic SD 16018

70	71	72	73	74	75	76	77	78	79	80	81	82	83	84
THE DOORS Greatest Hits, Elektra 5E-515	STEPHANIE MILLS Stephanie, 20th Century T-700 (RCA)	DEBRA LAWS Very Special, Elektra 6E-300	GEORGE HARRISON Somewhere In England, Dark Horse DHK 3482 (Warner Bros.)	JOHN LENNON / YOKO ONO Double Fantasy, Geffen GHS 2001 (Warner Bros.)	KRAFTWERK Computer World, Warner Bros. HS 3549	POCO Blue And Gray, MCA MCA-5227	SPLIT ENZ Waiata, A&M SP-4848	IRON MAIDEN Killers, Capitol ST 12141	GRACE JONES Nightclubbing, Island ILPS 9624 (Warner Bros.)	GINO VANNELLI Nightwalker, Arista AL 9539	LARRY GRAHAM Just Be My Lady, Warner Bros. BSK 3554	LOVERBOY Loverboy, Columbia JC 36762	ROSANNE CASH Seven Year Ache, Columbia JC 36965	ELTON JOHN The Fox, Geffen-GHS 2002 (Warner Bros.)

97	98	99	100
SHEENA EASTON Sheena Easton, EMI-America ST 17049	GROVER WASHINGTON JR. Winelight, Elektra 6E-305	SOUNDTRACK Raiders Of The Lost Ark, Columbia JS 37373	CAROL HENSEL Dancersize, Vintage VNJ 7701 (Mirus)

NEW & HOT

CARL CARLTON , Carl Carlton 20th Century Fox T-628 (RCA)	AIR SUPPLY , ▲ Lost In Love Arista AL 9530	MICHAEL STANLEY BAND , Northcoast EMI-America SW 17056	THE GO GO'S , Beauty And The Beast I.R.S. SP-70021 (A&M)	DEF LEPPARD , High N' Dry Mercury SRM-1-4021 (Polygram)
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- C-1 Number One Country Singles, 1948 to Present 50.00
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- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

SOUL (RHYTHM & BLUES) SINGLES

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

SOUL (RHYTHM & BLUES) ALBUMS

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

ADULT CONTEMPORARY SINGLES

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- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

CLASSICAL ALBUMS

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

JAZZ ALBUMS

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL)

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

GREATEST HITS

- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page. 5 or more pages: \$3.00 per page.

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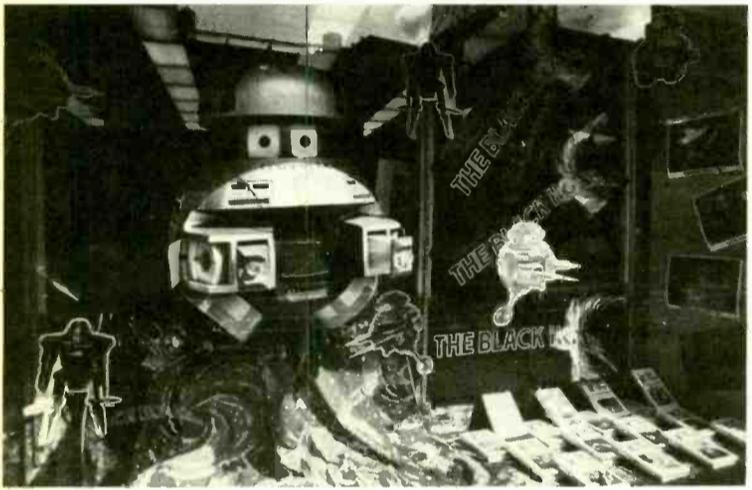
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Video



Billboard photos by Chuck Pulin

VIDEO RETAILING—A life-sized version of the robot from "The Black Hole" lures potential videocassette customers from the window of Video Shack's Broadway & 49th St. Manhattan store. Below, a passerby checks out the new six-store chain's new entry on 6th Ave. & 31st St. President of the chain, Arthur Morowitz, gives the keynote address Tuesday (11) at NARM's first major video convention in New York.



AUGUST 15, 1981, BILLBOARD

No Big Rush For RCA SelectaVision

• Continued from page 3

some sales. Once advertising fell off, however, so did interest.

Not one dealer surveyed was enthusiastic about the future of the videodisk in general, and SelectaVision specifically. Their complaints focus on the fact that the machine is unable to record, a real drawback when it comes to closing a sale. Others cite consumer confusion about formats, the desire to wait until the product's future becomes clearer and prices drop, defective rates on both hardware and software, the fact that the disks wear out, and a small library of available software as hurting sales. This last complaint though, is more prevalent in the LaserVision camp.

One of the most disgruntled RCA dealers, who requested that his

name not be used, says he has sold only one disk player since the unit's introduction in March. "It's not selling at all and it never did," he gripes. "One of the main problems is that there's no porno available. Ninety percent of the people who buy a VCR rent tapes, and the first tape they rent is porno. It's a significant lack."

This dealer keeps about 75 VCRs in stock and sells an average of one a day. "I'm disappointed in RCA," he says. "I felt it would be a viable product. They've been very good about software support, but on the machine itself they left off all the goodies that are available on the laser machines, like stereo capability and freeze frame, so people are waiting for the second generation before" (Continued on page 60)

WITH \$1,695 UNIT

Akai Awaits Stereo Vid Tapes

By JIM McCULLAUGH

COMPTON, Calif.—Jerry Astor is a man with a unique product.

Thus far, the firm for which he is the director of video marketing, Akai, is the only VCR supplier making a Dolby stereo videocassette player/recorder available in the U.S.

The unit is the VP-7350 with a suggested retail list of \$1,695. Introduced officially at the June 1980 Consumer Electronics Show in Chicago, the machine is capable of both two and six-hour play and of recording six events over seven days on any channel. Weight is just under 15 pounds.

Another unique feature, an Astor idea, is a special key lock that restricts access to the unit.

Despite the fact that there is virtually no supply of available consumer prerecorded videotapes in stereo thus far in the U.S., Astor made the decision to offer the stereo machine to the American public (Akai, like many other Japanese firms, make two-channel units available in Japan because of the stereo television broadcasting that already exists there).

By doing so, he has carved out a firm niche for Akai video product in the U.S.—"the Nakamichi of VTRs."

NEW YORK—The NARM 1981 Video Retailers Convention beginning Monday (10) marks an expanding role in video for the record merchants' trade group. It's the culmination of many NARM activities in that field.

NARM has been sponsoring dinner meetings with video specialists in different cities around the country, and would like to create an advisory committee of store owners. "We're learning a lot about their needs," says Joe Cohen, executive vice president of NARM. "Whatever we do will be a response to what they say they need."

NARM is positioning its conference as a forum for video retailers to discuss the problems they have to confront. "We'll lose money," Cohen admits, "but it's worth it. For the first time, retailers will have a chance to say what's on their minds—not just to sit in on

BEGINS MONDAY

Vid Specialty Retailers Focus Of NARM Conference In N.Y.

By LAURA FOTI

one obligatory panel aimed at them."

Cohen believes video is a logical move for record retailers, and wants his group to help them learn about its benefits and pitfalls. But video specialty dealers also hold a great deal of interest for NARM.

"Most of the dealers on our advisory board would be pure specialists," Cohen says. "We want to assess their priorities and take their suggestions." He adds that the advisory board will probably meet quarterly.

Another NARM activity is a newsletter for members that Cohen would like to see come out on either a quarterly or monthly basis.

"We're in the listening mode," Cohen says. "Many things being discussed at this convention will need to be dealt with later, so we must remain dynamic and react as quickly as possible to develop programs to meet dealers' needs. They may not actually need a trade asso-

ciation now, but it should be started now, while they're still growing, rather than when they're fully grown.

Cohen believes Pickwick's opening of four video specialty stores in San Francisco is "a real statement made by our industry. Maybe video should be separate from records and tapes."

This is all conjecture, however. "The specialists own whatever business there is currently," Cohen says, "but you have to remember VCR penetration is only at 3%. I'm not certain what's going to happen, but it seems that dealers' profits can only grow as more and more people acquire hardware."

In the meantime, NARM intends to find out what retailers think on various issues: rental vs. sales, distribution, and so on. "We want to bring people together and improve communication," Cohen says. "Our job is to keep these people in business."

No Slowdown In Accessories . . . It's Almost As If Everyone's Becoming Involved

NEW YORK—From plugs costing less than a dollar, to cleaners, tool kits and storage racks, up to \$2,000 test instruments and special effects equipment costing even more, video accessories represent a growing—and profitable—business.

The number of companies offering products in this area expands almost weekly, with everyone trying to get into the act. Blank tape companies have added VCR head cleaners, while traditional audio accessories firms such as BIB, Recoton, Discwasher, Nortronics and Pfanstiehl now offer—or plan to bring to market—comparable products for video. There are even new suppliers eager to join the market.

For the most part, accessories manufacturers see their products being sold not only in video specialty and department stores, but mass merchandisers, appliance stores and record stores. They offer their dealers promotional materials and co-op advertising money, as well as the chance to make a profit that is often not found with hardware.

Dealers may want to look around before deciding which products are best for them. Depending on store

size and needs, a line containing a single head cleaner may suffice, while some dealers may want to stock everything from cables and connectors on up.

One of the most "comprehensive" suppliers is Comprehensive Video, which puts out a 212-page catalog, along with quarterly supplements. Comprehensive's products are geared to not only the casual VCR user, but the fanatic as well. Some of its more unique offerings include video camera shoulder pods, to help in filming; video color signal generators; frequency counters; test pat-

tern charts; audio mixers; and graphics kits.

The company also offers the SEK-2 Special Effects Keyer, \$2,495 which allows the user to key colorized titles and graphics to color videotapes while editing or dubbing from VCR to VCR, with just a black-and-white camera. Built-in dual-function fade capabilities allow fading in and out of video or black from scene to scene.

Another supplier with diverse offerings is Showtime Video Ventures located in Oregon. Executive officer Randy Burnworth waxes enthusias-

(Continued on page 58)

SLOW, MAYBE SURE

Steady Gains For Music Programming

• Continued from page 4

videocassette software suppliers, Warner Home Video, Magnetic Video and Paramount Home Video to name but three, have Dolby stereo VHS under serious consideration for upcoming video music programming and movies with heavy music orientation.

Most software suppliers maintain that mono tapes are adequate for today's videocassette market. The expected proliferation of video music programming and new generation VCR's however, makes two-channel programs with some form of professional tape hiss noise reduction inevitable.

Because of the added Dolby licensing cost, according to Family Home Entertainment's Bloom, he is pricing his Tom Jones product at \$59.95 for stereo VHS and \$49.95 for VHS mono and Beta mono versions.

On the other hand, Pacific Arts

Video president David Bean indicates he will hold to a one pricing structure, offering "Elephant Parts" at \$59.95, for all formats.

Bloom adds that he will price a Dolby stereo VHS version of "Pippin" at \$79.95 with the VHS mono and Beta mono counterparts at \$69.95.

Of the major videocassette software suppliers, Warner Home Video has been perhaps the most aggressive thus far with concert-oriented video music product with more than 10 titles.

In the available catalog are Blondie's "Eat To The Beat," video LP project, live concert tapes of artists Rod Stewart, Fleetwood Mac, the Kinks and Paul Simon ("One Trick Pony") and music tapes of Davo, Gary Numan and Dire Straits. Also offered are three contemporary movie musicals: "Woodstock," "A Star Is Born" and "Honkeytonk Rose." All titles thus far are mono.

MGM/CBS Home Video has three concert-oriented titles in its

(Continued on page 62)

Stereo video, video music in all viable formats, and the linkage of various technologies will be discussed in depth during sessions at Billboard's upcoming Third International Video Entertainment/Music Conference Nov. 12-15 at the Los Angeles Beverly Hilton Hotel.



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FROM COAST-TO-COAST

Top 40 + New Artists + Video = New Warner Amex MTV Launch

• Continued from page 3

To make sure viewers get the full benefit of MTV's sound, Warner is insisting that every cable operator who decides to offer the channel offers it with stereo sound—and for the full 24-hour period. This, says Pittman, is to provide a consistent image.

Viewers were encouraged to take advantage of the stereo broadcasting during the showing of an REO Speedwagon concert Saturday (8). The concert was simulcast on The Source, NBC Radio's FM network. Before and after, there were commercials urging viewers to call their cable operator for a stereo subscription.

MTV is the brainchild of John Lack, executive vice president for the Warner Amex Satellite Entertainment Co. (WASEC). Lack saw a need for programming targeted at the 12- to 34-year-old market, and Warner's extensive telephone research apparently backed up his

view. The company forecasts 4 or 5 million MTV subscribers by the end of 1981.

"There's a real place for us," Lack says. "The networks are still programming for people who have never seen TV before. That worked in 1955, but it doesn't work today."

Lack believes the video explosion will spawn an entirely new breed of stars—and that MTV will be the place to showcase it. Pittman compares MTV to radio in the 1950s, when drama disappeared and music took over. Radio also became more of a background sound, rather than something to be listened to intently. MTV, Pittman says, will do the same for TV.

The channel is most interested in acquiring concert footage, says director of talent acquisition Carolyn Baker. "We review, and evaluate special things like concerts," she says. "Also, occasionally, we would

use short rock films like 'Dracula Bites The Big Apple,' 'Erg' and 'Mr. Rock And Roll.'"

Currently scheduled concerts include "Jimi Hendrix Plays Berkeley," shown Sunday (9), "Electric Light Orchestra at Wembley" (Aug. 15), ".38 Special in Concert" (Aug. 22), and "Rock For Kampuchea" with Paul McCartney (Aug. 29). There are strong promotional tie-ins with record stores.

Promotion has certainly not been overlooked by MTV's planners. There are jackets, T-shirts, baseball caps, suspenders, buttons, posters, POP materials, patches, bumper stickers, and so on. In addition, every video clip will identify the artist doing it, the title of the album and the name of the record company. "If we broadcast a concert that's available on CBS videocassette," says Lack, "we'll mention that because it's in our best interest that everybody prospers."

'Electronic Bookstore' Clicking

NEW YORK—Video-to-Go calls itself "an electronic bookstore." President Jack Friedman sees videotapes as the books and VCRs as the printing presses of the future.

"The way young people are being brought up," Friedman says, "they

read only on assignment. They never pick up a newspaper. Their literature is from tv and movies. I believe the novels of tomorrow will be video. There are unlimited opportunities in video as an art form in itself."

Friedman says Video-to-Go is

"poised for the future of the market." The three-store Manhattan chain sells software only: prerecorded and blank tapes. ("Do we sell videodisks? Let's just say we 'carry'

(Continued on page 63)

New Releases

(Editor's Note: With this week's issue, Billboard introduces a new videocassette releases column, a feature that will appear on a frequent basis. As this column and the industry matures, it will contain additional information software dealers will find useful, such as specific formats, catalog number, suggested retail price, etc. Videodisk titles will also be added. Video software suppliers of both cassette and disk are invited to keep Billboard alerted to new titles as they are introduced. This column will also include additional suppliers.)

WALT DISNEY HOME VIDEO

"The Many Adventures Of Winnie The Pooh"
"The Absent Minded Professor"
"Davey Crockett & The River Pirates"
"Gus"
"The Apple Dumpling Gang Rides Again"
"The One And Only Genuine Original Family Band"
"Snow White Live At Radio City Music Hall"
"Dumbo" (rental only)

MAGNETIC VIDEO

"Fiddler On The Roof"
"Coming Home"
"Semi-Tough"
"F.I.S.T."
"Gentleman Jim"
"King Of Hearts"
"Suppose They Gave A War And Nobody Came"
"Last Valley"
"Raging Bull"
"Ron Hays Music Image"

MCA VIDEOCASSETTE

"Nighthawk"

FROM \$1 TO \$2,000

Accessories Flowing

• Continued from page 56

tic on the options his products afford not only consumers, but retailers. For example, there's one called the VV-s7 RF/Syncalizer to help "straighten up" picture roll that may be caused by copyguarding. Burnworth suggests retailers who rent tapes may want to consider renting the Syncalizer too.

Showtime Video Ventures has retail, wholesale, mail-order and manufacturing operations. The company puts out a 100-page training manual for dealers that is constantly updated as technology changes. In addition, the company sponsors seminars around the country and is

VCR Production Up 112% In Japan

TOKYO—The month of June saw a 112% increase in Japan's VCR production over the same period last year, from 372,000 units to a record 789,000. Shipments jumped 105%, to 739,000 units; exports accounted for a record 603,186 units.

'81 VCR Sales Rocket

WASHINGTON—Videocassette recorder sales show little sign of slowing their fiery sales curve in the U.S., according to just-released figures by the Marketing Services Dept. of the Electronic Industries Assn.'s Consumer Electronics Group.

VCR sales in the first half of 1981 rose to 543,473 units, a jump of 89.6% over the 286,601 units sold in the first half of last year. Sales of VCRs in June rose to 109,375 units, an increase of 110% over the 52,076 units sold in the comparable period of 1980.

Color and black and white television set sales also chalked up substantial gains. Color tv sales in the first six months jumped by 20.3%, while monochrome tv was ahead by 13.4%.

"Silent Running"
"Midway"
"Airport"
"Earthquake"
"Shenandoah"

MGM/CBS HOME VIDEO

"Live Infidelity"
"Boston Bounces Back (1981 NBA Playoffs)"
"Guys & Dolls"
"Cat On A Hot Tin Roof"
"Philadelphia Story"
"On The Town"
"Captains Courageous"

MEDIA HOME ENTERTAINMENT

"Wackiest Wagon Train In The West"
"Images Of Bruce Lee"
"Albino"

PARAMOUNT HOME VIDEO

"Ordinary People"
"Elephant Man"
"Rosemary's Baby"
"Hearts & Minds"
"When Worlds Collide"
"Serial"
"A Place In The Sun"
"My Bloody Valentine"
"Popeye"
"Goodbye Columbus"

WARNER HOME VIDEO

"The Great Santini"
"Over The Edge"
"The Wanderers"
"Promises In The Dark"
"Heartbeat"
"Simon"
"Die Laughing"
"The Awakening"
"The Fiendish Plot Of Fu Manchu"

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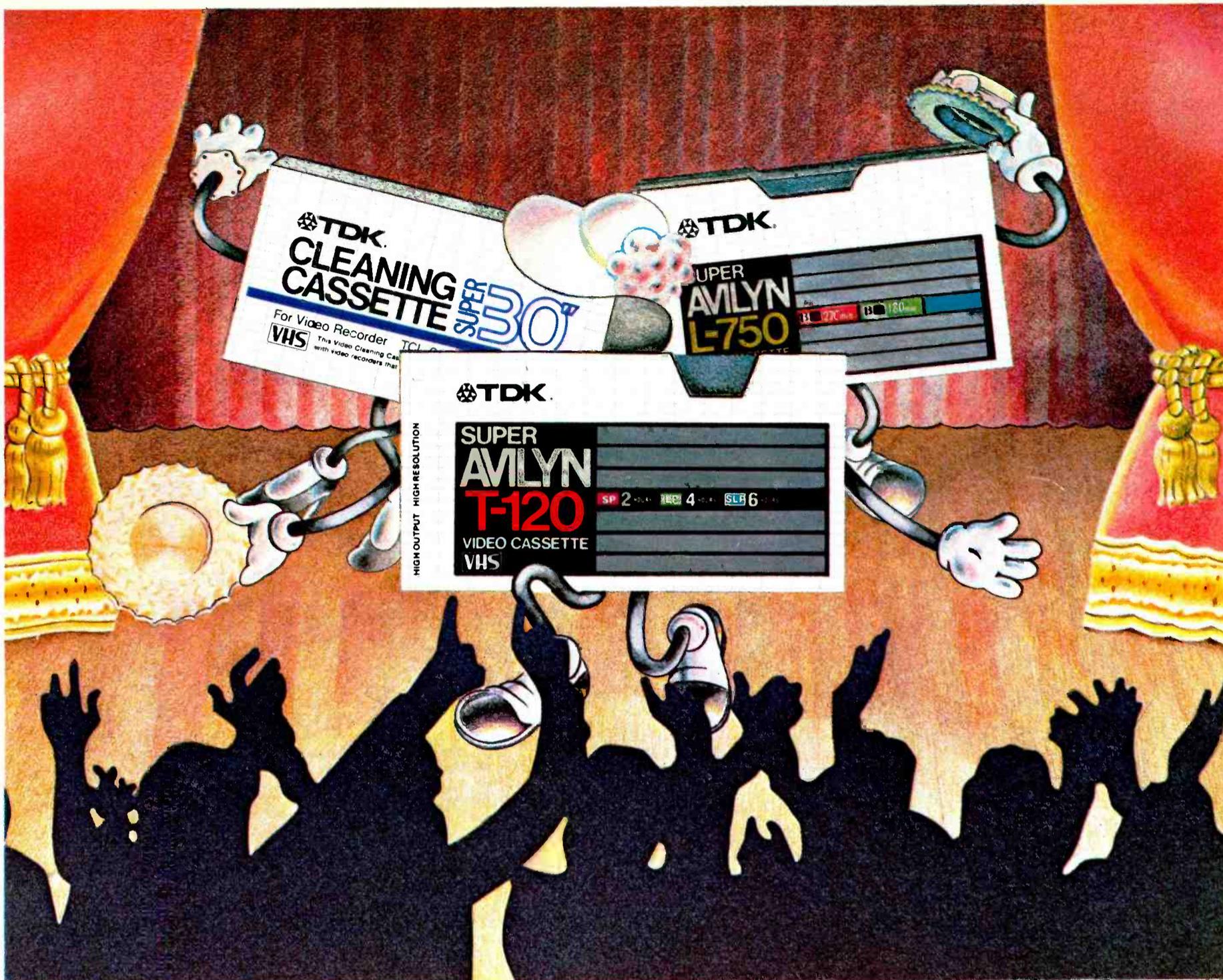
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INTEREST SLACKENS IN HEAT

Dull Summer For SelectaVision

• Continued from page 56

they decide whether to buy."

"Sales have been slow," says John Kendrick, a salesman at Videoland in Dallas. "There was a lot of interest at first, but no one's even asked about the product in several weeks. We're one of the largest dealers in the U.S., and have an incredible amount of store traffic, so it's reflective of the overall mood that there's no interest."

"Most people who come in to look at the disk player end up buying a VCR," Kendrick continues. "Some buy the disk as a secondary system. But the price differential between tapes and disks is decreasing, so there's even less of an incentive."

SelectaVision sales at Burlingame Home Video in Burlingame, Calif. are "slow to medium," according to store manager Josh Turow, who adds that's pretty much what he'd expected. "Sales will never be what RCA predicted," Turow believes. "Competition will really hurt them."

The most likely candidates for strong sales, feels Turow, are less-populous areas where people don't

want to spend the higher price for a VCR and are most interested in watching movies. Many of the sales at Turow's store are to people who are buying a supplemental system to their VCR. Turow also points out that, because the player is a high-ticket item, people often feel more comfortable buying it at a department store—and then they come to him for the software.

Dealers surveyed are almost universally optimistic about fall sales prospects. They look forward to RCA's increased advertising expenditures and the traffic they gen-

erate. Joe Rosario, video buyer for Luskin's in Baltimore, says, "Sales now are fair, but then we didn't expect great balls of fire so we haven't been disappointed. I think sales will be good in the fall. And J.T. Smith, manager of George's TV and Appliance in Washington, D.C., adds, "Sales are slow now, but they were good when the product was first introduced, and I think they'll be good again in November or December."

(Editor's Note: A close sales look at LaserVision (U.S. Pioneer, Magnavox) hardware merchants will appear in a forthcoming issue.)



Billboard photo by Chuck Pulin

VIDEO SELL—A salesman at Harvey Electronics in New York City explains the Sony projection system to a customer. At rear is Pioneer LaserVision disk player.

LASERDISC PRODUCT

Simon & Minnelli Pace Pioneer List

By JIM McCULLAUGH

LOS ANGELES — Pioneer Artists now has two pieces of product—a Paul Simon concert and a Liza Minnelli concert—in the marketplace in support of the U.S. Pioneer Laserdisc videodisk player and compatible Magnavox Magnavision player.

At \$24.95 each suggested retail, according to Barry Shereck, president of Pioneer Artists, he is satisfied with initial sales, particularly considering the smaller universe of laser optic players in the marketplace, as contrasted with VTRs.

According to sources in the LaserVision hardware camp, laser optic players are projected at between 30,000-50,000 units in end user use in the U.S. And 50,000-100,000 are the target figures by the close of 1981.

Because of the initial good reaction, Shereck points out, particularly in light of the number of disks sold thus far with respect to the number of players, he is more enthused about the prospects of video music on videodisk.

He numbers himself in that camp of video executives who say video music—not necessarily hit movies—will be the dominant, catalytic form of home video programming as the industry progresses.

Upcoming for release are Joni Mitchell's "Shadows & Lights," and a folk disk called "There's A Meeting Here Tonight" with Glen Yarborough, the Limelighters and the Kingston Trio. Pioneer Artists is also negotiating for a Pink Floyd program.

(Continued on page 61)

Assn. Certifies 5 Golden Awards

NEW YORK—The International Tape/Disc Assn. here has certified five new ITA Golden Videocassette Awards.

The programs, all Magnetic Video product, include: "The Graduate," "The King And I," "The Omen," "The Fog" and "Young Frankenstein."

SelectaVision Eyes Mass Appeal
RCA To Push Top Pop Acts—The 'Most Marketable'

• Continued from page 3

adult contemporary," he believes. "But in the visually creative area, a lot will come out of rock, so that area is very important to us, too."

For now, however, artists take precedence over their visual treatment. "The main thing people are interested in now is getting recognizable names to play on their new machines," Mitchell says. "All this new technology is somewhat alien to the consumers we're seeking to establish as our base. So, in buying software, the mass audience will look for what's familiar to them. You won't see the type of impulse buying that may go on in a record store."

Creative triumphs of the future will arise from the pairing, or "synthesis," of established artists and new video-oriented artists, including technicians and choreographers. Mitchell feels. "Synthesis is a key word," he adds. "There will be a real working together, a marrying of the complexity of audio recording with the complexity of video."

Rather than replacing the record albums of today, music videodisks will create a whole new experience combining sight and sound. "You'll see the Lennon and McCartneys come to the forefront," Mitchell says, "but also the Fellinis. Videodisks will affect music in general and will contribute to the growth of the music industry."

Original programming will take a back seat for the present to RCA's introduction of concerts and existing albums with visuals added. Many concept albums would be appropriate for this type of treatment,

Mitchell points out. Forthcoming are made-for-RCA disks and work with independent producers.

"Right now, the musical videodisk begins with the musical talent," he adds. "But we have to find out what artists expect to get out of video beyond the promotional clip. There will be no video music business until the fence between the video people and the music people is brought down, so we need more dialog between us and the music people to help increase understanding."

Mitchell is confident that such understanding will soon exist. "I expect the audio/video industry to come out healthy," he says. "We have to

recognize our limits and work within them, as the record industry has been doing."

The future of musical videodisks is only just beginning to be understood, according to Mitchell. "People will relate to video LPs like they do to audio LPs," he says. "They'll pay casual attention to video, but in a much more thorough and complicated way than now. The ambient quality of video can certainly be sampled in the passive sense. I'm very intrigued by the work of Brian Eno and the creation of ambient video. More uses are possible—and more will be created."

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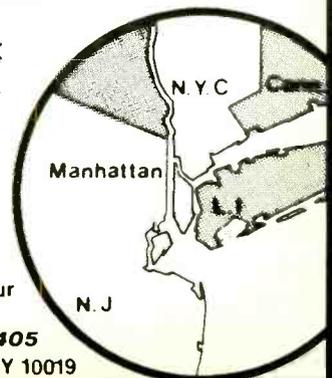
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Video

Simon & Minelli Pace Pioneer Laserdisk Releases

Continued from page 60

It is Shereck's and Pioneer Artists' intention to be "flexible" in programming offerings. To that end the software company is concentrating heavily on ballet, classical and operatic material and should have at least two ballets available on disk by year's end via an agreement with Covent Garden in the U.K.

An opera—"Tales Of Hoffman" is also being prepped for release.

"We have a number of operas and ballets in the planning and negotiating stages," says Shereck. We continue to talk to record companies about putting out their artists on disk and we will certainly do that, but I think the classics are particularly attractive. Certainly they are more attractive in terms of rights acquisitions."

Broadway plays will also figure prominently in Pioneer Artist plans as well as movies, as evidenced by the upcoming "Pippin" and "Elephant Parts."

"Broadway shows," he adds, "and recreations of Broadway shows will, in my belief, be a spectacular area for home video in the next couple of years. On the movie side, we continue to negotiate with independent producers."

"I don't think you can have fixed programming philosophies right now. The business is too young for that. We are trying to build depth. We are not playing a numbers game. Rather, a quality game balanced by the numbers. Also, I am not bothered by a small catalog. It's an advantage in the sense I don't get lost in a big catalog."

Shereck acknowledges that the Simon and Minelli deals were somewhat "easier" to negotiate because

Simon is a singer/songwriter who owns his publishing and Minelli's "stature in the entertainment industry."

On the other hand, he points out,

contemporary music publishers "have the potential of killing the business" unless their demands become more reasonable.

"The toughest element," he adds,

"is still the acquisition of synchronization licenses."

Future pricing of disks, Shereck concludes, will hinge on individual project production costs.

Pioneer Artists was formed in the 1980 April/May period and became active last summer. The company bases in Montvale, N.J., near the U.S. Pioneer American base.

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New Telefunken Control System Is 'Intelligent'

FRANKFURT—A new "intelligent" remote control system for cutting videotape recordings in television studios has been unveiled here by AEG-Telefunken, based on the Mosaic-A system developed by the German Institute of Broadcast Engineering.

Its key advantage is seen in the fact that audio and video processing equipment from different manufacturers, such as videotape recording equipment, video recorders, tape recorders and film scanners, can simply be connected to the system.

Several control rooms at a time get direct access to up to 10 connected audio or visual units. Radio Bremen, in West Germany, estimates that the system, used in arranging spots for advertising in programs, will save around 60% of working time daily.

It's also claimed that there is quality improvement since the Mosaic-A system allows direct operation with the VTR only, so film cutting is no longer necessary.

Matsushita's Folk Guests Of I.A.M.

LOS ANGELES—I.A.M. (International Automated Media) studios, located in nearby Irvine, hosted digital audio engineer/designers from Matsushita for a month-long stay recently.

The Japanese researchers used the facility for final research and development stages in anticipation of marketing a newer line of digital audio equipment in the U.S. market by 1982.



TV SQUEEZE—Cameras roll on Squeeze during the group's performance at Los Angeles' Country Club. The show will be presented on MTV, Warner Amex's cable channel, Saturday, Aug. 15. From left to right are Chris Difford, John Bentley and Glen Tilbrook.

Akai's \$1,695 Unit

• Continued from page 56

Distribution of the unit goes through both video hardware specialists and audio hi fi stores. Astor is urging his video specialists to display the unit in tandem with hi fi equipment in a "home entertainment" approach.

At the recent Consumer Electronics Show in Chicago, Akai actively cross-promoted Michael Nesmith's "Elephant Parts" and Family Home Entertainment's "Tom Jones Live In Concert"—to date the only Dolby stereo prerecorded videocassette music fare (see separate story, this issue).

Astor indicates that while he has no business interest in getting into software, he is willing to cross promote his VCR product with software suppliers. He is also actively urging the major prerecorded video software suppliers to begin issuing prerecorded video music titles, as well as other material, in stereo Dolby VHS format.

Management West Produces 2 Pilots For Cable Vid Mart

LOS ANGELES—Management West here, whose roster includes such names as Elektra's Kings, MCA's Joe Dolce, Capitol's Storm and MSS/Capitol's Lenny LeBlanc, has recently completed two pilots for sale to the cable market in a first excursion into video.

The projects include a Meadow Lark Lemon and the Bucketeers show co-produced in association with American Talent (Management West handles Lemon, the old basketball star); and a demo titled "Trixie Goes To Hollywood," a musical situation comedy aimed at pre-teen and teen demographics.

The firm, whose principals include Brandon Philips, Richard E. Ungar and Rip Pelley also are prepping a "Joe Dolce Music Theatre" for cable.

Videocassette Music Growth Slow, Steady

• Continued from page 56

catalog thus far with tapes of James Taylor, ELO and the Clash ("Rude Boy").

Just releasing, however, is "Live Infidelity," the videocassette version of REO Speedwagon's Denver concert Aug. 8 broadcast simultaneously on Warner Amex Entertainment Corp.'s new 24-hour stereo cable music channel and a live stereo FM radio feed via the Source.

The initial consumer generation of that tape, however, despite being recorded with state-of-the-art audio equipment, will be mono. Later, a stereo version will be offered as the hardware demands. The later-to-be-released videodisk format will be stereo.

Magnetic Video has just released "Ron Hays Music Image" to the videocassette market which marries classical music with graphic images.

Magnetic Video also has a growing number of movie musicals in its catalog with such features as "Let It Be," "The Sound Of Music," "All That Jazz," "The Jazz Singer" and "Hello Dolly" among others. The huge 20th Century-Fox subsidiary intends being aggressive in the original video music programming area in the future.

MCA Videocassette offers a number of movie musicals in its catalog now with such titles as "Xanadu," "Blues Brothers," "Coal Miner's Daughter," "Jesus Christ Superstar," "Sgt. Pepper's Lonely Hearts Club Band" and a 60-minute live Loretta Lynn concert.

MCA is known to be financing and producing a video LP of Olivia Newton-John's new LP to be made available on MCA DiscoVision laser videodisk and as a videocassette from MCA Videocassette.

Paramount Home Video, too, has key movie musicals in its stable with such strong entries as "Saturday Night Fever," "Grease" and "Urban Cowboy" as well as "Nashville," "Lady Sings The Blues" and Elvis Presley's "Easy Come, Easy Go."

L.A.-based Media Home Entertainment has been offering video music material in the form of concert footage material for the past several years with such acts as Cream, Jimi Hendrix, Edgar Winter, Blood, Sweat & Tears, Seals & Croft, Billie Holiday and Stevie Wonder. Alice Cooper and James Brown.

Las Vegas-based "King Of Video" is offering two Elvis Presley concerts as well as a Judy Garland tape.

While not strictly video music, Karl Video Corp., Costa Mesa, Calif., is offering a "Tomorrow Show" John Lennon interview in the form of "John Lennon: Interview With A Legend" which despite its \$59.95 price point has been making sales impact.

In the videodisk camp, Pioneer Artists has two titles out in stereo Laserdisc format, a Paul Simon concert and a Liza Minnelli concert. Video music oriented material on cousin software supplier MCA DiscoVision is also stereo.

Current RCA SelectaVision music programming is mono until the next generation stereo players (see separate story, this issue) debut next year.

VHD, the third major videodisk entrant, expects to have stereo music programming, about 10% of the initial catalog, available at the outset in January.

AUGUST 15, 1981, BILLBOARD



Stereo VTR—Akai's VPS-7350 is the only VCR available in the U.S. capable of two-channel Dolby sound. Suggested list: \$1,695.

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Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	10	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964
2	2	22	9 TO 5 (ITA) 20th Century-Fox Films, Magnetic Video 1099
3	6	27	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
4	4	10	ELEPHANT MAN Paramount Pictures, Paramount Home Video 1347
5	14	26	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
6	3	4	THE GREAT SANTINI Warner Bros. Inc., Warner Home Video OR 22010
7	8	10	POPEYE Paramount Pictures, Paramount Home Video 1171
8	9	8	YOUNG FRANKENSTEIN 20th Century-Fox Films, Magnetic Video 1103
9	5	14	SUPERMAN ▲ (ITA) D.C. Comics, Warner Home Video WB-1013
10	12	24	FAME MGM/CBS Home Video M70027
11	7	5	BLACK STALLION Magnetic Video 4503
12	25	27	BEING THERE MGM/CBS Home Video 60026
13	17	3	THE INCREDIBLE SHRINKING WOMAN MCA 66027
14	10	16	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
15	19	4	AND JUSTICE FOR ALL Columbia Pictures 10015
16	13	5	HIGH ANXIETY Magnetic Video 1107
17	16	5	LA CAGE AUX FOLLES Magnetic Video 4506
18	26	37	STAR TREK (ITA) Paramount Pictures, Paramount Home Video 8858
19	21	5	PINK PANTHER Magnetic Video 4509
20	20	4	WINNIE THE POOH Walt Disney Films 25
21	18	8	HOP SCOTCH 20th Century-Fox Films, Magnetic Video 4072
22	32	2	LAST TANGO IN PARIS Magnetic Video 4507
23	NEW ENTRY		CASABLANCA Magnetic Video 4514
24	33	57	ALIEN ▲ (ITA) 20th Century-Fox Films, Magnetic Video 1090
25	37	3	MELVIN & HOWARD MCA 66026
26	22	22	STUNT MAN (ITA) 20th Century-Fox Films, Magnetic Video 1110
27	28	3	LET IT BE Magnetic Video 4508
28	27	6	THE BIG RED ONE MGM/CBS Home Video C 700052
29	NEW ENTRY		WEST SIDE STORY Magnetic Video 4519
30	31	27	URBAN COWBOY (ITA) Paramount Pictures, Paramount Home Video 1285
31	11	10	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
32	15	22	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022
33	NEW ENTRY		FRIDAY THE 13TH Paramount Pictures 1395
34	23	4	THE FIENDISH PLOT OF DR. FU MAN CHU Warner Bros. Inc., Warner Home Video OR 22014
35	NEW ENTRY		THE QUIET MAN Nostalgia Merchants 0303
36	30	3	I SPIT ON YOUR GRAVE Wizard Video 9209
37	36	3	JOHN LENNON: PORTRAIT OF A LEGEND KVC 030
38	24	8	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
39	39	8	2001: A SPACE ODYSSEY (ITA) CBS/MGM M 700002
40	35	14	CABARET MGM/CBS Home Video 70035

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Flow Of Accessories Increasing

• Continued from page 58

tion, because it means new products to meet needs as they arise.

Video specialty stores are a natural to sell accessories, believes Pfanstiehl president Merle Nelson, "because they have both hardware and software." Video rental outlets, he says, also do good business with the company's cleaning kits, cables and adapters.

Record stores are a potentially strong outlet for video accessories, Nelson believes. "Anyone who sells blank videotape should have video accessories. There's a good market out there, but you should be in some aspect of video to take advantage of it."

Nortronics domestic sales manager Rick Patzke agrees. "Because more record stores are carrying video software," he says, "we're making inroads there. But some of the products require a fair amount of explanation, which is not always possible in record stores. The simple-to-use items are best for them." Nortronics offers a drop-in VCR head cleaner, a wet system that cleans the entire tape path.

Other companies are concentrating on cleaners. TDK's head cleaner provides 200 cleanings at a retail price of \$25. Allsop has a wet system that uses a chamois-like material to clean all elements in the tape path. Retail price is \$29.95, and the cleaning strip is replaceable. There is a spray cleaner available from Duotone for \$5.95 per can.

Ron Morgan, director of Allsop's Fidelity Accessories Division, says video and audio/video specialty dealers, such as Video Station and Federated Electronics, are doing the best with the head cleaner, and adds that Record Bar is also selling it. Other record stores are expected to join Allsop's list of dealers.

"They (record stores) need something like this," Morgan says. "But they can't expect accessories to sell themselves." Allsop will not sell to mass merchandisers, "because we're trying to develop product differentiation," he adds. "The salesman is very, very important to us, so we have programs designed for him, such as P-O-P materials, a T-shirt promotion and booklets.

Discwasher, says director of marketing services Dale Berlau, will have VCR accessories by the time the January 1982 Consumers Electronics Show rolls around. Berlau says dry cleaners for both formats and interconnecting cables will be available.

Recoton is an extremely aggressive marketer of more than 100 video accessories, most of them are

small items, such as connecting cables and switches, but there are a number of higher-priced models as well. The Video Director interfaces a VCR, tv, disk player, cable antenna and video game. The line also includes signal amplifiers to restore picture loss, multi-TV hookup boxes, stereo sound simulators, picture enhancers and stabilizers.

"The video accessories market is more than growing—it's very strong right now," says Recoton president Bob Borchardt. "The market hasn't found one particular area of distribution, but camera stores, small appliance and camera departments of stores and record and appliance dealers do well with the products."

Borchardt believes in a total program to sell video accessories, and offers complete display racks. Business is moving along at such a pace, he says, that he is continually signing on new dealers and reps. "There are several hundred video stores opening each month, and several hundred existing stores adding video departments," he says.

"We're working on a dealer train-

ing program to help explain to dealers, salespeople and consumers what accessories are available," Borchardt adds. In addition, the company is sending out a million flyers to dealers talking about its most popular products. "A lot of education is necessary," he says, "because it's such a new area."

Another full-line accessories supplier is BIB, which has added a Videophile Edition line to its Audiophile Edition. BIB has 17 video products, including two tape erasers, two demagnetizers, a tape splicing kit, two head-cleaning cassettes, a complete VCR maintenance kit and a labeling system.

Three other firms offering add-on units are Rhoades National, Amco Electronics and Steremote. The first two both offer RF switchers; Rhoades also manufactures a stereo simulator and a video "Distributor" that allows the user to record pay TV while watching regular TV. Steremote's remote control unit gives the user access to all of his audio components and VCR, from one central controller. **LAURA FOTI**

Video 'Bookstore' Clicks

• Continued from page 58

them," Friedman says.) It also does not rent tapes.

The year-old chain has not expanded outside Manhattan because, says Friedman, "The population of VCR owners is too small, and not as homogeneous as some people would like to think. Once you get out into the bedroom communities of New York, ownership is sparse."

So growth for now will be urban-oriented. Two new Manhattan stores, in fact, are under construction. "We're three to five years away from going national," Friedman says. "Right now we're establishing ourselves and creating a cadre of management to be ready for the market when it arrives."

Although he has been approached by potential franchisees, Friedman says he has no plans to get into that aspect of the business. "Our plans now are to have all our stores operated by us," he says. "The time is not right for franchising because penetration is not deep enough." He also points out that those interested in buying a Video-to-Go franchise do

not want to run it themselves, but see it merely as an investment. This does not appeal to Friedman, who says he would only want his stores run as "Mom and Pop-type" operations.

Like a bookstore, Video-to-Go is organized by category, with sections on dance, musical comedies, concerts, children's programming, old movies and so on. Because each tape is protected with an electronic tag that sets off an alarm if it is taken out of the store, customers are encouraged to handle the tapes. "A great deal of work went into the tapes' packaging," Friedman says, "so it's important that people be able to pick them up. We've eliminated the over-the-counter relationship you find in most stores."

Video-to-Go's advertising is done mostly with co-op funds from suppliers, and is found in local newspapers. In addition, the chain is working on a direct-mail campaign, although Friedman says it's difficult to locate machine-owners.

Promotions usually focus on a particular theme, such as Broadway musicals, horror movies, science fiction or war movies.

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2 French Companies, Gaumont & Gallimard, Collab With Edivisuel

PARIS—French film company Gaumont and book publisher Gallimard have set up a new and jointly owned subsidiary company, Edivisuel, to facilitate exploitation of potential video material.

Though best known in the cinema world, Gaumont is also a videogram producer. Moreover, it recently established Gaumont Music, and only a few months ago bought a 75% stake in Erato, one of France's top classical labels.

Originally RCA was prepared to bail out the troubled Erato operation, but the French government was unhappy about the deal, so Gaumont stepped in. Now Edivisuel will give Gaumont access to all book titles published by Gallimard for film and/or video development

Sound Business

Rentals Of Digital Recording Equipment Rise

• Continued from page 1

the equipment's further sales penetration.

Nonetheless, business in digital equipment rental is reported to be brisk, as the number of sessions being mastered with the new technology continues to mount.

Soundstream, Inc., the first company to generally supply digital recording services, established an equipment rental pattern in 1977. Numerous studio and remote recording rental operations followed and now two of the biggest Japanese equipment manufacturers are themselves going this route.

Both JVC and Mitsubishi cite the tough financial position of many studios as the primary reason for the new tack. Sales of digital machines are known to have slowed to a bare trickle since the spring AES convention in L.A.

At L.A.'s JVC Cutting Center, base for JVC digital audio sales here, digital recorders, editors and digital delay lines for disk cutting are available on short-term loan, ac-

ording to vice president Tom Nishida.

"Rental is pretty busy," Nishida says. "In the last two or three months we've recorded 10 or 15 days per month and editing about the same."

According to Nishida, fewer than half a dozen U.S. recording operations have purchased JVC digital systems. One of these firms, New Jersey's Digital By Dickinson, also is heavily involved in outside rentals.

"The sales are not as fast as we expected," Nishida admits. "People want the gear but sometimes they end up buying nothing because of their own cash flow problems."

Even half-day rentals are available, Nishida noted. JVC's two-track recording package consists of a BP-90 digital processor (\$29,000 purchase price) and JVC 3/4-inch VCR. Services of a JVC engineer also are provided. The price is \$400, half day, \$600 whole day, says Nishida.

Digital editing at the JVC facility, using two VCR's, one digital processor and the AE-90 editor (\$36,000), is \$80 per hour.

Says Nishida, "The demand for

using some kind of digital systems is getting higher. However, actual sales is getting slow due to the cash flow economic problem."

For sessions outside the L.A. area, says Nishida, an additional \$10 is charged daily and engineer's travel and expenses must be paid.

Sales penetration for Mitsubishi Electric Sales, part of Japan's vast Mitsubishi empire, also has been somewhat disappointing. At the firm's Lincolnwood, Ill. operation here, U.S. digital audio base, dozens of digital audio decks are stacked in crates in the firm's warehouse. Faced with shortages of sales opportunities, the company is turning to rental.

"We don't want to rent, we want to sell," explains digital audio marketing head Sonny Kawakami. "But we have to prove ourselves."

Mitsubishi's long-term rental arrangement includes the option to purchase. The minimum period is three weeks at \$1,000 per week, however terms are "negotiable," explains Kawakami.

Kawakami expects three or four rentals each month, with a total of five or six machines to be circulating after September.

Mitsubishi's digital recorder is the X-80 two track fixed head machine, designed for razor blade editing (\$25,000). Equipment set-up will be supervised by a factory engineer, says Kawakami.

Kawakami believes studios are accustomed to the high ticket involved in digital audio, but simply "hesitate to spend any money right now."

Equipment rental is viewed by one leading expert as an alternative to premature technical standardization. Dr. Thomas Stockham, head of Salt Lake City-based Soundstream, says further design evolution of digital audio will take place and believes it a mistake to lock-in a format presently. Stockham's company has made rental its emphasis almost exclusively, and recently added several new 2/4-track machines to its stable of lease equipment.

Soundstream's daily rate for two or four-track recording is \$760, with hourly rates also available. An engineer is provided.

Soundstream disc computer editing is available in Salt Lake City and Gutersloh, Germany, with an L.A. facility expected to be announced shortly. Editing rates are \$150 for the first three hours, \$120 thereafter per hour. The company claims its editing method is from three to five times more rapid than competing methods.

Other firms seeking a share of the U.S. digital equipment market are Sony and 3M, together accounting

Philips Holding To German Grundig

LONDON—In a move apparently designed to further the unity of European electronics manufacturers against Japanese competition, West German firm Grundig has acquired a 5.5% holding in the Dutch giant Philips.

This was done by converting a private loan made in 1979 into Philips shares, and is believed to make Grundig the company's largest single shareholder. And since the 1979 loan itself was preceded by Philips' announcement of plans to acquire nearly 25% of Grundig's voting capital, the moves complete an important cross-holding deal between two of Europe's top audio names.

for the largest number of outright machine sales. Neither company is a direct rental source.

"Sony does not rent equipment directly," says Rick Plushner, national sales manager for digital audio. "We've sold a number of units in this country and a large number of those people make the systems available for rental."

Sales of the Sony PCM-1610 processor average between one and two per month, according to Plushner. Though the figure is small, Sony is probably the volume sales leader today.

Says Plushner, "Sales in general of digital is low because of the high price of the equipment and the economy is bad."

At 3M's digital division, sales manager Clark Duffey cited economics as the biggest sales hurdle. 3M is presently the only digital multi-track supplier, with a unit price tag in the \$200,000 range.

"There's a lot of interest in the equipment, in digital in general," Duffey explains. "A lot of studios are saying 'I know that's what I want to do, I wish the economy was better.'"

Adds Duffey, "I think the sales of any equipment has slowed down. At most studios survival is the name of the game."

Duffey says most 3M digital system owners are making the equipment available on a rental basis.

Audiophile Recordings



SAINT-SAENS: "ORGAN" SYMPHONY—Zamkochian, Boston Symphony, Munch, RCA ATLL14039, distributed by RCA, \$15.98.

High list pricing should be matched by technical achievement in audiophile records, and RCA proves its skill in this Teldec-pressed half-speed transfer. The label has taken one of its early stereo treasures and polished it up for new public showing, presenting it in a better light than ever before. Reproduction is noticeably improved here, and this combined with the album's reputation—it's long been regarded as the definitive version—should send a ripple through the audiophile/classical community. The leonine and elegant interpretation, acoustical richness of Symphony Hall and spacious separation of the orchestra and beautifully captured pipe organ are the prized attributes here, and they are enhanced by improved frequency response, better overall definition and greater impact. Also, an excellent technical explanatory article for layman and buffs alike, deluxe packaging and a new set of notes on the performance and recording set this edition apart.

PABLO CRUISE: World's Away, Nautilus NR28, distributed by Nautilus, \$16-\$19.

Even dyed-in-the-wool Pablo Cruise fans, used to the group's AM hit airplay as well as the analog catalog—might be newly surprised at the band's complexity, a by-product of the half-speed technique. An A/B comparison with the 1978 original reveals a much more multi-layered production texture (and here veteran producer/engineer Bill Schnee deserves credit) surrounding the good-time pop material. Synthesizer parts now take on a more spacey dimension with stereo imaging fuller and more satisfying. Additionally the four member band's harmonizing gains new dimension and nuance. And, Stephen Price's bottom end of drums and percussion don't suffer a tick, seeming now also to give the disk new vitality. Both the LP and the hit single from it "Love Will Find A Way" reached the number six position on their respective pop charts.

THE KINKS—Misfits, Mobile Fidelity Sound Lab MFSL-1-070, distributed by Mobile Fidelity, \$16-17.

Harder rock stylists have posed some basic challenges to the audiophile trade through their very limitations: narrower dynamics, intentional distortion and a relatively small palette of timbres tend to restrict the avenues for improvement, and as some major premium rereleases have shown, the higher ticket can be hard to justify, however lovingly a program has been mastered and manufactured. Those problems

are largely absent from the first Kinks album to travel the half-speed route, thanks to an astute choice of the master. The band's best since inking with Arista, "Misfits" follows the more economical song format that has aided them in rekindling their popularity after a string of ambitious concept sets for Warner Bros. and RCA. And as produced by founder and writer/vocalist Ray Davies, this collection benefits from start to finish, beginning with a palpable expansion of the sonic field and a deeper, more solid stereo image. The title track opens the set and underscores those gains from its rounded acoustic guitar motif to the richer texture gained by the synthesizer swells that bloom during the final verses and choruses. On "Rock'n'Roll Fantasy" and "Permanent Waves," vocal arrangements torn from the Beach Boys' style book show their origins even more vividly, gaining lushness, and the drum sound throughout is good.

THE J. GEILS BAND—Love Stinks, Nautilus NR 25, distributed by Nautilus, \$16-17.

The venerable Boston quintet won a stylistic gamble with this set, originally released by EMI America, by downplaying its blues-drenched guitar attack to essay a keyboard-dominated harder rock clearly influenced by new wave and dance music. Nautilus' half-speed mastering extracts added texture from producer Seth Justman's keyboards and brings new punch to the drumming of Steve Bladd, but the overall improvement is actually somewhat offset by excellent mastering on the original real-time version, as well as by the inherent sonic limitations of any hard rock program. That said, fans may still flock to this collection for its quiet surfaces and the greater durability of the compound, especially if instore demos focus on the disk's subtler passages: the guitar/synthesizer interplay on "Come Back," the collage of dialog and electronic effects on the antic "No Anchovies, Please," and the by now familiar spoken punchline to the chorus of the title song will all showcase the gains in dynamic range and the more precise etching than the set's more conventional uptempo workouts like "Just Can't Wait" and a new version of "Night Time."



Billboard photo by Chuck Pulin
HOME STUDIO—Hartman uses The Schoolhouse to record his own material as well as his friends.

4 LINES AVAILABLE

Adams Magnetic Products Bucks Audio Tape Market

CLOSTER, N.J.—What started out as a venture into office products has become a full-fledged entry into the consumer blank audio tape market by Paul Adams, president of Adams Magnetic Products, Inc. (AMP). Videotape, he claims, is forthcoming from the company.

Adams, formerly with American Sound, has begun shipping his Studio line for audio cassette consumers. There are presently three other AMP lines: Spoken Word, a dictating cassette for office use; Byte, for the home computer market; and Professional, for industrial and medical markets.

The Studio line began as an afterthought. Adams says, "We originally intended to offer it just so we could say we have it. But when we came up with the concept we thought it was so exciting we couldn't resist switching our emphasis to that area."

Adams is setting up distribution to go through audio and record stores. He says the blank tape market is

dominated by TDK and Maxell, but that there's a void those companies are not filling. "We're definitely in the right place at the right time," he believes.

AMP uses Agfa Gevaert tape in its Studio lines, and makes this clear on the packaging. In return, Agfa okays all ad copy for the product. The cassette packaging also features abundant technical specifications because, as Adams puts it, "consumers want an electronic marvel in a piece of plastic."

Low noise and ferrite oxide tapes from AMP are available in 30, 60 and 90-minute formats, while chromium comes in 30 and 60 minutes. Metal tape is due in about two months, at \$6.49 retail for a C-60 and \$7.49 for a C-90. Retail prices for 90-minute versions of the three tapes available are \$3.19 for low noise, \$3.49 for ferrite oxide and \$5.89 for chromium. Videotape is due in January, 1982.

LAURA FOTI



Billboard photo by Alan Penchansky

VOCAL MIKE—Electro-Voice vice president of marketing Robert Morrill gives Honolulu dealer Emmett Yoshloka a glimpse of the new E-V PL88L, a dynamic cardioid vocal microphone at the recent NAMM convention at Chicago's McCormick Place.

Kenwood Electronics, Columbia Link For National Promotion

LOS ANGELES—Kenwood Electronics, a major hi fi audio components manufacturer, and Columbia Records are joining forces in a special hardware/software promotion.

Customers of Kenwood's new Spectrum Series stereo systems now and through the end of September will receive eight free Columbia records or tapes valued up to \$100 and redeemable by mail from Columbia.

Kenwood is providing its participating dealer network with merchandising and advertising support.



HIGHLANDS RECORDING—"We do it where you do it" is the theme of the L.A. Record Plant's remote recording division. Now the facility is offering a

new twist. Artists are being offered the use of a seaside house at Carmel Highlands, Calif., in tandem with the Plant's new, smaller mobile rig (inset).

'Off The Wall' Grabs A Scotty

LOS ANGELES—Michael Jackson's "Off The Wall" LP, produced by Quincy Jones, engineered by Bruce Swedien and completed at L.A.'s Allen Zentz Studio and Westlake Audio, is the recipient of 3M's Magnetic Audio-Video Products Division first "Scotty" award.

Scotty is 3M's version of citing outstandingly produced on Scotch professional audio tape. The award, itself, takes the form of an original oil painting of the winning artist.

3M is utilizing a panel of five well-known and respected recording industry veterans, and one 3M representative, to judge Scotty contenders. 3M also intends donating \$1,000 to the Muscular Dystrophy Assn. in the name of the LP.

Spindletop Opens Hollywood Facility

LOS ANGELES—Spindletop Recording Studios has opened as a new 24-track facility here in Hollywood.

The facility was co-designed by Hal and Vio Michael and Scott Putnam and was built by Scott Putnam. Prime electronics includes an MCI 636 recording console with JH-50 automation and MCI multi-tracks. The facility is capable also of 48-track audio interlock, as well as video capabilities.

LOS ANGELES—At Heritage Studios: Charlie Faris producing/engineering Neil Norman; Gregg Thomas producing singer/songwriter Annie O'Brien, Dan Gooch behind the board; Jim Ed Norman doing vocal overdubs on Jennifer Warnes' latest effort; and George Johnson producing/engineering Jo and the Neons.

Talking Head Jerry Harrison continues work on his solo Warner Bros. LP, Dave Jerden co-producing and engineering at Eldorado. Also there, Martin Adam producing/engineering Sha Na Na's Chico.

Soundcastle activity: the John Hall Band finishing up a project for EMI America, Bill Botrell engineering, David Marquette assisting; and Poco working on tracks for MCA, John Mills engineering, David Marquette assisting.

David Briggs producing Fran Lucy at Gold Star. The facility has purchased a Trident TSM console for Studio B.

At United-Western: Mike Post producing Joey Scarbury's "Greatest American Hero" LP for

Elektra with Paul Dobbe mixing and Cecily Riddle assisting; John Boylan producing Dan Hill for Epic, Paul Grupp engineering, David Ahlert assisting; and Andre Fisher producing string sessions for MCA's Lenny Williams, Dave Ahlert assisting.

* * *

At House Of Music, West Orange, N.J., Sandy Linzer producing T.S. Monk for Mirage Records with Charlie Conrad and Bobby Cohen engineering. Also there, Mike Thorn producing Human Sexual Response for Passport Records with Wayne Tarnowski behind the board aided by Cliff Hodson; Meat Loaf finishing up a new LP for Cleveland International/Epic Records, producing himself with Stephan Galfas; and Eumir Deodato producing Kool and the Gang for De-Lite Records with Jim Bonfond at the controls, assisted by Bobby Scott Cohen and Joe De Angelis.

Don Silver and Ben Wisch co-producing Amy Bolton at Manhattan's Electric Lady Studios, Wisch engineering and Michel Sauvage assisting.

Lucky Stripes at Austin, Tex.'s Ruff Cedar recording an LP for Brighton Road Productions with Ben Thorton engineering.

At Fifth Floor Recording, Cincinnati, Boots Collins producing Godoma for Elektra, Rich Goldman engineering with Bob Craig and Greg McNeily assisting. Fifth Floor was the recent site of a live WEBN/FM concert featuring Dreamland's Spider.

Recent action at Kingdom Sound, Syosset, L.I., sees: Meco Monardo and Lance Quinn pro-

ducing Meco's newest LP based on the upcoming film "An American Werewolf In London" for the Entertainment Co., Clay Hutchinson engineering with Paul Mandl assisting; and Glen Kotkin engineering B.B. Barker for Coast To Coast Records.

Blank Tapes Inc., New York-based studio, heavily involved in rock productions. Jerry Harrison of the Talking Heads has finished basic tracks and over-dubs for his solo album, which Dave Jorden is producing. David Byrne of the Talking Heads is working on music with dancer Twyla Tharp for a dance piece to be performed by her company; Byrne is also producing the new album by the B-52's. August "Kid Creole" Darnell is producing his own solo album "Raisin' Sand," for Puddle Records. Chris Stein, who recently recorded vocals by fellow Blondie member Deborah Harry, is now producing tracks for the animated film "Drats" and working with local New York musician Snukie Tate. Finally, The Necessaries are recording an album for Warner Bros. at Blank Tapes.

At Cloud Born Productions in Grosse Pointe, Mich. is Gene Dunlap, recording his second Capitol album. He's his own producer; Carl Beatty is engineer. Tom Powers is also producing and recording his own second independently produced album, with Rick Kerr engineering. Kerr is also engineer for C Brand, Detroit International Records first group. Production team is Stegall-Calhoun. In gospel, Bernie Mendelsson and Jeff Hunt are producing Ester Smith, Twinkle Clark and others for Westbound Records. Mike deMartino is engineer.

There's also a lot of action in Miami's Criteria Recording Studios. A local group, Critical Mass, is at work on its second LP with Ron and Howard Albert producing. Rossington Collins recorded an album for MCA, which he is producing with

Allen Collins. Steve Kline was engineer, Patrice Carroll assistant engineer. On the international scene, Criteria has Julio Iglesias putting together German versions of his greatest hits with Michael Kune producing and Bob Castle engineering. Nelson Ned of Brazil is recording an album on the South American label Gamma Discos. Producer is Osni Cassab, with Chuck Kirkpatrick engineering and Alex Clarke assisting.

At Chicago's Universal Recording Studios, John Tatgenhorst recently recorded his music for a Battelle Memorial Institute film and an Alcoa film. Bill Bradley was engineer for this digital work.

At Sound Stage in Nashville, the Corbin-Hanner Band laying tracks for Alfa album with producer Tommy West and engineer Ron Peterson. . . . Jimmy Bowen producing Elektra/Asylum Christmas album with Hank Williams Jr., Dave Rowland and Sugar, the Glaser Brothers, Sonny Curtis, Eddy Raven and Helen Cornelius. Behind the board are Ron Treat, Brent King and Steve Tillisch.

At SoundShop in Nashville, Mel Tillis working on Elektra project with producer Billy Strange and engineer Travis Turk. . . . Leon Everette laying RCA tracks with producer Ronnie Dean and engineer Mike Bradley. . . . Liberty artist Bobby Smith working with producer Bob Montgomery and engineer Ernie Winfrey. . . . the Wright Bros. working on Warner Bros. album with producer Killen and engineer Turk.

At Sound Lab in Nashville, Dr. Hook laying tracks with producer Ron Haffkine and engineer Jim Cotton. . . . Allen Frizzell working on Sound Factory project with producer Phil Baugh and engineer Jim Cotton. . . . The Nerve producing themselves with engineer Chuck Ainley.

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UNCONVENTIONAL RECORDING STUDIO

Hartman's Little Schoolhouse Haven For Aspiring Musicians

By LAURA FOTI

NEW YORK—Aspiring musicians know the hardship involved in cutting a demo tape. Most new acts are unable to afford sufficient time in a high-quality recording studio, and must settle for a rush job with often unsatisfying results.

Because his studio in Connecticut, The Schoolhouse, is not strictly a business, Dan Hartman is willing to give new acts a break. By no means does he shun big names—recent productions have included works by Neil Sedaka, David Johanson, Johnny and Edgar Winter, .38 Special, the Average White Band and the Plasmatics—but those just starting out hold a special place in Hartman's heart.

"I'm not in business," Hartman says. "I'm not soliciting anybody. There is no 'Schoolhouse Recording Studio,' there's just my house." A one-room schoolhouse built in 1760 serves as a living room; there are 15 other rooms, including the studio proper.

"The only things that are recorded at the Schoolhouse are projects of my own that I'm doing or projects for friends who would like to use the studio and make a record in the kind of an atmosphere that exists here," Hartman explains. "Partly that's because the studio is two doors away from my bedroom.

"Studio rates are not exorbitant," he continues, "that if you only have a certain income, you're rarely given a chance to get a sense of who you are musically. I want those people to get a chance, so I make my studio available to them at reduced rates. A group called the Outsets, for example, just finished a two-day demo tape."

Hartman, a songwriter, producer and engineer, is first and foremost an artist himself; his latest album, "It Hurts To Be In Love," was recently released on Blue Sky Records. Past singles were disco hits "Relight My Fire" and "Instant Replay," but Hartman is returning to his rock-oriented roots these days. His musical career began with the Edgar Winter Group.

In fact, his first home studio was in a house at Sands Point, N.Y. where he and the Winter Group were based until their 1976 break-up. "We needed equipment in the house," Hartman says, "so we could capture an idea right there." The equipment in Sands Point included a 16-track set-up.

The Schoolhouse, by comparison, houses a \$300,000 24-track studio and illustrates Hartman-the-artist's approach to recording. "Creativity is an interesting thing," he muses. "You can sit back, have a glass of wine, watch some television, whatever, and get a terrific idea of what you want to do. If you then have to book time and travel to New York City, it's often not possible to recreate the same feelings. The great thing about being at home is that as soon as you get an idea you can put a mike at the piano and record it. That way you don't lose the vibes, and you don't have to worry about finishing before the studio's next booking arrives. I know a lot of people write in the studio so they don't lose the immediacy, but my bills aren't as high."

Although the Schoolhouse features carefully chosen, sophisticated equipment, Hartman claims his approach to recording is artistic, not technical. "I never look around to

see what's new," he says. "I'll never be asked to serve on an AES panel. But every six months I talk to the top people in the field and get their advice. What it all comes down to, though, is that it's not how clean a record is, it's the feeling behind it.

"Why spend \$3 million on a studio?" he asks. "You can get some great sounds in a funky four-track studio with a few bottles of cham-

pagne. Recording is a human thing, not technical. There are computer chips that can exactly duplicate the sound of a snare drum, right down to including mistakes. That's nice, but where do you get the human feedback? We're all becoming wizards—what about the drummer's energy? That adds a sexualness, a vibrancy you can't get no matter how sophisticated equipment is."

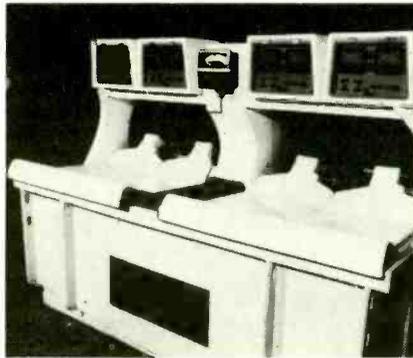


Billboard photo by Chuck Pulin

SCHOOLHOUSE ROCK—The Connecticut home and studio of musician/songwriter/producer/engineer Dan Hartman was originally an 18th-century schoolhouse.

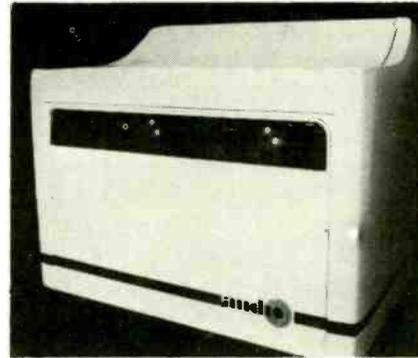
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FROM BOOKS TO BULL

Merchandising Up On Country Sleeves

By EDWARD MORRIS

NASHVILLE—It's still more the exception than the rule, but some record companies are using country album sleeves to merchandise other products. The practice ranges from the fairly common listing of other albums available from the label to providing catalog information and order forms for products unrelated to music.

Probably the most unorthodox use of an album sleeve occurs in the Mickey Gilley Epic LP, "You Don't Know Me." Both sides of the envelope have color photos of products made popular via Gilley's "Urban Cowboy" connection. Shown are Gilley-emblazoned shirts and jeans, cups, belt buckles, beer cans, books, posters, bumper stickers and the inescapable mechanical bull (which lists for \$7.495, plus shipping).

The sleeve also lists a number of older Mickey Gilley albums, as well as others by Johnny Lee, Carroll Gilley and Robert Herridge. There is a clip-out order form on each side. An announcement about the Mickey Gilley Fan Club completes the pitch.

Sherwood Cryer, Gilley's long-time manager and partner in Gilley's nightclub, says of the project, "It took us a lot of struggling to get it, but I think it will help Gilley in his career spiral on up the line."

Roy Wunsch, vice president of marketing for CBS in Nashville, says he still has reservations about the merchandising ploy. "I can't say that I'm a whole-hearted believer. I'm not. I'm not necessarily sold on creating a mail order piece for an artist. I want to do something that enhances the artist's standing."

The Gilley foray, Wunsch continues, is still being considered as a test. "The world is into cross-merchandising techniques," he notes.

If Cryer has his way, he maintains, all subsequent Gilley albums will use this sales device. He explains that he has been negotiating with Elektra/Asylum to do the same thing with Johnny Lee, another of his clients. Cryer says the label initially agreed and then "backed off." Jimmy Bowen, vice president of the E/A Nashville branch, says there is a company policy against such uses but that he understands the matter is still being considered.

Originally, Cryer reports, he had asked Epic to do the sleeves, but that ultimately he paid to have them printed himself. He says that 150,000 have been printed so far. "We fought them all on the local level and had to go on up," Cryer maintains. He says the matter was ultimately decided by then CBS Records president Bruce Lundvall.

For the past few months, other Epic sleeves have carried low-key pitches for albums in the label's country line. Instead of showing the albums only, one side of the sleeve is designed in a newspaper format, with headlines and short blocks of texts about featured albums. The series carries the logo "Inside Epic."

Wunsch concedes that even this mild form of marketing has had its critics. "There have been a few complaints from artists who felt that this should be their personal package. Others loved it." This device, too, Wunsch asserts, is experimental.

First Generation Records, the Nashville-based label set up to spotlight traditional country artists, is using an illustrated order sleeve in all 11 of its "Stars Of The Grand Ole Opry" albums. The sleeves show the album covers, provide an order number, list all the songs on the albums and include a clip-out order blank.

Kris Kristofferson's recent "To The Bone" LP carries the usual picture and lyrics on the sleeve but also has a discography of available albums.

Delta Records, Nacogdoches, Tex., has released an album called "Dancin' Texas Style" which has a pull-off tag on the cover that can be mailed in for free dance instructions.

Steve Botts, president of Nashville Album Productions, notes that the use of sleeves and covers for merchandising purposes has long been common for custom albums. "Typically, they will be used to advertise other albums, but also to give booking information. The merchandising of other things—like belt buckles—is lower down on the list." Botts maintains that there has been an upswing in printed sleeves for both 7- and 12-inch records. "For single records," he says, "the print creates a point-of-purchase impact."



AGILE ATKINS—Chet Atkins demonstrates the guitar techniques that have made him a legend during his recent set on the live satellite Radio Luxembourg broadcast in Nashville.



NASHVILLE SALUTE—Country legend George Jones receives his first-ever gold album award for "I Am What I Am" in the midst of his "Farewell Nashville" concert recently. Jones is moving to Ft. Worth, Tex. to be managed by Billy Bob Barnett. Sharing in the gold festivities are, from left, Roy Wunsch, vice president of marketing, CBS Nashville; Rick Blackburn, vice president and general manager, CBS Nashville; Billy Sherrill, Jones' producer; Jones; and labelmate Larry Gatlin, who sat in onstage for a number or two.

Publishing Troubleshooter

• Continued from page 52

"Many delegate their mechanical licensing and monitoring to various agencies," he explains. "These agencies, unfortunately, often serve as conduits for collection rather than as creative copyright managers. So the publisher's best interests aren't always looked after."

Perna favors a more aggressive approach and direct monitoring by publishers to collect their monies, citing as cause what he refers to as "the lax accounting procedures employed by most major record companies."

Another area of concern to Perna is that of grand literary rights. He cites a case-history example of two major publishers who each sold rights to one of their copyrights for movie usage. In one case, the publisher (a client of Music Publishing Consultants) received more than \$50,000 for the title. The other publisher got less than \$10,000.

"Proper, knowledgeable consultation can save a publisher or writer thousands of dollars," points out Perna. "Many publishers aren't fully up to date on video and synchronization rights and don't know how to receive equitable compensation for one of their catalog titles. They also fail to take advantage of infringement situations."

One of the strengths of Music Publishing Consultants, Perna feels, is the firm's ability to recoup unpaid royalties and monies owed for improperly licensed songs and copyright infringements.

"It's not that I'm the world's greatest negotiator," he says, "but I do know what cards I'm holding and how to use them."

Perna's seminars, which are now offered four times a year to a limited enrollment of 15 members per class, came about as a result of his growing awareness that there were many areas of publishing that were unclear to his clients.

"I found that I was answering the same questions over and over, and running into the same problems all the time. Rather than charge \$50 an hour as a consultation fee to handle simple matters, I decided to offer a 10-week course that would provide a hard look at specifics in the business. By not being on top of certain pit-

falls and advantages facing them, writers and publishers both are losing countless dollars every year that should be theirs."

The course covers contract negotiation, marketing of material, licensing, money sources, accounting procedures, source documentation, domestic and foreign sub-publishing, cross-collateralization, co-publishing and performing rights societies. The fee of \$175 covers a weekly three-hour lecture and discussion, and Perna's own "text book," which he continually updates to meet legal criteria.

Buoyed by the success of his Nashville seminar registrations (most courses are filled even before registration closes), Perna has taken his class on the road. Earlier this year, he conducted sessions in Atlanta at the invitation of the Atlanta Songwriters Assn., and he is exploring the possibility of staging a similar version in Memphis, where several of his clients are based. New Nashville classes start in late September.

Of the more than 200 industry professionals who have completed the Music Publishing Consultants course, most are publishers, entertainment attorneys, writers with their own companies, and managers wanting to find out how to protect their acts' catalogs.

"The publisher/songwriter marriage can be—and should be—a great one," Perna points out. "But in the past, too often it's been a one-sided relationship favoring the publisher's interests. Now writers are becoming aware of their rights and wanting to educate themselves in the business area as well."

Nationwide Handles Hit Man Label

NASHVILLE — Nationwide Sound Distributors will be distributing and promoting product for The Hit Man label in Las Vegas. First release under the one-year agreement is Paul Hanks' "Turn The Sheets Down And The Music Up."

Nationwide also will be adding the month and a year of release to its label copy as part of a long-range plan to determine specific cut-out dates.

Benefit Fights Child Abuse

NASHVILLE—The Hank Snow Foundation for the Prevention of Child Abuse and Neglect of Children will sponsor its fourth annual Country Music Spectacular benefit Aug. 27 at the Grand Ole Opry House. Proceeds will go toward financing the foundation's activities.

Appearing on the show will be Johnny Cash, June Carter Cash, Ferlin Husky, Tompall and the Glaser Brothers, Hank Snow and Kelly Foxton, the Carol Lee Singers and the Tennessee Travelers, a square dance troupe. T. Tommy Cutler will emcee. All are donating their services.

Ray Wiggins, executive director of the foundation, says that last year's benefit netted \$17,000—about twice the amount of the year before. Recently, the foundation set up a family resource center and staffed it with two social workers.

AUGUST 15, 1981, BILLBOARD

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Billboard® Hot Country Singles

Survey For Week Ending 8/15/81

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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 DON'T NEED YOU—Kenny Rogers (R. Christian), (Bootchute, BMI) Liberty 1415	★	41	4	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ—Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	★	NEW ENTRY	NEW ENTRY	CAN'T HELP FALLING IN LOVE WITH YOU—Slim Whitman (H. Peretti, L. Creatore), Cleveland Int./Epic 14-02402 (Gladys, ASCAP)
★	4	12	I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	★	44	4	I'M INTO LOVIN' YOU—Billy Swan (B. Swan), Epic 14-02196 (Sherman Oaks, BMI)	★	NEW ENTRY	NEW ENTRY	YOU (Make Me Wonder Why)—Deborah Allen (D. Allen, D. Van Hoy), Capitol 5014 (Duchess, Posey), Tree, BMI)
★	9	7	(THERE'S) NO GETTING OVER ME—Ronnie Milsap (T. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)	★	37	6	14 UNWOUND—George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	★	76	2	LIVIN' THE GOOD LIFE—The Corbin Hanner Band (B. Corbin), Alfa 7007 (Sabal, ASCAP)
★	4	5	11 RAINBOW STEW—Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	★	54	3	CHICKEN TRUCK/I LOVE YOU A THOUSAND WAYS—John Anderson (L. Frizzell, J. Beck, J. D. Anderson, E. J. Parker, M. Fields), Warner Bros. 49772 (Peer, Al Gallico, BMI)	★	NEW ENTRY	NEW ENTRY	BIG LIKE A RIVER—Tennessee Express (A. Wilburn, J. Duncan), RCA 12277 (Prime Time, ASCAP; Master Craft, BMI)
★	8	10	IT'S NOW OR NEVER—John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys, ASCAP)	★	52	3	HONKY TONK QUEEN—Moe Bandy & Joe Stampley (R. Hicks), Columbia 18-02198 (Baray, Mullet, BMI)	★	80	2	LET ME FILL FOR YOU A FANTASY—Gary Goodnight (L. Schoonmaker), Door Knob 81-159 (Chip 'N' Dale, ASCAP)
★	12	8	OLDER WOMEN—Ronnie McDowell (J. O'Hara), Epic 19-02129 (Tree, BMI)	★	40	6	HOLD ON—Rich Landers (R. Landers), Ovation 1173 (Nub-Pub, ASCAP)	★	85	2	CATHY'S CLOWN—Tricia Johns (D. Everly, P. Everly), Elektra 47172 (Acuff-Rose, BMI)
★	7	13	TOO MANY LOVERS—Crystal Gayle (M. True, T. Lindsay, S. Higin), Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)	★	50	4	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER—Willie Nelson (F. Ahlert, J. Young), Columbia 18-02187 (Fred Ahlert, Pencil Mark, Rytvoc, ASCAP)	★	74	3	LONESTAR COWBOY—Donna Fargo (D. Fargo), Warner Bros. 49757 (Prima-Donna, BMI)
★	15	7	YOU DON'T KNOW ME—Mickey Gilley (C. Walker, E. Arnold), Epic 14-02172 (Rightsong, BMI)	★	42	7	14 DREAM OF ME—Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	★	75	3	IF YOU DON'T KNOW ME BY NOW—Super Grit Cowboy Band (B. Ellis), Hoodswamp 8002 (Hoodswamp, BMI)
★	20	6	TIGHT FITTIN JEANS—Conway Twitty (M. Huffman), MCA 51137 (Prater, ASCAP)	★	43	10	11 WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Waylon & Jessi (A. Carter, W. Warren, J.D. Miller), RCA 12245 (Unart/Peer, BMI)	★	NEW ENTRY	NEW ENTRY	GRANDMA'S SONG—Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)
★	11	10	DON'T WAIT ON ME—The Statler Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)	★	44	13	13 I SHOULD'VE CALLED—Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP)	★	NEW ENTRY	NEW ENTRY	HOMEBOY—Bill Anderson (B. Anderson), MCA 51150 (Stallion, BMI)
★	11	3	12 PRISONER OF HOPE—Johnny Lee (S. Whipple, G. Metcalf), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	★	45	16	12 DIXIE ON MY MIND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	★	NEW ENTRY	NEW ENTRY	SNEAKIN' AROUND—Kin Vassy (B. McMill), Liberty 1427 (Hall-Clement, BMI)
★	14	9	A TEXAS STATE OF MIND—David Frizzell & Shelly West (C. Crofford, J. Durrill, S. Garrett), (Peso, Walleit, BMI) Warner/Riva 49745	★	47	26	10 WHILE THE FEELING'S GOOD—Rex Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline, BMI)	★	NEW ENTRY	NEW ENTRY	FEEDIN' THE FIRE—Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)
★	21	5	PARTY TIME—T.G. Sheppard (B. Channel), Warner/Curb 49761 (Tree, BMI)	★	48	37	8 HONKY TONK HEARTS—Dickey Lee (B. McMill), Mercury 57052 (Hall-Clement, Weik, BMI)	★	80	3	TURNING MY LOVE ON—Jimmy Payne (B. Milsap), KIX 907 (Iron Side, ASCAP)
★	19	10	QUEEN OF HEARTS—Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	★	49	57	4 JUST GOT BACK FROM NO MAN'S LAND—Wayne Kemp (D. Walls), Mercury 57053 (Tree, BMI)	★	NEW ENTRY	NEW ENTRY	PARADISE—Southern Ashe (J. Leap), Soundwaves 4641 (NSD) (Cedarwood, BMI)
★	17	7	MIRACLES—Don Williams (R. Cook), MCA 51134 (Dick James, BMI)	★	50	45	11 THEY COULD PUT ME IN JAIL—Bellamy Brothers (B. McMill), Warner/Curb 49729 (Hall-Clement, BMI)	★	NEW ENTRY	NEW ENTRY	WOMEN—Wyron Alexander (C. Walker, E. Jones, K. Franceschi), Gervasi 659 (Weltrex, ASCAP; Concorde, SESAC)
★	18	9	I JUST NEED YOU FOR TONIGHT—Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Weik, BMI) Capitol 5011	★	51	55	5 SECRETS—Mac Davis (S. Lorber, M. Nobel, J. Silbar), Casablanca 2336 (Bobby Goldsboro, ASCAP)	★	83	3	I WON'T LAST A DAY WITHOUT YOU—Wince And Dianne Hatfield (P. Williams, R. Nichols), Soundwaves 4638 (NSD) (Almo, ASCAP)
★	23	10	SOME DAYS ARE DIAMONDS—John Denver (D. Feller), RCA 12246 (Tree, BMI)	★	52	60	4 MY BEGINNING WAS YOU—Jack Grayson (J. Grayson, T. Purvin), Koale 334 (Hinsdale, BMI; Temar, ASCAP)	★	NEW ENTRY	NEW ENTRY	ANTIOCH CHURCHHOUSE CHOIR—Sweetwater (D. Holt), Faucet 1592 (D. Rodick Holt, SESAC)
★	22	9	YOU'RE THE BEST—Kieran Kane (K. Kane, B. Channel), (Cross Keys, ASCAP/Old Friend, BMI, ASCAP) Elektra 47148	★	53	46	13 WHISKEY CHASIN'—Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)	★	84	2	SWEET NATURAL LOVE—Mick Lloyd & Jerri Kelly (T. Faia), Little Giant 046 (Jerrimick, BMI)
★	28	6	SCRATCH MY BACK/MIDNIGHT HAULER—Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois), RCA 12258 (Fame, House Of Gold, BMI)	★	54	56	6 LOVE NEVER HURT SO GOOD—Donna Hazard (B. Whitaker, M. Fiedler), Excelsior 1016 (Music City, ASCAP; Combine, BMI)	★	NEW ENTRY	NEW ENTRY	ENOUGH FOR YOU—Brenda Lee (K. Kristofferson), MCA 51154 (Resaca, BMI)
★	43	3	STEP BY STEP—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, DebDave, BMI)	★	55	65	3 SHOT FULL OF LOVE—Randy Parton (B. McMill), RCA 12271 (Hall-Clement, Weik, BMI)	★	NEW ENTRY	NEW ENTRY	TOO MUCH, TOO LITTLE, TOO LATE—Mary Bailey (M. Bailey), E & R 8101 (Southward, BMI)
★	24	7	WE DON'T HAVE TO HOLD OUT—Anne Murray (A. Mason, G. Adams), Capitol 5013 (Balmor, ASCAP)	★	56	74	2 I LOVE MY TRUCK—Glen Campbell (J. Rainey), Mirage 3845 (Glentan, BMI)	★	88	11	RICH MAN—Terri Gibbs (E. Mattson), MCA 51119 (Song Biz, BMI)
★	30	7	TODAY ALL OVER AGAIN—Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	★	57	70	3 SHE TOOK THE PLACE OF YOU—Valentino (S. Vaughn), RCA 12269 (Jack & Bill, Weik, ASCAP)	★	NEW ENTRY	NEW ENTRY	WIND IS BOUND TO CHANGE—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 11-02123 (Larry Gatlin, BMI)
★	23	25	MAYBE I SHOULD'VE BEEN LISTENING—Gene Watson (B. Rabin), (Screen Gems-EMI, BMI) MCA 51127	★	58	75	2 I RECALL A GYPSY WOMAN—B.J. Thomas (Reynolds, B. McMill), MCA 51151 (Jack, BMI)	★	89	11	LONGING FOR THE HIGH—Billy Larkin (D. B. McClinton, S. McConvey), Sunbird 7562 (Cross Keys, ASCAP/Timber, SESAC)
★	24	6	(I'm Gonna) PUT YOU BACK ON THE RACK—Dottie West (R. Goodrum, B. Maher), Liberty 1419 (Chappell, Sailmaker, Weilbeck, Blue Quill, ASCAP)	★	59	84	2 TAKE ME AS I AM—Bobby Bare (B. Bryant), Columbia 18-02414 (Acuff-Rose, BMI)	★	NEW ENTRY	NEW ENTRY	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH—Stephanie Winslow (S. Winslow, D. Hill, B. Mann), Warner/Curb 49753 (Yatahey, Weilbeck, ATV, Mann & Weill, ASCAP, BMI)
★	25	27	GOOD TIMES—Willie Nelson (W. Nelson), RCA 12254 (Tree, BMI)	★	60	87	2 TRYING NOT TO LOVE YOU—Johnny Rodriguez (M. Haggard), Epic 14-02411 (Shade Tree, BMI)	★	90	12	FEELS SO RIGHT—Alabama (R. Owen), RCA 12236 (May Pop, BMI)
★	31	7	LOVE AIN'T NEVER HURT NOBODY—Bobby Goldsboro (B. Goldsboro), Curb/CBS 602117 (House Of Gold, BMI)	★	61	88	4 MOBILE BAY—Johnny Cash (C. Putnam, D. Kirby), Columbia 18-02189 (Tree, BMI; Cross Keys, ASCAP)	★	NEW ENTRY	NEW ENTRY	LOVIN' HER WAS EASIER—Tommy & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)
★	32	5	TAKIN IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 167963 (Algee, BM.)	★	62	70	3 SHE TOOK THE PLACE OF YOU—Valentino (S. Vaughn), RCA 12269 (Jack & Bill, Weik, ASCAP)	★	91	8	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)
★	34	5	IT DON'T HURT ME HALF AS BAD—Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	★	63	75	2 I RECALL A GYPSY WOMAN—B.J. Thomas (Reynolds, B. McMill), MCA 51151 (Jack, BMI)	★	NEW ENTRY	NEW ENTRY	DON'T GET ABOVE YOUR RAISING—Ricky Skaggs (L. Flatt, E. Scruggs), Epic 19-02034 (Peer, BMI)
★	38	5	HURRICANE—Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI; Rich Bin, ASCAP)	★	64	84	2 TAKE ME AS I AM—Bobby Bare (B. Bryant), Columbia 18-02414 (Acuff-Rose, BMI)	★	92	13	SHOULD I DO IT—Tanya Tucker (L. Martine Jr.), MCA 51131 (Unichappell, Watch Hill, BMI)
★	36	6	TEXAS COWBOY NIGHT—Mel Tillis & Nancy Sinatra (M. Tillis, B. Cannon, R. Squires), Elektra 47157 (M. Tillis, BMI; Sabal, ASCAP)	★	65	87	2 TRYING NOT TO LOVE YOU—Johnny Rodriguez (M. Haggard), Epic 14-02411 (Shade Tree, BMI)	★	NEW ENTRY	NEW ENTRY	COULD YOU LOVE ME (One More Time)—John Conlee (C. Stanley), MCA 51112 (Fred Rose, BMI)
★	35	8	HELLO WOMAN—Doug Kershaw (D. Kershaw), Scotti Bros. 02137 (CBS) (Doug Kershaw, BMI)	★	66	66	5 A POOR MAN'S ROSES—Patti Page (Hilliard & Delugg), Plantation 201 (Shapiro & Bernstein, ASCAP)	★	93	16	YESTERDAY'S NEWS (Just Hit Home Today)—Johnny Paycheck (M. Haggard), Epic 19-02144 (Shade Tree, BMI)
★	32	33	SOMEBODY'S DARLING, SOMEBODY'S WIFE—Dottsy (L. Young), Tanglewood 1908 (Emeryville, BMI)	★	67	77	2 SOMETIMES I CRY WHEN I'M ALONE—Sammi Smith (L. Bastian), Sound Factory 446 (Button Willow, Chablis, BMI)	★	NEW ENTRY	NEW ENTRY	NOTHIN' TO DO BUT JUST LIE—Wesley Ryan (S. Whipple, C. Putnam), NSD 93 (Tree, BMI)
★	39	5	RIGHT IN THE PALM OF YOUR HAND—Mel McDaniel (B. McMill), Capitol 5022 (Hall-Clement, Weik, BMI)	★	68	77	2 SOMETIMES I CRY WHEN I'M ALONE—Sammi Smith (L. Bastian), Sound Factory 446 (Button Willow, Chablis, BMI)	★	94	4	THE DEVIL—Hoyt Axton (H. Axton), Jeremiah 1011 (Lady Jane, BMI)
★	40	4	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McMill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibo, BMI; Weik, ASCAP)	★	69	77	2 SOMETIMES I CRY WHEN I'M ALONE—Sammi Smith (L. Bastian), Sound Factory 446 (Button Willow, Chablis, BMI)	★	95	4	

☆ 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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Antioch Churchhouse Choir (Elmer Cole)..... 84	Honky Tonk Hearts (Jerry Kennedy)..... 48	It's Really Love This Time (Jack Feeny)..... 59	Rainbow Stew (Merle Haggard)..... 4	They Could Put Me In Jail (Michael Lloyd)..... 50
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Can't Help Falling In Love With You (Pete Drake)..... 68	I Just Need You For Tonight (Dale Morris)..... 16	Livin' The Good Life (Tommy West)..... 70	Scratch My Back/Midnight Hauler (Bob Montgomery)..... 19	Too Many Lovers (Allen Reynolds)..... 7
Cathy's Clown (Mike Post)..... 73	I Love My Truck (Glen Campbell)..... 61	Longing For The High (Nelson Larkin, E.T. Conley)..... 90	She Belongs To Everyone But Me (Michael Lloyd)..... 57	Trying Not To Love You (Billy Sherrill)..... 65
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Enough For You (Ron Chancey)..... 95	I Should've Called (Jimmy Bowen)..... 44	Lonestar Cowboy (Stan Silver)..... 74	We Don't Have To Hold Out (Jim Ed Norman)..... 21	What In The World's Come Over You (Steve Popovich, Bill Justice)..... 56
Don't Wait On Me (Jerry Kennedy)..... 10	I Still Believe In Waltzes (R. Chancey, C. Twitty, L. Lynn)..... 2	Lovin' Her Was Easier (Jimmy Bowen)..... 93	When You Fall In Love Everything's A Waltz (Tommy West)..... 35	While The Feeling's Good (Curtis Allen)..... 41
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Enough For You (Ron Chancey)..... 86	If You Don't Know Me By Now (Clyde Matlocks)..... 75	Miracles (D. Williams, G. Fund's)..... 15	Wind Is Bound To Change (Larry Steve, Rudy Gatlin)..... 89	Women (B. Saportz-J. Shook)..... 82
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Feels So Right (Alabama, L. McBride, H. Shedd)..... 92	I'm Into Loving You (Larry Rogers)..... 36	My Beginning Was You (B. Vaughn, J. Grayson)..... 52	You (Make Me Wonder Why) (Steve Gibson)..... 69	You're The Best (Jimmy Bowen)..... 18
Fool By Your Side (Jimmy Bowen)..... 94	I'm Gonna Sit Right Down And Write Myself A Letter (W. Nelson, P. Buskirk, F. Powers)..... 41	Nothin' To Do But Just Lie (Ray Ruff)..... 99		
Good Times (Willie Nelson)..... 25	It Don't Hurt Me Half As Ead (Ray Pennington)..... 28	Older Women (Buddy Killen)..... 6		
Grandma's Song (Gail Davies)..... 76	It's Now Or Never (Tony Scott, John D'Andrea)..... 5	Paradise (R. Dean-L. Everette)..... 81		
Hello Women (D. Perry, D. Kershaw)..... 31		Party Time (Buddy Killen)..... 13		
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Hold On (M.R. Radford)..... 40		Queen Of Hearts (Richard Lewis)..... 14		
Homebody (Jim Foglesong)..... 77				

A

huggable hit.

Programmers are in love with **Janie Fricke's** most countrified single yet.

"I'll Need Someone To Hold Me (When I Cry)"¹⁸⁻⁰²¹⁹⁷ is taking off even faster than "Down To My Last Broken Heart," her biggest hit to date.

And album buyers are in love with Janie's current album, **"I'll Need Someone To Hold Me When I Cry"**^{JC36820}. It contains both of her latest big hits.

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August 26
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Missouri State Fair

August 29
Greenville, Tennessee
Starlight Club

August 30
Indianapolis, Indiana
Indiana State Fair

September 3
Topeka, Kansas
Sunflower Expo

September 6
Elkhorn, Wisconsin
The Walworth County Fair

September 11
Lincoln, Nebraska
Nebraska State Fair

September 12
Ponca City, Oklahoma
Conoco, Inc.

September 13
Hutchinson, Kansas
Kansas State Fair

September 14
Salt Lake City, Utah
Utah State Fair

September 18-19
Knoxville, Tennessee
Tennessee Valley Fair

September 20
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WUBE Picnic

September 24
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Chart Fax

By ROBYN WELLS

Men's Liberation: The underlying sentiment might be the same, but on the surface, the tone of "I Don't Need You," **Kenny Rogers'** first No. 1 country single this year, is the polar opposite of his first tune to chart country, "Ruby, Don't Take Your Love To Town," which hit 39 in 1969.

"I Don't Need You" is also a more defiant variation of the shattered love theme presented in Rogers' first country chart-topper, the classic, 1977 honky-tonk tune "Lucille." In the interim, Rogers scored an additional seven No. 1 country singles as a soloist.

In fact, since "Lucille's" two-week turn at the top, only two of Rogers' solo efforts have missed the apex. "Sweet Music Man" stopped at nine in 1977, while "Love The World Away" peaked at the fourth spot in 1980.

As far as duets go during this dazzling period of Rogers' chart history, two rounds with **Dottie West** have also climbed to the apex—1978's "Every Time Two Fools Collide" and 1979's "All I Ever Need Is You." Two more collaborations with West were just slightly off the mark. "Anyone Who Isn't Me Tonight" took the runner-up spot in 1978, while "Til I Can Make It On My Own" peaked at 3 in 1979. "Don't Fall In Love With A Dreamer," Rogers pairing with former First Edition mate **Kim Carnes**, also went to 3 last year.

Not surprisingly, both of Rogers' duet partners have recently been formidable chart-toppers in their own right. So far this year, West has seen the country summit twice, with "Are You Happy Baby?" and "What Are We Doin' In Love," the latter carrying Rogerian vocal

touches. And **Kim Carnes** has been the pop smash of the year, with "Bette Davis Eyes" commandeering the top of the Hot 100 for a sizzling nine weeks.

Coincidentally, Rogers' producer, **Lionel Richie Jr.**, is also turning up a winner with his current duet with **Diana Ross**, "Endless Love." While the Rogers/Richie collaboration details love on a downswing, the Richie/Ross effort builds around the consuming passion of a budding relationship. The ironic twist, of course, is that "Endless Love" is the title track to a movie which depicts how destructive a love obsession can be.

Chomping At The Bit: The top 10 this week is filled with artists accustomed to topping the chart. At superstar two is **Conway Twitty and Loretta Lynn**, looking for their first No. 1 single as a duet since "Feelins" hit in 1975. Twitty is also at superstar nine, aiming for his second solo country chart-topper this year, following the May success of "Rest Your Love On Me"/"I Am The Dreamer (You Are The Dream)."

Jumping to superstar three is crossover champ **Ronnie Milsap**, who's also hoping to garner back-to-back top tunes, following "Am I Losing You." At superstar eight is the original urban cowboy himself, **Mickey Gilley**, who also is hoping to snag his second No. 1 single in 1981.

The **Statler Brothers** weigh in at starred 10, moving toward their first country topper since "Do You Know You Are My Sunshine" in 1978. Stopping at four is perennial king-of-the-mountain **Merle Haggard**, while last week's ruler over

the chart, **Crystal Gayle** falls to 7.

Ronnie McDowell cruises to superstar six, in search of his first No. 1 country tune. His best effort to date, "Wandering Eyes," ended up in the bridesmaid's spot earlier this year. And rounding out the pack is **John Schneider** at superstar 5. Although this is Schneider's debut single, the song itself graced the top of the pop chart for **Elvis Presley** in 1960.

Four self-penned singles debut this week. **Deborah Allen** bows at starred 69 with the first song she wrote with **Rafe VanHoy** some three years ago, "You (Make Me Wonder Why)." Filling out this multi-talented quartet are **Gail Davies**, **Bill Anderson** and **Mary Bailey**.

A pair of groups grace the country chart for their first time—the **Tennessee Express** and **Southern Ashe**, while **Zella Lehr** makes her Columbia debut. Rounding out the new entries are **Slim Whitman**, **Kin Vassy**, **Wyvon Alexander** and **Brenda Lee**.

Bunny Hop: Despite the title of his latest single, "Step By Step," **Eddie Rabbitt** is wasting no time moving up the chart as he leaps 23 spots to superstar 20 in just three weeks. This heady pace is just a step ahead of "I Love A Rainy Night," which registered at starred 21 in a comparable time period. And it's just a hop ahead of "Drivin' My Life Away," which was at starred 22 after four weeks of chart activity.

Other prime movers this week include **Johnny Rodriguez**, **Bobby Bare**, **John Anderson**, the **Burrito Brothers**, **Moe Bandy** and **Joe Stampley**, **Glen Campbell** and **Tom Jones**.

New On The Charts



TENNESSEE EXPRESS

"Big Like A River"—★

The Tennessee Express is a group whose sound has been subliminally familiar to country fans for more than a decade. Emanating from the Sound '70's Singers, a backup group formed in 1970, the quartet has appeared on stages from the Grand Ole Opry to Carnegie Hall. Their vocals have graced a number of recordings including those by Dolly Parton, Waylon Jennings and Charley Pride. They have appeared on a variety of television shows, ranging from a regular stint on "Marty Robbins Spotlight" to segments of the "Today" show.

Bass singer and founder of the group is **Ronnie Drake**, who earned a music degree and taught school before becoming a professional vocalist. Early in his career, he sang in a vocal group with **Norro Wilson**, who now produces the Tennessee Express. Tenor **Al Henson** worked toward a doctorate in music before touring with a classical choral group, a pop band and a gospel group. He teamed up with Drake in 1972.

Alto **Becky Foster** was planning a legal career before **Sonny James** cut one of her songs. Subsequently, she sang backup for **Brenda Lee** and **T.G. Sheppard** and wrote and sang jingles, prior to joining the Tennessee Express in 1975. Soprano **Joy Gardner** sang with the Downings, a gospel group, for seven years, winning a Dove Award for best female vocalist in 1977. She came aboard the Express in 1979.

Producer **Norro Wilson** brought the group to RCA's attention in 1980. For booking information about the Tennessee Express, contact the publicity department at RCA, 30 Music Square West, Nashville, Tenn. 37203 (615) 244-9880.

Agency Moves

NASHVILLE—The Shorty Lavender Talent Agency has moved its offices to 1300 Division St., Suite 200, Nashville, Tenn. 37203. Telephone remains the same.

Hot Country LPs™

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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	22	FEELS SO RIGHT ● Alabama, RCA AHL1 3930	40	45	9	PLEASURE Dave Rowland & Sugar, Elektra 5E 525
★	2	6	SHARE YOUR LOVE Kenny Rogers, Liberty L00 1108	41	46	15	LIVE Hoyt Axton, Jeremiah 5002
	3	10	FANCY FREE The Oak Ridge Boys, MCA 5209	42	41	25	EVANGELINE Emmylou Harris, Warner Bros. BSK 350
★	4	21	JUICE Juice Newton, Capitol ST 12136	43	42	92	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	5	6	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	44	48	3	I HAVE A DREAM Cristy Lane, Liberty LT 1083
☆	10	28	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	45	50	2	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
★	7	46	I AM WHAT I AM George Jones, Epic JE 36586	46	52	15	ONE TO ONE Ed Bruce, MCA 5188
★	8	7	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	47	51	15	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547
☆	13	5	YEARS AGO The Statler Brothers, Mercury SRM 16002	★ NEW ENTRY			GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399
10	5	43	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	49	38	52	I BELIEVE IN YOU ● Don Williams, MCA 5133
11	11	4	ESPECIALLY FOR YOU Don Williams, MCA 5210	50	43	3	ENCORE George Jones, Epic FE 37346
12	12	12	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555	51	37	36	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852
13	9	17	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932	52	49	50	HONEYSUCKLE ROSE ▲ Soundtrack Columbia 5236752
14	16	6	MR. T Conway Twitty, MCA 5204	53	47	47	THESE DAYS Crystal Gayle, Columbia JC 36512
15	17	57	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	54	59	4	SHOULD I DO IT Tanya Tucker, MCA 5228
☆	26	5	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	55	55	41	BACK TO THE BARROOMS Merle Haggard, MCA 5139
17	18	14	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SOD 12144	56	61	4	ENCORE Charly McClain, Epic FE 37347
18	15	12	MAKIN' FRIENDS Razy Bailey, RCA AHL1 4021	57	56	38	ENCORE Mickey Gilley, Epic JE 36851
19	19	11	DARLIN' Tom Jones, Mercury SRM 14010	58	63	21	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
20	23	12	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	59	58	17	WASN'T THAT A PARTY The Rogers, Cleveland Int./Epic JE 37107
21	14	23	WILD WEST Dottie West, Liberty LT 1062	60	67	5	AS IS Bobby Bare, Columbia FC 37157
22	25	44	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	61	66	25	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
★	28	3	RAINBOW STEW Merle Haggard, MCA 5216	62	65	17	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055
24	22	17	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	63	53	28	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173
25	21	22	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	64	54	46	LOVE IS FAIR Barbara Mandrell, MCA 5136
26	24	17	DRIFTER Sylvia, RCA AHL1 3982	65	60	171	STARDUST ▲ Willie Nelson, Columbia JC 35305
27	27	41	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	66	57	29	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
28	31	5	URBAN CHIPMUNK The Chipmunks, RCA AFL1 4027	67	44	8	TAKE THIS JOB AND SHOVE IT Soundtrack, Epic SE 37177
29	32	28	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	68	64	57	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
30	29	120	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	69	68	92	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
31	33	46	GREATEST HITS ▲ Anne Murray, Capitol SDO 12110	70	74	37	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
★	39	3	WITH LOVE John Conlee, MCA	71	62	7	JUST LIKE ME Terry Gregory, Handshake HO 12196
33	35	7	WAITIN' FOR THE SUN Ricky Skaggs, Epic FE 37193	72	73	25	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
34	34	40	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	73	70	63	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602
35	40	62	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	74	69	12	OUTLAWS Waylon Jennings, RCA AFL1 1321
36	20	25	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	75	71	26	GUITAR MAN Elvis Presley, RCA AHL1 3197
37	36	7	THE BARRON Johnny Cash, Columbia FC 37179				
38	30	22	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883				
★			MINSTRAL MAN Willie Nelson, RCA AHL1 4045				

★ 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.)

WYVON

WHY NOT

Nashville Scene

By KIP KIRBY



GOLDEN OAKS—Oak Ridge Boys Joe Bonsall and Richard Sterban, right, are congratulated backstage at the Chateau De Ville on the success of their crossover smash, "Elvira," following the band's first appearance in Massachusetts in seven years. At left are MCA regional pop promotion director Roman Marcinkiewicz and Duncan Stewart, music director, WDLW-AM in Waltham, Mass.

FOR MOST—BUT NOT ALL—CLUBS

'Battle Of Bands' Winner

By EDWARD MORRIS

NASHVILLE—Seagram 7's International Battle of the Bands, a talent contest promoted to country music clubs as an off-night crowd builder, is a solid success for many clubs and a disappointment for a few.

Most clubs stage the contests one night a week with the cooperation of local radio stations. The stations promote the contest, screen the bands and announce the club appearances.

"It's done quite a bit for us," says Bob Hanson of the Stockyard, Nashville. Hanson estimates the contest has increased his Monday-night attendance by 50%. The Stockyard, working with WUSW-FM Lebanon, Tenn., showcases an average of four country bands each Monday for 13 weeks.

Jimmy Lane, of Doc Holliday's, Louisville, also reports a 50% jump. Holliday's holds its contests on Tuesdays and is now in its fourth week of participation. "Some nights we have only one band," Lane says. "It seems like a lot of bands are holding back to see what's happening, but it hasn't hurt our crowds. So far, it's helped us a whole lot." Lane's club works with WTMT-AM Louisville.

"We have had an increase of business because of the contest," says Rich Thomas of Mr. McNasty's, Boston, "but it's not quite what we expected. Maybe it will pick up more near the end." The promotion is used at Mr. McNasty's on Sundays, in cooperation with WDLW-AM Boston.

5 Nominated For Hall Of Fame

NASHVILLE—Vernon Dalhart, Little Jimmy Dickens, Lefty Frizzell, Floyd Tillman and Grant Turner have been chosen as nominees for this year's Country Music Hall of Fame award. The winner will be named as the newest inductee into the Hall of Fame during the 1981 CMA Awards Show telecast Oct. 12 on CBS-TV.

Hall of Fame finalists are selected by a panel of 200 electors, each of whom has been an active member of the music industry for a minimum of 15 years and has made a significant contribution overall to the field. Elections are handled by secret ballot. There are currently 36 members of the Hall of Fame.

Archie Drury, who heads Nashville North, Bensenville, Ill., says he opted for the band contest after having successfully held a similar promotion in 1977—the Midwest Country Music Festival, which ultimately involved 32 groups. Drury speculates that the Seagram's event will be "real good" for his Sunday night business. During a recent contest night, Drury says, his receipts were up from an average of \$700 to \$1,100. Although he was supposed to have had a local radio link, Drury adds, he has been doing—and paying for—his own promotion for the contest.

The Crossroads Lounge, Bladensburg, Md., has enjoyed a Monday-night audience jump of about 25% since sponsoring the band battle, says Bobby Saslow. "We just don't have any really bad nights," Saslow adds, "but the contest makes the crowd we do have more enthusiastic." With time to showcase only two bands a night, Saslow says his talent contest schedule is almost completely booked. The Crossroads radio partner is WMZQ-FM Washington, D.C.

Now in its fourth week of contest participation, the Station, Wilkes-Barre, Pa., has had a small increase. Mario Pisano notes, "It's bringing in the early crowd. They don't drink much and they go home early, but it's better than no crowd. Monday nights are really slow here." WBAX-AM Wilkes-Barre, works with the station.

Jim Sicarotta, of Whiskey Junction, Burlington, N.J., says the event has not helped his club at all. "We're close to the shore here. Maybe that's keeping the crowd down. Maybe we're not advertising enough." The radio associate here is WTTN-AM Trenton.

The International Battle of the Bands, which has a country music theme this year, offers cash prizes and a recording contract for the band that survives the periodic elimination bouts. The top band will be crowned in Nashville in October.

Neal Reactivating

NASHVILLE—Veteran talent agent Bob Neal will be reactivating the Neal Agency Ltd., the firm he headed from 1963 to 1973.

The agency is located at 42 Music Square West, Suite B. Telephone: (615) 242-1192.

In the "Sometimes He Smiles When He's Alone" Dept. comes this fascinating tidbit: Tulare County, Calif. agribiologist Larry Bastian recently took a break in his battle with the unwelcome Mediterranean fruit fly to spray Nashville with another dose of his songs. The writer of Sammi Smith's current single, "Sometimes I Cry When I'm Alone," Bastian was in town to do some co-writing with Roger Murrah and R.J. Jones. Bastian earlier made his mark with "This Ain't Tennessee," cut by Janie Fricke and featured by Eddy Arnold in his live shows. ... Bastian also has two of his songs, "Lefty" and "We're Lovin' On Borrowed Time," on the David Frizzell-Shelly West duet album. ... We're glad to report that Bastian fortunately hasn't been moved to compose any "Odes To The Medfly," however.



If you've been wondering where Joe Sun has been lately, the answer is—in the studio. In fact, in several studios! Sun and his producer, Brien Fisher, have been putting in some long hours completing Joe's first album for Elektra, due in October. Reportedly, the new LP will have several cuts strong enough to put Joe back up into the "Old Flames (Can't Hold A Candle To You)" category, where he belongs. (One standout is "To Be Your Man," written by Danny Flowers and Don Williams.)

Meanwhile, Elektra is releasing Hank Williams Jr.'s latest album this month, called "The Pressure's On." (What a great title, and for artists in the public eye as often as Williams, how true.)

More than 10,000 rock lovers turned up at WKDF-FM's recent Hermitage Landing double-billed concert last week-end here in Nashville. The lure was a headline appearance by Bobby Whitlock and his band Little Wing, and Billy Earl McClelland. After only a few short months in town, Whitlock has put together a superior group of musicians to back him up. An electric addition to Little Wing is Whitlock's strikingly beautiful Danish-born wife, Linda. New to performing, Linda nonetheless seems born to be onstage, and adds a Stevie Nicks sort of visual focus for Whitlock. Their original compositions are powerful and their dynamic vocal styles mesmerizing. (One of Whitlock's tunes, "Keep You For A Friend," is a natural for Joe Cocker and might easily put Cocker back up in the top 10 of the pop charts if he cut it.) ... If you're curious about the name "Little Wing," it's from a song Whitlock played on the Eric Clapton "Leyla" album and complements his Cherokee heritage.

McClelland and his group took the stage as darkness fell and performed a strong set of bluesy rock. The fans who turned out for the evening concert were also treated to a scheduled half-hour laser show, courtesy of KDF-FM, after both groups had finished their sets.

Songwriter Richard Leigh, known for such

EVERETTE TOUR ON

NASHVILLE—Despite the nationwide air traffic controllers strike, RCA artist Leon Everette and his manager Carroll Fulmer recently embarked on a private plane for a four-week long, 3,000-mile "Hurricane Tour."

Encompassing more than 150 radio stations, retail outlets and record distributors, plus 10 major market performances with Ronnie Milsap, the tour is the first leg of a campaign supporting Everette's current single, "Hurricane," and his similarly-titled upcoming LP.

The second phase of the campaign centers around Everette's headline performance at the Petersburg Festival in England in September, tying in with the European release of his first LP, "If I Keep On Going Crazy."

The final part of the campaign is a major-market fall tour for Everette, coinciding with the scheduled October release of the "Hurricane" album.

tunes as "Don't It Make My Brown Eyes Blue" among others, is back in the studio with producer Allen Reynolds, working on his second Liberty album. (His first was on United Artists, before the label's name change.) Leigh is a writer whose melodic balladeering matches his skills with a guitar and pen. Hopefully, this new recording will launch his performing career on the charts.

Charley Pride, Janie Fricke and B.J. Thomas are set to headline the "pre-show program" prior to the ninth Jerry Lewis Labor Day Telethon for Muscular Dystrophy. It will be a one-hour show featuring jazz and country, and the country segment will be hosted by Larry Gatlin and the Gatlin Brothers from Dallas.

Churchill Records' artist Cindy Hurt has logged more than 28,000 miles since her first record, "Single Girl," was released. She's been on a promotional tour to visit radio stations

for listeners, and gives artists a chance to do something a little more personal than dropping off their latest record. (And, as we all know, it's the foundation for the way country radio began.)

Big Ed Bruce is another artist on MCA who's going to find out if having a weekly tv series interferes with a recording career. Bruce has just been signed for a regular role on the new NBC remake of "Maverick." Bruce will star with the series' original leading man, James Garner, who resumes his former part, this time playing a gambler who quits the road and opens a saloon in a little western town. Ed will play his partner, ex-sheriff Tom Guthrie. Also in the show's two-hour pilot is Annie Kidder, younger sister of actress Margot Kidder. ... If the series does half as well as its predecessor, Garner and Bruce will find themselves with a hit on their hands—and Ed with little free time for touring on the road! Incidentally, the new "Maverick" is slated to air



MAVERICK WALTZ—Ed Bruce sings his current release, "(When You Fall In Love) Everything's A Waltz," during a recent taping of "Hee Haw." Bruce has been signed to co-star with James Garner in NBC-TV's remake of "Maverick" this fall.

across the country. On Aug. 1, she appeared on a concert in Gentryville, Ind. with Don King and Johnny Paycheck. And the lovely young singer has also just finished doing a national tv commercial for a major new soft drink, scheduled for unveiling this month. Prior to this, Cindy did a March of Dimes benefit in Salt Lake City with Susie Allanson and Cristy Lane. With her talent and looks, it wouldn't surprise us if she were picked up by a major label before too long.

WSM-AM late-night deejay Chuck Morgan likes to encourage artists to drop by his program. As a result, listeners have the added attraction of hearing interviews with some of their favorites in between the regular music. Recent drop-in guests have included Hoyt Axton, Dottie, Deborah Allen, Dick Feller, Shaun Nielsen and Chris Waters. It's a shame more country air personalities don't do live interviews with artists who come by their stations. It's a bonus

on Saturday nights, right behind—you guessed it—Barbara Mandrell's comedy/variety show!

Rokblok writer Tom Kimmel and his band returned to Spanky's a week or so ago for a final summer appearance at the club, and once again, it was so crowded people were jammed up against the back walls. (The overflow ended up dancing to the group's unswerving beat.) Word of mouth has been circulating since Kimmel's first appearance at Spanky's a month ago, and this time, there were several record company reps spotted through the audience. Two of the band's numbers—"Never Say Die" and "It Started With A Radio"—are out and out contenders for rock airplay, and Kimmel had several other song arrangements that sounded commercial enough to be put on vinyl tomorrow. It's exciting to see that in spite of Nashville's sad dearth of live music clubs, there is no dearth of live talent for labels to choose from.



Gale Force: Leon Everette, right, promotes his newest RCA single, "Hurricane," via phone calls to radio stations during a whirlwind cross-country promotional tour aboard manager Carroll Fulmer's private plane. Throwing in an encouraging word is Gaylon Adams, left, southern RCA promotional manager.

Disco Business

Pool Expanding Into Music TV Programming

PHOENIX—In one of the most ambitious expansion moves undertaken to date by a U.S.-based record pool, the Southwest Record Pool here will create live and videotaped music programming for both commercial and cable television companies. This diversification is in addition to its existing activity in concert promotions, record retailing and its planned development and operation of its own discotheque.

The pool, operated by Scott Tuchman and Hubert Charles, began mapping its expansion plans in the dark days of 1979. That's when record companies, battling the negative influences of a weak economy and consumer resistance to disco music at the retail level, began drastic cutbacks on promotional products to pools.

The action by the record companies drove some pools out of business and forced others, like Southwest, to seek viable expansion alternatives in order to remain solvent.

Today, Southwest is incorporated in the state of Arizona, and its subsidiaries include Hu-Cott Productions, the video entertainment arm; Point Blank Productions, a concert promotion company; S.W.R.P.'s, a record retailing division; a yet to be named company that will operate its club ventures; and Thunder & Lightning, a mobile disco operation.

Hu-Cott Productions, one of the early subsidiaries of the Southwest Record Pool, is involved with the production of live and videotaped musical entertainment for distribution on syndicated tv.

First of its projects is Squeeze Takes, a 30-minute videotaped musical show that relies heavily on videotaped promotional clips of artists in concert, supplied by their record labels.

The show, aimed at an audience in the 18 to 34 age group, features performances by such entertainers as Kenny Rogers, Blondie, Kim Carnes, Peter Allen, Skyy, Hall & Oates, Police and the Pretenders.

Interspersed with these are interviews with people like Bob Hope, Edgar Winters and the Busboys, conducted by Jack McKay of KLUC-FM Las Vegas; John Dixon, international a&r for Capitol Records, and Mackenzie Scott of Las Vegas.

According to Tuchman, record label cooperation in this venture has come from such companies as RCA, Warner Bros., EMI, A&M and Chrysalis.

Hu-Cott has already packaged 26 segments of the series which, according to Tuchman, is structured for both national and international distribution. The show will be distributed in this country by the USA Network/ATI. It is being marketed by

Vu-TV, which is also involved with its production.

Meanwhile, the second musical entertainment show aimed at international television syndication, has already been picked up by the West Coast-based Osmond Productions.

Much of this show, which is still to be named, will be shot on location at a club in Santa Fe, N.M., called El Paseo de la Luz. However, segments will also be shot in Las Vegas, Los Angeles, Brazil and China. In fact, Tuchman and a crew from Osmond Productions will travel to China later this month to shoot the Chinese Symphony Orchestra in concert.

Tuchman explains that this musical entertainment show, which will be produced by Hu-Cott Productions in association with Lee Carpenter, will be based along the concept of the American Music Scene. It will feature appearances by both major and up-and-coming performers.

He explains that Santa Fe has been chosen as the home base of this show "because it is a city rich in history and culture."

The 800-capacity El Paseo de la Luz, built in 1923, is being refurbished with 800 rainlights, a 16-arm starburst, two lasers and extensive mirroring.

Point Blank Productions, the concert staging arm of the Southwest Record Pool, is not only designed to promote concerts in Phoenix, Tucson, and surrounding areas, but is also offering audio and video facilities to performing artists interested in either audio or video taping their shows.

To date, Point Blank has promoted concerts featuring Buddy Miles, Spyro Gyra, Tower Of Power, the Kinks, Lou Rawls, the Pretenders and Natalie Cole.

One of the more unusual Southwest ventures is S.W.R.P.'s, its record retailing arm. According to Tuchman, this concept was designed to offset complaints by labels that record pools do not move product.

Tuchman explains that S.W.R.P.'s is leasing space from clubs staffed by member DJs, and in this space it is establishing mini-retail outlets offering the music in which the participating club specializes.

No product will be physically displayed. Instead, empty record jackets will adorn the selling area, and all product will be on tape so that interested patrons can be accommodated if they want to audition the music being offered.

The concept will be tested in such Phoenix and Tucson clubs as Tommy's Copa West, Sammy's and Reflections for between 90-120 days. Depending on patron response, it will be expanded to other clubs in the area, and will also be used as a

launching pad for at least one free-standing retail outlet.

Also contingent on public acceptance of the project, the concept will be expanded to include the sale of musical videotapes.

Tuchman explains that the retail outlets will emphasize product by small, independent labels, and will be priced to compete with other

record retail outlets in the area. He says, too, that the outlets will offer T-shirts, buttons, pins and other music promotions paraphernalia.

The Southwest Record Pool was started in 1975 and has a roster of 50 members—much too few to support its survival without subsidiary activity, says Tuchman.

Plans for the operation of a disco-

theque as a wholly owned subsidiary of the Southwest Record Pool are still on the drawing boards. Tuchman explains that a feasibility study is being conducted, and space availability being assessed. "If we think it will be in the best interest of the corporation, we will move ahead with plans before the end of the year."

RETURN TO DISCO Tuttle's Club Jettisons Jazz For Dance Music

By SARA LANE

MIAMI—After two years of frustrating ups and downs, Tuttle's discotheque, under the direction of owner Peter Whitcup, has abandoned experimental programming with live jazz and other music formats. The club has returned to disco programming, the format for which it was originally designed.

To achieve this goal, and to attract an upwardly mobile crowd of professionals in the 30 to 50 age bracket, Whitcup has retained award-winning deejay Pete Dennis, and has given him carte blanche to provide clients with a well-rounded repertoire of contemporary dance music.

He has backed his move with a heavy campaign of media ads, stressing the "new" direction of the club, and emphasizing the caliber of the spinner at the turntables.

Already the move is beginning to pay dividends, and Whitcup's target crowd beginning to patronize the room. "We are beginning to get the well-heeled professionals, the upper-crust Hispanics, and the upper middle-class white collar workers," states Whitcup.

"Our clients now are people who go out for an entertainment experience. People who gravitate to the whole spectrum of music, food, service, decor and a light show."

But the right road for Tuttle's came the hard way. When the club opened two years ago in a magnificent high-rise condominium overlooking Biscayne Bay, it was an immediate hit. Blocks of cars lined the streets and parking lot attendants couldn't keep up with the rush. However, the disco attracted a very young crowd, much too young, according to Whitcup. "The disco became a spot where customers came to seek relationships. Their ages ranged from 15 to 24 years old."

Too, the bar's high noise level hurt business in the restaurant and spurred frequent complaints from other tenants in the building. "We had to lower the volume so we wouldn't alienate everyone in the building, many of whom were potential customers for the dining room. With the volume lowered you reduce the visceral thump produced by the bass, and if you can't hear that, you don't want to dance anymore," Whitcup explains. "So, customers started marching out, going to other discos where the volume was turned up full blast." Although the disco audiences went elsewhere, dining room customers began to pour in, and the restaurant came into its own. However, Whitcup had the lounge and wanted it to work. Several months later, Whitcup decided that live entertainment might be the answer, and started club dates with jazz musicians.

The entire method was one of trial and error. When the first set of entertainers didn't work out, he hired a duo, once again jazzmen—not the conventional jazz Whitcup expected, but a crossover duo who played original material and who

were introspective musicians, playing what they wanted, but not satisfying customers. Whitcup tried another group—all excellent musicians—brought in by Miami jazz expert China Valles. Yet, despite extensive radio advertising and the popularity of Valles, they did not "pay the freight and that's what the lounge is all about," Whitcup points out. The Johnny Cole Trio was hired on a nightly basis, but, Whitcup says, proved to be too expensive. Their dates were cut to weekends with a single pianist playing "music you like to hear" but that, too, fizzled out. Whitcup explains, "The audience just got tired of it. You can take just so much of hearing 'New York New York' every night." Two weeks ago disco returned to Tuttle

with Dennis at the turntables. "Pete does a magnificent job of mixing, of feeling the crowd's moods by playing the right volume and the right material," Whitcup notes. "We specifically request that he play contemporary music; danceable music, not necessarily top disco. Anything that has a danceable beat as well as slow music. While dinner is being served, the music in the disco is kept at a lower volume. As the evening goes on, it becomes more intense. The disco is open until 3 a.m. Wednesday, Friday and Saturday, and Whitcup expects to open it seven nights a week once the season begins.

Whitcup feels that disco dancing has changed over the years. "My (Continued on page 75)

Mudd Sets Formula-Free Pace Among N.Y.'s Clubs

• Continued from page 33

"The club is the most publicized in the world in sheer quantity of magazine articles, for better or worse, so naturally you don't know who is going to walk in," continues Maas. "It could be a kid from Passaic, N.J., and next to him there may be a Paris model. But all the clubs have a cross section. If they advertise, and word gets around, they get this, because New York draws a vast variety of people.

"You come here on any night, you may see a weird party celebrating Joan Crawford as a mother, or you may see Frank Zappa, or you may see nothing at all, a horrible local band that drives you out of the place. There is no quality control. It fluctuates widely. It reflects my inexperience in the rock business," jokes Maas.

The Mudd Club uses video, but it is not ambient video. Rather, Maas allows local video artists to use his facilities to show the works, sometimes in the early evening.

"Before video was being touted in clubs, about four years ago, I did not really like video. I think at that time

the quality of projection video was pretty poor. There were a lot of problems, that still are today. So I was just showing films. I would show everything from old clips of Little Richard to Monterey Pop. I used to do filming. I would go to CBGB with a 16 mm camera and film groups like Talking Heads and Blondie. So I have a lot of film," he says.

I think there should be more parties, because it allows people to get away from business for a moment. They go back to work the next day, but what happens at parties is that the bosses mingle with the low lifes."

Mudd Club DJs play a lot of r&b and funk, says Maas, though this changes constantly. "I like disco myself, but you can only play so much of it before people scream."

For the long term, Maas says he has no game plan. "I have stopped trying to figure things out. It is not productive. For all the market research, most trends are started by accident. You have to realize that with every major club that started since 1978, all the owners were regular attendees of the Mudd Club. Everything I have done has become a cliché," he says.

HOT & NEW

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Disco Top 80

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	2	10	I'M IN LOVE—Evelyn King—RCA (LP) AFL1-3962	41	35	11	THE SOUND OF THE CROWD—Human League—Red (12-inch) Import
	2	16	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	★42	49	4	OUR LIPS ARE SEALED—GoGo's—L.R.S. (LP) SP 70021
	3	11	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B/Brasilia Dist.—(12-inch) RBDS 2516	★43	53	3	DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12-inch) Import
★	4	8	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	44	38	8	BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036
	5	11	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	45	37	27	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208
★	6	8	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	46	39	13	THE BOOGIE'S GONNA GET YOU/SWEET DELIGHT—Woods Empire—Tabu (LP) JZ 37334
	7	51	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	47	36	36	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavilion (LP) JZ 37151
★	8	12	DANCIN' THE NIGHT AWAY—Vogge—Atlantic (7-inch) 3847	★48	55	8	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009
★	9	8	GET ON UP AND DO IT AGAIN—Suzy Q—RFC/Atlantic (12-inch) DM 4813	★49	54	3	NEW LIFE/SHOUT—Depeche Mode—Mute (12-inch) Import
★	10	7	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	50	50	4	TURN IT OUT—Emotions—Columbia (7-inch) 18-02239
	11	11	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	★51	59	2	FEEL MY LOVE TONIGHT/SPOT LIGHT—Stacy Lattisaw—Cotillion/Atlantic (LP) SD 16049
★	12	7	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	52	47	15	MAGNIFIQUE—Magnifique—Siamese (12-inch) Import
★	13	7	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100MI	53	48	14	I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001
★	14	5	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRD-612	54	44	16	PRIMARY—The Cure—Fiction (12-inch) Import
★	15	29	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	★55	65	2	DANCE PART I & II—Night Force—Ibachi (12-inch) Import
★	16	13	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	★56	66	2	GEMINI DREAM—Moody Blues—Threshold/Polygram (LP) TRL 1-2901
★	17	12	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISING THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231	★57	67	2	CHARM—Positive Noise—Statik (7-inch/12-inch) Import
★	18	8	IKO IKO—Loverde—Prism (12-inch) PDS 406	★58	68	3	TRIPLE DUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 3739
★	19	6	WIKKA WRAP/ALL WRAPPED UP—Evations—Sam (12-inch) S 12339	59	57	24	AI NO CORRIDO/RAZZAMATAZZ/BETCHA WOULDN'T HURT ME—Quincy Jones—A&M (LP) SP 3721
	20	12	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001	60	45	11	LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol—Handshake (12-inch) 4W8-02076
★	21	5	OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666	61	56	11	HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165
★	22	5	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/12-inch) T628/TCD129	62	51	37	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184
	23	16	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	63	64	6	RADIO ACTION—Claudia Barry—Polygram (12-inch) Import
	24	10	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—Kraftwerk—Warner (LP) HS 3549	★	NEW ENTRY		ZULU—The Quick—Pavilion (12-inch) 429-02433
	25	18	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	65	62	11	STAND AND DELIVER/BEAT MY GUEST—Adam And The Ants—Epic (12-inch) 49-02193
	26	8	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111	66	63	7	FREAKY DANCIN'—Cameo—Chocolate City (LP) SP-1-6731
	27	22	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RFC/Atlantic (LP) 19301	67	60	15	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526
★	28	9	DUMB WAITER/INTO YOU LIKE A TRAIN—Psychelic Furs—Columbia (LP) NFC 37339	68	58	16	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072
	29	19	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049	69	70	9	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
	30	7	I WANT YOUR LOVIN'/Desire—Roni Griffith—Vanguard (12-inch) SPV 44	★70	NEW ENTRY		HERE I AM—Dynasty—Solar (12-inch) 11504
	31	33	YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi-Gloss—Prelude (LP) PRL 12185	71	71	6	IT'S OBVIOUS/DEAR JOHN—Au Pairs—Human (LP) Import
★	32	4	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12-inch) QRFC 002	★72	NEW ENTRY		LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A
★	33	43	LET'S GO DANCIN'—Sparque—Westend (12-inch) WES 22-135	★73	NEW ENTRY		CHANT #1—Spandau Ballet—Chrysalis (12-inch) CBS 2528
	34	10	FUNKY BE BOP—Vin-Zee—Emergency (12-inch) EMDS 6517	★74	NEW ENTRY		COUNTDOWN CAPTAIN FINGERS—Lee Ritenour—Elektra (LP) 6E331
	35	18	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	75	61	39	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 4Z8-02023
★	36	5	I LOVE YOU MORE—Rene & Angela—Capitol (LP) ST 12161	76	69	13	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401
★	37	5	URGENT—Foreigner—Atlantic (LP) SD 16999	77	73	6	FUNTOWN U.S.A.—Rafael Cameron—Salsoul (LP/12-inch) SA 8542/SG 349
★	38	2	WALK RIGHT NOW—The Jacksons—Epic (12-inch Remix) 49-02403	78	75	4	CAN YOU HANDLE IT/YOU'VE GOT MY LOVE—Sharon Redd—Prelude (12-inch, Remix) PRD 611
	39	20	PLANET EARTH—Duran Duran—Harvest (LP) ST-12158	79	76	6	THE AMERICAN—Simple Minds—Virgin (12-inch) Import
★	40	4	AIN'T NO MOUNTAIN HIGH ENOUGH—Innerlife—Salsoul (12-inch) SG 305	80	79	9	GOING BACK TO MY ROOTS—Odyssey—RCA (LP) AFL1 3910

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★ 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).

2 Theaters Set To Become New Clubs In Nice

By HENRY KAHN

PARIS—The holiday resort of Nice, on France's south coast, looks like it will become the discotheque capital of France now that plans for two new dance centers there have been unveiled.

So far, Nice has lagged behind as the disco craze has built nationwide. Fans living there had to make do with mini-discos, or make the trek into Cannes, westward along the coastline, a town with plenty of disco action.

The two new discos in Nice are being installed in old cinemas. One, the Grand Escuriel, has a lighting system devised by the experienced Paul Pacini, who initiated the Whisky A Gogo Cabaret in Paris soon after World War II.

Two years ago, he opened the Club 78 in Paris on the Champs Elysees, in what was formerly the Lido. Together with the Palace, this gave Paris the edge in disco superiority for a while.

Now the spotlight is on Nice. The Grand Escuriel has a 36-foot long bar and a lighting combination controlled by computer. Its 6,000 light bulbs will offer patrons a series of two million lighting combinations.

It will also incorporate a cinema, for screening movies linked with the disco world.

The new Matignon Palace, second of the Nice venues, has a 2,000-dancer capacity and, by maintaining close links with artists, record companies and television networks, hopes to outstrip the Paris Palace in terms of prestige.

It will also be used for recording sessions aimed at capturing the excitement of a full-house disco, transferring the atmosphere to the home.

Both will be readied for MIDEM '82 in Cannes early next year. The smaller discos in Nice are welcoming the arrival of the massive newcomers, the prevailing viewpoint being: "People will go first to the razzle-dazzle of the new halls, then want to end the evening in a less exhausting setting."

Dancing Returns To Tuttle's Club

• Continued from page 74

personal observation, although I am not a dancer myself, is that three years ago disco dancing was completely non-stylized and you got up on the floor and did your own thing. There were some fabulous disco dancers a la the 'Saturday Night Fever' dancing where there were certain steps or moves. But, for the most part, people who went to discos did so to meet other people; to be part of the crowd, dancing was secondary.

Now, people are listening and reacting and dancing to music in a more stylized fashion, something like the old-fashioned ballroom dancing but to a contemporary beat and sound. At least, this has been the case here at Tuttle's. "It wasn't a question so much of jazz not working in Miami as it was jazz not being right for this particular room. The room is too small for large jazz groups and in the case of the duo, they were overpowering with too much volume. I think we are basically a disco room. While I am looking forward to more people discovering Tuttle's disco again, I don't want the clientele we had before. I am looking for an older crowd along the lines of our diners."

Disco Business

New Products



POWER AMP—Altec Lansing's new model 1270 power amplifier is described as a super amp featuring state-of-the-art computer protection circuitry. According to Altec's engineers the unit is designed to protect itself and the acoustic element it drives. This is done through constant monitoring to guard against excessive current drain. The unit's logic circuitry also automatically over-rides low-speed fan operations and locks to the high fan speed mode to insure against excessive operating temperatures. The unit lists for \$1,400.



LIGHTS CONTROLLER—Precision Industries is marketing a model AS-304 four channel light controlling device that features a blinking or flashing effect, plus switching devices for forward or reverse chasing, variable speed control or stop action. The unit is 100% solid state.



ALTEC MONITOR—Altec Lansing is marketing its new studio monitor, model 9813, with a \$395 price tag. The unit is a three-way system designed for all applications including use in discotheques. It is said to provide accurate frequency response, low distortion and wide dynamic range. The unit also features a power control device that automatically lowers power to the speaker under conditions of excessive demand.

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CBS/SONY CRACKS DOWN

Rental Records Stir Big Japanese Flap

• Continued from page 1

found selling to record rental shops despite prior warnings sent to them by CBS/Sony on April 30 and June 22.

The first circular was a request not to supply records to record rental shops. It said that the number of such shops was estimated to be over 200 and that such shops were having adverse effects on the record industry. It reiterated the opinion of the Japan Phonograph Record Assn. that the record rental business was illegal.

It said that taking strong steps to see that record rental shops could not purchase records was the most effective steps that the makers and distributors could take. It called for cooperation in eliminating the record rental business.

The June 22 circular said that since April 30 the number of rental shops had increased to over 300 as of June 1. It pointed out that the contract signed by CBS/Sony with the dealers called for records and tapes to be sold at list prices directly to customers. It said that it was thereby reconfirming that records and tapes must not be sold by dealers for renting or copying purposes.

Without specifying what steps would be taken, the circular said the label would clamp down severely on supplies of records and tapes to record rental shops, and asked again for cooperation.

Inoue pointed out, "This is only the first step, and we must consider other steps since the record rental shops will try to figure out ways to get around our numbering of records."

He estimated that the number of record rental shops was now about 400 but added that he had heard that in some areas, there was already excessive competition. He said that the newspapers had reported the suicide of a record rental shop owner in Kyushu in southern Japan because of poor business a few days ago.

Inoue said the whole industry was studying ways to cope with sudden increase in such shops, but each company is taking individual steps. This is because they could possibly infringe on the Anti-monopoly Law if they discussed the matter together and carried out joint steps to cope with the situation.

Noboru Takamiya, president of Toshiba-EMI, gave background information on how the record companies are dealing with the situation. As president of Toshiba/EMI, he is one of the directors of the Japan Phonograph Record Assn.

He was asked by the group's chairman to participate in the discussions of the Business Committee, in which information is exchanged and various problems are studied. Because the record rental shops are becoming an increasingly bigger problem, the Business Committee has been studying them since the end of last year.

Takamiya said that the committee was holding discussions on the direction, but not deciding concrete steps. He thought the committee would reach a conclusion in the not too distant future.

He said that various record firms were making requests to their deal-

(Continued on page 78)

International

Prerecorded Cassette Sales Big In France: Pricing A Key Factor

• Continued from page 8

tapes average \$9 in the shops, more in central Paris. But production costs are now slightly less for cassettes than for albums—one firm quotes \$5 wholesale for LPs, \$4.70 for tapes—and in the absence of retail price maintenance, several record companies have suggested retailers should hold cassette prices to \$9 maximum while allowing album prices to float above that limit. Some supermarkets, admittedly, do discount cassettes as low as \$6.25.

Michel Manguy believes the cassette boom has been due largely to records becoming too expensive. "The cassette has become a very important market for us," he says, adding that sales in the Simplex retail group reflect national trends with a record to tape ratio around 70:30. It appears the French public prefers its domestic and foreign pop music on cassette, sticking to conventional disk for classics and jazz. But Manguy says he has seen no evidence of record companies improving packaging, presentation or quality to boost sales, nor of any reductions in prices.

Piracy in France is reckoned to account for only 3%-4% of the market as a whole, and firm control by SNEPA and performing rights agency SACEM has undoubtedly

been a factor in the cassette success story.

The cost of policing is high, but since 1978 there have been several dramatic seizures of duplicating equipment and tape, notably in Rouen last year, where 50,000 pirate cassettes ready for distribution were confiscated. No cases have so far come to court, but SACEM's Alain Brene says the authorities' untiring efforts are reflected in the high sales of legitimate cassettes. "The fact that the ratio of blank to prerecorded tape sales is only 2:1 in France is the result of our strong laws against pirates."

Home recording is a different story. Some estimates put industry

losses at 15% in earnings, though Brene refuses to give an exact figure since, he says, the extent of the damage is not known.

There have been no further developments since the arrival in June of a new Socialist government over proposals for a blank tape levy submitted to parliament by an inter-professional committee. SNEPA's Pierre Chesnais says first contacts have been made with the new Minister of Culture, Jack Lang, and with the French parliament's Economic Council, which has also been studying the issue. Several figures for a levy have been advanced, but Chesnais believes 20 cents will not be enough.

Record Sales Down, Tapes Up In Japan

By SHIG FUJITA

TOKYO—The Japan Phonograph Record Assn. reports that the sales of records during the month of June totalled 13,331,000 units worth \$59,667,400, while tapes came to 7,297,000 units worth \$42,571,400.

The number of records was down 9% from June, 1980, while the value remained the same. In the case of tapes, the number increased by 8% while the value went up by 12%.

Consequently, the number of records in the January-June, 1981 period totalled 83,132,000, a drop of 11% from 93,006,000 in the first six months of 1980. Their value came to \$352,635,400, a slight increase of 2% from the \$347,138,600 in the January-June, 1980 period.

Prerecorded tapes in the first half of 1981 totalled 39,445,000, up 7% from 36,856,000 in the same period in 1980. Their total value came to \$223,296,400, up 8% from \$206,464,800 in January-June 1980.

Shunsuke Kinoshita of the Japan Phonograph Record Assn. says the increases of less than 10% were probably due to a combination of causes, including home taping and the increased number of record rental shops.

Yoshikatsu Inoue, general manager of CBS/Sony's sales department, also thought that the lack of hit songs in the first half of this year added to the relative slump.

B.B. King At Fest

LONDON—B.B. King and the Crusaders are to play five nights at the Royal Festival Hall here, supported by the Royal Philharmonic Orchestra, Sept. 9-13. There will be one earlier show at Brighton Conference Center.

'MORE TAPES THAN WATERGATE'

British Retailers Sounding Clarion Call: Promote, Sell

• Continued from page 4

their confidence they use a sledgehammer to crack a nut."

Preferential buying terms for big accounts have long been a bone of contention. Efforts to get out from under such as the BIRD buying group, set up by indie dealer Philip Ames, have proved a failure, while the bulk-buying advantages enjoyed by multiple retailers Woolworth, W.H. Smith and Boots the Chemist since the late '70s speeded their expansion into the traditional record trade and permitted the deep price-cutting which more than anything else has shaped today's industry.

Fierce High Street competition forced small independents to cut profits to the bone and pushed some right out of business. At the same time, it established the curious principle that the best goods are sold at the lowest price, and despite subsequent efforts at a more rational approach via catalog incentives the principle still survives. Describing HMV's new strategy, marketing director Ian Gray said recently: "We sell the most popular product cheapest and make profits from a high turnover."

Price-cutting also had the effect of holding prices down at a time when the market was buoyant enough to stand increases. Now, with record companies and retailers both desperate to raise prices, nobody dares do so, and as Harry Tipple observes:

"Once you smash a price image, it's very hard to get it back."

Said indie dealer Laurie Krieger, before the forced sale of his Harlequin chain: "I'm trying to get back to a reasonable price structure."

So while the multiples go from strength to strength—Woolworth's rack jobber Record Merchandisers now supplies 15% of all records and tapes bought in the U.K., with sales turnover 12% up on last year—attrition continues to thin the ranks of the traditional retailers.

The latest casualty is the Bruce's Records chain in Scotland, 11-strong a year ago and now down to one outlet which is itself for sale, with majority shareholder Guinness Retail blaming recession and the effects of home taping on sales.

But there are signs of renewal in the retail trade, despite still falling disk sales, and just as in the economy as a whole, the government hopes efficient, modern industry will arise once the weak have gone to the wall.

The two fastest growing forces in record retailing at the moment are HMV and Virgin Retail, both run on the strictest business lines and both looking forward to renewed growth and an end to recession.

HMV currently operates 34 stores. Within 10 years, it plans to have more than 100. Within the space of one month this year, it has opened three superstores: in Manchester, Oxford Street and Glasgow. Three more will follow before 1981 ends,

representing a total capital spent for the year well over \$2 million.

A complete management reshuffle and a new philosophy lie behind the present expansion. Previously, as the company's own brochure admits: "HMV had been slow to adapt to a changing market, as a result of which the chain's growth had slowed."

Now the emphasis is on hard selling: energetic marketing, national press advertising, keen prices, fresh ideas. A series of slogans on the lines of "More tapes than Watergate," "More rock than Gibraltar" can be seen everywhere. Group sales are 20% up while national record and tape business slumps a further 12%.

At the same time, HMV is going all out for those new entertainment areas where it sees the most potential for the future. HMV Oxford Street has a video shop within the main store, selling not only videotapes but also hardware, cameras, televisions and video games. Home computer programs and videodisks will be stocked as soon as they come on the market. "We are investing in the future," says the company. "Looking beyond the depressing days of the worldwide recession to a time when the public's disposable income will again expand, and they will want to buy and enjoy the most technologically advanced home entertainment."

Virgin has always been considered forward-looking and innova-

tive, as a record company, as an entrepreneur, and now as a powerful force in record retailing. It, too, is expanding its retail chain as fast as it can. There are 26 shops spread round the country, and the company is surveying sites in another 20 cities.

Of course, Virgin Retail has the backing of the Virgin Group; HMV has the resources of Thorn EMI to draw on. For small independent dealers, the position is very different. On video, for instance, they have been criticized as slow to exploit a new market. But videotapes cost \$50 apiece at wholesale prices. There is little or no sale or return, and while the market is certainly booming only 10% or so of customers are potential video buyers. More expensive stock also means higher insurance charges. So many dealers have naturally been deterred by the capital outlay and the risk of being stuck with slow-moving product.

Again, the independent trade is said to lose business through poor service: indifferent or ill-trained staff. It's significant that HMV is stressing the traditional virtues of expert sales assistance in its new super-shops.

Dealers concede the justice of the criticism. Some shops, says Harry Tipple, are good retailers, but others employ cheap labor who don't know how to push a sale, much less take an order. But dealers contend when a business has its back to the wall, what else can it do but economize on inexperienced labor.

One unusual offer of help to hard-pressed indies comes from Virgin Retail itself, which is currently processing hundreds of replies to its offer of partnership or franchise arrangements with retailers, a move rather on the lines of the Spar grocery group in Europe. Dealers get a cash injection up to 50% of their business, plus centralized buying, accounting and promotions. Virgin gets an increased market share—many dealers are prepared to rename their shops as Virgin stores—and additional clout in buying negotiations. HMV had also considered such a scheme, but rejected it in favor of retaining 100% control over retail activity.

Even without help, new businesses are managing to take root, even in the recession's thin soil. "Wherever a shop closes down," says one wholesaler, "a new one seems to spring up." Typically, they are small shops run on tight budgets by people who have seen the worst the economy can do and are now looking two or three years ahead to the promised upturn in consumer spending. They are prepared to compete with the multiples on price, prepared to get into new areas like video, prepared to provide specialized service. They stock the new independent labels and they order from the local wholesalers and distributors, and the new blood they are bringing to the traditional record retail sector in Britain is one of the most hopeful signs for the '80s.

International
SIMONS GROUP AGAIN

British Labels, BPI Go After Canadian Imports; Court Acts

• Continued from page 8
had been defendants in the Portuguese affair.

The product involved now is Blondie's "Eat To The Beat," "Parallel Lines" and "Autoamerican," and Abba's "Super Trouper," all brought in from Canada via Blazer Records in the Netherlands.

Towards the end of the latest High Court case, which involved the British Phonographic Industry, as well as the plaintiff record companies and Simons Records, Deputy Judge Vivien Price said: "This is a very simple question with a very clear answer," and he granted judgement in favor of BPI, via a temporary injunction banning further imports of the Canadian material.

But the decision was "suspended" soon after on an Appeal Court hearing, with three judges granting a stay of the injunction pending a full appeal hearing.

As the judicial term in the Appeal Court ended that same day, the appeal cannot now be heard until October at the earliest.

The up-and-down saga had started with the written judgement of Deputy Judge Price who noted there was no disagreement between the BPI and Simons that the Canadian parallel imports infringed U.K. copyright law.

The main point he emphasized was the import companies' claims to have a complete defense. They admitted that direct imports might amount to "indefensible and undeniable" infringement, but said that indirect imports via Holland couldn't be attacked because of the

overriding provisions of free-trade laws within the European Economic Community.

While the BPI was increasingly concerned about parallel imports, it accepted that some types of imports could not be prevented. However, the BPI argued that where records were made outside the European Economic Community, by a licensee for that part of the world only, there was positively no defense for importing them to the U.K. through any route.

As for the defendant companies' quotation of the Treaty of Rome, the deputy judge said emphasis had been put on "free movement between member states of products made in a third country which are in free circulation in a member state." But his view was that there was "a fundamental objection" to this line of defense.

"It seems clear that they must show that the records in question have been marketed in Holland by, or with the consent of, the copyright owner. And I think the defense has not done this."

And he added: "The defense claims that because the copyright owners did not expressly forbid the export of these records made in Canada to Holland, they were in effect giving positive agreement to it.

"This is unfounded in law, in logic and in common sense."

So he summarized his decision that the BPI and its aggrieved members had made out "an unchallengeable case" and formally granted the temporary injunction until full trial of the matter. But he turned

down the application for an order against Warnecken Marine and General Shipping, saying the evidence on hand was "quite inadequate."

On, then, to the Appeal Court, where Alastair Wilson, for the Simons Records group, argued that there should be a stay of injunction because "of the effect a decision of this kind could have on the defendants' customers."

He said that though the injunction was limited to records whose copyright was owned by Chrysalis, CBS and BBC Records, it was "possible that the public might think that other records sold by the defendants could be tainted."

The suspension was granted, with Lord Justice Stephenson saying the judge refused a stay on the basis that there was no arguable defense, which "might be inconsistent and might be wrong."

After the legal exchanges, John Deacon, director general of BPI, said: "The judgement was quite clear and we're confident about the final outcome of the case when it comes to full trial. These albums were imported to the U.K. unlawfully and we'll go on fighting where we can to stamp out this trade in cheap foreign-manufactured albums."

And from Paul Feldman, director of Simons Records: "If we didn't have a strong chance of winning, we doubt the Appeal Court would have so quickly suspended the injunction. We say we have a very strong defense which has to be heard fully and carefully."

Pirate LP Inspires Chart-Smasher Disk

'STARS ON 45' TALE

• Continued from page 14
pilation of hit fragments made such a colossal worldwide impact.

"The crazy thing," says van Kooten, "is that these bits and pieces of Beatle songs sung by Dutch session singers are outselling the reissues of the genuine article."

The "Stars On 45" saga began last November when a pirate compilation album of international hits came into van Kooten's possession. It was being sold in Dutch record shops as an "under the counter" item at 25 guilders (\$8) a time and,

according to CNR's sales representatives, was selling in impressive quantities.

Van Kooten was incensed to discover that among the tracks on the album, which bore the logo, Alto Records, was one of his own copyrights, "Venus" by Shocking Blue, which had been a substantial hit a decade back. He lodged a complaint with BUMA/STEMRA, the Dutch performing and mechanical right society, and asked them to try to track down the source of the pirate album. They were unsuccessful, so

van Kooten argued that the only way to beat the pirates was to join them—but in totally legitimate style. He decided to compile a 12-inch disco single of some of the big hits of the past, including "Venus," "Video Killed The Radio Star" and "Sugar Sugar" (which had been on the pirate album in their original form) plus additional tracks like "Sherry," "Cathy's Clown" and a selection of Beatles hits.

He used studio musicians and session singers and one of the most en-
(Continued on page 78)

FOR \$2 MILLION PLUS

Oldfield Sues U.K. Virgin Label

LONDON—Mike Oldfield, composer of "Tubular Bells," who has sold more than 7 million albums worldwide, is suing Virgin Records and the company's chairman, Richard Branson, for more than \$2 million.

The Virgin empire, now enlarged to take in a record retail chain, plus book publishing and ownership of London nightclubs, has built its financial success alongside the consistent record sales of Oldfield, who had been heralded "the most significant composer of the decade" following "Tubular Bells" in 1973.

Now Oldfield is claiming that songwriting and recording agreements he entered into with the Virgin Group in 1972 and 1973 were "in restraint of trade and conferred benefits on those companies that were unconscionable."

due influence and breach of fiduciary duty by Richard Branson in not ensuring that he, Oldfield, was effectively and independently advised before entering into these agreements."

A statement from Oldfield's lawyer says: "Oldfield claims all profits made by Branson and The Virgin Group resulting from the exploitation of his recordings and compositions under these agreements and also the return of all such recordings and compositions."

In addition, Oldfield claims that the new recording and publishing deals which Oldfield Music Ltd. entered into in April, 1977, were only entered into "as a result of misrepresentation on the part of Branson and Virgin that he was still legally bound by the earlier agreements."

"As a result, Oldfield and his com-

pany claim that the new recording and publishing agreements are no longer binding upon them."

Multi-instrumentalist Oldfield was a virtual unknown when he linked up with Virgin. He started recording with his sister Sally Oldfield in 1968, on Transatlantic, later joining Kevin Ayers and the Whole World on guitar and bass.

His breakthrough came with "Tubular Bells," which mixed voices with piano, organ, mandolin, bass, guitar and bells. The main theme was used in the movie "The Exorcist." Both "Tubular Bells" and the later Oldfield composition, "Hergest Ridge," went on to be used as stage productions.

He has consistently used rock themes in symphony-length settings but is now touring with a small group for the first time in years.

Canada

What Artists Merit Coverage In Media?

By DAVID FARRELL

TORONTO—The heavy concentration of Canadian recordings released here over the past four to six weeks has forced keen competition among record companies.

A canvass of major labels indicates that the general reaction to the mass release schedule has been good, but many insiders suggest that the major level of support is coming from Western Canada.

Liz Braun, publicist for CBS Canada, thinks the Toronto and Montreal markets are the most "sophisticated" in terms of awareness of trends, styles and up-to-date news. She points out that the two markets are the toughest for gaining media exposure, although she adds that a local "New Musik" television show has been a great boon in getting through to the audiences she is after with up-and-coming acts.

While the West seems generally more supportive, especially so when it comes to Western Canada acts, label publicists say it is tough to get dailies in Winnipeg, Calgary and Vancouver to do phone interviews.

Capitol a&r director Dean Cameron has mixed feelings about media support for Canadian acts. With 13 Canadian acts now signed to his North American roster, the label has the largest financial stake of all in this country's musical profile.

"One of the difficulties I find in getting print acceptance on our acts here," says Cameron, "is that certain reviewers seem to chase after what I would term cult appeal acts. The blue hair and pink socks crowd. I can't knock them for this, but it seems that they may be doing so at the risk of overlooking a lot of good mainstream records. I mean, it might be un-hip to like some of the records we are putting out, but these are the records that stand to sell and find acceptance on American radio."

Pitching new Canadian groups can be a tough job in the Toronto market. Queen City Kids, an Epic act, have been creating excitement between Winnipeg and Regina in the West, topping one Kelly's retail outlet and holding down the number one spot at a Regina radio station. In the past two weeks the CBS promotion team has scored a victory in breaking that foothold into na-

tional airplay. Yet when the band made its debut in this city, opening for Ozzie Osbourne, two out of three daily newspaper reviews ignored the fact that there was an opening act and the third panned them.

CBS a&r director Jeff Burns is cautious in his overview of media reaction to Canadian artists. He thinks they blow hot and cold. "The bigger you get, the harder the press is against you, at least that's how it can appear sometimes. Generally I would have to say the Canadian media seems considerate and fair toward new releases by our artists though."

Vancouver manager Bruce Allen (Loverboy, Powder Blues, Prism, Red Rider) plays the devil's advocate in the discussion, suggesting that Canadian critics are soft on Canadian records: "I'd have to say if anything they are a bit soft. I hear a lot of the records coming out and I'd have to say the level of excellence isn't the same as one might assume from reading record reviews here," he says.

Whether the record is a lame duck or red hot, A&M publicist Jim Monaco says the bottom line in getting media space is having a news or feature hook. "Without that you have nothing and you're wasting everyone's time and spoiling good will," he says. "New releases, a tour, promotional visit, all these are good hooks. They work for me anyhow."

From the press side, Peter Goddard—perhaps the dean of pop music critics in Canada by virtue of his stay in print and the fact he writes for the largest circulation national daily-Toronto Star—suggests he is always on the lookout for a new up-and-coming local group to review.

"There's two ways it can fall in the paper," he says, "either as a news story or as a record review." Goddard says major label releases by Canadian acts are treated the same as any other releases but he keeps a keen eye out for aspiring talent.

And John Parikhal, an influential radio consultant tied to Joint Communications of Toronto, suggests that music programmers have scrapped the inferiority notion that Canadian disks used to have.

Edmonton's Oil Rich Getting Taste Of Vegas

EDMONTON—Oil rich Edmontonians are being courted by an enterprising duo who have launched a new 2,000 seat club about 30 miles outside the city which all-star billing and a platinum-plus ticket price on most shows.

The biggest eyebrow-raiser on the package of shows announced for Devil's Lake Corral is Anne Murray with a single person ticket price of \$107 (with dinner and coat check).

Tom Jones is in for two shows with a top ticket price of \$79 and a low of \$77.

According to one source, owners Wayne Bourke and Larry Schlickemayer, 32 and 33 years-old respectively, organized a consortium to fund the project and that feasibility studies indicated this kind of big-bucks presentation would work in this millionaire's market.

\$ Support For MIDEM '82 Delegates Cut

TORONTO—The government's Industry, Trade & Commerce department has advised the Canadian Recording Industry Assoc. (CRIA) that MIDEM delegates next year will be offered minimal financial support by the federal government.

With federal cutbacks in all sectors, the news was not a tremendous surprise, but the official announcement put CRIA president Brian Robertson into a huddle with IT&C officials, along with representatives from the Canadian Independent

Record Producers Assoc. (CRIA).

Full details of IT&C's involvement have yet to be finalized, but so far it looks as if CRIA and CIRPA will jointly fund 10 booth spaces, IT&C scraping funds together for an additional four booths.

Further funding from the government department will be offered in the form of subsidization for air fare, meals and hotel accommodations for those who have not utilized the federal plan more than twice in the past three years.

AUGUST 15, 1981, BILLBOARD

West Germany

CHART WATCH

TV-Promoted LPs Big Sales Factor

By JIM SAMPSON

MUNICH—One of the oft-mentioned explanations for last year's mediocre development of the German recording market was the overabundance of television-merchandised albums. At this time last year, for example, tv product hogged 32% of the top 50. Specialized companies K-tel and Arcade were joined by DG/Polydor, Ariola, Hansa, Phonogram and CBS. This week, only 14% of the top 75 albums benefited from tv promotion. The field is now left to K-tel, Arcade, plus Ariola and Polygram, the new PolyGram tv division under DG/Polydor.

Considering the impact of tv sales, it's worth noting that the top 20 albums published in Billboard's weekly "Hits Of The World" are not Germany's 20 best-selling albums. At the bottom of its weekly chart, "Musikmarkt" lists separately the top ten tv hits collections, with the position they would have if included in the regular top 75. Usually, all 10 samplers make the top 75, with the week's absolute chart topper also a tv-merchandised collection. Sure enough, Arcade's "Hittrider" set would be on top of this week's overall chart, as it was last week. But three of the top 10 collections would not make the top 75, compared with last year at this time when all 10 were in the top 50.

This week's chart offers further proof that during the summer, German music buyers take a vacation from their native tongue, with 72% of all singles and 78% of albums coming from international artists. Of the four new entries on the top 75 singles chart, not one is a domestic production. But two of the drop-outs are "Made In Germany."

Bucking this trend is one man, singer/actor Marius Mueller-Western-Hagen, who holds down three albums on this week's chart. Mueller-Westernhagen qualifies as Germany's dominant AOR rock singer, comparable in success only with Udo Lindenberg or Peter Maffay, whose more pop-flavored albums are boosted by chart-storming singles. According to WEA's Sabine Fuerst, the singer's career took off last fall through "a very lucky combination of a hit movie and a completely successful tour." The film, "Theo Gegen Den Rest Der Welt," was Germany's biggest domestic box office hit in 1980, and it brought Marius star status five years after his first album was released by WEA. Two Mueller-Westernhagen albums were charted for the first time, and the stage was set for his sixth WEA set, "Stinker," to set up residence in the German top ten following release last April.

Satellite TV Components In Berlin Audio/Video Fair

By WOLFGANG SPAHR

BERLIN—New developments in consumer electronics set for showcasing at the International Audio and Video Fair 1981 Sept. 4-13 include various items closely linked with satellite television.

Hirschmann, a company already established as a manufacturer of aerials, is to be involved in a fully-operational transmission set up, including satellite transmitter, receiver and 90 CM parabolic aerial. In the area of wide-band communications technology, the company is demonstrating receiving facilities for radio and television with all the high-performance aerials that go with them, developed for corresponding bundespost installations.

Also set for showing is a complete program of amplifiers for signal dis-

tribution throughout a house. Additionally featured will be optoelectronic components in various ranges.

Another key exhibitor at the event is AV/Video, which comprises videorecorders, videocassettes and video cameras. And also on show is the GOKO multi-media video album, developed by ERNO, enabling photographs, postcards, slides and amateur films to be transferred to tape.

Using fade-ins and an effect-mixing desk, the claim is that a video album can be simply compiled, with an end quality difficult to distinguish from a professional studio production. Sound-dubbing and musical backgrounds can be added easily.

Also involved in this year's exhibition is 3M, which 25 years ago in April, 1956, introduced the first marketable videotape. Now it plans to show its full range of Scotch videocassettes covering all available systems, plus the new VCC videocassette.

In Germany, some 70% of television studios use these tapes, and Scotch 400 is used as reference tape by the Institute of Broadcasting Technology.

At the show, 3M plans to put special emphasis on its master cassettes in the hi fi class.

The U.S. Mobile Fidelity Sound Lab, featuring audiophile records and tapes, will be exhibited on the Erus Technik stand at the exhibition. The records are pressed from the mother tape on high grade CD 4 vinyl by half-speed process. And the musicassettes are transferred in hi fi quality at 1:1 speed from the mother tape.

Golden Europa Winners Named

SAARBRUCKEN—Radio station Europa Welle Saar has now selected the six winners of this year's Golden Europa award, given for outstanding chart performances.

Besides Helen Schneider and Stefan Waggerhausen, whose awards had already been announced, singer Katja Ebstein, Boney M and Udo Jurgens will be presented with the trophies, along with Robert Palmer, the only foreign artist.

Palmer is also seen as the most interesting international newcomer in both the national and international charts. All six winners will appear on a television special to be broadcast Oct. 29, based on the live award presentation.

Paris To Start B'cast Network For Music Radio

PARIS—It is good news for French record companies that Jacques Chirac, mayor of Paris, is ready to set up a special broadcasting network system for the capital. It will broadcast in the 100-104 meter bands and will use the Eiffel Tower, owned by the city of Paris, as antenna.

It seems it will not be a commercial network, in terms of taking advertising, because the mayor has asked the municipal council to approve financial help.

But Chirac has made it clear that it will be essentially a music station, in direct competition with the state monopoly station France Inter, as well as with commercial stations Radio Luxembourg and Europe No. 1, both of which are beamed in on Paris.

There could yet be government intervention, but it is seen as unlikely that the new administration could opt out of one of its main election platforms, which is decentralization of the media. If it permits provincial stations to operate, it can hardly lay down different regulations for the capital.

In the meantime, there's a proliferation of broadcasting by private stations situated on the Franco-Italian frontier. Among the newest is Radio Vintimille, providing a menu of a lot of music and a little news.

Promotion for this station is imaginative, with recorded cassettes, showcasing its programs, widely distributed in the region. It has close links with French discotheques and sells time. It is particularly popular with tourists.

Because the station, based in Vintimiglia on the Italian side of the border, lays off anything of a political nature, it is never jammed by the French.

Dutch Group Offers Book On Antipiracy

AMSTERDAM — Brochures outlining the different aspects of record piracy, including the moral issues involved, have been sent to 75,000 high school youngsters in the Netherlands.

Titled "He Who Steals Sound Is A Thief, Too," the pamphlets are printed on the initiative of the Dutch Foundation School And Business, and the record industry organization Nederlandse Vereniging van Producenten & Importeurs van Beeld & Geluidsdragers (NVPI), the Dutch IFPI branch.

Piracy has long been a serious problem in Holland, as in many other territories; estimates of 5% to 10% of total turnover are attributed to illegal activities here.

Leo Boudewijns, NVPI managing director, says: "We hope young people are aware now that piracy is a crime and poses a tremendous threat to the record industry."

Linked with the brochure was a contest, first prize 125 albums, and it was quickly won by a local high school. An individual prize of 20 albums was also offered.

International

U.K. CHART REPORT

CBS, PolyGram Group Shine In 2nd Quarter

LONDON—Hits from Adam and the Ants, Shakin' Stevens, Michael Jackson, plus the unexpected sales bonanza of the Dutch-packaged "Stars On 45" format, have helped push CBS to top spot for both singles and albums in a chart performance survey here covering the second quarter of the year.

Deposed company in both sections is EMI. Another U.S. company on a revival course is RCA, doubling its share of the singles business and moving up to third place on the sales of local acts Kate Robbins and Bucks Fizz, plus Odyssey.

Says Bill Kimber, RCA U.K. a&r chief: "April-June was a memorable quarter for us, up from 6.6% to more than 12%, but now the challenge is to repeat that success in the LP market."

Had the three Polygram companies, Polydor, Phonogram and Decca, been taken as a single entity instead of listed separately, the group would have topped the album sector with a total 18%.

In the singles section of the survey of the British Market Research Bureau charts, CBS is top with 18.1%, as against its 13.8% in the previous quarter. Second is EMI with 15.6%, against 14.3% in the previous three months. Then comes RCA, with 12.2% as against that previous 6.6%.

Next in the singles list is Polydor (7.5%); WEA (6.2%); Phonogram (5%); Chrysalis (4.2%); Ariola/Arista and Virgin (3.3%); A&M (3.1%), BBC (2.1%) and others kicked in 19.4% altogether.

Leading individual singles label was CBS with 10%, against RCA's 9.3% share.

At album level, CBS topped with 16.6%, as against 13.2% in the previous three months, followed by EMI (15.9% against 16.5%), then WEA (10.3% as against 11.6%). Next come Polydor (9.2%), Phonogram (5.3%), RCA (4.9%), Ariola/Arista (4.1%), Decca (3.5%), Virgin (3.4%), Chrysalis (3.1%), A&M (3%), K-tel (2.8%), Island (2%) and others accounted for a 15.9% total.

Japan Rentals

• Continued from page 76

ers in various forms not to sell records and tapes to record rental shops, since such sales could "eat away at the very foundation of the record industry."

Takamiya said that Toshiba-EMI had not sent out anything in writing as CBS/Sony had done, but its branch offices had talked to dealers and told them that sales to record rental shops are "undesirable" and will "adversely affect the foundation of the industry."

The Wall Street Journal, which carried a story outlining the rental trade in its Aug. 4 edition, noted that "ultimately, Japanese record makers may be stymied" in their efforts to thwart disks-for-hire and subsequent home taping because "the biggest labels are subsidiaries of such audio equipment makers as Sony Corp., Pioneer Electronic Corp. and Victor Co. of Japan."

"The parent companies are benefiting from the home taping boom, and little interest in their subsidiaries' efforts to fight it," says the Journal.

But, as Inoue of CBS/Sony says: "Without good software, hardware won't sell either."

Ultimately, the situation will be determined by the parent corporations' bottom line.

Leading individual album label was CBS with 9.9% against its stablemate Epic's 6.2%.

In artist terms, Shakin' Stevens (CBS), was in number one spot over the quarter's analysis, followed by Adam And The Ants (CBS), Buck's Fizz (RCA), "Stars On 45" (CBS) and Rak's Kim Wilde. Top albums, statistically, came from Adam And The Ants, with "Stars" On 45" second, and then Stevie Wonder (Motown), Shakin' Stevens and Barry Manilow (Arista).

'Stars' A Cover Of Pirate LP

• Continued from page 77

terprising producers in Holland, Jaap Eggermont, formerly drummer with the Golden Earring group. Eggermont also collaborated with Martin Duiser to write a disco-style theme song, "Stars On 45," which was to be the musical trademark of the production.

The 12-inch maxi-single was released early in January and was an immediate hit in Holland. Then, in order to get the record accepted for classification in the Dutch singles chart, van Kooten had a 7-inch version made that positively soared to the No. 1 spot.

An LP with more than 50 titles—including many Beatles songs—followed. Then came a second 12-inch maxi and a second 7-inch single. A second album is due this month.

"The secret of the success," van Kooten says, "is that the production is superb. Jaap Eggermont has done a tremendous job to recapture the sound of the original versions and we have some excellent session singers who can get very close to the voices of hitmakers like the Beatles and Abba."

Hans Vermeulen is the George Harrison soundalike, Okkie Huysdens does Paul McCartney and the John Lennon imitations are handled, brilliantly by Bas Muys.

"Of course, there is nothing new in the idea," says van Kooten. "James Last has been doing it for years and we even did it ourselves in 1977 with Long Tall Ernie and the Shakers when he made 'Do You Remember' with reworkings of hits by Presley and Little Richard."

The thunderous noise you are hearing at the moment is the sound of people leaping on the "Stars On 45" bandwagon and, not to be outdone, van Kooten has adapted the technique to a string of Dutch hits recorded by Rubberen Robbie. It has sold 60,000 in Holland within three weeks of release.

Van Kooten admits, "With so many titles per record, it's a bit of a headache copyright clearance-wise. But it's the sort of headache I can force myself to put up with. You know somewhere in Canada, or Belgium, there is a pirate who had a very good idea. I'm glad he stole one of my copyrights."

Stones To Rio

RIO DE JANEIRO—The Rolling Stones will appear at the Jacarepagua race track in Rio during October, according to Rio State government organization for the promotion of tourism. A crowd of 100,000 is expected to see the concert, which is part of a government campaign to promote tourism.

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BRITAIN

(Courtesy of Music Week)
As of 8/8/81
SINGLES

This Week	Last Week	Artist
1	1	GREEN DOOR, Shakin' Stevens, Epic
2	4	HAPPY BIRTHDAY, Stevie Wonder, Motown
3	7	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
4	3	CHANT NO. 1 (DON'T NEED THIS PRESSURE ON), Spandau Ballet, Reformation
5	2	GHOST TOWN, Specials, 2-Tone
6	6	CAN CAN, Bad Manners, Magnet
7	15	WALK RIGHT NOW, Jacksons, CBS
8	11	FOR YOUR EYES ONLY, Sheena Easton, EMI
9	5	STARS ON 45 (Vol. 2), Starsound, CBS
10	14	BACK TO THE SIXTIES, Tight Fit, Jive
11	12	NEW LIFE, Depeche Mode, Mute
12	10	DANCING ON THE FLOOR, Third World, CBS
13	8	BODY TALK, Imagination, R&B
14	9	LAY ALL YOUR LOVE ON ME, Abba, Epic
15	23	GIRLS ON FILM, Duran Duran, EMI
16	24	SHOW ME, Dexy's Midnight Runners, Mercury
17	35	WATER ON GLASS, Kim Wilde, Rak
18	13	SAT IN YOUR LAP, Kate Bush, EMI
19	40	HOLD ON TIGHT, Electric Light Orchestra, Jet
20	25	BEACH BOY GOLD, Gidea Park, Sonet
21	21	VISAGE, Visage, Polydor
22	16	(YOU DON'T STOP) WORDY RAPPINGHOOD, Tom Tom Club, Island
23	18	NO WOMAN NO CRY, Bob Marley & Wailers, Island
24	17	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros.
25	26	TAKE IT ON THE RUN, REO Speedwagon, Epic
26	20	NEVER SURRENDER, Saxon, Carrere
27	33	CARIBBEAN DISCO, Lobo, Polydor
28	36	SI SI JE SUIS UN ROCK STAR, Bill Wyman, A&M
29	NEW	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
30	30	I'M IN LOVE, Evelyn King, RCA
31	22	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
32	NEW	BACKFIRE, Debbie Harry, Chrysalis
33	19	MOTORHEAD LIVE, Motor Head, Bronze
34	NEW	STARTRAX CLUB DISCO, Various, Pickys
35	34	SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
36	NEW	WUNDERBAR, Tenpole Tudor, Stiff
37	NEW	ARABIAN NIGHTS, Siouxsie & Banshees, Polydor
38	28	MEMORY, Elaine Paige, Polydor
39	NEW	FIRE, J. Swallo, Island
40	37	I LOVE YOU YES I LOVE YOU, Eddy Grant, Ice/Ensign

ALBUMS

1	1	LOVE SONGS, Cliff Richard, EMI
2	NEW	ELECTRIC LIGHT ORCHESTRA, Jet
3	2	SECRET COMBINATION, Randy Crawford, Warner Bros.
4	3	STARS ON LONG PLAY, Star Sound, CBS
5	23	ROCK CLASSICS, Lso/Royal Chorale Society, K-tel
6	10	DURAN DURAN, Duran Duran, EMI
7	7	HI INFIDELITY, REO Speedwagon, Epic
8	8	HOTTER THAN JULY, Stevie Wonder, Motown
9	NEW	KOOKOO, Debbie Harry, Chrysalis
10	5	NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze
11	6	CATS, Various, Polydor
12	4	KIM WILDE, Kim Wilde, Rak
13	9	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
14	NEW	BELLA DONNA, Stevie Nicks, WEA
15	13	BAD FOR GOOD, Jim Steinman, CBS
16	14	PRESENT ARMS, UB40, Dep Int'l
17	12	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
18	15	ANTHEM, Toyah, Safari
19	16	DISCO DAZE & DISCO NUTS, Various, Ronco
20	17	FACE VALUE, Phil Collins, Virgin
21	25	THIS OLD HOUSE, Shakin' Stevens, Epic
22	18	JUMPIN JIVE, Joe Jackson, A&M
23	11	BEST OF MICHAEL JACKSON, Motown
24	21	MAGNETIC FIELDS, Jean Michael Jarre, Polydor
25	19	CHARIOTS OF FIRE, Vangelis, Polydor
26	NEW	STARTRAX CLUB DISCO, Various, Pickys
27	NEW	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC
28	20	THE RIVER, Bruce Springsteen, CBS
29	34	FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, CBS
30	24	MAKING MOVIES, Dire Straits, Vertigo
31	NEW	JOURNEY TO GLORY, Spandau Ballet, Reformation
32	28	VIENNA, Ultravox, Chrysalis
33	NEW	EAST SIDE STORY, Squeeze, A&M

34	22	CHRISTOPHER CROSS, Warner Bros.
35	NEW	GUILTY, Barbra Streisand, CBS
36	35	THE FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
37	26	HIGH AND DRY, Def Leppard, Vertigo
38	29	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
39	NEW	JAZZ SINGER, Neil Diamond, Capitol
40	30	PRECIOUS TIME, Pat Benatar, Chrysalis

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 8/8/81
SINGLES

This Week	Last Week	Artist
1	2	GEMINI DREAM, Moody Blues, Threshold
2	1	THE ONE THAT YOU LOVE, Air Supply, Big Time
3	4	SLOW HAND, Pointer Sisters, Planet
4	3	HEARTS, Marty Balin, Capitol
5	5	BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
6	10	THEME FROM GREATEST AMERICAN HERO, Joey Scarbury, Elektra
7	9	I DON'T NEED YOU, Kenny Rogers, Liberty
8	14	IN THE AIR TONIGHT, Phil Collins, Atlantic
9	7	JESSIE'S GIRL, Rick Springfield, RCA
10	13	ELVIRA, Oak Ridge Boys, RCA
11	8	STARS ON 45, Quality
12	NEW	QUEEN OF HEARTS, Juice Newton, Capitol
13	6	ALL THOSE YEARS AGO, George Harrison, Dark Horse
14	15	THE STROKE, Billy Squier, Capitol
15	16	DON'T LET HIM GO, REO Speedwagon, Epic
16	20	URGENT, Foreigner, Atlantic
17	NEW	TIME, Alan Parsons Project, Arista
18	11	YOU MAKE MY DREAMS, Hall & Oates, RCA
19	17	ONE STEP AHEAD, Split Enz, A&M
20	NEW	FIRE AND ICE, Pat Benatar, Chrysalis
1	1	LONG DISTANCE VOYAGER, Moody Blues, Threshold
2	2	THE ONE THAT YOU LOVE, Air Supply, Big Time
3	5	FACE VALUE, Phil Collins, Atlantic
4	3	MISTAKEN IDENTITY, Kim Carnes, EMI America
5	8	PRECIOUS TIME, Pat Benatar, Chrysalis
6	6	DIRTY DEEDS DONE DIRT CHEAP, AC/DC, Atlantic
7	4	STARS ON LONG PLAY, Stars On Long Play, Quality
8	7	HIGH INFIDELITY, REO Speedwagon, Epic
9	NEW	DON'T SAY NO, Billy Squier, Capitol
10	9	BLIZZARD OF OZZ, Ozzy Osbourne, CBS

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 8/10/81
SINGLES

This Week	Last Week	Artist
1	1	BETTE DAVIS EYES, Kim Carnes, EMI
2	3	CHEQUERED LOVE, Kim Wilde, Rak
3	2	OH NO NO, Bernie Paul, Ariola
4	4	STARS ON 45 VOL. 2, Stars On 45, CNR
5	7	FLIEG NICHT SO HOCH, MEIN KLEINER FREUND, Nicole, Jupiter
6	5	DANCE LITTLE BIRD, Electronics, Philips
7	6	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
8	9	STARS ON 45, Stars On 45, CNR
9	10	KIDS IN AMERICA, Kim Wilde, Rak
10	8	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa
11	13	LORELEY, Dschinghis Khan, Jupiter
12	11	STAND AND DELIVER, Adam & Ants, CBS
13	14	SERA PERCHE' TI AMO, Ricchie & Poveri, Baby
14	12	HANDS UP, Ottawan, Carrere
15	17	AGADOU, Sarasota Band, Ariola
16	NEW	MALAIKA, Boney M, Hansa
17	24	PER ELIZA, Alice, EMI
18	22	LA PROVENCE, Nana Mouskouri, Philips
19	26	ONLY CRYING, Keith Marshall, Polydor
20	16	IN THE AIR TONIGHT, Phil Collins, Atlantic
21	18	SEVEN TEARS, Goombay Dance Band, CBS
22	21	MIND OF A TOY, Visage, Polydor
23	NEW	I'VE NEVER SEEN THAT FACE BEFORE, Grace Jones, Island
24	23	L.A. GOODBYE, Secret Service, Strand
25	19	THIS OLE HOUSE, Shakin Stevens, Epic
27	25	GEH NICHT, Hanne Haller, Ariola
28	29	GOING BACK TO MY ROOTS, Odyssey, RCA
29	20	SHADDAP YOU FACE, Joe Dolce, Ariola

30	30	ETWAS IST GESCHEHEN, Gitte, Global
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ALBUMS

1	2	KIM WILDE, Kim Wilde, Rak
2	1	STARS ON LONG PLAY, Stars On Long Play, CNR
3	5	MISTAKEN IDENTITY, Kim Carnes, EMI
4	4	THIS OLE HOUSE, Shakin' Stevens, Epic
5	3	FACE VALUE, Phil Collins, WEA
6	10	STINKER, Marius Mueller-Westernhagen, Warner Bros.
7	6	VISAGE, Polydor
8	8	A WIE ABBA, Abba, Polydor
9	16	TURN OF THE TIDE, Barclay James Harvest, Polydor
10	7	ISLANDS OF FANTASY, Vanu Levu, Arcade
11	9	RED SKIES OVER PARADISE, Fischer Z, Liberty
12	NEW	SCHNEIDER WITH THE KICK, Helen Schneider, WEA
13	17	UDOPIA, Udo Linderberg, Teldec
14	15	CHRISTIANE F. WIR KINDER VOM BAHNOF ZOO, David Bowie, RCA
15	18	QE2, Mike Oldfield, Virgin
16	12	COMPUTERWELT, Kraftwerk, Kling Klang
17	13	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
18	14	IDEAL, Ideal, IC
19	11	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
20	NEW	MIT PFEFFERMINZ BIN ICH DEIN PRINZ, Marius Mueller-Westernhagen, WEA

JAPAN

(Courtesy Music Labo)
As of 8/3/81
SINGLES

This Week	Last Week	Artist
1	4	CITY CONNECTION, Emanuel, SMS (Watanabe)
2	NEW	SHIROI PARASOL, Seiko Matsuda, CBS/Sony (Sun/JCM)
3	6	MAMOTTE AGETAI, Yumi Matsuyama, Toshiba-EMI (Unmo)
4	1	NAGAI YORU, Shiharu Matsuyama, News Record (STV Pack/Panta)
5	5	MEMORY GLASS, Jun Horie, CBS/Sony (Nichion/M.C. Cabin)
6	7	SUMIRE IRO NO NAMIDA, Hiromi Iwasaki, Victor (Watanabe/NTV)
7	14	MOSHIMOPIANO GA HIKETANARA, Toshiyuki Mishida, CBS/Sony
8	11	MACHIBUSE, Hitomi Ishikawa, Canyon (Watanabe)
9	3	KIMI NI KETTEI, Toshihiko Tahara, Canyon (Janny's)
10	8	KATTOBI ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
11	2	BLUEJEANS MEMORY, Masahiko Kondo, RVC (Janny's)
12	12	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
13	9	AI NO CORRIDA, Quincy Jones, Alfa (Taiyo/Intersong)
14	NEW	AI SENSHI, Daisuke Inoue, King (Sunrise/Mad Cap0
15	13	SMILE FOR ME, Naoko Kawai, Nippon Columbia (Geiei/TV Asahi)
16	10	HURRICANE, Shannels, Epic/Sony (PMP/JVK)
17	17	CINDERELLA SUMMER, Yuko Ishikawa, Radio City (Yamaha)
18	15	I LOVE YOU, Off Course, Toshiba-EMI (PMP/Fairway)
19	16	SEXY GIRL, Hideki Saijo, RVC (Geiei)
20	NEW	LONELY HEART, Creation, Toshiba-EMI (NTV/Taiyo)

ALBUMS

1	1	LIVE AT WHISKY A GO GO, Chaneis, Epic/Sony
2	NEW	STEREO TAIYO ZOKU, Southern All Stars, Victor
3	7	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
4	4	GREATEST HITS, Arabesque, Victor
5	5	TOKI O KOETE, Chiharu Matsuyama, News Record
6	2	UTSURI, Masashi Sada, Free Flight
7	3	BUCCHIGIRI 3RD, Yokohama Ginbae, King
8	8	SUN GLOW, Yasuko Agawa, Victor
9	6	MUON, Alice, Polystar
10	12	THE DUDE, Quincy Jones, Alfa
11	17	BIRTHDAY, Masahiko Kondo, RVC
12	11	ORANGE EXPRESS, Sadao Watanabe, CBS/Sony
13	9	CINDERELLA SUMMER, Yuko Ishikawa, Radio City
14	14	THE ONE THAT YOU LOVE, Air Supply, Phonogram
15	16	STARS ON LONG PLAY, Stars On, Warner Pioneer
16	13	MODERN GIRL, Sheena Easton, Toshiba-EMI
17	NEW	MACHIBUSE, Hitomi Ishikawa, Canyon

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

18	10	REFLECTIONS, Akira Terao, Toshiba-EMI
19	NEW	AL SENSHI, Soundtrack, King
20	20	MISTAKEN IDENTITY, Kim Carnes, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 8/3/81
SINGLES

This Week	Last Week	Artist
1	1	STARS ON 45, Stars on 45, Mercury
2	2	BETTE DAVIS EYES, Kim Carnes, EMI America
3	4	DEV-O LIVE, Devo, Warner Bros.
4	9	WHO CAN IT BE NOW?, Men At Work, CBS
5	3	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
6	5	BAD HABITS, Billy Field, WEA
7	6	KIDS IN AMERICA, Kim Wilde, Rak
8	8	TURN ME LOOSE, Loverboy, CBS
9	7	THIS OLE HOUSE, Shakin' Stevens, Epic
10	10	IF YOU LEAVE ME CAN I COME TOO?, Mental As Anything, Regular
11	14	THINGS DON'T SEEM, Australian Crawl, EMI
12	15	PLANET EARTH, Duran Duran, EMI
13	20	SLOW HAND, Pointer Sisters, Planet
14	17	BEING WITH YOU, Smokey Robinson, Motown
15	13	ALL THOSE YEARS AGO, George Harrison, Dark Horse
16	16	MAKING YOUR MIND UP, Bucks Fizz, RCA
17	11	VIENNA, Ultravox, Chrysalis
18	NEW	JESSIE'S GIRL, Rick Springfield, Wizard
19	12	THEY WON'T LET MY GIRLFRIEND TALK TO ME, Jimmy & Boys, Avenue
20	18	ROCK & ROLL DREAMS COME THROUGH, Jim Steinman, Epic

ALBUMS

1	1	STARS ON LONG PLAY, Stars On 45, Mercury
2	3	MISTAKEN IDENTITY, Kim Carnes, EMI America
3	2	BAD HABITS, Billy Field, WEA
4	NEW	SIROCCO, Australian Crawl, EMI
5	8	CHEMISTRY, Mondo Rock, Avenue
6	4	THE FOX, Elton John, Rocket
7	7	LONG DISTANCE VOYAGER, Moody Blues, Threshold
8	13	FREEDOM OF CHOICE, Devo, Warner Bros.
9	5	BAD FOR GOOD, Jim Steinman, Epic
10	9	VIENNA, Ultravox, Chrysalis
11	6	CORROBOREE, Split Enz, Mushroom
12	12	FACE VALUE, Phil Collins, Atlantic
13	18	MAKING WAVES, Nolans, Epic
14	10	LOVERBOY, Loverboy, CBS
15	11	HI INFIDELITY, REO Speedwagon, Epic
16	15	THE BEATLE BALLADS, Beatles, Parlophone
17	17	THIS OLE HOUSE, Shakin' Stevens, Epic
18	14	CHRISTOPHER CROSS, Warner Bros.
19	16	HOTTER THAN JULY, Stevie Wonder, Motown
20	20	ARC OF A DIVER, Steve Winwood, Island

ITALY

(Courtesy Germano Ruscitto)
As of 8/4/81
SINGLES

This Week	Last Week	Artist
1	4	ON MY OWN, Nikka Costa, CGD-MM
2	3	DONATELLA, Rettore, Ariston/Ricordi
3	1	ENOLA GAY, Orchestral Maneuvers In The Dark, Ricordi
4	2	CHI FERREMA' LA MUSICA, Poo, CGD-MM
5	8	E INVECE NO, Edoardo Bennato, Ricordi
6	13	IN THE AIR TONIGHT, Phil Collins, Atlantic/WEA
7	15	GALEOTTO FU IL CANOTTO, Renato Zero, Zerolandiarca
8	9	MALINCONIA, Riccardo Fogli, Paradiso/CGD-MM
9	6	SEMPlice, Gianni Togni, Paradiso/CGD-MM
10	10	ONE NIGHT AFFAIR, Spargo, Baby/CGD-MM
11	7	L'ARTIGIANO, Adriano Celentano, Clan/CGD-MM
12	5	AMOUREUX SOLITAIRES, Lio, Ariola/CGD-MM
13	11	WOMAN, John Lennon, Geffen/WEA
14	20	ALL THOSE YEARS AGO, George Harrison, Dark Horse/WEA
15	12	TUNNEL OF LOVE, Dire Straits, Vertigo/Polygram
16	16	WOMAN IN LOVE, Barbra Streisand, CBS
17	NEW	CANTO STRANIERO, Marcella Bella, CBS
18	19	STARS ON 45, Stars On 45, Delta/WEA
19	NEW	ROCK 'N ROLL ROBOT, Alberto Camerini, CBS
20	14	SARA' PERCHE' TI AMO, Ricci E. Poveri, Baby/CGD-MM

HOLLAND

(Courtesy BUMA/STEMRA)
As of 8/3/81
SINGLES

This Week	Last Week	Artist
1	1	THE CARIBBEAN DISCOSHOW, Lobo, Polydor
2	2	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
3	3	MORE STARS, Stars On 45, CNR
4	4	RIO, Maywood, EMI
5	5	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
6	6	CHEQUERED LOVE, Kim Wilde, Rak
7	9	WIJ ZIJN DE LACHKABOUTERS, Sandy En De Lachkabouters, Phonogram
8	7	GOING BACK TO MY ROOTS, Odyssey, RCA
9	NEW	A WOMAN NEEDS LOVE, Ray Parker Jr., Arista
10	NEW	WORDY RAPPINGHOOD, Tom Tom Club, Ariola
1	1	A VAN, Abba, Polydor
2	3	HIER ZIJN DE LACHKABOUTERS, Sandy Phonogram
3	2	PETER LIVE, Peter Koelewijn, Philips
4	NEW	ZOEK DE ZON OP, Various, K-tel
5	NEW	NIGHTCLUBBING, Grace Jones, Island
6	5	LOVE ME TENDER, Various, Grammoservice
7	4	SUMMER SENSATIONS, Various, Phonogram
8	8	GOLDEN COLLECTION, Marty Robbins, Polydor
9	7	CREEDENCE CLEARWATER REVIVAL, K-tel
10	6	MAGNETIC FIELDS, Jean Michel Jarre, Polydor

SWEDEN

(Courtesy GLF)
As of 6/30/81
SINGLES

This Week	Last Week	Artist
1	1	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polar
2	8	JAG VILL HA DIG, Freestyle, SOS
3	3	KIDS IN AMERICA, Kim Wilde, Rak
4	2	KOPPAVAISA, Bengt Pegefelt, Masmedia/Goodwill
5	4	BETTE DAVIS EYES, Kim Carnes, EMI America
6	6	ISADORA, Isadora Juice, RCA
7	NEW	CHEQUERED LOVE, Kim Wilde, Rak
8	7	IN THE AIR TONIGHT, Phil Collins, Atlantic
9	9	SENSUELLA

Pop

ALLMAN BROTHERS BAND—Brothers Of The Road, Arista AL9564. Produced by John Ryan. This album is titled in honor of all the musicians who have made southern rock a traditional art form in American music. read the liner notes from the group that started it all. Though making some concessions to current tastes in AOR, in the main the band remains true to its heritage, with superb guitar work underlining heartfelt blues-based songs. The compositions here are all in the Allman style, yet they are punchy and concise. There is little time for self-indulgence here.

Best cuts: "Brothers Of The Road," "I Beg Of You," "Two Rights," "The Judgement."

IAN HUNTER—Short Back N' Sides, Chrysalis CHR1326. Produced by Mick Ronson, Mick Jones. Hunter's third solo LP is perhaps his most varied. Co-producer Mick Jones of the Clash, from a production standpoint, gives much of the LP a sparse sound, very clean and uncluttered, trademarks of the Clash. This is most noticeable on "Theatre Of The Absurd." Other standouts include the effervescent "Lisa Likes Rock 'N' Roll," and the r&bish "Keep On Burnin'" and the single "I Need Your Love." A rotating band of players, including drummer Topper Headon of the Clash, Todd Rundgren and Roger Powell of Utopia, and Ellen Foley all contribute to the dynamic fusion of mainstream rock, and reggae rhythms.

Best cuts: "Lisa Likes Rock 'N' Roll," "Theatre Of The Absurd," "I Need Your Love," "Central Park 'N' West."

LITTLE FEAT—Hoy, Hoy! Warner Bros. 2BSK3538. Produced by Bill Payne, George Massenburg, Paul Barrere. The late great Angelino band caps its career with a classy, intriguingly offbeat anthology studded with previously unreleased versions of Feat classics, canny covers that range from Hank Williams to Lieber and Stoller and new works by Feat members and co-producers Payne and Barrere. Apart from fascinating alternate takes—and in one case, a completely different melody ("Front Page News")—of older songs, the set abounds in sizzling live performances on a par with their sharp double live LP, "Waiting For Columbus." Add a sly new Neon Park cover graphic, a lavish four-color booklet, a new song by the late Lowell George and a smoking live version of "All That You Dream" featuring Linda Ronstadt, Nicolette Larson and Rosemary Butler (from the L.A. Forum benefit for George's family), and both newcomers and die-hard fans will be enticed.

Best cuts: "Rock And Roll Doctor," "Easy To Slip," "Gingo," "Red Streamliner," "All That You Dream" and "Lonesome Whistle."

HERB ALPERT—Magic Man, A&M SP3728. Produced by Herb Alpert, Michael Stokes. Alpert follows his big LPs "Rise" and "Rotation" with a third exploration of urban pop/r&b rhythms. Alpert's trumpet and flugelhorn playing give the album its most distinctive hook, though the backup by Stokes, David Foster, Julius Wechter, Steve Porcaro and Steven L. Lukather, among others, fleshes out the sound. Most of the tunes are instrumentals, though Alpert also sings a bit. One of the best cuts is "I Get It From You," which features vocals by Richard Page and Steven George. The LP closes with "You Smile—The Song Begins," which first appeared on Alpert's 1974 comeback LP of the same name.

Best cuts: "Magic Man," "Manhattan Melody," "I Get It From You," "You Smile—The Song Begins."

RACHEL SWEET—And Then He Kissed Me, Columbia ARC37077. Produced by Rick Chertoff. After two LPs for Stiff/Columbia, Rachel Sweet makes her debut as a Columbia solo artist with an LP that captures the best of her rather precocious teenage rock 'n' roller persona, along with a newer maturity. Never less than a fully self-assured singer, Sweet here covers such rock 'n' roll oldies as the "Then He Kissed Me," "Be My Baby," medley, and some newer songs that fall within the same tradition. Included also is the "Everlasting Love" duet with Rex Smith.

Best cuts: Those mentioned and "Party Girl," "Streethart."

AL JARREAU—Breakin' Away, Warner Bros. BSK3576. Produced by Jay Graydon. Jarreau, one of the most unique vocalists, appears to be on the verge of long-awaited commercial success as "We're In This Love Together," begins climbing the Hot 100. Graydon's production is ultra-classy, allowing Jarreau's voice the flexibility to showcase the full range of his talents. Moving from jazz flavored vocals to more mainstream r&b and pop, Jarreau always seems to be in full control. He gets exceptional support from the cream of L.A. session players including Steve Gadd, Jeff Porcaro, Graydon, David Foster, Michael Boddicker, Tom Scott and others.

Best cuts: "We're In This Love Together," "Closer To Your Love," "Our Love," "Blue Rondo A La Turk."

DIRT BAND—Jealousy, Liberty LW1106. Produced by Jeff Hanna, Bob Edwards. The Dirt Band's latest is another tasty mix of pop, rock, country and folk strains—the same basic brew the group has been cooking up for more than a decade. Most of the tunes are engaging, midtempo rockers featuring the boyishly ingratiating lead vocals of Jeff Hanna. Kenny Loggins shares lead vocals on "Fire In The Sky" while Rosemary Butler sings harmony on "Jealousy." "Easy Slow," with lead by Bob Carpenter, has much of the loping, easygoing charm of Elvin Bishop's "Fooled Around And Fell In Love."

Best cuts: Those cited plus "Crossfire," "Too Close For Comfort," "Love Is The Last Thing," "Catch The Next Dream."

Spotlight

DEBBIE HARRY—KooKoo, Chrysalis CHR1347. Produced by Nile Rodgers, Bernard Edwards. Since "Eat To The Beat," Harry has been flirting with r&b styles so it should come as no surprise that her first solo effort is produced by Chic's Rodgers and Edwards and works in several black idioms. Unfortunately, Harry may have waded into waters which are too deep for her. The sound of the LP is excellent but Harry's unemotional vocals and the nonsensical lyrics (penned by Harry, Chris Stein, Rodgers and Edwards) don't integrate well. There is some good dance material here and the various names involved should pull a lot of attention.

Best cuts: "Backfired," "Military Rap," "Jump Jump," "Now I Know You Know," "The Jam Was Moving."



PRETENDERS—II, Sire SRK3572 (W.B.). Produced by Chris Thomas. Since the success of their debut LP, the Pretenders have been represented on an EP and a few compilation LPs but this is their second LP. Again, the group has found the right balance between mainstream pop and raw, bawdy contemporary stylings with Chrissie Hynde's vocals taking centerstage. The 12 cuts contained here, including the previously released "Message Of Love" and "Talk Of The Town," for the most part are a bit less raucous with a concentration on a mellower, less pulverizing sound. The album has its tender moments such as Ray Davies' "I Go To Sleep" and "The English Roses," yet rocks out as well with conviction. The group beefs up its sound with surprising use of sax, trumpet and French horn.

Best cuts: "The Adulteress," "Louie Louie," "I Go To Sleep," "Waste Not Want Not."

REX SMITH—Everlasting Love, Columbia AL37494. Produced by Rick Chertoff. Fresh from his role as a Broadway pirate, Smith proves he is still the quintessential teen idol. From a beefcake liner photo to remakes of such tunes as "What Becomes Of The Brokenhearted," "Oh Girl" and "Everlasting Love" (the last duet with Rachel Sweet), the feel is pure, smooth pop. And that ain't bad.

Best cuts: Those cited, plus "Love Will Always Make You Cry."



FUNKADELIC—The Electric Spanking Of War Babies, Warner Bros. BSK3482. Produced by George Clinton, Walter Morrison, Bootsy, Sly Stone, Ron Dunbar, Garry Shider. This is a distinctly non-commercial LP even by P-Funk standards. The concept of this set is anti-war and if it can't be discerned by the lyrics, it can be in the outspoken liner notes. The music though is distinctively downbeat with the title track and "Funk Gets Stronger" being more diffuse than such past efforts are ("Not Just Knee Deep" or "One Nation Under a Groove.") There are even touches of reggae and the last track is X-rated by any standard. Group has a large following so this should do well.

Best cuts: "Electric Spanking Of War Babies," "Shockwaves," "Funk Gets Stronger (Part 1)."



First Time Around

WHITFORD/ST. HOLMES—Debut Album, Columbia AL37365. Produced by Tom Allom. Brad Whitford, former Aerosmith guitarist, and Derek St. Holmes, a lead vocalist with Ted Nugent, team up on some good, strong rock and roll, reminiscent of both groups. The heavy metal edge is blessedly softened, thanks to some nice harmonizing by the two pros. Still, it is the more hard-rocking songs that make this album a potential hit. Dave Hewitt on bass and Steve Pace on drums keep the beat pounding for two solid sides.

Best cuts: "I Need Love," "Sharpshooter," "Every Morning," "Action," "Mystery Girl."

ORCHESTRAL MANOEUVRES IN THE DARK—O.M.D., Epic/Virgin FE37411 (CBS). Produced by Orchestral Manoeuvres In The Dark, Mike Howlett, Martin Hannett, Chester Valentino. One of the hottest acts to shoot out of the import bins, this British trio finally gets its U.S. release. This is a compilation of the two British albums which have proved steady import sellers. The music is electronic pop that is at once perky and hummable ("Electricity," "Enola Gay"), brooding and icy ("Stanlow," "Statues") and herky jerky in a Talking Heads fashion ("Julia's Song"). Group has already toured to enthu-

siastic crowds and is set to tour again. Pitch to those interested in U2, Kraftwerk or Icehouse.

Best cuts: Those mentioned.

BRYAN ADAMS—You Want It, You Got It, A&M SP4864. Produced by Bob Clearmountain, Bryan Adams. Good, clean basic rock is the rule which Adams follows. Husky of voice and more than competent at his two instruments (guitar, piano), Adams plays with a confident swagger. He mixes uptempo rockets with midtempo numbers and ballads so the record is well rounded. This should be a natural for AOR programmers. Pitch to fans of Foreigner and Billy Squier and other mainstream rockers with a hard edge.

Best cuts: "Lonely Nights," "Jealousy," "No One Makes It Right," "Don't Look Now," "Tonight."

PAYOLAS—In A Place Like This, I.R.S. SP70017 (A&M). Produced by Bob Rock. From Vancouver, this powerhouse rock band with a surprising good lyric sense for a new group. The quintet is nominally new wave but it actually parallels such acts as Springsteen, Southside Johnny and Iron City Houserockers in being just a good time bar band with a working class point of view. "Female Hands" is a touching ballad while the rest of the LP is more uptempo. Pitch to fans of meaty, hard hitting rock.

Best cuts: "In A Place Like This," "Female Hands," "Hot Tonight," "Whiskey Boy," "Too Shy To Dance."

RAHMLLEE—Rise Of The Phoenix, Headfirst HF9703. Produced by Dean Gant, Rahmlee Michael Davis. Rahmlee plays trumpet with Earth, Wind & Fire and this is his first step into the solo spotlight. With the assistance of some crack musicians (including AWB drummer Steve Ferrone), Rahmlee offers commercial, hook-laden jazz with Rahmlee himself singing lead vocals on five of the eight songs. For those who like their jazz on the light side, this is perfect fare. This is a digitally pressed disk which sells for \$8.98.

Best cuts: "Never Give Up On You," "Heartbreaker," "Rise Of The Phoenix 1," "Down In Storyville."

Billboard's Recommended LPs

pop

JOEY SCARBURY—America's Greatest Hero, Elektra 5E537. Produced by Mike Post. Scarbury's theme from the tv series "Greatest American Hero" has been a top five single for the past month and here the singer offers more mainstream top 40 fare. While "Greatest" is in the ultra-commercial bag of Lambert & Potter hits like "Rhinestone Cowboy," several of the tunes are softer ballads. There's also a midtempo cut in the Hall & Oates vein, "Take This Heart Of Mine." This is pure pop with no pretensions. But the red, white and blue album cover with Scarbury standing in front of a map of the United States is a bit much. He looks like a fifth grade social studies teacher. **Best cuts:** Those cited.

ROGER VOUDOURIS—On The Heels Of Love, Boardwalk NB133233. Produced by Charles Calello. Voudouris' designer jeans-like cover pose won't help his image at rock radio but

should sit well with youthful pop listeners who may recall his 1979 top 20 "Get Used To It." The music here, is tasty mid-tempo ballads and some guitar dominated rock that has a glossy sheen to it. The highlight is the single "First Love," a dramatic piece of rock that gradually gains seating momentum that is in the Foreigner vein. **Best cuts:** "First Love," "Heels Of Love," "Let Her Get Away."

TUBES—T.R.A.S.H. (True Rarities And Smash Hits), A&M SP4870. Various producers. Before its current success on Capitol, the Tubes established its reputation on A&M. Compiled here are some of the prize moments from the past, much of which has seen the light of day while other parts have not. This is a good selection for those who want the group's best A&M cuts on one album and for diehard fans who—in addition to having all the albums—will want this for the unreleased material. The live version of Captain & Tennille's "Love Will Keep Us Together" is a treat. **Best cuts:** "Drivin' All Night," "Don't Touch Me There," "Love Will Keep Us Together," "Prime Time," "White Punks On Dope."

ANY TROUBLE—Wheels In Motion, Stiff America USE13. Produced by Mike Howlett. This is the most AOR-oriented of Stiff America's acts, and on this LP, Any Trouble presents 10 hook-filled songs full of tight arrangements, good instrumentation, and pleasant harmonies. This is pop rock at its best, with no frills, but a lot of good musical ideas and some really nice songs. And that is the key to it all. **Best cuts:** "Trouble With Love," "Another Heartache," "Dimming Of The Day," "As Lovers Do."

FORCE 10—Warner Bros. BSK3557. Produced by John Stronach. Remember Russia? Not the country, but the group which had a release on Warner Bros. last year? Well, the five members of Russia are now Force 10. Like Russia, the band plays hard-edged melodic rock though there is more variety this time around. While the group may not be trail blazingly original, there is a need for this. AOR should jump right on this. **Best cuts:** "Mountains Of Love," "Watanabe," "Bastinado," "Hypnotized."

PETER HAMMILL—Sitting Targets, PVC8902 (JEM). Produced by Peter Hammill. Peter Hammill has never been interested in making light and happy LPs. His is a brooding domain of thick and textured music and striking gloomy images. Hammill may not be for everybody, but he is an influential artist, and "Sitting Targets," is a musical event. It is a strong, uncompromising LP, that offers many rewards for those with the patience to appreciate it. Pitch to David Bowie fans. **Best cuts:** "My Experience," "Sitting Targets," "What I Did," "Central Hotel."

soul

THE TIME—Warner Bros. BSK3598. Produced by Morris Day, Jamie Starr. There's some good material here but it may be too close in the Prince mold for comfort. This is keyboard-dominated funk with sexual overtones. Guitarist Jesse Johnson throws in some hot little guitar licks in the Hendrix/Ernie Isley tradition. The songs are long (three per side) so there's plenty of room for dancing. Even the Time's image seems to be borrowed from Prince: quasi-new wave clothing and racially integrated band mix. **Best cuts:** "After Hi School," "Get It Up," "The Stick," "Girl."

RENE & ANGELA—Wall To Wall, Capitol ST12161. Produced by Bobby Watson, Rene Moore, Angela Winbush. This male-female duo is best at intense ballads, with "Wanna Be Close To You" and "Imaginary Playmates" being the standouts here. The duo, which plays Moog keyboards and synthesizers, is able to tackle a wide range of material, and also wrote all of the tunes. **Best cuts:** Those cited plus "Wall To Wall," "Just Friends," "Come My Way."

BROOKLYN, BRONX & QUEENS BAND—Capitol ST12155. Produced by Jacques Fred Petrus. This five-man group specializes in solid, uptempo dance material, targeted both for the dance floor and pop and r&b radio. There's also a reggae tune, "I'll Cut You Loose," which is a change-of-pace and pleasant surprise. The dominant mood is upbeat, but there's also a softer midtempo ballad, "Lovin' What We Should Do." The group shows a high degree of adaptability. **Best cuts:** Those named.

ERIC MERCURY—Gimme A Call Sometime, Capitol ST12166. Produced by Eric Mercury, Ray Chew. Mercury, who has toiled behind Roberta Flack and other pop and r&b stars, steps into the spotlight here with satisfying results. Mercury has much of the vocal strength and soulfulness of a Teddy Pendergrass, though without the associated image hype or affectations. Most of the tunes are meaty midtempo numbers, though there are also a couple of pretty ballads, "It's Just Like Love" and "To Become." **Best cuts:** Those cited plus "Gimme A Call Sometime," "Get It Right."

country

THE HOTMUD FAMILY—Meat And Potatoes & Stuff Like That, Flying Fish FF251. Produced by Jon Hartley Fox, Michael Rasfeld, the Hotmud Family. Featured recently on the PBS special honoring Uncle Dave Macon, this Dayton, Ohio, group has become an important custodian and popularizer of old-time string band music—as well as establishing its own solid bluegrass credentials. The selections here are balanced between traditional and modern country-oriented tunes and between vocal and instrumental showcasing. **Best cuts:** "Dust Eatin' Cowboys," "Faded Coat Of Blue."

Results Disappoint In Giftaway Coupon Discount Test

• Continued from page 7

generic pitch—\$1 off all Columbia Records, \$1 off all jazz records, \$1 off all new releases—the better the result. You have to make it as easy as possible for the customer to use the coupon, and give them a real reason to come back to the store.

"As far as bag stuffers go, I think it's of intrinsic value for people to go home, find the coupons, and realize 'That nice place Laury's always gives me something extra.' If it gets people right back to the store: fine. So much the better."

But some retailers are less cheerful about the Giftaway program as a business-stimulating or image-polishing device.

"We gave away 29,000 packages, since we had 13 stores in on this," reports Carl Rosenbaum of the Flipside Records and Tapes chain. "We had 660 redemptions—remember, each package had about 20 coupons in it. We had the Flipside name printed on the coupons we gave out, and we redeemed no coupons that came from anywhere else. The most important thing to me as a retailer is to get new people into my store."

"The problem is that manufacturers are not paying attention to what people will spend. \$1 off isn't that much from the high sticker price. Customers are responding right now to the word 'free.' Our 'Buy-four-get-one-more' discount was very successful, and we protected our downside with it: if it wasn't successful, it didn't cost us anything."

Says Ben Bartel of Big Daddy's Records, "My answer is for the labels to turn that money back to specific retailers to use for promotion to drive those customers into their stores." He claims 1% to 1¼% response to the Giftaway coupons he distributed, and mentions Tom Petty's album as the most-often redeemed. A Petty performance in the area was promoted over WLUP-FM during the Giftaway test run.

"Coupons don't work in our industry," Bartel continues. "It works with random mailing to households for staples, but radio promotion does me better. There was not enough choice in the coupon books, and choice is the basis of our industry—there are thousands of records. If the labels want to promote a specific record, they should offer it at a special price everywhere, and be specific about the price—no fooling around."

"I was disappointed in the results, but I tried the promotion. If you don't try things, you die. John Hu-

detz is a bright guy; I hope he gets bugged about why this didn't work, thinks about it for a year, and comes up with an answer. But I'd just as soon the labels gave the money

directly to me, so I could use it to buy radio promotion to sell products in my five stores."

Hudetz is thinking about Giftaway's results. "At the NARM Con-

vention, CBS announced a move into bag stuffers and coupons in the coming year," he says, "but a re-evaluation of couponing in the industry is called for. I'm sitting on the

capacity to produce these things and coordinate the program. But we don't know why the consumer did not respond. Maybe they just didn't believe it."

SPOTLIGHT ON GEORGIA



Integrity Year

• Continued from page 8

stores are selling video software, with 37 of those already involved in video rentals. By Nov. 10, Integrity expects its rental stance to have spread to all 75 of those locations now selling video products.

Other facets of Integrity's video investment include a sizeable inventory investment, reflected in stocks of 500 to 1,000 videocassettes in each outlet handling that category of goods. The chain has also been testing consumer price response through a variety of experimental rental policies varying structure in terms of rental time and fee to pinpoint buyers' preferences.

Integrity's operations now include locations in Arizona, Nevada, Colorado, Washington and Oregon as well as California.

SAM SUTHERLAND

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ADVERTISING DEADLINE: August 28, 1981 ISSUE DATE: September 26, 1981

AUGUST 15, 1981, BILLBOARD

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this Fall!**

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beginning nationwide
September 12th.



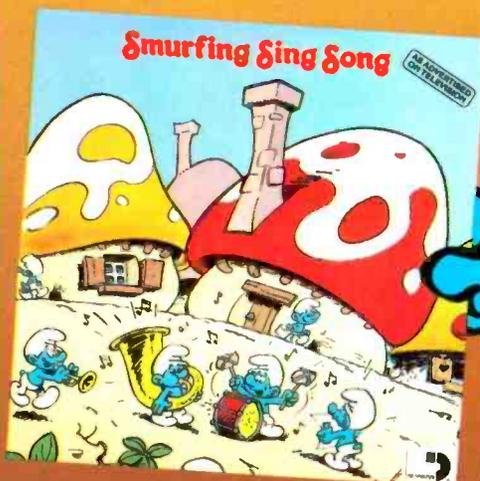
They're Singing Your Song



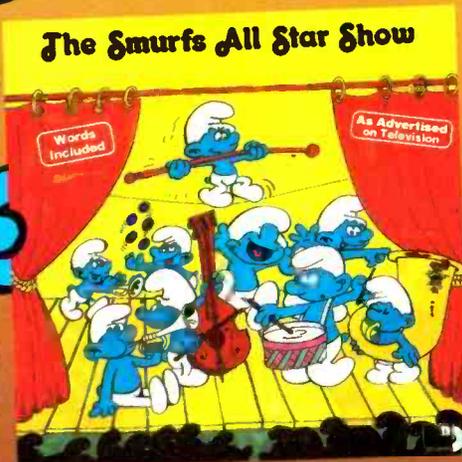
The lovable Smurfs have been singing their way into the hearts of youngsters all across the globe. Sessions Records introduced "Smurfing Sing Song" to the U.S. with a spectacular national television advertising campaign. The results have been great . . . so great that Sessions is now proud to announce the release of a brand new

album, "The Smurfs All Star Show".

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This summer, heroes are hard to come by. Mr. Superhero on the movie screen with the flying red cape, has had his wings cut by a girl reporter. The infielder who batted .339 last season, has gone fishing for the summer and the new Wimbledon champ has stronger language than his first serve!

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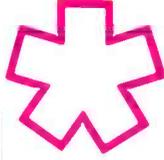
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1981 Elektra/Asylum Records • A Warner Communications Co

Keith Jarrett



Keith Jarrett's new two-record set of organ and saxophone (*Invocations*) and piano (*The Moth And The Flame*) improvisations is his (and ECM's) first album to be digitally recorded. This recording follows in the tradition of Jarrett's solo performances like *Köln Concert* (which, a few years back, set a new standard for solo piano performance—and sold more than 750,000 two-LP sets worldwide), *Solo Concerts* (more than 300,000 3-LP sets sold worldwide), *Hymns/Spheres*, *Facing You*, *Staircase* and the 10-LP set *Sun Bear Concerts*.

Keith Jarrett.
Invocations/The Moth And The Flame. ECM D 1201

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	2	4	PAT BENATAR Precious Time Chrysalis CHR 1346		8.98		☆	42	2	Z Z TOP El Loco Warner Bros. BSK 3593		8.98		71	72	14	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	SLP 8
☆	4	4	FOREIGNER 4 Atlantic SD 16999		8.98		☆	37	30	VAN HALEN Fair Warning Warner Bros. HS 3540	●	8.98		72	75	19	DEBRA LAWS Very Special Elektra 6E-300		8.98	SLP 22
	3	1	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	●	8.98			38	40	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 8	73	73	9	GEORGE HARRISON Somewhere In England Dark Horse DHK 3492 (Warner Bros.)		8.98	
	4	3	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 1	☆	46	11	MARTY BALIN Balin EMI/America SO-17054		8.98		74	74	37	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
☆	13	2	JOURNEY Escape Columbia TC 37408				☆	78	4	EVELYN KING I'm In Love RCA AFL1-3962		8.98	SLP 6	75	76	11	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 45
☆	7	6	KENNY ROGERS Share Your Love Liberty L00-1108		8.98	CLP 2		41	19	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)	●	8.98	SLP 43	☆	86	4	POCO Blue And Oray MCA MCA 5227		8.98	
	7	5	KIM CARNES Mistaken Identity EMI/America SO 17052	▲	8.98		☆	52	5	PABLO CRUISE Reflector A&M SP-3726		8.98		77	77	13	SPLIT ENZ Waiaia A&M SP-4848		7.98	
	8	8	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98			43	45	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 17	78	80	11	IRON MAIDEN Killers Capitol ST-12141		7.98	
☆	11	16	BILLY SQUIER Don't Say No Capitol ST-12146	●	8.98			44	44	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		79	59	13	GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)		8.98	SLP 18
	10	10	AIR SUPPLY The One That You Love Arista AL 9551	●	8.98			45	48	SQUEEZE East Side Story A&M SP-4854		7.98		80	79	19	GINO VANNELLI Nightwalker Arista AL 9539	●	8.98	SLP 73
☆	12	23	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697		7.98			46	41	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 12	☆	124	2	LARRY GRAHAM Just Be My Lady Warner Bros. BSK 7554		8.98	SLP 23
☆	NEW ENTRY		STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)		8.98			47	47	38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	●	7.98		82	39	29	LOVERBOY Loverboy Columbia JC 36762	●		
	13	6	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	●	8.98			48	49	THE BROTHERS JOHNSON Winners A&M SP-3724		8.98	SLP 13	83	43	21	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 5
	14	15	OAK RIDGE BOYS Fancy Free MCA MCA 5209	▲	8.98	CLP 3		49	50	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98		84	57	11	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98	
☆	17	6	THE COMMODORES In The Pocket Motown M8 955M1		8.98	SLP 4		50	53	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 16	85	55	15	LEE RITENOUR Rit Elektra 6E-331		8.98	SLP 38
☆	18	6	POINTER SISTERS Black & White Planet P-18 (Elektra)		8.98	SLP 10		51	51	PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1-1190 (Warner Bros.)		8.98		☆	96	20	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048			SLP 21
☆	22	2	RICKIE LEE JONES Pirates Warner Bros. BSK 3432		8.98			52	54	CARPENTERS Made In America A&M SP-3723		8.98		87	85	16	GARY U.S. BONOS Dedication EMI/America SD-17051		8.98	SLP 70
	18	9	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆	64	5	MICK FLEETWOOD The Visitor RCA AFL1-4080		8.98		88	36	12	THE TUBES The Completion Backward Principle Capitol SDD-12151		8.98	
	19	16	SANTANA Zebop Columbia FC 37158	●			☆	60	4	STACY LATTISAW With You Cotillion SD 16049 (Atlantic)		8.98	SLP 9	☆	99	4	MILES DAVIS The Man With The Horn Columbia FC 36790			SLP 34
	20	20	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98			55	56	AC/DC Back In Black Atlantic SD 16018	▲	8.98		90	71	13	RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		8.98	SLP 24
☆	23	21	ALABAMA Feels So Right RCA AHL1-3930	●	7.98	CLP 1		56	58	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	CLP 28	91	81	17	POINT BLANK American Excess MCA MCA-5189		8.98	
	22	14	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		☆	69	4	RICHARD DIMPLES FIELDS Dimples Boardwalk N81-33232		8.98	SLP 5	92	92	14	DAVID LINOLEY El Rayo-X Asylum 5E-524 (Elektra)		8.98	
☆	25	10	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98		☆	88	3	JOE JACKSON Jumpin' Jive A&M SP-4871		8.98		93	93	5	PETER TOSH Wanted Dread And Alive Rolling Stones/EMI/America SO 17055		8.98	SLP 41
☆	27	10	TEENA MARIE It Must Be Magic Gordy G8-1004M1 (Motown)		8.98	SLP 2	☆	65	4	BLACKFOOT Marauder Atco SD-32-107 (Atlantic)		8.98		94	94	4	FOGHAT Girls To Chat & Boys To Bounce Bearsville BRK-3578 (Warner Bros.)		8.98	
	25	26	DARYL HALL & JOHN DATES Voices RCA AQL1-3646	●	8.98		☆	84	2	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)		15.98		☆	103	8	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98	
	26	21	DZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98			61	63	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 10	☆	160	2	RAMONES Pleasant Dreams Sire SRK 3571 (Warner Bros.)		8.98	
☆	61	3	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)		8.98	SLP 25	☆	87	2	THE B-52'S Party Mix Warner Bros. Mini 3596		5.98		☆	107	23	SHEENA EASTON Sheena Easton EMI/America ST 17049		8.98	
	28	28	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)	●	8.98			63	31	JOE WALSH There Goes The Neighborhood Asylum 5E-523 (Elektra)		8.98		98	97	40	GROVER WASHINGTON JR. Winelight Elektra 6E-305	▲	8.98	SLP 36
☆	33	6	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389					64	34	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	▲	7.98		99	62	7	SOUNDTRACK Raiders On The Lost Ark Columbia JS 37373		8.98	
	30	24	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98			65	68	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		100	82	22	CAROL HENSEL Dancersize Vintage VNJ 7701 (Mirus)		8.98	
	31	29	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98			66	66	SOUNDTRACK The Great Muppet Caper Atlantic SD 16047		8.98		101	98	10	PETER FRAMPTON Breaking All The Rules A&M SP-3722		8.98	
	32	32	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 543	●	7.98	SLP 11		67	67	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531			SLP 14	102	101	23	SMOKEY ROBINSON Being With You Tama T8-375M1 (Motown)	●	8.98	SLP 31
☆	38	24	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 4	☆	114	2	FRANKIE SMITH Children Of Tomorrow WMOT FW 37391 (CBS)			SLP 20	103	105	6	THE STATLER BROTHERS Years Ago Mercury SRM-1-6002 (Polygram)		8.98	CLP 9
☆	37	7	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol HKBK-12156		9.98	SLP 3	☆	83	3	PHYLLIS HYMAN Can't We Fall In Love Again Arista AL 9544		8.98	SLP 20	104	104	9	CAMEO Knights Of The Sound Table Chocolate City CCLP 2019 (Polygram)		8.98	SLP 7
	35	35	GREG KINN Rockinroll Beserkley BZ 10069 (Elektra)		8.98			70	70	THE DOORS Greatest Hits Elektra 5E-515	●	8.98								

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

AUGUST 15, 1981, BILLBOARD

Closeup

NEVILLE BROTHERS—Fiyo on the Bayou, A&M SP-4866. Produced by Joel Dorn.

Each one of the eight songs on "Fiyo On The Bayou," the exquisite new album by the Neville Brothers, has a distinct appeal. Idioms associated with their native New Orleans are passionately embraced, from the treacherous gumbo of "Hey Pocky Way" to the progressive funk of "Sweet Honey Dripper" to the stunning ballads sung by the inimitable Aaron Neville.

Art and Aaron were teenagers in 1954 when they made their first record, "Mardi Gras Mambo," as the Hawkettes. The senior Neville at age 43, Art went on to form the Meters, whose kinetic blend of New Orleans rock and soul yielded nine albums into the mid-1970s. Aaron, of course, recorded the transcendental "Tell It Like It Is" for Parlo in 1966, a performance he nearly bypasses with his dramatic reading of Nat Cole's "Mona Lisa" on the new LP.

Their siblings, Charles, an accomplished jazz saxophonist, and Cyril, who played conga drums for the Meters, joined them to form the Neville band in 1977. A slick self-titled Capitol recording released the following year contained some good songs ("Vieux Carre Rouge" and "Speed Of Light") but generally failed to capture their true artistic promise.

Art calls "Fiyo On The Bayou" a second shot at "the gold ring," and oh what a toss it is. Producer Joel Dorn cut the rhythm tracks with veteran engineer Gene Paul in Bogalusa, La., using bassist David Barrard, drummer Herman Ernest, and Meters' guitarist Leo Nocentelli. He brought in Wardell (Pops) Quezergue, the noted New Orleans arranger, to orchestrate the horn parts. And he invited some guests for "sweetening," including David (Fathead) Newman, Ralph MacDonald, Cissy Houston and the Persuasions.

Dorn's appreciation for the rhythmic heritage of New Orleans, along with his recognition of the Nevilles' individual and group strengths, are the keys here. He wanted fresh performances, and he got them. Aaron, for example, has dreamed of recording "Mona Lisa," the album's vivid art piece, since he was 10; and Art has a memory of hearing "Run Joe,"

the bouyant Louis Jordan tune which Cyril sings with a smooth calypso inflection, when the Hawkettes opened for the famed band-leader at a hometown gig in the late 1940s.

Art's vocal exudes a strong sense of spirituality on the single, a topical version of Jimmy Cliff's "Sitting Here In Limbo." Two songs originally performed by the Meters, "Hey Pocky Way" and "Fire On The Bayou," are similarly improved upon. The former is an infectious slice of N'Awlins street funk: "Hoop and holler now, sing everybody," urges Art, riding on MacDonald's percussive groove. Aaron and Cyril answer the turnarounds, and Fathead blows strongly. "Fire On The Bayou," arranged by Leon Pennarvis, is a sizzler, rising to a feverish pitch during an instrumental interlude featuring Fathead and Houston and a chorus of singers and strings.

"Sweet Honey Dripper," released as a single last year on the group's Cookie Records label, is rich in funk, a natural sound for progressive stations. Quezergue's horn parts jump across bar lines to give the track an effusive edge. The kinetic "Brother John/Iko Iko" medley which anchors the second side is an authentic taste of Crescent City carnival spirit. Rich keyboard interplay between Art and Mac (Dr. John) Rebennack weaves around Aaron's booming bass drum, and Cyril's streetwise vocal is the sound of a man singing his heritage.

And then there are the ballad songs which give Aaron the opportunity to showcase his exemplary talents. "The Ten Commandments Of Love" is set to Quezergue's plaintive piano and lusty string arrangement, with atmospheric background vocals by the Persuasions. "Mona Lisa," which Aaron sings with sweeping shifts in nuance against a thick overlay of strings, was a "dream come true" for the singer, says Art: "My folks used to play it when we were young, and my brother got pretty emotional when we sang it."

This is the sort of album you don't say no to. The music is alive, and it makes you feel alive. Talk about leaving the nest—"Man," says Art, "we are ready to fly!" **LEO SACKS**



The Neville Brothers: setting fire to the bayou.

Billboard Gospel Confab Set Dec. 1-4

• Continued from page 8
show's most popular elements, he adds.

The major topics at last year's meet were:

"Are More Pop Labels Moving Into The Gospel Field? Will There Be More Pop Labels?"

"How Do You Build A Gospel Act Into International Prominence?"

"Gospel Talent: Is It Viable On Secular TV?"

"Crossover Radio: Is Gospel Music Crossing Over Into Top 40, AOR,

R&B And C&W Formats?"

"The Great Merchandising And Marketing Crossover—Into Secular Retail Outlets, Racks And One-Stops. Differences And Similarities In Moving Black And White Gospel Product."

"Production: What Are The Similarities And Differences In Producing Pop And Gospel Records?"

Fees for the conference are \$315 for those who register before Oct. 27; \$345 for those enrolling later; and \$260 for a student, panelist or spouse.

General News

COSTS 'UNDER CONTROL'

Survey Shows Solid Outlook For Pressing

• Continued from page 11

nyl compound price hikes as one blessing.

His firm specializes in gospel, bluegrass, country and black music, with orders ranging from 500 to 5,000 units in most cases, much of it in catalog business.

Morris Ballen, president of Diskmakers in Philadelphia, characterizes business as "very quiet" but says his firm is making it up in cassette duplication orders. The independent specialty manufacturer notes that for the first time, its cassette sales are outrunning LPs, a possible leading edge to a trend that could eventually result in disks costing more than tapes.

Ballen is one of several pressers now experimenting with premium quality LP pressings, a field heating up with rival quiet compounds like Keycor's KC-600 and Vitec's Quiex. He rates the Keycor product, which costs about five cents more per pound than conventional vinyl averaging 53 cents a pound, highly. Rating it as equal to Quiex, he says the latter costs an additional 22 cents per pound.

Other pressers, however, claim some problems in recent batches of the Keycor premium compound, and say that hitch has led to a more rapid spread of Quiex.

At Rainbo Records in Santa Monica, Calif., president Jack Brown sees smaller local and regional labels as an important new source of business. Although he reports dollar volume as flat compared to a year ago, Brown says his clientele has mushroomed, "and activity as doubled or tripled as a result."

"We're getting a tremendous amount of calls from the midwest and northwest from small entrepreneurs, mostly involving one-shot deals. For every one order we used to get a few years ago, we're now dealing with 15."

Brown, too, reports an actual net dip in vinyl prices that he says is helping to keep his prices under control.

At Prosound in Miami, business is "pretty good" compared to last year, despite what general manager Cesar Lopec admits is a slight slump he views as seasonal.

Lopec anticipates brisker business in September, however, and adds that Prosound is currently involved primarily with Latin product.

At Hedden West Recorders, a custom firm in Chicago, vice president Mike Freeman also cites the growth of smaller boutique labels cited by Rainbo's Brown and Prosound's Lopec as offering important new business. Freeman says he's now getting a half dozen such orders each week.

Rock 'n' Rolling

• Continued from page 14

forces to bring the import hit "Hungry So Angry" by Medium Medium to the U.S. It will be released here as an EP with two different versions of the song, under the Cachalot label, distributed by Important. If it sells, an LP and other joint ventures between the two labels will follow.

★ ★ ★

Some fads never die: some people never forget. The second annual Monkees Relived convention was held recently at the Holiday Inn in Highland Park, Ill., near Chicago. About 150 of the faithful gathered for a screening of the Monkees film "Head" and a "trivia contest, music, games and fun."

Special guest at the convention was Bobby Hart, who, with Tommy Boyce, cowrote some of the original Monkee hits, and, in 1975 reunited with original Monkees Micky Dolenz and David Jones to try to bring the magic back. They gave up in 1977.

Leslie Goldberg, who organized the convention, says there are 11 Monkees fan clubs still in existence. She says she got the idea for her own conventions "in a dream." Now 21 years old, she was seven when the Monkees were at their peak.

For her efforts, she has either met or corresponded with all the original Monkees, except for Mike Nesmith. She says Nesmith wants nothing to do with any Monkee nostalgia, and has instructed his staff at Pacific Arts not to respond to any questions about the group.

"I think the Monkees will reunite again, but not with Mike," she says.

For those who missed the Chicago doings, the next Monkee convention, organized separately, will be at the Trenton War Memorial Building in Trenton, N.J., Aug. 15 & 16.

What was Elvis' favorite flavor of ice cream? What is the name of the Elvis film in which Maureen Reagan appeared? Who was America's female Elvis?

The answers to these burning questions (vanilla, "Kissin' Cousins," Ann-Margret) and more are found in "All About Elvis," a Bantam Book paperback by Fred L. Worth and Steve Tamerius that in alphabetical order lists all the trivia about Elvis anyone would want to know.

Who was Puff? Lisa Marie Presley's pet white cat.

★ ★ ★

A song that is getting a strong reaction, especially from Vietnam War veterans is "Still In Saigon," by 27-year-old Dan Daley. Daley, himself, was never in Indochina.

But his lyrics capture the feelings of vets who still have not been able to leave the war behind them. ("Every summer when it rains/I smell the jungle/Hear the planes" etc.)

Tapes of the song have been played at veteran rallies, and on some radio stations. Daley, who works such New York venues as the Bottom Line and Kenny's Castaways, is without a record deal.

New Titles For Two MCA Series

LOS ANGELES—MCA Records has added new titles to its Platinum Plus and two-fer series.

Added to Platinum Plus are albums by Jimmy Buffett, Spyro Gyra, the Crusaders, Tom Petty & the Heartbreakers and Merle Haggard.

New to the two-fer series are sets from Steely Dan, Jerry Jeff Walker, the Crusaders, John Klemmer and Jimmy Buffett.

Lifelines Births

Girl, Amelia Caroline, to Barry and Connie Yarbrough Aug. 2 in Nashville. Father is branch manager of MCA Distributing in Nashville.

★ ★ ★

Boy, still unnamed, to Linda and Craig Arristi Aug. 5 in Los Angeles. Father works for Al Gallico Music. Grandparents are Grace and Al Gallico.

★ ★ ★

Girl, Demelza, to Eddie and Janine Rabbitt, Aug. 4 in Nashville. Father records for Elektra.

★ ★ ★

Daughter, Kierston, to Karen and Graham Edmunds Aug. 4 in Atlanta. Father is Atlanta branch sales representative for RCA Records.

Marriages

Bruce Hinton, independent country promotion executive, to Gale Scher Aug. 8 in Los Angeles.

★ ★ ★

Janet Dexter, Colorado guitarist-singer, to Chip Grant Aug. 1 in Loveland, Colo. Bride's father is Billboard's Los Angeles copy editor, Dave Dexter Jr.

★ ★ ★

Ricky Skaggs to Sharon White, Aug. 4 in Nashville. Husband records for Epic Records; wife is a member of the Whites, a Capitol recording act.

★ ★ ★

George E. Quintana to Rose Mary Ronda Aug. 8 in New York. Husband is warehouse manager at Important Record Distributors.

★ ★ ★

Jerry Meyers, president of Record Promotions & Marketing Inc. of Buffalo, to Sharon Wagner recently in that city.

Deaths

Graham Prince, 77, veteran trumpeter, arranger and leader Aug. 1 in Los Angeles. Prince worked with Ben Bernie, the Dorsey Brothers and other big band leaders in the 1930s.

★ ★ ★

Rick B. Whitener, 21, manager of Soundshop Records in Houma, La., who was kidnapped, then murdered, July 22.

Rushen Sued

LOS ANGELES—The Tentmaker Corp. is suing Patrice Rushen in Superior Court locally, claiming she reneged on a personal management paper she inked with the plaintiff in October, 1977.

The complaint alleges Rushen was to provide 15% of her gross earnings under terms of the binder, which terminated in September, 1979. The suit seeks an accounting of her earnings during the contractual period and commissions due thereon. The contract was signed by Ron Nadell on behalf of the plaintiff firm.

Everly Tunes Back On Charts

LOS ANGELES—Two of the Everly Brothers' biggest hits have been reborn as current singles. Andy Gibb & Victoria Principal's "All I Have To Do Is Dream" (RSO) enters the Hot 100 this week at number 81, while David Lindley's "Bye Bye, Love" (Asylum), co-produced by Jackson Browne, has been culled from the LP, "El Rayo-X."

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
105	102	18	DAVID SANBORN Voyeur Warner Bros. BSK 3546		8.98	SLP 64
106	106	3	THE REDDINGS Class Believe In A Dream FZ 37175 (Epic)			SLP 46
107	91	20	JUDAS PRIEST Point Of Entry Columbia FC 37052			
108	110	43	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
109	90	34	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 33
110	111	15	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 21
111	89	8	THE PSYCHEDELIC FURS Talk Talk Talk Columbia NFC 37339			
112	100	7	THE JOE PERRY PROJECT I've Got The Rock'N'Roll Blues Again Columbia FC 37364			
113	158	2	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 26
114	118	6	CHERYL LYNN In The Night Columbia FC 37034			SLP 16
115	117	6	JEAN-MICHEL JARRE Magnetic Fields Polydor PD-1-6325		8.98	
116	526	7	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98	
117	95	9	JIMMY MESSINA Messina Warner Bros. BSK 3559		8.98	
118	150	3	MICHAEL STANLEY BAND Northcoast EMI America SW 17056		8.98	
119	121	25	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033			
120	174	3	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98	
121	180	2	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98	
122	112	32	SHALAMAR Three For Love Solar BZL 1-3577	●	8.98	SLP 19
123	154	2	MANHATTANS Black Tie Columbia FC 37156			SLP 50
124	134	4	ICEHOUSE Icehouse Chrysalis CHR 1350		8.98	
125	108	14	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98	
126	146	4	SOUNDTRACK For Your Eyes Only Liberty LOO-1109		8.98	
127	127	9	20/20 Look Out Portrait NFR 37050 (Epic)			
128	128	45	BARBRA STREISAND Guilty Columbia FC 36750	▲		
129	131	18	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL 1-3932		8.98	CLP 13
130	145	5	RAFAEL CAMERON Cameron's In Love Salsoul SA-8542 (RCA)		7.98	SLP 30
131	130	10	AURRA Send Your Love Salsoul SA 8538 (RCA)		8.98	SLP 28
132	157	2	BILLY PRESTON & SYREETA Billy Preston & Syreeta Motown MB 958M1		8.98	
133	113	38	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98	
134	144	4	DON WILLIAMS Especially For You MCA MCA-5210		8.98	CLP 11
135	NEW ENTRY		FOREIGNER Foreigner Atlantic SD 19109		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	116	29	APRIL WINE The Nature Of The Beast Capitol S00-12125	●	8.98	
137	122	23	ATLANTIC STARR Radiant A&M SP 4833		7.98	SLP 15
138	138	3	VILLAGE PEOPLE Renaissance RCA AFL1-4105		8.98	
139	120	10	DIONNE WARWICK Hot Live And Otherwise Arista A2L-8605		11.98	SLP 48
140	143	5	DAVE CRUSIN & THE GRP ALL-STARS Live In Japan Arista/GRP GRP-5506		8.98	
141	109	8	VARIOUS ARTISTS Exposed/A Cheap Peek At Today's Provocative New Rock CBS X2 37124			
142	115	22	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	●		
143	123	6	TOM SCOTT Apple Juice Columbia FC 37419			
144	NEW ENTRY		JOURNEY Evolution Columbia FC 35797			
145	147	7	SILVER CONDOR Silver Condor Columbia NFC 37163			
146	156	10	GEORGE JONES I Am What I Am Epic FE 36586			CLP 7
147	129	18	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99	
148	151	3	WILLIE NELSON The Minstrel Man RCA AHL1-4045		8.98	CLP 39
149	149	4	VARIOUS ARTISTS Volunteer Jam VII Epic FE 37178			
150	159	26	JOURNEY Captured Columbia KC 2-37016	●		
151	135	14	CHUCK MANGIONE Tarantella A&M SP-6513		11.98	SLP 75
152	119	8	YOKO ONO Season Of Glass Geffen GHS 2004 (Warner Bros.)		8.98	
153	132	12	JOHN McLAUGHLIN, AL DIMEOLA, PACO DeLUCIA Friday Night In San Francisco Columbia FC 37152			
154	165	2	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98	
155	155	5	DAVE DAVIES Glamour RCA AFL1-4036		8.98	
156	133	7	SOUNDTRACK Superman II Warner Bros. HS 3505		8.98	
157	125	20	THE WHO Face Dances Warner Bros. HS 3516	●	8.98	
158	142	36	ABBA Super Trouper Atlantic SD 16023	●	8.98	
159	153	44	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	8.98	SLP 74
160	NEW ENTRY		JOURNEY Departure Columbia FC 36339			
161	137	5	KURTIS BLOW Deuce Mercury SRM-1-4020 (Polygram)		8.98	SLP 35
162	NEW ENTRY		FOREIGNER Double Vision Atlantic SD 19999		8.98	
163	163	8	ROBERTA FLACK Bustin' Loose MCA MCA-5141		8.98	SLP 58
164	164	13	GINO SOCCIO Closer Atlantic/RFC 16042		8.98	SLP 42
165	NEW ENTRY		PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
166	166	5	AC/DC High Voltage Atlantic SD 36142		8.98	
167	177	4	JOURNEY Infinity Columbia JC 34912			
168	179	2	THE DAZZ BAND Let The Music Play Motown MB 957M1		8.98	SLP 39

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	136	14	DAVE EDMUNDS Twangin' Swan Song SS-16034 (Atlantic)		7.98	
170	NEW ENTRY		JACO PASTORIUS Word Of Mouth Warner Bros. BSK 3535		8.98	
171	182	2	ROCKETS Back Talk Elektra 6E-351		8.98	
172	172	3	LEE OSKAR My Road Our Road Elektra 5E-526		8.98	
173	173	4	JOHNNY MATHIS The First 25 Years-The Silver Anniversary Album Columbia C2X-37740			
174	178	376	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
175	175	5	ODYSSEY I Got The Melody RCA AFL1-3910		8.98	SLP 72
176	185	3	THE BEACH BOYS Endless Summer Capitol SKBB-11307		10.98	
177	NEW ENTRY		ONGO BOINGO Only A Lad A&M SP 4863		8.98	
178	188	2	VISAGE Visage Polydor PX-1-501		5.98	
179	181	3	CHICK COREA Three Quartets Warner Bros. BSK 3552		8.98	
180	183	3	TANYA TUCKER Should I Do It MCA MCA-5228		8.98	CLP 54
181	191	3	BILLY SQUIER Tale Of The Tape Capitol ST-12062		8.98	
182	NEW ENTRY		SPARKS Whomp That Sucker RCA AFL1-4091		8.98	
183	NEW ENTRY		FOREIGNER Head Games Atlantic SD 29999		8.98	
184	184	2	DAVE VALENTIN Pied Piper Arista/GRP GRP 5505		8.98	
185	187	4	SAVOY BROWN Rock'N'Roll Warriors Townhouse ST 7002 (Accord)		8.98	
186	162	18	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 32
187	NEW ENTRY		JEAN CARNE Sweet And Wonderful TSOP FZ 36775 (Epic)			SLP 55
188	190	7	DANNY JOE BROWN AND THE DANNY JOE BROWN BAND Danny Joe Brown And The Danny Joe Brown Band Epic ARE 37385			
189	NEW ENTRY		ROBBIE PATTON Distant Shores Liberty LT-1107		8.98	
190	NEW ENTRY		SAD CAFE Sad Cafe Swan Song SS 16048 (Atlantic)		8.98	
191	192	42	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲		
192	193	25	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 75
193	171	6	THE A'S A Woman's Got The Power Arista AL 9554		7.98	
194	169	22	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●		CLP 38
195	170	40	STEVIE WONDER Hotter Than July Tama T8-373M1 (Motown)	▲	8.98	SLP 63
196	189	75	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	
197	NEW ENTRY		ROY AYERS Africa, Center Of The World Polydor PD-1-6327 (Polygram)		8.98	SLP-59
198	148	10	JOHNNY VAN ZANT BAND Round Two Polydor PD-1-6322 (Polygram)		8.98	
199	199	2	DIESEL Watts In A Tank Regency RY 9603 (MCA)		7.98	
200	139	11	JIM PHOTOGLO Fool In Love With You 20th Century T-621 (RCA)		7.98	

TOP LPs & TAPE

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● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

Accusations Hurlled At RCA & Parker

• Continued from page 15

audit clause was deliberately deleted as there is a blank space on the agreement where the audit clause is usually inserted," reads the report. "The executives at RCA had to have realized that the side deals to Col. Parker were in effect a pay off to Col. Parker not only for the buy-out, but for keeping Elvis under control in future years with no audit ... RCA realized that after these agreements were executed, it had carte blanche to do whatever it wanted, knowing it would never have to account to Elvis."

Tual notes that in 1972, Elvis' physical and emotional health began to decline and "he did not have the mental capacity to evaluate carefully any of the agreements he signed, acknowledged or approved."

"It is no coincidence that most of the side agreements Parker made with RCA, the Hilton Hotels and Management III were entered into after 1972. Col. Parker had to have been aware of Elvis' mental and physical deterioration. He made the conscious decision to make as much money as he could from Elvis before his inevitable premature death."

"The implication is obvious: that RCA, the Hilton International and Management III were paying Col. Parker not for services rendered to Elvis, but for services to be rendered to RCA, to Hilton International, and to Management III. This is a clear text-book-type which no reputable manager should have even considered," continues the report.

The report notes that in the con-

sultancy deals Parker had with Hilton and Management III, which paid Parker at least \$100,000 each, "Elvis did not sign the letter(s) as approving or acknowledging and it must be assumed he was unaware of the agreement(s)."

In the deal with the International Hotel in Las Vegas, Parker was also provided a year-round suite of offices and hotel rooms, all the food and beverages for his home in Palm Springs, and free transportation to and from Las Vegas any time during the year, the report notes.

"Elvis, the greatest attraction in the history of the resort, worked for \$100,000 to \$130,000 a week: a price that was soon surpassed by acts of far less commercial value and acts that had much smaller operating expenses than did Elvis. Alex Shoofey, general manager for the International Hotel in the early 1970's, described this as 'the best deal ever made in this town.' The best deal, that is, for the hotel, not the artist."

"At the same time that Col. Parker sold Elvis short at the hotel, he himself became notorious as one of the most reckless gamblers in the history of the resort. Again, according to Shoofey: "(The) Colonel was one of the best customers we had. He was good for a million dollars a year." The impropriety of a manager losing such sums in the same hotel with which he has to negotiate on behalf of his client goes without saying.

"These actions against the most popular American folk hero of this century are outrageous and call out for a full accounting," the report concludes.

One seasonal tradition largely dormant in recent "season-less" calendars is the late summer catalog blitz, but retailers are warming to a one-shot variation on that venerable buy-in offer from WEA Corp. Although sources in Burbank are mum, Track's told the distributing giant is offering an extra 10% on the bulk of its catalog, with a 5% deal available on its hottest selling items. Dealers also get an extra 30 days dating, with latter due on Nov. 10.

Speculation that Robert Stigwood will further reduce his music trade holdings is likely to quicken when confirmation comes of his latest management loss. Track hears that Eric Clapton, signed to Stigwood since the halcyon days of Cream, has already reached an agreement with London-based Roger Forrester to handle the guitarist.

... Latest record biz star wars involve George Clinton's infamous funk mob, via Clinton's recently filed action against Warner Bros. in a federal court in L.A. The \$50 million action charges breach of contract in Clinton's deal from April of this year, which covered production of such P-Funk spinoffs as Funkadelic, Zapp and Bootsy, and asks for a temporary restraining order against the label's sales of its product. Clinton, who has his own Uncle Jam label via CBS, is also asking for the return of the master to "The Electric Spanking Of War Babies," the new Funkadelic LP that shipped last week.

Latest weapon in the war against counterfeiters is a new printing technique, dubbed Reflectolon, now being touted by Armstrong World Industries of Lancaster, Pa. Already tested on transit passes in Philadelphia by the Southeastern Pa. Transportation Authority, the process applies iridescent coloring that flicks from a dull hue to multi-colored brilliance depending on the viewers' angle. That effect, derived from various natural visual phenomena, boasts a major plus in that no special additional gear is needed: in retail outlets, clerks would be able to check at a glance, even through product shrink wrap. It's known that prototypes of this treating process were being displayed over a year ago by inventor Marv Oster, who eventually made a deal with Armstrong. Although aimed at a number of businesses where bogus merchandise is a problem, Armstrong's initial publicity is clearly underscoring its potential benefits in record and tape packages.

Nuptial cheer: One of the new Royal Couple's better-known well-wishers is Frank Sinatra, who called the BBC from Sun City, Bophutatswana, South Africa early on the morning of the big day. Ol' Blue Eyes wished the Prince and Princess of Wales well, chatting with a BBC

announcer for two minutes. ... An extended four-year music program will be launched this fall at Columbia College, Chicago, under the aegis of composer William Russo. The new curriculum, touted as unique in the Midwest, is aimed at training students as professional composers, arrangers, music directors and performers in all genres, including pop, jazz, blues and musical theatre as well as classical music. Basics in theory, composition, history and performance of music are buttressed by specialized business and technical courses. Russo himself should be familiar to classical buffs for his "Three Pieces for Blues Band and Orchestra," which went on to become a commercial blockbuster as recorded for DGG by Seiji Ozawa and the Siegel/Schwall Blues Band. Information is available from the college's admission office, Columbia College, 600 S. Michigan Ave., Chicago 60605.

Critically ill at Parkwood Community Hospital in Canoga Park, Calif., is Leland "Lee" Gillette, one of the industry's most successful and well-liked producers, who was a mainstay at Capitol Records from 1945 to 1965. Stricken Wednesday (29), Gillette had still not regained consciousness as of Thursday (6). Once a vocalist with Buddy Rogers' orchestra, Gillette is an ASCAP member perhaps best known as producer on virtually all of Nat "King" Cole's hits. Other memorable projects teamed him with Stan Kenton, the King Sisters, Kay Starr, Tex Ritter, Jimmy Wakely and Jan Garber. ... Connie Haines, pert vocalist with the old Harry James and Tommy Dorsey bands, reappears Aug. 28 when she performs at a \$35-a-seat benefit for abused children at the Channel Islands Ballroom in Marina del Rey, Calif. ... No news is good news: Despite inconveniences caused by the air traffic controllers strike, there have been no reports of any major shows cancelled because of the strike. Some performers had to take the train or the bus, some had to get up earlier, and sometimes a little VIP clout had to be used at airports, but invariably the shows went on as planned. ... Nashville's first live weekly cable television venture takes to the airwaves over Atlanta's "superstation" WTBS Sept. 12. The show, "Nashville Alive," is scheduled to revolve around a musical-variety format. Longtime Nashville radio/tv personality Ralph Emery will cohost the weekly program, along with one of the five country acts booked to appear every week.

Edited by SAM SUTHERLAND

Promo Men Lament Fragmentation Of Radio Formats

• Continued from page 3

not willing to give as much exposure as it used to to new artists."

Bruce Wendell, senior vice president of promotion at Capitol, tries to work around this resistance to rock. "In the old days a hit was played at every pop station in every market," he says. "Those days are over. You have to learn to sell off the airplay you have."

"It used to drive me crazy. I used to want to have every call letter on a record when I had a hit. But in this day and age you're not going to get that."

"We're attacking every piece of product in a very individualized way and designing marketing and sales campaigns based on the limited amount of airplay we can get. You can't promote and sell on a national scale because a record may not be happening in every market."

"You've got to be a realist today," Wendell says. "The days of program directors around the country picking records with their ears and gut are over. It's a business today."

Harold Childs, senior vice president of promotion and sales at

A&M, thinks too much attention has been paid to top 40 radio in recent years.

"One of the major problems in this industry is that we've neglected pop adult stations and allowed ourselves to be hooked into these old-line top 40s that only give us call letters and don't give us sales."

"We're starting to look more toward pop adult and urban black progressive stations because the top 40s that over the years we've depended on to break out records no longer have the strength in most major markets to do that. Unless you work out some combination of pop adult, top 40, AOR and r&b, you're not going to see any real strength on a record."

Would Childs agree that there's not enough good music people at radio? "I think there's not enough good music people at radio," he says, "and I also think there's not enough good music people at record companies."

"For the most part, the companies have failed to hire aggressive promotion people. They look for the easy way out: they just deal with the

AOR stations and some top 40 and they think their job is completed. If the industry is going to get back on its feet again there has to be more aggressive promotion people out there."

Assistance in preparing this story provided by Ed Harrison.

Childs agrees that in the future labels will have to look beyond just radio for exposure on their releases. "The handwriting is on the wall for that," he says. "We have to actively start looking into cable and tv. That's the future."

Burt Stein, Elektra/Asylum's vice president of promotion, also runs up against brick walls on rock records.

"There is more reluctance on the top 40 level to play rock'n'roll than I've seen in the 10 years I've been in the business. There are stations calling themselves top 40 that won't touch a rock record. We have a top 30 hit by Greg Kihn now that some stations think is too hard. Some top 40 stations wouldn't touch Joe Walsh's record ('A Life Of Illusion')." Stein laments. "To me that was an AC record."

"If you have a top 40 rock'n'roll record, you better have an AOR base or you can forget about it."

Stein notes that E/A, too, is looking beyond radio as an exposure point for its records. "We're always trying to stay one step ahead of ourselves in selling more records," he says. "We're anxious to hit the people who don't listen to radio and also those who don't frequent record stores. It's not a result of radio really; it's just a realization that there's a

much bigger marketplace than we're hitting."

Jack Forsythe, promotion vice president at Chrysalis, suggests that the answer to radio fragmentation may lie in releasing the right records to begin with.

"The first thing a record company can do," he says, "is try to find product that crosses over into various formats. Most of the major hit product has more than one-format appeal."

Where does Forsythe stand on the issue of radio research? "In some areas of radio there's a little too much emphasis on research," he says, "but in other areas there's too much emphasis on someone just relying on their gut feel. I think that's just as wrong as overresearching."

Everett Smith, vice president of r&b promotion for Atlantic and Cotillion, thinks that an over-emphasis on research and statistics is more a problem at the pop level than at black stations.

"They're still playing on gut reaction, even in major markets," he says. "The r&b promotion man has a little easier trading than the pop guy. When a pop guy goes to a station, he looks like he's going back to school, laden with all the charts and trade papers. With our guys, if the product is in the pocket, they can get the shot."

Smith also suggests that there is less fragmentation at black radio than at other formats. "They pretty much run the gamut. New York is probably the only market where everything is uptempo right now; the only place where a ballad has a little trouble getting started."

"At the moment I'm relying primarily on a lot of secondary input,

leading up into the major markets," Smith says. "The bigger stations are more at the mercy of the ratings."

Jerry Brenner, an independent promotion man based in Boston, agrees that relatively few top 40 stations play rock records. Brenner says his staff of eight, up from four in 1979, works from three to five records at a time. He keeps tabs on about 50 stores, so as soon as a record starts selling, he has sales information as to who is buying it and whether it has crossover potential.

Augie Blume, a San Francisco-based independent, primarily works labels like Rounder, Robox and Lifesong in addition to local projects.

"I concentrate on secondary stations and smaller market stations," he says, "because the large ones have tightened."

Blume also laments the state of AOR today. "AOR is shrinking to the point that I wonder if it will be around in a few years. They've become rock top 40."

Jerry Meyer, an indie working the greater Buffalo market, summarizes the views of most promotion executives surveyed about the ultimate effect of radio fragmentation.

"After 15 years in independent promotion, I'm working three times harder," he says. "I used to go to two or three stations myself, but now have a staff of six covering every format."

For The Record

NASHVILLE—Better Music is not a division of Koala Records, as previously identified (Billboard, Aug. 8, 1981) but was the label's tape manufacturing licensee.

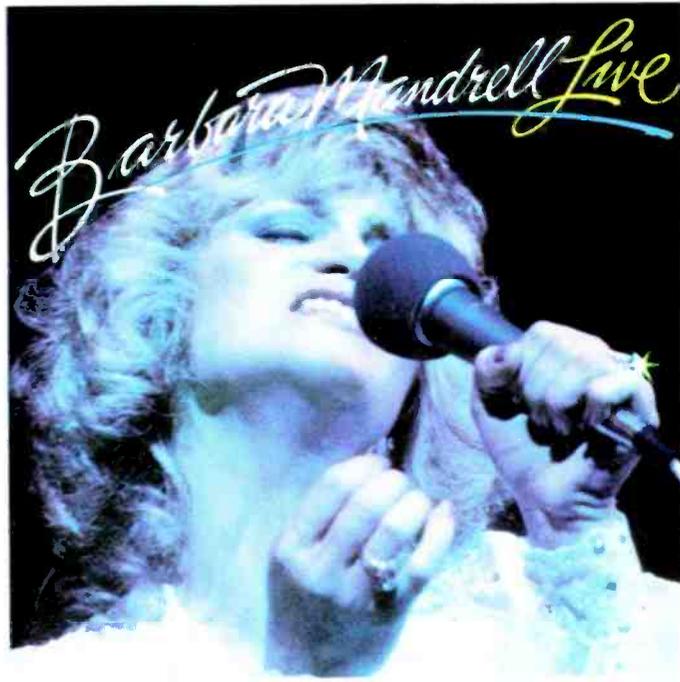
RCA Opens Shipping Site

NEW YORK—A computerized and automated distribution facility has been opened in Indianapolis by RCA Records. The new facility will handle catalog product from RCA and A&M and Associated labels for the entire country, and hits and current product for the Midwest region.

A computer system will monitor and control the flow of product

throughout the national network. The system will determine the warehouse origin and method of shipment based on the type of products ordered and customer requirements. Orders will be broken down to separate fast and slower moving items. The plan calls for order fulfillment on fast-moving product on an overnight basis.

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She receives constant press exposure, including feature articles in *People*, *Glamour*, *Family*

Weekly, and *Country Music Magazine*.

Her concerts are drawing record-breaking crowds with the kind of high-energy performance that's featured in this new "Live" album.

She's been seen by millions on the *Grammy Awards*, *CMA Awards*, *ACM Awards*, *Johnny Carson*, *John Davidson*, *The Today Show*, and her own series.

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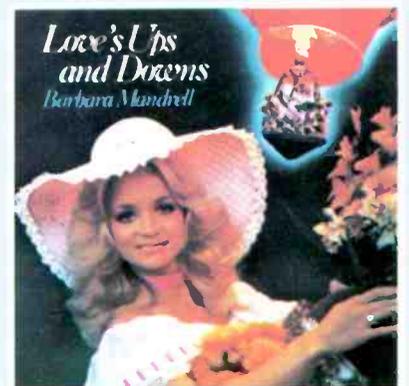
LOVE IS FAIR MCA-5136



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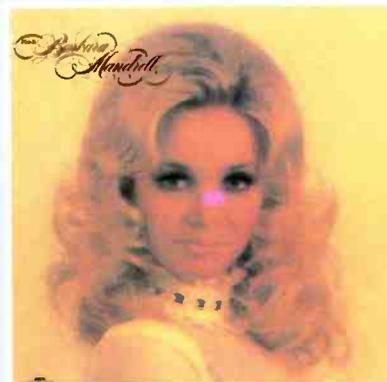
BEST OF BARBARA MANDRELL AY-1119



UPS & DOWNS OF LOVE MCA-674



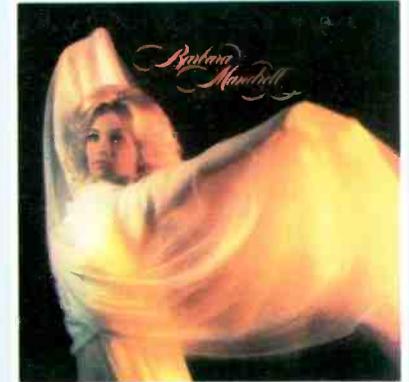
LOVERS, FRIENDS & STRANGERS MCA-673



THIS IS BARBARA MANDRELL MCA-672



MOODS AY-1088



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THE TOUR

August 8	Fort Pearce FL	August 23	Milwaukee WI	September 12	Tulsa OK	September 24	Indianapolis IN	October 10	Boston MA
August 10	Miami FL	August 24	Minneapolis MN	September 13	Oklahoma City OK	September 25	Columbus OH	October 12	Montreal
August 11	St. Petersburg FL	August 28-29	San Francisco CA	September 14	Dallas TX	September 26	Pittsburgh PA	October 13	Toronto
August 12	Orlando FL	August 30	Santa Barbara CA	September 15	Austin TX	September 27	Washington DC	October 17	Calgary
August 14-15	Atlanta GA	August 31	Los Angeles CA	September 16	Houston TX	September 29	Norfolk VA	October 18	Edmonton
August 16	Nashville TN	September 1, 3-5	Los Angeles CA	September 19	New Orleans LA	Sept 30-Oct 1	Philadelphia PA	October 20	Vancouver
August 18-19	Royal Oak MI	September 6	San Diego CA	September 20	Memphis TN	October 2	Bridgeport CT	October 21	Seattle WA
August 20	Cleveland OH	September 7	Tucson AZ	September 21	Kansas City MO	October 3	Ithaca NY	October 22	Portland OR
August 22	Chicago IL	September 9	Denver CO	September 22	St. Louis MO	October 5-9	New York NY	October 24	Honolulu HI