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"Hot Spell" Of Top Acts Labels Pledging Big LP Flow Through October

By SAM SUTHERLAND

LOS ANGELES—A bumper crop of new albums from major recording acts will reach U.S. record and tape dealers this summer and early fall, ending the trickle of releases by major names that appeared during the past quarter.

Prospects For New Artists Are Improved

By PAUL GREIN

LOS ANGELES—If the outlook for new and developing acts was bleak a year ago, it's somewhat improved this year.

Since January, 28 acts have broken through to their first top 50 albums, up from 23 acts by this time last year. The 28 include 12 acts who are relatively new to recording, an equal number who toiled for years and are only now breaking into the top quarter of the chart and four who are past or present members of name groups.

The dozen relatively new acts who have (Continued on page 12)

With dealers and distributors acknowledging soft sales as an ongoing market condition (Billboard, June 20, 1981), a turnaround in the quantity of major new releases comes as good news. Retailer anxiety over labels' penchant for shelving albums by top sellers until the fourth quarter should be dispelled as a number of key manufacturers ship new sets from many of their best-known names.

Among the major album sellers who'll release new albums between now and September/October: AC/DC, the Bee Gees, Pat Benatar, the Brothers Johnson, Chic, Elvis Costello, Devo, Neil Diamond, Bob Dylan, the Electric Light Orchestra, Foreigner, Hall and Oates, Blondie's Debbie Harry, Rickie Lee Jones, Journey, Billy Joel, the Kinks, Barry Manilow, Melissa Manchester, Meat Loaf, Paul McCartney, Willie Nelson, Olivia Newton-John, Stevie Nicks, Pretenders, Eddie Rabbitt, Linda Ronstadt, Diana Ross, the Rossington-Collins Band, Donna Summer and the Rolling Stones.

That's just the tip of the iceberg in a third quarter lineup that already looks imposing in terms of potential traffic builders. With an even longer list of established artists who've had past hits and could regain that promi-

(Continued on page 10)

IN NATIONAL SURVEY

Record Retailers Divided Over Vid Rental Profits

By JOHN SIPPEI

LOS ANGELES—The retail record/ tape/accessories market is sharply divided over the part video software will play in its future.

With a 24-month experience, U.S. chain entrepreneurs agree on one major concept, however: Even those who have been badly burned and have divested themselves of videocassette inventory agree with those in up to their necks that rental is the future.

Front-running Lee Hartstone of Integrity Entertainment Corp. here will have every one of his approximately 140 Wherehouse and Big Ben stores well stocked with titles for rental by June, 1982. By September of this year, Hartstone expects more than half of his present locations in the West to provide 400 or more titles for rental.

Hartstone enthuses over rental potential. but also emphasizes its hardships and pitfalls. "Cash flow for inventory is horrendous. 'Dumbo' comes out today. I rent one today for \$2. The customer brings it back tomorrow. I now have a used tape that cost me \$45. To cover me because I don't

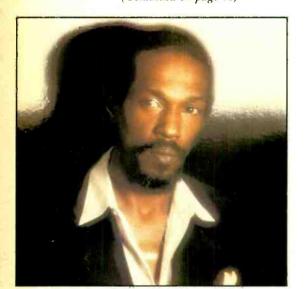
know how long the first 'Dumbo' will be out, I buy another. I am now in for \$90 and have made \$2," the Integrity chairman of the board explains

"But you can't be a little bit into software. Experience shows me a store must carry 800 to 1,000 pieces, representing a composite of 400 titles in a store. That's the only way to combat the 'store fronts' that have a head start. The video specialty store has developed a club membership and that customer can become mine only if I provide more convenience and service. You can't treat video as an amendment to a record store operation.

"I must also find out what my rental potential is. I don't think that Fotomat ever got that far. Look at Zip's in Tucson. He's taken the town over. They drive from all over to that store. His \$2 and \$1 flat rentals help." Hartstone says.

Conversely, chains like Laury's, Chicago; Rainbow, San Francisco; and Record Factory, Northern California, have recently dumped video software. Jason

cost me \$45. To cover me because I don't (Continued on page 27)



"LOVE KEYS" is EDDIE KENDRICKS' debut album for Atlantic Records, and put simply, it's a stunner! EDDIE KENDPICKS' talent has kept us happy and dancing for two decades and as he enters his third—he's not about to stop! Included is the hit single, "OH, I NEED YOUR LOVIN!" and the uptempo "YOU CAN'T STOP MY LOVING." 'Love Keys' is simply mesmerizing, and completely Eddie Kendricks! On Atlantic Records and Tapes. Produced by Randy Richards and Johnny San Ilin. (Advertisement)

NARM Blitz Backs Bar-Coding

By IRV LICHTMAN

NEW YORK—The National Assn. of Recording Merchandisers is intensifying its efforts to obtain the endorsement of bar-coding among the remaining label hold-outs

The trade group, citing recent retail and rack advisory committee meetings at which urgent pleas were made on behalf of bar-coding, hopes its efforts will realize this commitment before a year's time, according to Joe Cohen, executive director of NARM

Among the "convincers" NARM will try, beginning later this month, is an (Continued on page 9)

CBS, ASCAP In 5-Year Pact

NEW YORK—ASCAP has reached a five-year licensing agreement with the CBS television network calling for payments of \$44.8 million over a five-year period and a supplemental \$6.2 million for the period of 1970-80.

The \$51-million package negotiated with CBS is a markedly different approach than that taken by BMI, which is requesting, pending court approval. \$65 million in retroactive payments including interest for the past 11 years after CBS failed in testing the legality of blanket licensing (Billboard, May 30, 1981). Judge Morris Lasker of the U.S. District Court here is expected to decide on the merits of the BMI "bill" early this fall. (Continued on page 8)



After selling 77 million records throughout the world The Carpenters have named their newest album MADE IN AMERICA. The first single from the album, "Touch Me When We're Dancing" AM 2344 is already headed for the top, proving that Richard and Karen make hit music in America for the whole world to hear ... MADE IN AMERICA SP 3723 ... New From THE CARPENTERS ON A&M RECORDS & TAPES. Produced by Richard Carpenter. (Advertisement)

_(Advertisement)



Reading the following is, frankly, Bad Manners.
It shows your grossness and subliminal desire for something detestable, rude and out-of-character with civility. If the album Records is any more respectable than this tacky little editorial copy, then you can just kiss your Bad Manners away. (For our sake, we hope you don't.)

MAGNET RECORDS



"REFLECTOR"...THE NEW ALBUM ON A&M RECORDS & TAPES.

Includes the single "Cool Love"



CBS' CX System Gets RCA Backing

CHICAGO-CBS Records, continuing to position its CX noise reduction system for industry-wide adoption, last week secured RCA Records' endorsement of the proc-

RCA's announcement, coming from William Dearborn, director of operations, analysis and facilities puts three industry giants in the CX camp, including CBS and WEA.

Still to be overcome by CX are strenuous objections voiced by a segment of the engineering community (Billboard, June 27, 1981), but CBS revealed last week that modi-

ance are being made. Presumably, this could overcome some of the negative response to the system.

"When you're into the level of

changing some of the character of the encoding circuitry it shows the strength of your commitment," explains Al Teller, recently appointed CBS Records senior vice president and general manager. "I know the laboratory people have decided to make some changes in the original encoder circuitry," Teller says. CBS, to date, has released four al-

(Continued on page 8)



KOOL JAZZ-Mercer Ellington, left, chats with New York's Mayor Koch, center, and Kool Jazz Festival producer George Wein during opening festivities in honor of the event hosted by the Mayor at Gracie Mansion

Blank Tape, Hardware Tax **Proposal Spurs U.K. Flap**

LONDON-The British government's policy document (or "green paper") reviewing the whole area of copyright law, including proposals for a tax on blank tape and tape hardware, is due for release next week, and pre-publication argu-ments from both sides of the issue are already splitting the local music industry.

At the recent annual meeting of the British Phonographic Industry (Billboard, July 4, 1981), chairman Chris Wright observed, "The music business here is nearer to success than it ever thought possible" on the issue. The association's director gen-

Ken Kragen To **Keynote Forum**

NEW YORK-Ken Kragen, one of the music industry's most successful personal managers, will be keynote speaker on the opening day of Billboard's Inter-national Talent Forum VII at the Sheraton Center here Sept. 9-11.

A major recording artist will keynote the event's second day, following the success of speaker Ted Nugent last year. Performers will also be involved in panel discussions, details of which will be announced shortly.

eral, John Deacon, urged all member firms to lobby their parliamentary representatives to add pro-

levy muscle.

Just a day later, the Tape Manufacturers' Group, recently formed to fight prospects of a levy, held its first public meeting and insisted, "The levy plan advocated by the record industry is impractical and unwork-

The Tape Manufacturers' Group represents the six prime suppliers of blank tape in the U.K.: BASF, 3M, Maxell, Memorex, Sony and TDK.

At its meeting-cum-press conference, Sony's Bill Fulton, chairman of TMG, said: "The whole problem of home taping has been grossly overstated. A levy would penalize, to an unfair degree, all tape users, whether they breach copyright or

not.
"Consumer groups, as well as organizations representing the professional interests of journalists, educationalists, businessmen, tape retailers and disk jockeys appear to agree with us, and a broadly based campaign of opposition is planned.

Fulton said a levy on tape would "amount to a new form of tax through which the public would be subsidizing record companies. This kind of levy would set a dangerous

"It could be argued, on the same basis, that a levy should be placed

(Continued on page 58)

ALSO OPEN-ENDED LICENSES -

Radio Rules Axed In Budget Bill

By JEAN CALLAHAN

WASHINGTON, D.C.-Fireworks won't stop with the 4th of July here when the House and Senate begin battle on a budget package containing a sweeping radio deregulation measure.

Due back from holiday Wednes-

day (8), the House and Senate will tackle the budget legislation in conference committee before breaking for the August recess.

The budget bill passed in the Senate June 25 contains a radio deregulation proposal which covers most of the deregulatory efforts already approved by the FCC, and adds indefinite licensing to replace the current three-year period endorsed by the FCC. The bill also eliminates comparative licensing, and limits the agency's power to strip radio licenses. The House budget bill contains no radio dere-

gulation proposal.

Passage of the Senate version would effectively end citizen groups' challenges of the FCC's deregulation proceedings. According to Senate sources, the legislation was included in the budget package because it also sets up a new license fee system that would help mitigate the efforts of cuts to the FCC's budget.

Sources suspect that Sen. Bob Packwood (R-Ore), who has led

the battle to include deregulation measures in the budget package, may pull the communications parts of the bill out before the conference committee meets. But there is no confirmation from Packwood on this.

Both House and Senate committee staffers expect a major battle if Packwood insists on maintaining the communications sections of the bill, which provide television license extensions and lottery procedures for awarding new radio and tv licenses as well as the broader radio deregulation

(Continued on page 13)

Midtown N.Y. Vid Dealer Mecca Concentrated Mix Of 150 Retailers Carrying Inventory

NEW YORK-An unlikely mix of retailers in the midtown Manhattan area, ranging from camera and drug store operators to Oriental rug merchants, is giving video software sales a big boost here.

Only a handful of the outlets, located between 34th and 59th Streets on the east and west sides of the borough, are pure video software or electronics store dealers whose inventory is broad enough to satisfy the serious video aficionado. But they are complemented by a fleet of independent entrepreneurs who cram as few as 20 top-selling videocassettes into their display windows and realize a steady turn along with their regular inventories of watches, towels, lamps, cameras, calculators and Big Apple souvenirs.

"The concentration is over-whelming," says Herb Goldfarb, vice president of Win Records and Video in Long Island City. "Many of these places started out as camera or electronics stores but found that they could also sell 10 to 30 movies a week. The merchandise is pene-

trating in a very big way."

According to Michael Smith, sales manager for A&H Video Sales Representatives here, there are "at least" 150 dealers in the midtown area who sell cassettes and/or disks in one quantity or another. "I'm now supplying a drug store near the United Nations (on East 42nd Street) that's doing \$7,500 a month in movie sales," he states.

Tape prices range from \$30 to \$100 at most midtown sites, a recent walking tour of the region revealed, although the figure increases at some of the "tourist traps" along Fifth and Seventh Avenues. The small percentage of dealers who stock videodisks (notably RCA's SelectaVision line) sell them from \$25 to \$40.

Assistance in this story provided by Rob Hoerburger in New York.

Unlike other metropolitan markets in the U.S., few midtown retailers have video rental programs. "New York City is a big 'sell' town," says Smith, who notes that upper-income consumers would rather buy their tapes. He adds that the same is true for foreign tourists, whose "hunger for home entertainment is voracious because they don't get 26 hours of television a day like we do."

"Tourists who stay in midtown hotels naturally do their shopping in the same vicinity," observes Gold-farb. "They really don't care if the

store they pass with new video releases in the window also sells curtains, bedsheets or statuettes of Miss

Dealers also note a general swing away from porn sales as more feature films are released by software suppliers. "There is so much good product out that adult movies just don't play the market role they once says Smith, who estimates that over 150 feature titles have been is-

sued since last month's Consumer Electronics Show in Chicago.

"There used to be an axiom that the first tapes a customer bought for his new machine were blank and X-rated," he adds. "But it's not true anymore. And the best example is the small camera and electronics shops whose percentage of porn inventory has dropped to 20% from 50% within the past 18 months."

(Continued on page 6)

RIAA, CBS Seeking Time WASHINGTON, D.C.-The notice to record companies that

Recording Industry Assn. of America and CBS Inc. are asking the U.S. Court of Appeals here to extend the filing time to seek rehearing in the court's mechanical royalty rate rul-

The court requires that petitions for rehearing be submitted within 14 days from the issuance of the court's opinion. The appeals court entered its judgment on June 23, withholding its full opinion to be issued at a later date. RIAA and CBS contend that the extra filing time is warranted in this case because without the court's full opinion, the parties cannot respond to the particularities of the court's decision.

On June 23, the appeals court upheld the Copyright Royalty Tribunal's increase of the mechanical royalty rate to 4 cents. The new rate went into effect Wednesday (1) and the Harry Fox Agency has sent

Discount, Dating Sales Programs

LOS ANGELES-WEA is offering two summer discount/dating stocking programs, while CBS Records has a discount-only cassette

The WEA programs, effective through Aug. 7, offer a one-shot buy in, with program backorders carried through Aug. 21.

The first WEA plan offers ap-proximately 250 LP and cassette ti-

tles at a 5% discount with dating through Oct. 10. The second WEA incentive plan features approximately 750 album titles at 10% discount with dating November 10,

The CBS "Take The Music With You Where You Go" offers a 5% discount only. There is no mention made of any limit on buys in during the program, which terminates July 24. Approximately 300 titles are in-

notice to record companies that the Tribunal's decision has been affirmed. RIAA attorneys continue to question the effective date of the rate increase while the case may still be appealed. Justice Dept. attorney Bruce Forrest, representing the Tribunal in this proceeding, would not comment on the July 1 date.

JEAN CALLAHAN

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RECORD REVIEWS

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Millennium In **Black Music**; Adds 3 Acts

By ROMAN KOZAK

NEW YORK-Millennium Records, producer Jimmy lenner's label distributed by RCA, is moving into black music.

Black artists recently signed to the label are Captain Cameleon, a Creole-flavored act; the Keith Diamond Band, an uptempo dance band featuring vocalist Toni Smith; and Seville, a romantic vocal group in the style of the Manhattans.

'It's just the way it fell, I was not looking for black faces or white faces, I was just looking for the music," says Jimmy Ienner.

Ienner, whose involvement with black music goes back from Donny Hathaway, through the Chambers Bros., to the Fiestas in the '50s, recalls that in its early days the label had other black artists: Snatch and Ruth Waters. But this time around he is thinking more in terms of long term artists, than one-off records, he

He adds that, in his opinion, the separation between black and white music is "more verbal than real," pointing out also that it is easier to cross over black records into the white market, than vice versa.

He adds, too, that he signs and produces the kinds of acts that he likes, not what the industry thinks. "I don't worry about peer pressure," he

"We will work on the street level, with the clubs, even before we look at black radio," says Don Ienner, Jimmy's brother who is the vice president of the label, and its head of promotion, marketing and sales.

"We will rely on RCA's black music department here," he continues. "Jimmy has had success with black music before, and I am sure we can do it again. It has always been a strong market."

Nevertheless Don lenner admits that the black music field is a "whole new avenue for the label. We are investigating what is happening, and we will find out. Is disco out? Are ballads in? It is very inconsistent now, but we are learning the ropes. Playlists on black radio are getting tighter, so it is not so easy to get a (Continued on page 10)



KRIS KICKOFF—Kris Kristofferson chats with Jack Lameier, left, Columbia's national promotion director in Nashville and Charlie Cook, right, music director of KHJ-AM following his recent show at the Greek Theatre in L.A. The date kicked off a national tour to support his new "To The Bone" LP.

LINK TAPES, DEFENDANTS

U.S. Refutes Goody Weak Case Allegation

By LEO SACKS

NEW YORK-The government has responded to a memorandum filed by attorneys for Sam Goody Inc. and vice president Samuel Stolon that seeks to overturn their clients' convictions of interstate transportation of illicit merchandise and criminal copyright infringement (Billboard, June 27, 1981).

The brief, submitted Friday (26) in Federal District Court in Brooklyn by John Jacobs of the Justice Department's Organized Crime Strike Force, refutes the defense claim that the prosecutor's case is too weak to sustain a conviction on the charges. The government maintains that it not only presented evidence from the co-conspirators who "dealt directly" with the defendants, but also from the "actual counterfeiters" that manufactured the bogus tapes.

Jacobs challenges the defense assertion that there is insufficient evidence to prove a relationship between product purchased by Goody from counterfeit middleman Norton Verner and subsequently shipped to Pickwick International in Minneapolis. According to Jacobs, two

Billboard photo by Chuck Pulin

vendor chargebacks that the government submitted as evidence clearly identified the quantities and prices of product the retailer sent to its sister company in August and October,

Specifically, he calls attention to Goody's purchase order from Verner for 23,000 "Grease" tapes, a document produced by subpoena that contains the handwritten words, "All went to Pickwick." The document is signed by Stolon and includes the notation "gave to S.S." near the top.

To buttress his argument that the defendants knew the tapes were counterfeit, Jacobs points to the "totality" of the proof presented, including Stolon's conversations with Verner and unindicted co-conspirators Jeffrey Collins and Spencer Pearce; the differences in price between the legitimate product and the counterfeit titles purchased by Goody from the middlemen; and

(Continued on page 64)

Jarre Off To China To Map **Autumn Tour**

By MICHAEL WAY

PARIS-French electronic pop star Jean-Michel Jarre left for the People's Republic of China Thursday (2), together with his record label chief, Francis Dreyfus, to finalize technical details for a fourconcert tour of that nation in the fall.

The show will comprise excerpts of Jarre's three albums to date, plus 20 minutes in which he'll play along with a group of Chinese musicians performing on traditional instruments.

The China spectacular, which will see Jarre's music performed to a sound, light, film and laser backing, is the result of the musician's July 14 (Bastille Day) sound and laser show at the Place de la Concorde in Paris two years ago that was viewed by one million people and greatly interested the Chinese.

The son of celebrated filmscore (Continued on page 59)

Executive Turntable







Record Companies

Lou Cook takes over as president of MCA Records' International division. Based in Universal City, Calif., he will continue to serve as business affairs vice president.... At PolyGram Records, the marketing department has been reorganized. Harry Losk is upped to senior vice president of marketing. Emiel Petrone takes over as marketing vice president on the West Coast. Losk was vice



president for the Midwest region for Poly-Gram Distribution. Petrone was West Coast regional vice president for PolyGram Distribution. Lou Simon, senior marketing vice president, and Jules Abramson, marketing/ product development vice president, have left the company.... Stu Fine is upped to national a&r senior director for PolyGram Records in New York. He was a&r director for Polydor and PolyGram Records. . . . Vince



Cosgrave is now catalog development/marketing director for MCA Records in Universal City, Calif. Before moving into this newly created post, he was heading his own firm called SeeHear which formulated radio promotions for Universal films and worked with the record companies which had Universal film Stuart Watson moves into the post of managing director of MCA Records Ltd. in the U.K. He was marketing and sales general manager for the label.... Michael Kidd joins PolyGram Records in New York as black music marketing field promotions director. He was a regional promotion man at MCA Records. . . . At Columbia Records, Jane Berk is appointed tour publicity associate director for the East Coast. She was tour publicity manager...

Eileen Broudy moves up at Mobile Fidelity Sound Lab as art director, a new post. She was national advertising and merchandising manager.



Leslie E. Bider is now chief financial officer and treasurer of Warner Bros. Music in New York. He was managing partner of the Bider & Montgomery accounting firm. Gloria Messinger is named director at the of-

Publishing

fice of the president at ASCAP in New York. She was formerly general counsel to Bernard Corman (see separate story). . . . Sara Joy is now the general manager in Los Angeles for the Carl Fischer Inc. She succeeds Morty Baumgart who has resigned to pursue other interests. She was assistant general manager. Leslie Lowe is appointed professional manager of United Artists Music Ltd. in London. She was an executive with Bourne Music Ltd. and is the author of "Directory Of Popular Music."

Related Fields

Michael J. Goldberg takes over as operations vice president at the Entertainment Co. in New York. He was most recently at the Chemical Bank. . . . Bar-



bara Pisapia is upped to vice president at Diener, Hauser, Bates, Co., Inc., an entertainment industry advertising agency in New York. She has over six years account work at the firm.... Alan F. Davis becomes audio products marketing manager and Joseph M. Petite becomes video products marketing manager for Memorex in Santa Clara, Calif. Davis was audio product manager and Petite was a product manager. ... Jim Guthrie is



named national sales manager for Sony Professional Audio in New York. He was manager of the professional products division of Paul Saman Co. ... Robert Rothwell joins Sony Video Products Co. in New York as exhibits manager. He was in a similar post at Grumman Corp. . . . Jim Auer moves to the Magnetic Tape division of Fuji Photo Film USA Inc. as assistant advertising manager. He was an assistant account executive at Foote, Cone and Belding advertising. ... Joe Annechino joins Magnetic Video Corp. in Jenkintown, Penn. as Eastern regional sales manager. He was Eastern regional sales manager for . John McDonald is named Southern regional manager for Magnetic Video in Hurst, Tex. He was with Sylvania as an area manager... Patricia A. Lamb is named vice president of Geltzer & Co. Inc. a public relations firm in New York. She was account supervisor. . . . Jan "Cash" Landy is now the performing arts director for the Los Angeles annual Street Scene Festival. He was associate director of a&r at RSO Records.

NMPA Re-Elects Most Directors

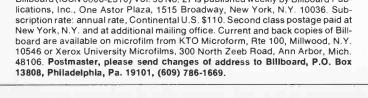
NEW YORK-With the exception of two members, 16 incumbents have been elected to two-year terms as directors of the National Music Publishers Assn.

The results of the election, reported at the trade group's annual meeting here June 23, saw Herb Eiseman, of Twentieth Century Music, and Dean Kay of T.B. Harms replace Mary Reeves Davis and Larry Shayne.

Re-elected were Joe Auslander, Al

Brackman, Leon Brettler, Arnold Broido, Sal Chiantia, Leonard Golove, Robert Gordy, Sid Herman, Bill Lowery, Stanley Mills, Ralph Peer II, Irwin Robinson, Wesley Rose, Lester Sill, Mike Stewart and Sam Trust.

In the absence of Leonard Feist, president of NMPA, who is ill, Ralph Peer, chairman of the executive committee, presided over the meeting.



SINATRA SELLOUT-Fans gather early in hopes of getting tickets for Frank

Sinatra's 12 upcoming shows at Carnegie Hall set for Sept. 8-20. All shows

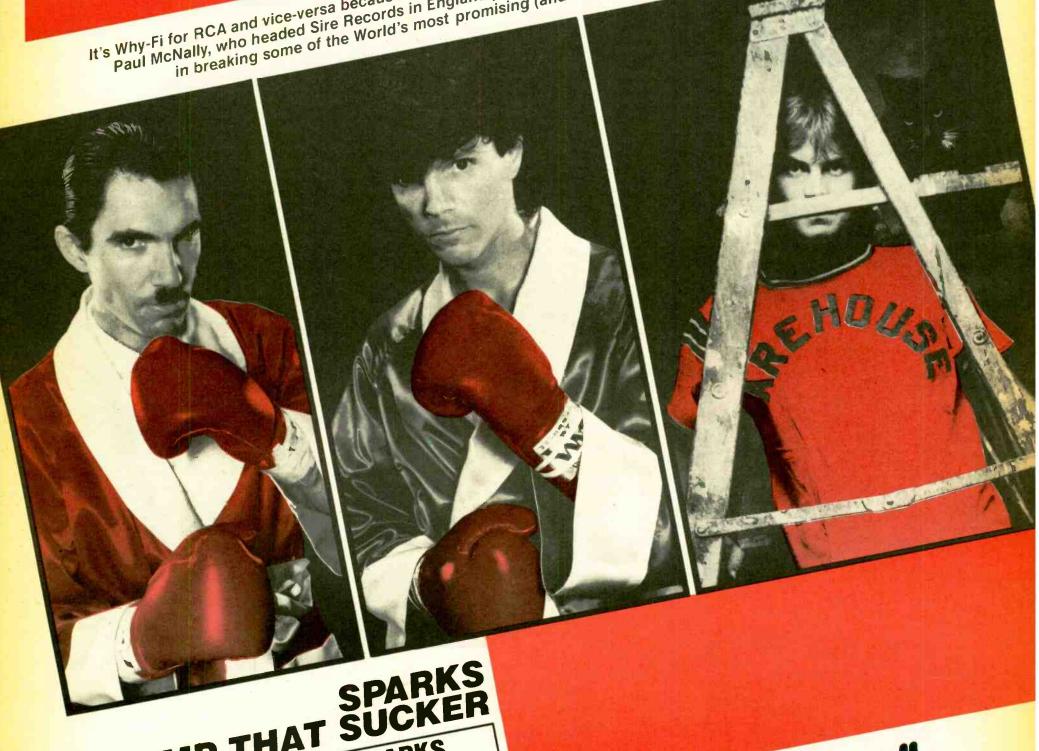
were sold out in 48 hours.

Billboard (ISSN 0006-2510) Vol. 93 No. 27 is published weekly by Billboard Pub-

RCA: The Wherefore Behind Why-Fi!

It's Why-Fi for RCA and vice-versa because Why-Fi is one of the most progressive new labels in England.

By the starting who headed Sire Records in England prior to starting why-Fi. has been instrumental to starting who headed Sire Records in England prior to starting who headed Sire Records in E Why-Fi for RCA and vice-versa because Why-Fi is one of the most progressive new labels in England Why-Fi, has been instrumental England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prior to starting who headed Sire Records in England prio Nally, who headed Sire Records in England prior to starting Why-Fi, has been instru-in breaking some of the World's most promising (and money-making!) new artists.



WHOMP THAT SPARKS

Sparks is a much heralded group from L.A. who come to RCA U.S. by way of West Germany and England,
where they have a long-standing reputation for staying on the charts.
Recorded in Germany,
Recorded in G Sucker" caused quite a stir through import copies. The single, "Tips Forens." exploded on the English music Teens," exploded on the English music scene and has been sailing at a brisk ene and has been saming as a brisk clip ever since. Sparks. They can't clip ever since with the stuff they use. lose with the stuff they Produced by Mack for Giorgio Moroder Enterprises, Ltd. AFL1-4091



Fixation

Robert Ellis Orrall ... Fixation

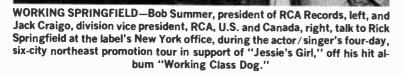
Robert Ellis Orrall... Boston as a singer/songwriter, Robert Ellis Orrall (like brothers Ron and Russel Mael of Sparks) happens to be an American who records for Why-Fi. "Fixation" is his first album released by a major label and it's an AOR smash. The single, "Actually," is on its way up too.

Single, "Actually," America's newest is Orrall.

Produced by Josiah Spaulding and Michael Pillot AFL1-4081 for Another Record Co., Inc.



RE ■ Records and Tapes



John Hiatt to Geffen Records. He also has re-signed with the Bug Music Group for worldwide publishing administration....Lulu to Alfa Records with her first U.S. deal since the Scottish singer's mid '70s pact with Chelsea....Journey to Jensen/Roberts & Associates for media representation.

Chilliwack to Millennium Records, with a self-produced LP, "Wanna Be A Star," slated for late July release. ... Cleveland-based Human Switchboard to Faulty Products, with their debut album due later this year. . . . The Barracudas, a British band, and California's the Unknowns to Bomp Records. ... Trendsetters to Mystic Oak Records, with Bill Byron to produce an EP.

Siouxsie and the Banshees to PVC Records, manufactured and distributed by Jem Records, in the U.S.... Rory O'Brien to Skylight Exchange Productions, with a single produced by Steven Richardson to be released in August. . . . Timmy Thomas and Beverly Barkley to Anthony B. Fitch with long-term recording agreement. ... Carol Williams to Vanguard Records. . . . The Pope Brothers to Big News Music Productions for management and public rela-

Songwriter Todd Cerney to Colgems-EMI (ASCAP) for publishing. He is also an engineer at Creative Workshop in Nashville. . . . Casey Kelly to Golden Bridge Music (ASCAP) for an exclusive songwriting agreement. ... Rick and Janis Carnes to Elektra/Asylum Music (BMI) for publishing. ... Singer-songwriter Peter Rowan to the Empire Agency for booking. . . . Country artist Connie Eaton to United Talent for booking. . . . The Burrito Brothers to the Shorty Lavender Talent Agency for exclusive booking. ... Valentino to RCA for recording. . . . Early Dawn to Country Green Records.

Singer Pamela Moore to First American Records with a new LP, "Take A Look," released last week. . The Waitresses on ZE Records to Management 111. ... Comedian **Bobby Gold** to Little Giant Records. His first album, "Bobby Gold Live," was recorded at the Concord Hotel.

Chartbeat **Perry Pops With Pointers**; **Grover LP Ousted At Last**

LOS ANGELES-The Pointer Sisters' "Slow Hand" (Planet) leaps eight points to number 10 to become the trio's third top 10 hit and the 17th for producer Richard Perry.

Of all the acts Perry has produced, he's had more success with just one, Ringo Starr. Perry produced five top 10 hits for Ringo, compared to three for the Pointers and Carly Simon, two for Nilsson and Leo Saver and one for Barbra Streisand and Burton Cummings.

All of Perry's top 10 hits as a producer have been with established name acts. Before hooking up with Perry, Streisand had hit the top 10 with "People," Nilsson with "Every-body's Talkin'," Simon with "That's The Way I've Always Heard It Should Be" and Sayer with "Long Tall Glasses (I Can Dance)."

Ringo had two pre-Perry top 10 singles, "It Don't Come Easy" and "Back Off Boogaloo," and Cummings had six, as part of the Guess Who. Only the Pointer Sisters had not cracked the top 10 before teaming with Perry, and they'd made the top 20 three times, with "Yes We Can Can," "Fairytale" and "How Long (Betcha' Got A Chick On The

Here, then, are Perry's 17 biggest hits to date:

- 1. "Without You," Nilsson, RCA, 1972/#1.
- 2. "You're So Vain," Carly Simon, Elektra, 1973/#1
- "You Make Me Feel Like Dancing," Leo Sayer, Warner Bros., 1977/#1.
- 4. "You're Sixteen," Ringo, Apple, 1974/#1.
- "When I Need You," Leo Sayer, Warner Bros., 1977/#1.
- "Photography," Ringo, Apple, 1973/#1.
- "Nobody Does It Better," Carly Simon, Elektra, 1977/#2.
- "Fire," Pointer Sisters, Planet, 1979/#2. 9. "He's So Shy," Pointer Sisters,
- Planet, 1980/#3.
- "No No Song," Ringo, Apple, 1975/#3.

Midtown Vid Sales

• Continued from page 3

Feature films such as "Ordinary People," "The Elephant Man,"
"Popeye," "La Cage Aux Folles" and "The Black Stallion" were cited last week by midtown dealers as their best-selling titles. Concert films by Devo, Dire Stratis, Blondie, James Taylor, the Kinks and the Beatles (whose "Let It Be" was released in videocassette last week) were also mentioned.

VHS tapes may outsell those in the Beta format by a margin of as much as 4-to-1 nationally, notes Smith, but he says the figure is roughly half that in the New York market. He attributes this to the fact that "Sony is king here, and many which adapt to foreign current."

Both Goldfarb and Smith see more retailers getting into software because in an emerging business, "there is no slow time of year," as Smith puts it. "It's an easy business to get into with strong profit potential," he adds. "The native New Yorker will always stay away from these hole-in-the-wall-stores, but foreign customers on a shopping spree will always feel comfortable there.'

11. "Mockingbird," Carly Simon & James Taylor, Elektra, 1974/

- 12. "Oh My My," Ringo, Apple, 1974/#5
- 13. "Stoney End," Barbra Streisand, Columbia, 1971/#6.
- 14. "Only You," Ringo, Apple, 1975/#6.
- 15. "Coconut," Nilsson, RCA, 1972/
- 16. "Stand Tall," Burton Cummings, Portrait, 1977/
- 17. "Slow Hand," Pointer Sisters, Planet, 1981/#10.

Duke & Clarke Expedition: Grover Washington Jr.'s "Winelight" (Elektra) finally dims this week after 29 consecutive weeks as the nation's No. 1 jazz album. It's replaced by Stanley Clarke & George Duke's "The Clarke/Duke Project" (Epic). Clarke & Duke are the third duo (Continued on page 70)

Expect 50 More Bicentennial LPs

NEW YORK-New World Records expects the final 50 of a 100disk project to be available for retail sale by the end of the year.

New World, a non-profit corporation, produced the 100 albums as part of a Bicentennial project through a grant from The Rockefeller Foundation. Though the series was originally designed to be available only to non-profit educational institutions, rights for retail mail order sales were later cleared.

As part of the release schedule, 12 of the albums will be marketed this month. They include "Mirage," avant-garde and third stream jazz; "Hills & Home: Thirty Years Of Bluegrass," "Songs By Samuel Barber & Ned Rorem," "Toward An American Opera (1911-1945)," "Oh My Little Darling: Folk Song Types," "When I Have Sung My Songs: The American Art Song 1900-1940," "The Music Goes Round & Round: The Golden Years Of Tin Pan Alley.

Also, "Little Club Jazz: Small Groups In The '30s," "William Schuman: Undertow/Morton Gould: Fall River Legend," "Sweet & Low Blues: Big Bands and Territory Bands Of The '20s,"

78 Civil Suits From 'Modsoun'

NEW YORK-The RCA, CBS, Atlantic, Capitol and RSO labels have each filed civil complaints charging 78 copyright infringements related to the FBI Modsoun oper-

The charges, filed in U.S. District Court in Greensboro, N.C., are against H&W Supply, D.C. Houston, Randall W. Bryant, Joanne J. Bryant, Owen T. Horton Sr. and Owen T. Horton Jr. H&W Supply, a warehouse operation, was one of more than 20 locations in five East Coast states raided by the FBI after a two-year undercover operation conducted from Modular Sounds, a Westbury, N.Y. storefront.

Each plaintiff seeks damages for

past infringements and an injunction against future infringements by the defendants of each record company's sound recording copyrights.

The CBS complaint charges defendants with 37 counts of willful civil copyright infringement under the U.S. Copyright Act. RCA and Atlantic filed 12 counts each, Capitol 11 and RSO 6.

Under Federal Copyright Law, the record companies are entitled to damages of up to \$50,000 per count, or a total of \$3.9 million for the 78 counts filed.

A motion to consolidate the cases was filed simultaneously with the filing of the individual complaints.

PR Firm In Philly Gets NARM 'Gift' Account

NEW YORK-In a move that heralds a greater radio role for its "Gift Of Music" campaign, the National Assn. of Recording Merchandisers has a new PR firm to handle this assignment.

The company, Philadelphiabased Schmerling & Associates, already boasting a number of music accounts, replaces The Rowland Co., which handled "Gift Of Music" PR from last August through Valentine's Day of this year.

While Joe Cohen, executive vice president of NARM, acknowledges Schmerling comes on board with a lesser financial commitment, he also feels the new PR firm can deliver greater radio tie-ins than in the past. "They are closer to artists and radio and we're looking to radio for special promotions," he says.

Schmerling numbers among its clients Kal Rudman and his Friday Morning Quarterback tipsheet, the Black Music Assn., the Society of Professional Audio Recording Studios (SPARS), Sigma Sound of Philadelphia and WCAU-FM Philadelphia.

Cohen also notes that more dollars can now go into merchan-

dising aids for the "Gift Of Music" campaign, for which the association spent more than \$200,000 last year in various instore tools. As for the Rowland Co., Cohen says the decision to end NARM's relationship with the company, one of the country's largest PR firms, was "more a matter of money and direction than performance. They did an excellent job."

Cohen says NARM continues to seek a major funding from manufacturing for a broad consumer print/tv network ad campaign. He is in the process of developing a proposal with specific funding needs that he hopes to present soon to labels.

He says the NARM board is confident the industry will go along with the concept. One funding approach, he adds, might involve a payment of 1/4 cent for each album and tape produced by a label. Using RIAA figures of about 500 million albums produced by the industry last year, Cohen notes that this would have meant manufacturer contributions of \$2.5 million to the campaign.

IRV LICHTMAN



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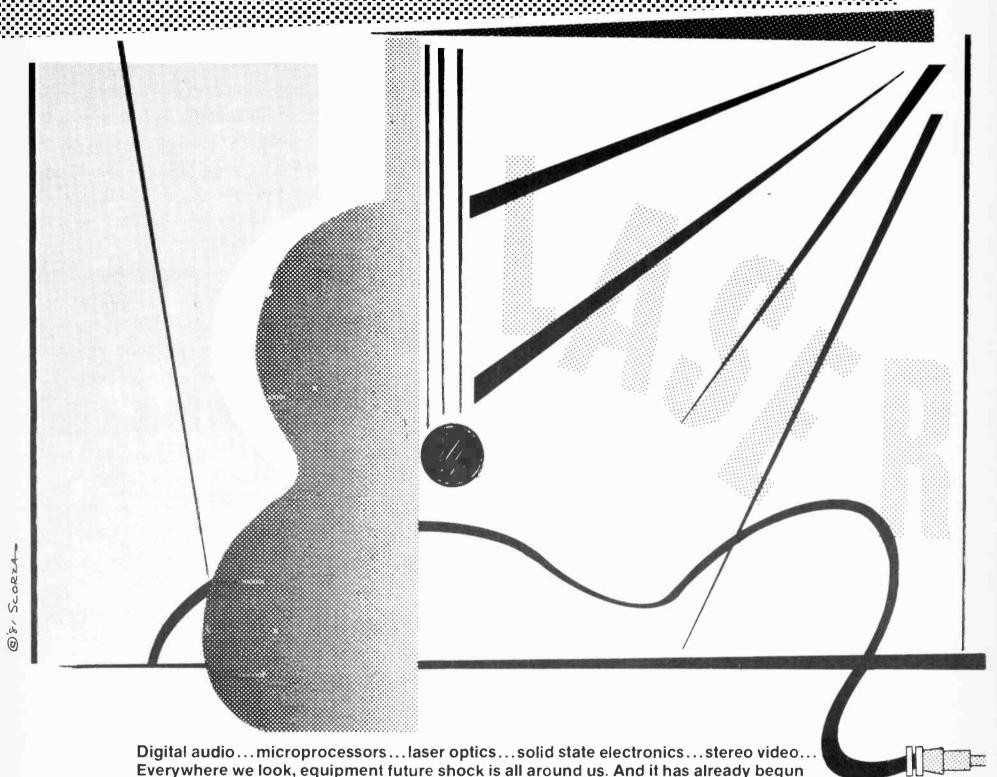
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HIGH TECHNOLOGY



Everywhere we look, equipment future shock is all around us. And it has already begun to transform every segment of the music and entertainment industry.

In Billboard's August 29 issue, high technology and its impact on every facet of the recording and entertainment industry will be spotlighted. The merging panorama of topics to be covered include: audiophile records (digital, half-speed masters, direct to disk), PCM recording equipment, video hardware and software, new advances in analog recording, the new satellite and cable technologies and more.

Whether you are a hardware manufacturer, a software developer or on the creative side, this will be your opportunity to let the global community know your role in the new technologies. Billboard will tell the industry's technology story to it's thousands of readers in over 100 countries. You can't afford to miss it!

Advertising Deadline: 8/7/81

may have been touted as bloodbaths for the music industry's employment pool, yet Warner Communications' label, distribution and music publishing divisions have sustained the same payroll throughout.

That surprising fact, attesting to the entertainment giant's continued growth, is just one of numerous insights offered in its latest Financial Fact Book, a 52-page tome that transcends the music industry's usually statistic-shy fiscal reporting habits as part of an overall scan of WCI's holdings

The fifth such annual booklet to be issued by the corporation, the

LOS ANGELES-Twenty-four

year record business veteran Arnie

Orleans is launching Destiny Rec-

ords, which will be financed through

an over-the-counter public stock is-

Orleans is looking at initial fi-

nancing that he says will be in excess

of \$2 million. The public stock issue

funded and operational "as soon

into the fall as possible" with the la-

bel's initial thrust to be black music.

and it's the most viable segment of

the industry," says Orleans. "Our

primary purpose is to sell records

and r&b is the most sensible way

Orleans stresses, however, that

Distribution of Destiny is still

pending with Orleans expected to

announce plans within several weeks. Staff appointments will also

both musically and commercially.'

Destiny will be open to all kinds of

BILLBOARD

music

"R&b sales are more consistent

The label is expected to be fully

will occur in July and August.

Orleans Launching Label

By ED HARRISON

Via Issue Of OTC Stock

1981 edition combines data culled from annual reports, 10-K forms and other internal records along with updated industry statistics from each of the fields currently addressed. With WCI divisions involved in consumer electronics and toys, motion pictures and commercial television, publishing, sports, cosmetics, live theatre and cable tv. WCI has assembled 10-year comparative charts tracking its fiscal performance.

That approach enables shareholders and analysts to unearth such statistics as its music division payroll of 2,600 employes, unchanged in the last two years.

be divulged in the near future.

by-country basis.

agement division.

Orleans states that Destiny will be

Destiny will also have its own

Despite sluggish industry condi-

tions. Orleans feels the time is right

to launch a new label. "I'm con-

vinced we're at the bottom of the

cycle," he says. "I don't know if the

days of the 15 million sellers will re-

turn but I can't think of a better time

"The problems we faced in the last

few years were good lessons for all of

us. We may not go upward in dra-

matic fashion but we will go up-

Orleans notes that his staff will be

"lean" with about 10-12 people.

"We may not have many specialists

but people who have been involved

in different aspects of the business,"

(Continued on page 10)

international in scope with foreign

distribution handled on a country-

publishing division as well as a man-

It also allows telling comparisons of chronic monetary conditions throughout the entertainment field. For example, records and music have consistently posed the company's largest accounts receivable burden, reaching a net tally in 1980 of \$176,158,000.

That's more than triple the sum outstanding a decade ago, yet WCI's statistics point as much to the general economy as it does to music trade woes as crucial to this inflationary spiral; in 1971, the same division posted virtually half of the entire corporation's accounts receivable load.

Today, the share is somewhat smaller, given WCI's total net accounts receivable of \$445,868,000.

In contrast to many conglomerates' summary accounting, which boil divisional earnings, losses and other key figures into a few, combined figures, WCI's findings buttress its own performance with total industry figures.

Thus, WCI reports total U.S. record and tape sales at \$3,678,-000,000, as well as separate tallies for LPs (\$2.198 billion) and tapes (\$1.232 billion). Those figures are based on RIAA research and WCI's own market studies, supporting RIAA trend findings in such areas as configurations' share of market.

Individual division's performances also include such added detail as a list of top grossing films, broken out both cumulatively and yearly, and cable tv subscribers.

Its cable ventures' statistics are even segregated into separate tables for Warner Amex Cable Communications and its sister division, Warner Amex Satellite Entertainment. Cable business data is analyzed in terms of the number of homes passed, the density of subscribers, the percent of penetration in market and average rates paid by subscribers for both basic cable services and pay cable.

The book, published by Warner Communications from its New York headquarters, also summarizes stock performance and price data and traces basic income, revenues and stock prices back through predecessor firms to fiscal 1961.

SAM SUTHERLAND

CBS & ASCAP Printing

• Continued from page 1

While ASCAP has similar judicial recourse, the performing rights society decided to negotiate with CBS on payments that took both the future and past into account.

Under terms of the agreement, CBS will pay ASCAP \$8 million for 1981; \$8.5 million for 1982; \$9 million for 1983; \$9.5 million for 1984; and \$9.8 million for 1985. The supplemental \$6.2 million is, in effect, a retroactive payment for the 1969-80 period when CBS' payments to ASCAP were frozen at \$4.32 million pending outcome of the CBS suit. which twice reached the Supreme Court since CBS instituted action in U.S. District Court here in 1969.

From 1969 through 1979, BMI received payments from CBS of \$1.7 million annually.

With settlement with CBS, ASCAP is scheduling meetings with NBC TV and ABC TV and "hopes to reach early agreement with them," according to ASCAP general counsel Bernard Corman. Though not a party to the CBS action, both networks are paying ASCAP performance fees based on agreements that expired in 1976. NBC payments are about \$4.5 million a year, while ABC is paying about \$3.8 million IRV LICHTMAN annually.

Market Quotations

Annual High (Sales 100s) High Low Close Change 11/4 % 26¾ Altec Corporation ABC 1 1/8 303/4 1 1/8 29 3/4 810 194 38 221 122 36 45¼ 293/4 40% 4 57% 40 3% 56% 40 4 57 36¼ 6 63% American Can 281/2 Unch 2³/₄ 46³/₄ Automatic Radio CBS 36 % 6 63 36¼ 6 63½ 45% 35 Columbia Pictures Craig Corporation 5 439 6 Disney, Walt 8¾ 9 21½ Electrosound Group 6% 7% 19% 17% 14% 70% 48% 10% 56% Filmways, Inc. Gulf + Western 53 1101 32 42 324 107 145 953 674 487 73 114 1023 3914 20 17½ 14½ 70¾ 49½ 10½ 57½ 71¼ 47% 13¾ 33¼ 23 20¾ Handleman 15% 81½ Matsushita Electronics 59 14½ 65 MCA Memorex 3M 42½ 10% 70 46³/₄ 12³/₄ 32¹/₂ 22⁵/₈ 90½ 59% 20 39¼ Motorola North American Phillips Orrox Corporation Unch Pioneer Electronics 32 ¼ 26 ½ RCA Sony 20% 43 6% 31¾ 109 68 81 35½ 5% 30¾ 34 ¼ 4 ¼ 30 % 28% Storer Broadcasting Superscope Taft Broadcasting 12 30% Transamerica Warner Communications 23½ 51¾ 261/4 23 50 20 Unch. OVER THE

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

OVER THE COUNTER

Koss Corp. Kustom Elec.

Recoton Schwartz

M. Josephson

RCA Endorses CX

71/2

• Continued from page 3

Abkco

Certron Corp.

First Artists

Integrity Ent.

Data Packaging

bums with the encoding, including recent Johnny Mathis, Sinceros and Manhattans product.

P-E Sales

14 10

35 35

Bid

Says Teller, "There are more in the pipeline. We are moving forward with CX encoding as has always been our posture.'

Record surface noise reduction and expansion of dynamic range to 85 dB are claimed CX benefits.

Play-back decoders, costing less than \$100, added to the consumer's system to reap these benefits, are set to come from several electronics

Some engineers have complained about sonic anomalies caused by the encoding, and the issue of compatibility-whether sound is altered significantly if no decoder is used-still has to be reconciled. CBS, however, has begun to pick up backing from the technical community.

"I'm gung ho for the system," Tom Steele of Philadelphia's Frankford/Wayne disk mastering facility, comments. "However, it has to have

a few technical details worked out, which is happening," he adds.

P-E Sales

> 15 87 131/4

> > 70 121/2

> > 80 33/4

Bid

13% 2%

13

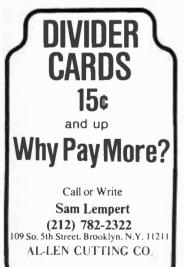
"There are definitely some low frequency problems. There are also some other technical abnormalities that are being worked out.'

Steele endorses CX as a means to hold back the penetration of the digital disk. "It keeps me in business, it keeps the analog record in busi-ness a longer time," Steele admits. "That's half of what CX is all about-to stave off the digital disk for 10 or 15 years."

Philadelphia's Diskmakers pressing plant also is urging CX' adop-(Continued on page 64)

WCI Dividend

NEW YORK-The board of directors of Warner Communications Inc. has declared a regular quarterly dividend of 17 cents per share on WCI common stock. Dividends are payable on Aug. 17, 1981 to shareholders of record at the close of business on July 15.













JULY 11, 1981, **BILLBOARD**

General News

NARM Blitzes Hold-Outs To Obtain Bar-Code Backing

• Continued from page 1

actual NARM-sponsored test of barcoding at one of the Record World retail outlets on Long Island. Other aspects of the program will involve an educational program to labels so they "can get on the stick and understand what their customers are doing" and a series of personal communications with manufacturers by all members of the association's retail and rack advisory committee members.

After four years since NARM began to urge manufacturers to institute bar-coding on all their product, Cohen "firmly believes that within nine months bar-coding will be universally adopted."

NARM will gain more in-depth input as to how its campaign is going when rack and retail committees meet with manufacturers in Septemher.

The principal targets of NARM's campaign are PolyGram Records Inc., Atlantic, Elektra and Motown, none of which has any product using the UPC system of product identification. Those now fully committed to bar-coding are CBS, Capitol, A&M, RCA, Chrysalis, Arista, while Warner Bros. and MCA have limited bar-coded releases.

"For those manufacturers who have not moved into bar-coding," says Cohen, "there is a cold-war in the industry. They don't believe their customers are using it, while some rack and retail accounts don't want to make an investment in scanning equipment, machinery and software if these labels don't plan to go with it."

But, Cohen cites major bar-code commitments from such key rackers as Lieberman and Pickwick, to the extent that they are supplying their own bar-code identifications for labels that remain as hold-outs.

Lieberman, Cohen adds, is actually converting totally to bar-coding from another system and expects completion of the project by the end of the year, while Pickwick plans to bring bar-coding into 30 retail outlets on a test-basis, a move that could signal its use in over 450 stores within a year.

As for its test with Record World, it's being done with the assistance of Symbol Technology, which employs a helium neon laser device called Laserscan 100 to read bar code technology.

"At Record World, we plan to capture sales information at the point-of-purchase level and then add further applications as we see fit. We may have a scanner at both the cash register and rear-door to maintain a perpetual inventory," explains Cohen.

As for the merchandiser sense of urgency, Cohen says, "We feel that as an association, the single most important factor in managing a company's profitability is to manage and control inventory. That's even more urgent today when you consider that merchandisers have a larger stake in inventory with new returns policies, meaning that a merchandiser now owns 80% of his inventory. This is at a higher cost when he knows he can't cut back on the costs of anything else. The cost of financing today can run as high as 23%."

Cohen says a secondary concern is

Win Changes Name

NEW YORK—It's Win Records & Video Inc. now for the New York-based wholesaler. The name change reflects the company's new thrust into the video software field, headed by Herb Goldfarb (Billboard, June 27, 1981)

the ability of merchandisers, by making use of bar-coding, to capture information from which everyday marketing decisions can be made and to achieve a more effective return on advertising and merchandising

Manufacturer commitment is all the more important, Cohen adds, because of the relatively high investment on UPC technology necessary on the merchandiser level, while manufacturer outlays are relatively

light.
While noting that artist problems are evident on a graphic basis—leading some performers to complain that other labels are not using the

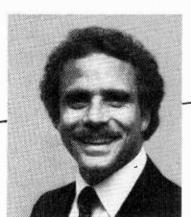
system—Cohen believes that barcoding is no longer considered an "eye-sore" and that, in fact, the barcode is being used at times as part of the graphic concept of an album jacket.

To: Record Labels

From: Eric Paulson

Re: Trade Ads

"I'd like to see trade ads that indicate the manufacturer's marketing commitment."



Eric Paulson
Sr. V.P.
Rack Services Division
Pickwick Distribution Companies

"Rack jobbing is probably the most challenging area in record retailing. Every

store's rack space must constantly reflect a specific neighborhood's musical tastes at particular moments in time.

"In that sense, I suppose it's probably a lot like the challenge a record advertiser faces in creating a trade ad: The information they 'allocate' to that ad space needs to reflect what I need to know at the moment, if it's to influence our allocations.

"One of the things we look for in the ad is a manufacturer's marketing commitment. What have they got going for them to sustain the sell-through, after that initial push? Often, there turns out to be a great deal of sustained support—from displays to tv tie-ins. But sometimes it seems to have gotten lost when they were deciding how to fill that valuable ad space."

Eric Paulson* reads your Billboard ads—give him the information he needs!

*Eric Paulson is one of the influential regulars among the more than 225,000† readers of Billboard each week—over 13,000† of these readers are professionals in the Rack Jobber and Record Distribution sector. † Billboard Pass-Along Readership based upon a study by McGraw-Hill Laboratory of Advertising Research.

Billboard ads move records!

www.americanradiohistory.com

Rock'n' Rolling

CBGB To Become Studio For Weekly Cable Sitcom

By ROMAN KOZAK

NEW YORK-CBGB, the club that pioneered new music, is embarking on a video venture, "TV-CBGB," which promises to be the first rock'n'roll situation comedy on cable television.

First filming date for the weekly hour-long show will be on July 23, with the program to be seen at 9 p.m., July 31 on Manhattan Cable's

Channel J, and then on the following Sunday noon on channels 60, 67, and 68 in New Jersey and Long Is-

Executive producer of the show is

Lew Grimes, producer is Ariel Lucas and the director is Eddie Carabello. The show is the result of several months work by CBGB owner Hilly Kristal, who will play himself in the series. Other CBGB staffers will be used as well as professional actors. Three acts will also be seen weekly doing about two songs each.

"There will always be a plot, though a simple plot," says Kristal. "It will be about what happens in the club, or what could happen. For instance, one could show the girl in charge of the day, busy with the sound checks and bands waiting to see me. I come in later, Then one things leads to another. Some of those waiting leave, some have too much too drink, some meet and make love. And then they realize they have been here for 12 hours and they have been here for 12 hours and they still haven't seen me. Then there will be subplots. A pipe can break over the stage, or there could be runaways, or complaints about

Kristal says he expects to have four or five sponsors lined up by the time the show premieres. He also hopes it will be syndicated after-

"We are encouraging syndication," he says. "We want it around the country. This will be geared to the street. There are other things planned for cable, the Warner's Top 50, but that is catering to what is already known. But we were the first with the new music, and we can be first here. I am not saying that this is an alternative to FM, but it can

On a more commercial note, CBS Video Enterprises, Epic Records, Warner Amex Satellite Entertainment Co.'s MTV: Music Television, and "The Source," NBC's AOR network, are all working together to present a full-length feature concert by REO Speedwagon to be seen on MTV Music Television, the Warner Amex cable music network that premieres on Aug. 1.

The REO program will be seen on Aug. 8, and will be simulcast on FM radio by "The Source." To push the show, Epic Records will ship a special REO sampler record and a fact sheet. MTV will promote it as soon as it gets on the air, and CBS, Warners, and NBC (where is ABC on this?) will do joint print ads.

Stiff Records in the U.S. has a new name for its previously announced new singles label (Billboard, April 25, 1981), which it will distribute through its own Stiff-Tees operation. It is Baby Stiffs.

(Continued on page 70)



REACH OUT—Mighty Fire lead singer Alfred D'Lanie McQuaig, left, reaches out to students at L.A.'s Washington High during the group's recent concert there. The E/A act played at five L.A. high schools during the final week of classes

Does Death End Publicity Rights? Presley Name Sale Suit Heads For Supreme Court

NEW YORK-A federal court has overturned a ruling involving the use of the name and likeness of Elvis Presley, and it may have severe implications on the commercial use of other deceased performers' images.

The 2-1 decision, made by the U.S. Court of Appeals for the Second Circuit last week, overturned a ruling that said a company formed by Presley could sell rights for the exclusive commercial use of Presley's name and picture after he died

The original decision, made by Federal District Court in Manhattan, concerned the sale of posters re-

portedly made without the authorization of Presley's company, Boxcar Enterprises, Inc. of Memphis. Boxcar sold the rights to Presley's name and likeness to Factors, Etc., a Delaware-based company. But another company, Pro Arts, Inc., marketed a poster of Presley with a photograph purchased from its photographer. Factors, Etc. then sued Pro Arts Inc., leading to last year's decision.

The appeals court ruling said it deferred to a decision by the Court of Appeals for the Sixth Circuit involving the sale in Memphis of small statues of Presley. That decision said the "right of publicity" (assigned by

Presley to Boxcar), ended with Presley's death.

Judge Jon O. Newman, who wrote the decision, said if he were in Tennessee he "probably would uphold a descendible right of publicity" on behalf of Presley's company. But he said the Manhattan court should accept the Sixth Circuit Court as "the controlling authority.'

Dissenting judge Walter R. Mansfield wrote that the Sixth Circuit Court ruling was "inconsistent with that of nearly every other case which has considered the issue.'

The case is now expected to go to the Supreme Court.

ROB HOERBURGER

Labels Pledge Big Top Act LP Flow Through October

• Continued from page 1

nence with forthcoming albums, and a number of past superstars in the studio, the outlook could be even more bullish by late September.

Labels aren't squandering their platinum contenders early, either, although it's apparent that many projects that once might have been tabled until the fall are being released earlier. October forecasts, while still tentative, indicate another wave of new titles by top sellers in anticipation of the holiday peak sales season.

The profusion of name artists won't trigger a significant shift in pricing either. With most majors already having passed on higher wholesale prices, survey respondents reached by Billboard are generally maintaining status quo with respect to both wholesale and suggested list

The \$9.98 list price, which bowed with soundtracks over a year ago and extended to selected pop. rock and r&b titles by major acts during the last quarter of 1980, remains a small category and shows little promise of growing, with no firm plans for new titles at this price from any manufacturer.

Midline album product, however, continues to be a bullish commodity for dealers, and several labels already represented in this market will be issuing new titles at various points this quarter.

Label sources do confirm greater caution in initial layouts of product. however, in line with continued cash flow problems and tighter returns/ inventory controls throughout the business. Buyers remain more selective in ordering, in terms of both title selection and quantity.

Overall, these developments underscore the industry's gradual shift away from seasonal peaks and valleys once reflected in label release strategies. If summer months were once typed as among the softest in the retail calendar, the current brisk flow of new LPs and tapes from major acts mirrors the altered expectations of dealers and labels alike.

As always, manufacturers say their release schedules will be subject to delays in delivery of finished other projects obtained ahead of schedule. Individual company plans, as set forth at deadline, fol-

Less than a year old, Alfa Records continues a selective release policy built around newer acts. But the label's first name signing, Lulu, will have her first U.S. album release since the mid-'70s with a label debut LP slated for early August.

July will bring a debut for DVC, a Midwestern rock band. And the label is also hoping for September releases from most, if not all, of the

Assistance in researching this survey was provided by Doug Hall, Roman Kozak and Irv Lichtman in New York; Cary Darling, Paul Grein, Ed Harrison and Jim McCullaugh in Los Angeles.

four acts that represented its U.S. market bow earlier this year: Billy & the Beaters, Casiopeia, Yutaka Yokokura and the Corbin-Hanner Band are all working on followup al-

Alfa is being forced to revise its list strategies, however, after trying to hold the line at \$7.98 on its maiden releases. According to Pete Jones, the company's marketing vice president, retailers shelving the lower list goods at the same tallies as \$8.98 list titles will lead to Alfa's move up to the latter.

Arista Records exemplifies those major labels that will issue new albums from a majority of its biggest acts during this quarter. Over the next three months, Arista plans new releases by Aretha Franklin, the Allman Brothers Band, the Kinks, the Grateful Dead, Al Stewart, Barry Manilow, Graham Parker, Melissa Manchester, GQ, Gil Scott-Heron, Bob Weir, Angela Bofill, Osamu Kitajima, Madagascar, the Bus Boys, Tycoon, Paul Davis and

No shifts in pricing are anticipated, but Arista is planning new additions to its line of \$5.98 list midline titles, introduced earlier this vear. Sales chief Gordon Bossin confirms that Arista, like most other labels, is now seeing smaller buyins at release when compared to the market two years ago.

At A&M Records, new albums from the Brothers Johnson and Pablo Cruise have already shipped, hitting accounts last week along with the label's first from the Neville Brothers, and debut LPs by Oingo Boingo and Y&T.

July releases will include new sets from Herb Alpert, Joe Jackson and Tim Curry; an anthology culled from the A&M catalog for the Tubes; "Urgh! A Music War," a multiple artist soundtrack anthology highlighting both established and new rock acts; and LPs by Bryan Adams and MPG.

IRS albums by the Go-Go's and the Payolas are also due in July.

August releases include new sets by Toronto, Rita Coolidge and Rockie Robbins; label debuts for the Cure and Alternative TV; and

IRS albums by Henry Badowski and Wall of Voodoo.

No shifts in pricing are expected, and A&M has no plans to enter the \$9.98 list category, nor does it have a midline catalog projected, although there are discussions about the latter

As for ordering patterns, label sales executive David Steffan notes dealers once willing to buy nominal quantities of all new titles from a label are weeding out their orders in line with a new reluctance to gamble on newer acts.

At Atlantic Records, third quarter releases by major sellers lead off (Continued on page 65)

Label Launch

• Continued from page 8

he says. "It creates greater efficiency and understanding."
Orleans is tentatively scheduling

the release of 18 albums during the first year. He is currently looking for office space.

Involved in the label in thus far a "peripheral manner" as A.J. Cervantes, formerly principal of Butterfly Records. Orleans notes that at this time Cervantes is "helping" with the underwriting of the label.

Orleans was most recently division vice president of sales and distribution at RCA Records. Before that, he held such posts as vice president of sales and distribution at ABC Records, vice president marketing at 20th Century Fox Records and national sales manager at A&M.

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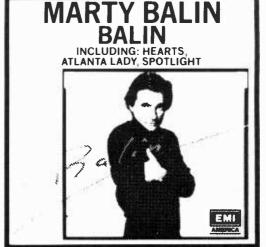
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Vol. 93 No. 27



General News

Breaking Acts' Outlook Improved

• Continued from page 1

cracked the top 50 since January span rock, r&b, country and pop. They include Loverboy (Columbia), Billy Squier (Capitol), Franke and the Knockouts (Millennium), XTC (Virgin) and Adam and the Ants (Epic); Yarbrough & Peoples (Mercury), Tierra (Boardwalk) and Atlantic Starr (A&M); Roseanne Cash (Columbia), Alabama (RCA), Stars On (Radio) and Sheena Easton (EMI-America).

Not that all of the year's breakout acts are newcomers by any means. Kim Carnes, for instance, has recorded six albums for three different labels since the early '70s. But until "Mistaken Identity," currently No. 1 for the third straight week, she'd never had an LP climb above num-

Numerous other recording veterans finally hit the top 50 for the first time this year, including Delbert McClinton (Capitol/MSS), Dave Edmunds (Swan Song), Ry Cooder (Warner Bros.), Ronnie Milsap (RCA), the Oak Ridge Boys (MCA), David Sanborn (Warner Bros.), Lee

land), Juice Newton (Capitol), April Wine (Capitol) and .38 Special (A&M).

Phil Collins, lead singer of Genesis, tops the list of past or present group members who have hit the top 50 for the first time this year as solo acts. Collins' "Face Value" (Atlantic) holds at number seven this week.

Ozzy Osbourne, former lead singer of Black Sabbath, is up to number 23 with "Blizzard Of Oz" (Jet), ex-Roxy Music keyboardist Brian Eno and David Byrne, lead singer of the Talking Heads, climbed to number 44 with their collaboration "My Life In The Bush Of Ghosts" (Sire); and former Eagle Randy Meisner hit 50 with "One More Song" (Epic).

In all, 14 acts have secured their first top 30 albums so far in 1981, up from 12 acts by July, 1980.

The dozen acts who first hit the top 30 last year by this time included four who sailed into the top 10: Lipps Inc. (Casablanca), Christopher Cross (Warner Bros.), the Whispers (Solar) and the Pretenders

The other top breakthrough acts of '80 were the S.O.S. Band (Tabu), which hit 12; Gary Numan (Atco), 16; Ray, Goodman & Brown (Polydor), 17; Steve Forbert (Nemperor), 20; Air Supply (Arista), 22; the Clash (Epic), 27; Joan Armatrading (A&M), 28; and Change (Warner/ RFC), 29.

Eleven more acts who had not cracked the top 50 by January, 1980 made the mark by July, peaking between 31 and 50. These include Judas Priest (Columbia), 34; Patrice Rushen (Elektra), 39; the Gap Band (Mercury), 42; Fatback (Spring), 44; Teena Marie (Gordy), 45; Bruce Cockburn (Millennium), 45; the Inmates (Polydor), 49; Phyllis Hyman (Arista), 50 and Festival (RSO), 50.

Two members of prominent groups also hit the top 50 for the first time as solo performers in the first half of 1980. Grace Slick, lead singer of the Jefferson Airplane/Starship, hit 32 with "Dreams" (RCA); Joe Perry, former guitarist of Aerosmith, made 47 with "Let The Music Do The Talking" (Columbia).

etters To The Editor

Dear Sir:

Charles Koppelman's recent Commentary (Billboard, June 20, 1981) really caught my at tention, not only because it was to the point, but also because he spoke about some problems which have existed in our industry for years.

Yes, I know what I'm talking about. I was with CBS Records for twenty years, and as vice president of marketing for the Southeastern region, I experienced the transitions, and saw the staffs and executives come and go; I've lived through the many changes, the planning meetings, and the ups and downs of the industry. Slowly but surely, the move toward the more sophisticated, "business approach" at the helm, became a reality; and to the dismay of many, the "creativity" was pushed aside. Yet the few executives who are still active in our industry, who were into the music and rose to their positions from the streets, are the remaining few who know the many facets and complexities of our industry.

Where do the future executives come from: those who will know this involved web of meaningful chaos? Well, I saw the need for practical education in the industry, and founded the Music Business Institute in Atlanta, to train creative people in the diverse areas of the industry.

For years, the industry has cried out for the need for education of, and within, the industry. The Music Business Institute has been training bright, young, talented students, many of whom possess advanced college degrees. They are seeking only entry level positions within the industry, and the support has come from but a handful. The need for people, trained in the multi-faceted aspects of the industry, is today more imperative than ever.

What about people educated in copyright laws, studio recording and production, retailing and wholesaling, concert production, management, publishing, video and marketing and promotion? And I'm speaking about across-theboard training, without specialization. Open up your doors, music people-there's a new breed that's being trained, and gearing up to take this industry to greater heights than ever before

> Mort Paul The Music Business Institute Atlanta, Ga.

I read, with pleasure, some time ago in your magazine about a remarkable promotional idea that would benefit consumer, artist, distributor, and ultimately, the record companies themselves. The projects varied in name but the goal was the same-to make the catalogs of established performers available to the consumer at a

As many of my older albums of Elton John, Carly Simon, etc. were well-worn, I saw this as an ideal opportunity to replace them at minimum cost, plus try early LPs of artists just breaking out, i.e. Tom Petty.

Well, I went into Kelly's Record World in Calgary, and sure enough, there were the "Platinum Plus" logos and the WEA "XTRA Valu"

only thing wrong was the \$8.99 sticker price right beside the flashy "special" stickers.

My question is this: Are the distributors sending these specially marked albums to the retail record outlets and charging them the regular price, or are the record stores making an even heftier profit off a deal that should be giving a break to the record buyers?

This move of the record companies did not receive much press up here. It's more than likely that most people don't know what those little stickers are promising but failing to deliver-and whose fault it is.

Erin Pierce Red Deer, Canada

Dear Sir:

Regarding the comments by David Braun (Billboard, June 6, 1981), it is my opinion that Mr. Braun knows not whereof he speaks. The attitude of his company toward wholesalers and retailers, as well as the consuming public, seems to be formulated from a well-insulated ivory tower. I particularly resent his criticism of CBS Records as "overlayered with brass" when they are a truly fine example of the qualities he describes as admirable regarding the direction he sees PolyGram taking. CBS really knows how to get behind an act and make it a viable source of profit, "taking the hit to fruition," as Mr. Braun calls it. A basic ingredient to the success of which he speaks is in covering the street, so to speak, with knowledgeable and experienced sales, marketing, and merchandising people. This, ironically, is where PolyGram is lacking the most coverage, and Mr. Braun speaks of even more cutbacks.

Mr. Braun's vision of a "creative executive's haven" does not coincide with the cutbacks he

foresees within the industry. PolyGram is a perfect example of what not to do in order to keep the industry upwardly mobile and reverse the trend of the recent past. Unlike Mr. Braun, I look forward to the future of the record business, not with pessimism and misconceptions, but with a true sense of the source of the dollars and cents he stressed. The answers are not as esoteric as he would lead us to believe, but simply on the level of the "street." where the need is for knowledgeable record people serving a sophisticated buying public.

David W. Carlin Ardsley, N.Y.

Dear Sir:

Over the past 11 years, rumors of unreleased Beatle tracks sitting in the vaults of Capitol/EMI have circulated through the record industry, yet only once have they resulted in an actual reease

One can't help but wonder if such tapes do exist, and if they do, does anyone know where they are and what condition they're in?

Capitol has admitted to having lost the original tapes from the early sessions. Yes, it would have taken considerable foresight to predict the immense success the Beatles would achieve, but the decision (or indecision) of not collecting all the tapes and organizing them later in the '60s has to be questioned.

It is so sad to hear John Lennon, in one of his last interviews, say that the record company doesn't care about the material in its possession. If such an attitude does exist. I hope that it quickly changes, and someone fully investigates the matter, so these rumors can be either stopped or substantiated with the release of this obscure material.

Michael Meier, Neillsville, Wis.

Purlie' Revived For Cable TV

NEW YORK-The Tony-awardwinning musical "Purlie," which enjoyed an extended run on Broadway more than 10 years ago, is being revived for the burgeoning cable tv

The show will be produced by Robert Thiel for Showtime Entertainment, one of the fastest growing cable tv networks in the country. It will feature the original cast of Melba Moore, Linda Hopkins and Sherman Hemsley, plus Robert Guillaume who starred in the national company. Philip Rose who staged the original Broadway production will stage the tv version.

Gary Geld, who composed the score for the original cast album released by Ampex Records, will serve as musical supervisor. James Tilton has been tapped to create the sets. Gail Cooper-Hecht will design the

The show will be taped this month in New York, for a September release on Showtime's popular feature, "Broadway On Showtime."

'Double Fantasy' Song A Copy—Suit

LOS ANGELES-Donaldson Publishing, Gus Kahn Music, Bregman, Vocco & Conn and Dreyer Music charge David Geffen Co., Warner Bros. Records, Daremoly Music, Lenono Music and Yoko One with copying an oldie hit in Federal District Court here.

The complaint alleges "I'm Your Angel" in the "Double Fantasy" album is pilfered from the 1928 Gus Kahn/Walter Donaldson hit, "Makin' Whoopee." Plaintiffs want a preliminary and permanent injunction and punitive and exemplary damages of \$1 million.

Radio Programming



On Air: At work as usual, Dan Ingram celebrates 20 years at WABC-AM New York by doing his regular afternoon drive show. For the occasion it was commercial free.

Dan Ingram: In An Upbeat World N.Y. Afternoon Delight Marks 20 Years On WABC-AM

By LEO SACKS

NEW YORK-Dan Ingram, the popular afternoon-drive personality who celebrated his 20th anniversary with WABC-AM here Friday (3) with a commercial-free show, takes delight in recalling how he landed his job at the station.

"Hal Neal was the general manager at the time, and when I told him that I thought he needed a new afternoon-drive man, he told me very nicely to mind my own business," Ingram chuckles. Undaunted, he told the late ABC radio president that he would have a demonstration tape on his desk the next morning. Ingram finished the tape at around 3 a.m., sacked out in the ladies room of a local studio and two hours later found himself bribing an ABC security guard with a 10-spot to escort him to Neal's office. Later that day, the broadcaster remembers. "I had to pick myself up from the floor of the Stamford (Conn.) bar we were drinking in when he told me how much money I'd be making!

Twenty years later, Ingram says he still gets a kick from the job. "I enjoy what I do more each year. There is still that challenge to keep the show fresh and interject things so

DIR Claiming Sizable Ratings For Busy May

NEW YORK—May has been a busy month for DIR Broadcasting. In those 31 days, DIR aired an unprecedented 36 hours of original programming, more, the company claims, than any other production company in radio or tv.

Among these productions were the May I to 3 Mello Yello weekend concerts on ABC networks (Bill-board, June 20, 1981) that reportedly reached one out of every four teens in the country

The May 2 Rod Stewart special, according to an ABC spokesman, had the highest ratings of any national FM radio broadcast since the rebirth of national radio programming in the late 1960s.

According to DIR president Bob Meyrowitz, the Stewart show reached "approximately nine million listeners and tripled the average audience for the more than 350 participating stations." The show was carried on the ABC FM Network.

Meyrowitz claims that "more people listened to the Rod Stewart special than watch most rock tv

DIR's May programming included a 14-hour Memorial Day special, "Rock 'n' Roll Never Forgets."

that the listener stays interested. Of course, the big difference today is that there is no such thing as a mass appeal station anymore, which means that you have to be able to kick a field goal in a much narrower space.

Ingram says he can't believe how fast time has flown. "It seems like yesterday when the Beatles were in town and 10,000 kids were singing the WABC jingle in unison outside their midtown hotel. It was a tre-mendous power high." Other memorable moments included his sevenyear association with Bob Ryan, who is legally blind but was able to assist Ingram in the mid-1970s as an engineer using special equipment.

Another highpoint was the afternoon a tractor-trailer overturned on the Long Island Expressway, and Ingram suggested that motorists roll down their windows and talk to each other. "Six months later." Ingram reminisces, "I was invited to a wed-

And then there have been the lowpoints. Ingram was on the air when John F. Kennedy, Robert Kennedy and Martin Luther King were each assassinated. He was also the broadcaster whom the station elected to go on the air the morning after the death of John Lennon. "It's the pits to have to do a bright and bouncy show when part of your world has come crashing down. It can feel like pulling teeth. But you either find another ballgame, or you do it."

Ingram, who joined WABC after a tour with WIL-AM St. Louis, started his broadcasting career at WNRC (now WVOX) New Rochelle, N.Y., in 1953. Following a brief stint working in a toll booth on the Southern State Parkway ("I had to deal with some very angry people who resented having to pay a 10-cent toll"), he joined WALK-AM in 1954, and moved to WHNC-AM and Channel 8 in New Haven the following year. He journeyed to Dallas as production director for KBOX-AM Radio in 1958, and joined the staff of WIL in 1959.

Ingram moved to Westchester earlier this year from Manhattan, but still calls the city home. "The key is to stay interested in what's going on in the world," he professes, "and for me that means encapsulating my world into a four-hour time slot. 'The Ingram nobody knows' is a pretty private person. The best I can do is create a character sketch for the listener to fill in. That's why I say thank goodness for Archie Bunker. He helped to loosen a lot of people, which certainly give me more room to do my thing.

A self-described family man with

an avid interest in wine, Ingram's contract with the station expires in November 1983. After that, he says he will assess his options, "which I'm slowly starting to put together. The trouble is that I'm very good at fireplace sitting, so that the temptation to sit back and gaze at my wife and children with a glass of wine in my hand often seems like the best thing in the world to me."

TM Adds 36 Clients, Slates New Special

DALLAS-"TM Programming is having the best year ever in the history of the company," general manager Lee Bayley reports, pointing to the signup of 36 new stations in the first six months of this year.

Bayley notes that 32 stations have renewed their contracts for programming packages with TM. The company offers six formats: TM Stereo Rock, Beautiful Rock, TM Country, TM Beautiful Music, Alpha-One (a black-oriented hybrid) and most recently TM-O-R.
TM-O-R, which features 40 years

of hits in the MOR vein, is designed to aid ailing AM stations suffering at the hands of FM. The format was launched early in the year with pilot station WVCG-AM Miami. Nine stations have gone on the air to date including WPXN-AM Rochester, N.Y., WSOL-AM Tampa and KSLM-AM Salem, Ore.

Bayley notes that "less and less stations using TM Programming's services are automated these days. One reason is that we've opened up many ways to utilize disk jockeys within our formats. There are no prerecorded announcements or oneliners. We supply the jingle package

and the guidelines, and the music comes pre-selected on tapes

"There are a lot of stations that don't want to automate, but still want and need music control systems. With our formats, the DJ no longer controls the music, and the TM Programming consultant for the format works with the station in adding local and regional hits to the format, music that is based on our in-house research," Bayley says.

Meanwhile at TM Special Projects, another arm of the TM Companies, which produces long-form programming, plans are moving along to air the 36-hour "Guitar: A Rock Episode" this fall.

The program, saluting great guitar players of rock, has been signed to KTXQ-FM (Q-102) Dallas, WRQX-FM (Q-107) Washington, WLRS-FM Louisville, CHOM-FM Montreal, KITY-FM San Antonio, KLOL-FM Houston, WQXM-FM Tampa, WRIF-FM Detroit and WIYY-FM Baltimore.

Interviews on the show will include Steve Winwood, Eric Clapton, Ted Nugent, Robin Trower and Mike Bloomfield.

Line-up R&B Enters KROQ

ANGELES-AOR-formatted KROQ-FM in nearby Pasadena is now including more r&b in its rotation. The move was initiated by the format change at dial neighbor KWST-FM, which switched from AOR to mass appeal, and the general resurgence of funk in new wave

"About three weeks ago we started playing Rick James," says KROQ program director Rick Carroll. "We're looking for more black

Diamond Draws **Listenership Of 12.6 Mil—ABC**

NEW YORK-The May 17 broadcast of the Neil Diamond Special on ABC's Contemporary Network was listened to by 8.1% of all adults in the U.S., according to research just released by R.H. Bruskin

The study, commissioned by ABC, shows that 12.6 million listeners tuned in, making this special one of the most popular ever broadcasts on any ABC Radio network. The three-hour special was carried by 550 stations nationwide, one of the largest lineups for any ABC Radio network feed.

Bruskin also found: The program had equal appeal among young and old, with half the audience being under 35 and half 35 or older. The highest reach was among adults 18 to 24 with 3.6 million listeners. There were 6.4 million listeners aged 18 to 34, 9.3 million aged 18 to 49 and 5.8 million aged 25 to 49. Half the audience was concentrated in the 25 to 45 category with 6.4 million listeners. Teens were not measured.

Demento Licensed

LOS ANGELES - Twentieth Century-Fox Licensing Corp. has been appointed licensing agent for Dr. Demento, host of the nationally syndicated "The Dr. Demento acts that are slanted to the progressive end. We feel we can attract part of the audience that is coming down to this end of the dial because of KWST." KROQ is located at 106.7 while KWST is at 106.

"The record really blends well with a lot of rock, such as Talking Heads," says Carroll. "We've also added more Motown and Chuck Berry. We're strong 12 to 24 and the majority of our audience hasn't heard a lot of these songs by the original artists." The playing of oldies may also attract some older listeners who were around when the records were issued initially.

So far, response to the r&b mixed in with the rotations has been favorable. "We've had a couple of negatives but it has been mostly positive," he notes. "We're also getting good response on the Foreigner single and it has new wave and r&b overtones.

Only one track from James' "Street Songs" album, "Super Freak," is being programmed so far. "James fits in because he is a blend of punk and funk," says Carroll. James is the only current r&b artist

on the playlist and Carroll imagines that there may be only two or three at any point in the future.

'There aren't that many r&b artists who are naturally compatible." he reasons. "But we'll take as many as move in our direction. We'll see. We could be totally wrong."

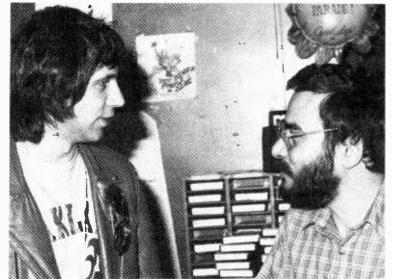
has been the major local commercial radio outlet in Los Angeles for new wave-oriented AOR music

CARY DARLING

Budget Bill

• Continued from page 4

Citizens groups are also gearing up to lobby against the deregulatory provisions. "By tying deregulation to budget matters, the Senate is assuring that these measures will not be directly considered," says Sam Simon, executive director of the National Citizens' Committee for Broadcasting. "They are seeking fundamental changes in the nation's communications laws that deserve separate consideration from the



Billboard photo by Chris Rodin

STATION CALL-Greg Kihn, left, calls on WNEW-FM DJ Peter Fornatale to promote his new Elektra album "Rockihnroll" by Kihn's band.

www.americanradiohistory.com

Billboard Singles Radio Action

Based on station playlists through Tuesday (6/30/81)

PRIME MOVERS-NATIONAL

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

- * PRIME MOVERS-The two products registering the greatest proportion ate 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 Depart ment summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Pacific Southwest Region

■★ PRIME MOVERS

JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)

GEORGE MARKISON—All Those Years Ago (Dark Horse)

KENNY ROGERS—I Don't Need You (Liberty)

TOP ADD ONS

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

BREAKOUTS

TUBES—Don't Want To Wait Anymore (Capitol)
ROBBIE PATTON—Don't Give It Up (Liberty)
PABLO CRUISE—Cool Love (A&M)

KFI—Los Angeles (R. Collins—MD)

- ** GEORGE HARRISON-All Those Years Ago
- ** KENNY ROGERS-I Don't Need You 8-2
- ★ OAK RIDGE BOYS—Elvira 17-11

 ★ KENNY ROGERS—I Don't Need You 20-14 •• TUBES-Don't Want To Wait Anymor
- •• DIAMA ROSS/LIONEL RICHIE—Endless Love
- JOE WALSH—A Life Of Illusion—X
 MAMHATTAN TRANSFER—Boy From New
- REX SMITH/RACHEL SWEET—Everlasting
- ALARAMA -- Feels So Right -- X
- RICK JAMES—Give It To Me Baby—D-22
 MARTY BALIN—Hearts—38
- LEE RITENOUR—Is It You—D-29
 COMMODORES
- COMMODORES—Lady—X

 ROWNIE MILSAP—No Gettin' Over Me—X

 JUICE NEWTON—Queen Of Hearts—X
- DIONNE WARWICK-Some Changes Are For
- Good—X

 JOHN DENVER—Some Days Are Diam
- CAROLE BAYER SAGER—Stronger Than
- Before—X

 GREG KIHN BAND—The Breakup Song—X

 ALAN PARSONS PROJECT—Time—X
- LAMIS LAM ... Under The Covers
- MICKEY GILLEY-You Don't Know Me
- GLEN CAMPBELL—I Love My Truck—X
 JOHN SCHNEIDER—It's Now Or Never—D-30

KRLA-Los Angeles (R. Stancatto-MD)

- ** ROSANNE CASH—Seven Year Ache 24-19
 ** MOODY BLUES—Gemini Dream 29-24
- KOOL & THE GANG-Jones Vs Jones 19-14
- STANLEY CLARKE/GEORGE DUKE-Sweet
- Baby 15-11 * DARYL HALL/JOHN OATES—You Make My
- Dreams 23-15

 MARTY BALIN—Hearts—X

 RICK SPRINGFIELD—Jessie's Girl—X

- COMMODORES—Lady—X

 JUICE NEWTON—Queen Of Hearts—D-25

 JIM STEIRMANN—Rock'n'roll Dreams Come
- POINTER SISTERS—Slow Hand
- Good-X
- ROBERT GORDON—Someday, Someway CAROLE BAYER SAGER—Stronger Than
- AIR SUPPLY—The One That You Love—X
- BROTHERS JOHNSON—The Real Thing—X
 TOM PETTY & THE HEARTBREAKERS—The
- Waiting-D-17 IACKSONS—Walk Right Now—X

KRTH(K-EARTH)—Los Angeles

- (B. Hamilton-PD) ** RICK JAMES-Give It To Me Baby 14-8 JOEY SCARBURY—Theme From Greatest American Hero 27-19
- MOODY BLUES-Gemini Dream 23-10 * STANLEY CLARKE/GEORGE DUKE-Sweet
- Baby 15-11
 AIR SUPPLY—The One That You Love 16-12
- FOREIGNER-Urgent
- COMMODORES—Lady
 GREG KIHN BAND—The Breakup Song
 RAY PARKER JR. & RAYDIO—That Old Song

NFMR-FM/8-180) - San Diago

- ** GEORGE HARRISON—All Those Years Ago
- ** AIR SUPPLY—The One That You Love 5-3 JOEY SCARBURY — Theme From Greatest American Hero 30-15 * JOEY SCAN
- ★ MARTY BALIN-Hearts 9-7
- LEE RITENOUR—Is It You 7-6
 PHIL COLLINS—In The Air Tonight
 DIAMA ROSS/LIONEL RICHIE—Endless Love
- NE MILSAP No Gettin' Over Me-D-28
- PABLO CRUISE—Cool Love—D-30
 CARPENTERS—Touch Me When We're Dancing-D-29

KGB(13K)—San Diego (J. Lucifer—MD)

- ** KENNY ROGERS-I Don't Need You 30-20 AIR SUPPLY—The One That You Love 22
- WGE SMITH—Double Dutch Bus 10-3
- POINTER SISTERS-Slow Hand 23-15 CHAKA KANN-What Cha' Gonna Do For Me
- RONNIE MILSAP—No Gettin' Over Me
 DIAMA ROSS/LIONEL RICHIE—Endless Love
- CARPENTERS-Touch Me When We're
- Dancing—X
 MMHATTAN TRANSFER—Boy From New
- York City—X
 OAK RIDGE BOYS—Elvira—D-27
 MOODY BLUES—Gemini Dream—D-30
- JOHN SCHMEDER-It's Now Or Never-X
- JUICE NEWTON—Queen Of Hearts—X SHEENA EASTON—Modern Girl—D-29
- MODORES-Ladv

KERN-Bakersfield (B. Reyes-MD)

- ** MARTY BALIN—Hearts 18-9
 ** TOM PETTY & THE HEARTBREAKERS—The
- Waiting 9-5
 ALAN PARSONS PROJECT—Time 16-8
- SANTAMA—Winning 13-7
 OAK RIDGE BOYS—Elvira 23-13
- PHIL COLLINS—In The Air Tonight
 LYNX—Together We Can Shine
- TUBES-Don't Want To Wait Anymore-D-30
- REO SPEEDWAGON Don't Let Him Go X
 KOOL & THE GANG Jones Vs Jones X
- ODORES-Lady-X
- POINT RI AMK Nicole X
- ROMNIE MILSAP—No Gettin' Over Me—X ROSANNE CASH—Seven Year Ache RANDY VARWARMER—Suzi—D-35
- GREG KIHN BAND—The Breakup Song—D-31 LOVERBOY—The Kid Is Hot Tonight—D-34 BILLY SQUIER—The Stroke—D-33

- RUSH-Tom Sawver-X
- JAMIS JAN-Under The Covers-X
- THE PRODUCERS—What She Does To Me—X Smorey Robinson—You are Forever—X Diama Ross/Lignel Richie—Endless Love
- FOREIGNER—Urgent
 FRANKE & THE KNOCKOUTS—You're My

KOPA---Phoenix (J. McKay---MD)

- ** OAK RIDGE BOYS—Elvira D-17

 ** POINTER SISTERS—Slow Hand 14-9
- MOODY BLUES-Gemini Dream 19-14
- AATTAN TRANSFER-Boy From New York City 10-6
- * JOEY SCARBURY—Theme From Greatest American Hero 18-13

 ROBBIE PATTOM—Don't Give It Up

 PABLO CRUISE—Cool Love

 PHIL COLLINS—In The Air Tonight—D-28

- DIAMA ROSS/LIONEL RICHIE—Endless Love-X

KRQQ(KRQ) (Radion 94)-Tucsor

- ** THE ALAN PARSONS PROJECT—Time 22-** MARTY BALIN-Hearts 19-13
- * REO SPEEDWAGON -- Don't Let Him Go 28
- KENNY ROGERS-I Don't Need You 23-15
- PABLO CRUISE—Cool Love
 RONNHE MILSAP—No Gettin' Over Me—10
 BHLY SQUIER—The Stroke—28
- FOREIGNER-Urgent-29

KTKT-Tucson (B. Rivers-MD)

- POINTER SISTERS—Slow Hand 12-8 ** JOEY SCARBURY-Theme From Greatest
- American Hero 20-10

 * MOODY BLUES—Gemini Dream 22-14

 * KENNY ROGERS—I Don't Need You 18-13 •• DIAMA ROSS/LIONEL RICHIE-Endless Love
- FOREIGNER Urgent
 MANHATTAN TRANSFER Boy From New
- PABLO CRUISE-Cool Love
- REO SPEEDWAGON Don't Let Him Go—X
 TUBES Don't Want To Wait Anymore X

TOP ADD ONS -NATIONAL

COMMODORES—Lady (Motown) CARPENTERS-Touch Me When We're Dancing (A&M) MARTY BALIN-Hearts (EMI)

- RICK JAMES—Give It To Me Baby
- COMMODORES—Lady—D-26 STRCY LATTISAW—Love On A Two Way Street
- NOWINE MILSAP—No Gettin' Over Me—X NICE NEWTON—Queen Of Hearts—X JIM STENMANN-Rock'n'roll Dreams Come
- Through—X

 APRIL WINE—Sign Of The Gypsy Queen—X

 CAROLE BAYER SAGER—Stronger Than
- GREG IGHN BAND—The Breakup Song—X BROTHERS JOHNSON—The Real Thing—X
 FRANCE & THE KNOCKOUTS—You're My Girl

• PUSH-One Way-X KENO-Las Vegas (B. Alexander - MD)

- ** STANLEY CLARKE/GEORGE DUKE-Sweet Rahy 21-16
- ** JOEY SCARBURY—Theme From Greatest American Hero 16-12
- ★ MARTY BALIN—Hearts 8-5 * DARYL HALL/JOHN OATES-You Make My
- * KENNY ROGERS—I Don't Need You 15-11

KLUC-Las Vegas (R. Lundquist-MD)

- ** POINTER SISTERS—Slow Hand 21-16 ** THE GREG KIHN BAND-The Breakup
- JUICE NEWTON-Queen Of Hearts 24-20 * THE PRODUCERS-What She Does To Me
- 28-24 ★ FOREIGNER-Urgent-X-25
- BALANCE—Breaking Away
 FRANKIE & THE KNOCKOUTS—You're My

Pacific Northwest Region

■★ PRIME MOVERS

OAK RIDGE BOYS—Elvira (MCA) MARTY BALIN—Hearts (EMI) KEWNY ROGERS—I Don't Need You (Liberty)

TOP ADD ONS PABLO CRUISE—Cool Love (A&M)
REO SPEEDWAGON—Don't Let Him Go (Epic)
ROSS & RICHE—Endless Love (Motown)

FOREIGNER—Urgent (Atlantic) JEFFERSON STARSHIP—Stranger (Grunt) SHAMUS M' COOL—American Memories (Perspective)

BREAKOUTS

- KFRC-San Francisco (J. Peterson-PD)
- ** MARTY BALIN—Hearts 29-19
 ** KENNY ROGERS—I Don't Need You 39-24
- * RICK SPRINGFIELD Jessie's Girl 10-6
- * RICK JAMES—Give It TO Me Baby 14-8

 * GMO VANNELLI—Living Inside Myself 21-18

 FOREIGNER—Urgent

 JEFFERSON STARSHIP—Stranger

• BALLY SQUIER-The Stroke-40

- KIOY(K104)—Fresno (T. Saville—MD) ★★ MOODY BLUES—Gemini Dream 23-16 ★★ STYX—Too Much Time On My Hands 21-
- * AIR SUPPLY—The One That You Love 17-5
- * RONNIE MILSAP -- No Gettin' Over Me 30-22
- ALABAMA—Feels So Right—30
 PABLO CRUISE—Cool Love—27
- COMMODORES-Lady-X

• ROBBIE PATTON - Don't Give It Up KGW-Portland (j. Wojniak-MD)

- ** OAK RIDGE BOYS-Elvira 8-5 ** DOTTIE WEST-What Are We Doin' In Love
- SANTANA—Winning 21-16
 HENNY ROGERS—I Don't Need You 15-11
- JOEY SCARBURY-Theme From Greatest American Heró 11-8

 SHAMUS M'COOL—American Memories

 REO SPEEDWAGON—Don't Let Him Go
- ALABAMA—Feels So Right

 PHIL COLLINS—In The Air Tonight

 JUICE NEWTON—Queen Of Hearts—D-30
- ALAN PARSONS PROJECT—Time—D-27
- KMUK-Portland (C. Kelly-MD) ** JIM PHOTOGLO-Fool In Love With You ★ GEORGE HARRISON—All Those Years Ago 1-
- MARTY BALIN—Hearts 16-10 * DARYL HALL/JOHN OATES-You Make My
- Dreams 18-12

 DIANA ROSS/LIONEL RICHIE—Endless Love .. RONNIE MILSAP-No Gettin' Over Me • JIM STEINMAN-Rock'n'roll Dreams Come
- Through—D-31

 ROSANNE CASH—Seven Year Ache—D-30 OAK RIDGE BOYS-Elvira-D-21 PABLO CRUISE—Cool Love—X
 BLACKFOOT—Fly Away

- - FOREIGNER-Urgent-X
 CARPENTERS-Touch Me When We're
 - KJR-Seattle (T. Mitcheli-MD)
 - ** OAK RIDGE BOYS—Elvira 21-18

 ** POINTER SISTERS—Slow Hand 10-8
 - ★ MOODY BLUES-Gemini Dream 8-6 DARYL HALL/JOHN OATES-You Make My Dreams 13-10
 - **★ JOEY SCARBURY**—Theme From Greatest
 - * JOEY SCARBURY Theme From Greatest
 American Hero 18-14

 DIAMA ROSS/LIOMEL RICHIE—Endless Love
 PHIL COLLINS—In The Air Tonight

 KOOL & THE GANG—Jones Vs Jones—X

 FRANGE SMITH—Double Dutch Bus—x

 TUBES—Don't Want To Wait Anymore—X

 - PABLO CRUISE Cool Love D-24
 - RONNIE MILSAP-No Gettin' Over Me-X JOE WALSH—A Life Of Illusion—X
 - FOREIGNER—Urgent—X • CARPENTERS-Touch Me When We're Dancing-D-26

- KYYX-Seattle (E. Ichiyama-MD) ** MOODY BLUES-Gemini Oream 11-6 ** JOEY SCARBURY-Theme From Greatest
- nerican Hero 7-2 ★ MARTY BALIN—Hearts 5-4

• FOREIGNER-Urgent

- ★ AIR SUPPLY—The One That You Love 1-1 ★ KENNY ROGERS-I Oon't Need You 18-10
- •• GARY WRIGHT-Really Wanna Know You • FRANIDE & THE KNOCKOUTS-You're My
- DIAMA ROSS/LIONEL RICHIE—Endless
- Love—X
 RONNIE MILSAP—No Gettin' Over Me—D-25
 COMMODORES—Lady—D-24 • SPIDER-It Didn't Take Long-X
- PHIL COLLINS—In The Air Tonight—D-30
 REX SMITH/RACHEL SWEET—Everlasting
- Love—D-29
 TUBES—Don't Want To Wait Anymore—X

PABLO CRUISE—Cool Love—X BALANCE—Breaking Away ROBBIE PATTON—Don't Give It Up

- KJRB-Spokane (J. Larrabee-MD)
- ★★ MOODY BLUES—Gemini Dream 16-9 ★★ RICK SPRINGFIELD—Jessie's Girl 9-5
- * OAK RIDGE BOYS—Elvira 17-10

 * ALAN PARSONS PROJECT—Time 21-14

 * JOEY SCARBURY—Theme From Greatest
- DAMA ROSS/LUMEL RICHIE—Endless Love
 RANDY VANWARMER—Suzi
 PABLD CRUISE—Cool Love—D-25

American Hero 22-15

- TUBES—Oon't Want To Wait Anymore—D-26
 REO SPEEDWAGON—Don't Let Him Go—X
 _38 SPECIAL—Fantasy Girl—X
- RICK JAMES—Give It To Me Baby—X
 RONNIE MILSAP—No Gettin' Over Me—D-29
- JUICE NEWTON—Queen Of Hearts
 LOVERBOY—The Kid Is Hot Tonight—X BILLY SQUIER—The Stroke—X

RUSH-Tom Sawyer-X FOREIGNER-Urgent-X

- KTAC-Tacoma (S. Carter-MD)
- ** SHEENA FASTON-Modern Girl 17-11
- ★★ JESSE WINCHESTER—Say What 15-12
 ★ ELTON JOHN—Nobody Wins 13-9
- **★ SANTANA**—Winning 11-8 ★ RICK SPRINGFIELD—Jessie's Girl 10-7
 ◆ CARPENTERS—Touch Me When We're
- Dancing •• ROWNIE MILSAP-- No Gettin' Over Me
- TUBES—Don't Want To Wait Anymore

 JMPHOTOGLO—Fool In Love With You—X MARTY BALIN—Hearts—D-23
- KENNY ROGERS—I Don't Need You—D-21
 REO SPEEDWAGON—Don't Let Him Go—D-PHIL COLLINS—In The Air Tonight—D-27
- SPIDER—It Didn't Take Long—X
 NOOL & THE GAMG—Jones Vs Jones—X
 COMMODORES—Lady—D-25
 STACY LATTISAW—Love On A Two Way Street
- JIM STEINMAN-Rock'n'roll Dreams Come POINTER SISTERS—Slow Hand—D-22 FOREIGNER—Urgent
 DARYL HALL/JOHN OATES—You Make My
- Dreams—D-24

 CAROLE BAYER SAGER—Stronger Than

KCBN-Reno (L. Irons-MD)

** POINTER SISTERS—Slow Hand 15-8 ** AIR SUPPLY-The One That You Love 2-1 BILLY SQUIER—The Stroke 35-19
GREG KIHN BAND—The Breakup Song 25-15

GARY WRIGHT - Really Wanna Know You

PABLO CRUISE—Cool Love

MARTY BALIN-Hearts 8-5

BREAKOUTS-NATIONAL

PABLO CRUISE-Cool Love (A&M) ROSS & RICHIE—Endless Love (Motown) FOREIGNER-Urgent (Atlantic)

- TUBES—Don't Want To Wait Anymore—D-39
 REX SOUTH/RACHEL SWEET—Everlasting

- POWT BLANK-Nicole-X
- ROWNE MILSAP—No Gettin' Over Me—D-35
 SILVERADO—Ready For Love—X CARPENTERS-Touch Me When We're
- Dancing—D-34

 FOREIGNER—Urgent—X

 ROBBIE PATTON—Don't Give It Up
- KCPX-Salt Lake City (G. Waldron-MD)
- ** OAK RIDGE BOYS—Elvira 8-5 ** COMMODORES-Lady 31-22 * CARPENTERS-Touch Me When We're
- ★ DAN HARTMAN-It Hurts To Be In Love 38-
- * ROWNE MILSAP No Gettin' Over Me 25-17 STYX—Nothing Ever Goes As Planned
 PABLO CRUISE—Cool Love
- BALANCE—Breaking Away—D-39
 REO SPEEDWAGON—Don't Let Him Go—D-ROBERT GORDON—Someday, Someway
- STANLEY CLARKE/GEORGE DUKE-Sweet Baby-D-29 GREG KIHN BAND-The Breakup Song
- MAC DAVIS—Secrets—D-40
 MICKEY GILLEY—You Don't Know Me—D-37
 FRANKE & THE KNOCKOUTS—You're My Girl-D-34
- BILL WRAY-Nothing Is Gonna Change My STARS ON 45—Medley II
- YUTAMA—Love Light
 ROBBIE PATTON—Don't Give It Up
 CRYSTAL GAYLE—Too Many Lovers KRSP(FM103)—Salt Lake City (L. Windgar-

No List

North Central Region

KIMM-Denver (D. Erickson-MD)

KENNY ROGERS—I Don't Need You (Liberty)
JOEY SCARBURY—Theme From "The Greatest American
Hero" (Elektra)
MANHATTAN TRANSFER—Boy From New York City

TOP ADD ONS

- SANTAMA—Winning (Columbia)
 CARPENTERS—Touch Me When We're Dancing (A&M)
 LEE RITENOUR—Is It You (Elektra) BREAKOUTS
- ROSS & MICHIE—Endless Love (Motown)
 FOREIGNER—Urgent (Atlantic)
 PHIL COLLINS—In The Air Tonight (Atlantic)
- CKLW-Detroit (R. Trombley-MD) **★★ POINT BLANK**—Nicole 11-17 JOEY SCARBURY—Theme From Greatest
- ★ JUNCE NEWTON—Oueen Of Hearts 29-24 MARTY BALIN—Hearts 19-14

 CHERYL LYNNE—Shake It Up Tonight 30-21

 REX SMITH/RACHEL SWEET—Everlasting
- COMMODORES—ady—D-28
 GINO WANNELLI—Nightwalker—X
 POINTER SISTERS—Slow Hand—D-27
 DIAMA ROSS/LIONEL RICHIE—Endless

Love-X

- FOREIGNER-Urgent-D-29 WDRQ-Detroit (S. Summers-MD) ** MANHATTAN TRANSFER-Boy From New
- York City 13-10

 ★★ KENNY ROGERS—I Don't Need You 7-4 **★ MARTY BALIN**—Hearts 16-11 ★ IFF RITEMOUR—Is It You 19-15 ALAN PARSONS PROJECT—Time D-17

 ALAN PARSONS PROJECT—Time D-17

 ANTAMA—Winning

 DIAMA ROSS/LIONEL RICHIE—Endless Love
- CARPENTERS-Touch Me When We're Dancing—X

 • POINTER SISTERS—Slow Hand—D-18

** RONNIE MILSAP-No Gettin' Over Me 21-** THE ALAN PARSONS PROJECT—Time 18

15
★ MANHATTAN TRANSFER—Boy From New

WAKY-Louisville (B. Modie-MD)

* SHEENA EASTON-Modern Girl 15-9 PABLO CRUISE—Cool Love—23
 JANIS IAN—Under The Covers—24

- FOREIGNER-Urgent-D-17
- Needs Love 11-5
 SMOKEY ROBINSON—Being With You 24-13
- ALABAMA Feels So Right X
 MOODY BLUES Gemini Dream D-30
 PURE PRAIRIE LEAGUE Still Right Here In
- WKRQ(Q102)—Cincinnati (T. Galluzzo—MD)
- RICK SPRINGFIELD—Jessie's Girl 13-7 MOODY BLUES-Gemini Dream 26-21
- ** STANLEY CLARKE/GEORGE DUKE-Sweet
- JOEY SCARBURY—Theme From Greatest American Hero 12-6 OF REX SMITH / RACHEL SWEET - Everlasting
- Love
 STARS ON 45—Medley II
 CAROLE BAYER SAGER—Stronger Than Refore - D-25

CARPENTERS—Touch Me When We're DIANA ROSS/LIONEL RICHIE—Endless

- Love-D-20 WXGT(92-X)—Columbus (T. Nutter—MD)
- AIR SUPPLY-The One That You Love 3-1 ★ JOEY SCARBURY—Theme From Greatest
 American Hero 19-15
 ★ REO SPEEDWAGON—Don't Let Him Go 13-

** RICK SPRINGFIELD—Jessie's Girl 4-2

MENNY ROGERS—I Don't Need You 11-7
THE ALAN PARSONS PROJECT—Time—23 •• CARPENTERS-Touch Me When We're

PHIL COLLINS—In The Air Tonight

(Continued on page 16)

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Love—0.14 ALADAMA—Feels So Right COMMODORES—Lady GNO WANNELLI—Living Inside Myself—16 WKUJ(KU101)—Lauisville (B. Hatfield—MD) ** REO SPEEDWAGON-Don't Let Him Go JOE WINLSH-A Life Of Illusion 16-12 .38 SPECIAL - Fantasy Girl 9-6 RUSH—Tom Sawyer 17-14 JEFFERSON STARSHIP—Stranger

- STYX—Nothing Ever Goes As Planned
 BALANCE—Breaking Away
 ALABAMA—Feels So Right—D-25
- REX SMITH/RACHEL SWEET—Everlasting
- Love SPIDER—It Didn't Take Long—D-28

. STANLEY CLANIE/GEORGE DUIE-Sweet

- BILLY OCEAN Night D-29 RONNIE MILSAP-No Settin' Over Me-D-28
- BILLY OCEAN—Night—D-29
 ROWNIE MILSAP—No Gettin Over Me—D-30 JUICE NEWTON-Oueen Of Hearts FRANCE & THE KNOCKOUTS-You're M
- BILLY SQUIER—The Stroke—X
 NEW ENGLAND—D.D.T.—X WGCL-Cleveland (D. Collins-MD)
- ** GEORGE HARRISON-All Those Years Ago ** ELTON JOHN—Nobody Wins 39-24
 * RAY PARKER JR. & RAYDIO—A Woman
- ★ SANTANA—Winning 26-18 38 SPECIAL - Fantasy Girl
- My Heart-D-34 STYX—Too Much Time On My Hands—D-35
- ** REO SPEEDWAGON Don't Let Him Go
- MARTY BALIN—Hearts 23-19
 DARYL HALL/JOHN OATES—You Make My Dreams 20-16 ●● LEE RETENOUR—Is it You—32
- DOREIGNER—Urgent 28
 OXXY OSBOURNE—Crazy Train 35
 THE GREG KIHN BAND—The Breakup Song—
- PHIL COLLINS—In The Air Tonight—33 WNCI-Columbis (S. Edwards-MD)
- Baby 16-7
 KENNY ROGERS—I Don't Need You 10-3 ★ MOODY BLUES—Gemini Dream 18-12 POINTER SISTERS... Slow Hand 19.14

- Dancing-24

 FORCIGNER-Urgent-D-25

 JOE WALSH-A Life Of Illusion-X

 BLACKFOOT-Fly Away-X

 MOODY BLUES-Gemini Dream-X
- WZZP-Cleveland (B. McKay-MD) ** POINTER SISTERS—Slow Hand X-15 ** JOEY SCARBURY—Theme From Greatest

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Radio Programming

Ratings Slugfest In New Orleans Arbitrons Weigh New Formats, Demographic Targets

By WANDA FREEMAN

NEW ORLEANS-Dramatic onair changes effected over the last year have made this spring's Arbitron sweeps a period of the fiercest competition this market has seen in years, and the heightened rivalry goes hand in hand with theorizing on the ratings.
WAJY-FM dropped beautiful music for Schulke II, a vocal-oriented beautiful format; contemporary WNOE-AM adopted a live country program; WSHO-AM abandoned traditional country for

the syndicated MOR "Music of Your Life" format. And this was only part of the picture, part of 1981. WEZB-FM (B-97) started it all in 1980 by moving from beautiful music to contemporary; it doubled its rating and became Number one in one spring book. New Orleans was turned upside down: B-97's ratings are teen-heavy, and the previous Arbitron winner was beautiful-music

station WBYU-FM. Now New

Orleans has joined the national trend of pitching to the 25-54 mar-ket, leaving WEZB and WAIL-FM to fight it out for the kids.

a station need teens to be Number one, and can teens be an advertising liability? Does anyone care about

and directing WJOI-FM there as well, says, "There are stations that are Number one without teens, where the market has a lot of retirees." He says advertisers do have a problem with teens: "They'll say, We don't want to advertise on your station, you have a lot of teens,' even though we're strong in 18-34, which is exactly the market they do want.'

building an under-18 stronghold, insists, "You need teens as a base. You cannot be number one in 12 plus without them." He also claims to have accounts with "every soda, beer and candy bar in America."

After WEZB took seemingly every teen in the market, most other vouth-oriented stations changed their acts. WNOE-FM took on syndicated TM Country and went from nowhere to number two in fall 1980. WYLD-FM "dumped the teens" purposely, says program director Brute Bailey; WYLD's overall rating dropped in the fall, but it's back up according to the monthly Birch Report rating service, with older demos.

gained a modicum of respect in this once laissez-faire market. Birch is still no Bible, but as Bailey says, "It gets me from Arbitron to Arbitron."

Most stations view the Report as a fair barometer of trends, but it's still considered erratic by low-rated stations for whom two points can be

For each 25-54 song, there's a dif-

ferent philosophical dance.
"Our concept is to go 25-49 one step at a time," says WQUE-FM (Q-93) program director Phil Zachary, who's a little surprised by his Birch profile. "WEZB and WRNO are so inefficient with young adults that we've beat them in 18-34. We'll have to skew up for the 35-49's. It'll take another book for that. These are the

Zachary says general manager Tom Durney is the "driving force" behind Q-93's straightforward ap-proach. "We're the only station to come on the air and actually state our format. Joe Patrick (p.d. at WNOE-AM) says people won't understand. Well, maybe they won't know 'adult contemporary' in industry terms, but they'll see 'contemporary'

Word of mouth has it that WYLD has a strong white listenership, although p.d. Brute Bailey maintains a commitment to the black commu-

It may well be his community involvement that has brought the station visibility among whites, whose comments strike Bailey as odd: "They'll say, 'I never thought I'd like

progressive contemporary," his music "black, clean, clear, classy and crossover," and he's aiming for an "upscale, older demo." He expects to take that demo from WAJY, WBYU and news-talk station WGSO-AM. He does not regard urban-contem-

though WAIL's p.d. considers WYLD one. "For Barry, it's a matter of acquisition," Bailey says. "He's had to build a black audience."

WYLD's current strength is in 18-34, with a "tilt toward 25-54." Bailey plans to be number one in 18-54 this

WTIX-AM stands out as the station making lemonade out of factors generally viewed as lemons: music on an AM entity, and a high cume.

"It's time to stop being a 12-49 station," says general manager Bill Engel, who says WTIX has shifted focus to the 25-49 group. He says FM is "background, primarily a music medium"; AM is "foreground, you listen for news, weather, or because you want to laugh." So WTIX has narrowed its range of contemporary music and played up person-

ality.

"We're not trying to get people to listen for long spans of time. FM listen for long spans of time. teners tend to stay with a station for three hours at a time, while the AM listener stays 45 minutes to an hour," Engel says.

"Our purpose is to offer as many different people to the advertiser as we can," he says. If the advertising strategy didn't come until after the cume started growing, that only shows how resourceful WTIX can be with what it's got.

What about automated formats? Phil Zachary insists they get "one book," and he points out that WNOE-FM, though still healthy, is

faltering this spring.

WNOE-FM's program director,
Michael Lee, says, "I think we're
seeing the burnout of the urban cowboy wave, but now we're finding our core audience." He says the station communicates "at least weekly" with TM, and has "a great deal of lati-" with playlist.

Mike Bourgeois says WAJY has little latitude with Schulke II. WAJY surged forward when it first adopted the pop-adult program, but has slacked off somewhat. The appeal of the station is clearly female.

Dan Vallie says, "When I first came to town, I was watching WNOE, WTIX, WQUE and WRNO. I thought those were the stations we'd take the listeners from .. A large part of the teen listeners were spread out."

Now the 25-49 audience is the fragmented one, and it's a good thing the adult stations say they don't care about being number one.

The Arbitron advances, due July 13, will undoubtedly point to further changes in this market; it's a worrisome development for Vallie, who sees everyone "chipping away" at his demos. But the changes so far have been good for the listeners, and will continue to improve the indus-

FCC Eases Station Purchase Regulations

WASHINGTON, D.C. - The FCC has reduced the financial requirements for purchase of an existing broadcast license from 12 months of self-sufficiency to three. The new standard will apply to all transfer applications now pending before the Commission as well as any filed after June 16, date of the

Under the old regulation, a purchaser would have to demonstrate sufficient capital to close the sale and operate the station without income for twelve months.



COLLEGE CROWD—Queen drummer Roger Taylor comments for a group of college station broadcasters as Bill Senikowski, music director of WUSB-FM Stony Brook, N.Y., holds a mike, and Ancie Eliscue of WPSC-FM Wayne, N.J., looks on. Taylor met with the college broadcasters to discuss his first solo album "Fun In Space" on Elektra, his single from that album "Let's Get Crazy" and Queen's plans for the coming year.

IS IT DINOSAUR ROCK?

Listeners Choose WLLZ Playlist

DETROIT - WLLZ-FM, Detroit's "Rockin' Best" was born in November, 1980. In the winter '81 Arbitron book, it debuted at 9.2 share, second only to WJR-AM. Its secret is simple according to program director John Larson: play whatever listeners want."

Owned by Doubleday & Co., the station employs a strategy developed by Bobby Hattrik, corporate vice president of programming. The station makes 800 to 1,000 phone calls a week, asking listeners what they want to hear. Larson says, "Songs they like, we play; songs they don't like, we don't play. It's that simple." The listener request line gets about 500 calls a day. These requests clue Larson and music director Joe Urbiel to tunes they haven't thought

of adding.

The playlist changes frequently, at least twice a week. The process is ongoing. Current hot numbers include "Tom Sawyer" by Rush, AC/DC's "Problem Child," Rainbow's No Release" and the new Moody Blues record.

Prior to WLLZ taking to the airwaves, the frequency was occupied by WBFG, a 50-kw religious station.

Doubleday also owns WDWB-AM-Minneapolis and St. Louis' KWK-AM/WWWK-FM. These also employ listener-determined playlists. Larson says "This strategy mirrors local tastes. Their playlists are not the same as WLLZ's. In St. Louis, for example, they play more

Montana AMer Fined By FCC

WASHINGTON - KDRG-AM Deer Lodge, Mont., has been fined \$2,000 and given a one-year short term renewal of its license by the FCC for log falsifications and violations of FCC technical rules.

The ruling overturned a decision by FCC administrative law judge Daniel Head to deny renewal of the station's license. Head had found that the station was responsible for unauthorized transfer of control of the station and that violations also included falsified signatures and fabricated entries in the station logs.

Larson came to the station from Rockford, Ill. In the course of seven years in radio, he developed a similar listener-determined playlist. "The station's personality is the mu-sic," he claims. "We have news, but news director Jeff Young spotlights stories the listener considers important. No blood and guts."

Among the station's many requests, Van Halen is a particular favorite. The Who, Boston, Bob Seger and Bad Company figure prominently. "Over-saturation causes an artist to go out of fashion. They come back, though. I think it's like eating chocolate cake everyday. Eventually you get tired of even your favorites," Larson says.

WLLZ hasn't done any print advertising since it first broke into the market. Promotion concentrates on giving people things, especially money, because "it's something ev-erybody can use," Larson says. There are no contests involved. A station staffer roams the streets of Detroit, asking pedestrians and drivers with radios what station they're tuned to. If the answer is WLLZ, the hands the lucky listener \$1,000. Understandably, the promotion is highly popular.

Larson reports little action with record companies, except a CBS album giveaway at Cedar Point Amusement Park. The station copromotes concerts with Brass Ring. recently Rainbow/Krokus, Pat Travers and REO. Two local retailers, Harmony House and Music-land, hand out WLLZ bumper stickers. "It helps them with traffic to be mentioned on the air," Larson says.

For the 4th of July, Larson ran an eight-hour special program of Detroit's "Rockin' Best" (also the station's motto), the 98 favorite songs reported by listeners. The special included a motorcycle and cash give-

"Our goal is to be number one in the market. We feel counter-programming is pointless, so we don't do it. We want to take the offensive do your own thing and hope it works," Larson says describing his philosophy. "We don't try to play what other stations are playing. We may play something we feel will do well, whether it's getting the airplay

elsewhere or not. We were the first to play Donnie Iris' 'Ah, Leah' and Touch's 'Don't You Know What Love Is?'

"We try to keep a balance, not just appeal to 18-year-old males who drink a lot of beer. We were number two with women in the last book," Larson says. To introduce listeners to unfamiliar music, the station airs Rated Eight, playing new songs from new bands. Silver Condor was one recent newcomer aired.

Source concerts, weekly interviews and Album Review, a playthrough of listener-requested albums are some of WLLZ's special programming. Rock Wars, aired from 9 to 10 p.m. week nights, pits well-known musicians against each other in sometimes bizarre battle-ofthe-bands that net 250 calls nightly.

WLLZ doesn't play much home-grown Detroit music. "There's not a lot of interest from local people in local music," Larson explains. The call-in line also gets negative requests, including complaints from new wavers and minorities that their music is being neglected. Larson defends the station by saying "The playlist is based completely on calls. If people haven't said they want to

hear it, we don't play it.
"Dinosaur rock is a term that's been thrown at us. But oldies are making a strong comeback. We use common sense. You can't test songs no one knows. But you can look for certain ingredients that make it. Good songs and bad songs are obvious to everyone."

BenDel Wins Permit For FMer in Indiana

WASHINGTON, D.C.-FCC Administrative Law Judge James F. Tierney has awarded a construction permit for a new FM station in Muncie, Ind., to BenDel Broadcasting Corp., over competition from Muncie Broadcasting Corp. and Hoosier Favorite Station, Inc. All the firms are located in Muncie.

The decision came even though BenDel had at one time lost its corporate charter in Washington, D.C. and had failed to notify the Commission. Larry D. Benes is the 100% stockholder of BenDel.

www.americanradiohistory.com

Just how old is this market? Does

being Number one anymore? WEZB program director Dan Vallie, who's based in Pittsburgh

Barry Richards of WAIL, which is

That tiny telephone survey has

crucial.

people who are not easily swayed by hype.

rary' as hip, together . . . and adult

a black station.'"
Bailey calls his program "adult

porary WAIL a chief competitor,

Billboard Singles Radio Action ... Based on station playlists through Tuesday (6/30/81)

Playlist Prime Movers * Playlist Top Add Ons •

• Continued from page 14

American Hero 10-4

- * MOODY BLUES-Gemini Dream X-16 ★ KENNY ROGERS—I Don't Need You 11-6
- * STANLEY CLARKE/GEORGE DUKE—Sweet Baby 18-14
- •• CARPENTERS-Touch Me When We're Dancing—20
 •• PHIL COLLINS—In The Air Tonight
- TUBES-Don't Want To Wait Anymore • COMMODORES—Lady
- . RONNIE MILSAP-No Gettin' Over Me JIM STEINMAN—Rock'n'roll Dreams Come
- CAROLE BAYER SAGER—Stronger Than

WKWK(14WK) - Wheeling (J. Armstrong - MD)

- ** GARY U.S. BONDS—This Little Girl 9-3 * DARYL HALL/JOHN OATES-You Make My
- Dreams 12-7
- * AIR SUPPLY-The One That You Love 7-2 ★ QUINCY JONES—Ai No Corrida 16-11
- ★ MARTY BALIN—Hearts 23-16
- * RANDY VAN WARMER-Suzi-X
- * TUBES-Don't Want To Wait Anymore-X * REX SMITH/RACHEL SWEET—Everlasting
- Love—X

 ★ PHIL COLLINS—In The Air Tonight
- **★ COMMODORES**—Lady
- * STACY LATTISAW—Love On A Two Way Street - X
- * RONNIE MILSAP-No Gettin' Over Me
- ★ ABBA—On And On And On—X
 ★ JIM STEINMAN—Rock'n'roll Dreams Come
- * BROTHERS JOHNSON-The Real Thing-X * CARPENTERS—Touch Me When We're
- Dancing-X * FRANKE & THE KNOCKOUTS-You're My Girl
- * CRYSTAL GAYLE—Too Many Lovers—X **★ WHAM**—This Time—X

Southwest Region

→ PRIME MOVERS KENNY ROGERS-I Don't Need You (Liberty) RICK SPRINGFIELD-Lessie's Girl (RCA) JOEY SCARBURY—Theme From "The Greatest American

TOP ADD ONS CARPENTERS—Touch Me When We're Dancing (A&M) REO SPEEDWAGON—Don't Let Me Go (Epic)

BREAKOUTS

SPIDER-It Didn't Take Long (Dreamland) PABLO CRUISE—Cool Love (A&M)
GRACE JONES—Pull Up To The Bumper (WB)

ROSS & RICHIE-Endless Love (Motown)

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

- ** AIR SUPPLY—The One That You Love 4-2 ** STANLEY CLARKE/GEORGE DUKE-Sweet Baby 17-10
- ★ JIM STEINMAN-Rock'n'roll Dreams Come Through 24-19
- * RONNIE MILSAP-No Gettin' Over Me 20-15
- ★ KENNY ROGERS—I Don't Need You 29-22
- POINTER SISTERS—Slow Hand—27 •• PHIL COLLINS—In The Air Tonight—8
- BALANCE—Breaking Away—D-30
- CARPENTERS—Touch Me When We're
- Dancing-29
- ROBBIE PATTON-Don't Give It Up

KRLY-Houston (M. Jones-MD)

- ** RICK JAMES -- Give It To Me Baby 7-1 ** A TASTE OF HONEY-Sukiyaki 3-2
- ★ STEPHANIE MILLS—Two Hearts 12.8
- ★ AIR SUPPLY—The One That You Love 14-11
 •• GRACE JONES—Pull Up To The Bumper
- •• DIANA ROSS/LIONEL RICHIE—Endless Love
- SMOKEY ROBINSON—You Are Forever—X
- THE JACKSONS—The Real Thing—X
- STANLEY CLARKE/GEORGE DUKE-Sweet
- Baby-D-23
- DIONNE WARWICK-Some Changes Are For
- STACY LATTISAW—Love On A Two Way Street-X
- NEIL DIAMOND-America-X
- LEE RITENOUR—Is It You • ROBERTA FLACK-You Stopped Loving Me-
- EVELYN CHAMPAGNE KING-I'm In Love • YUTAKA-Love Light

KRBE-Houston (D. Steele-MD)

- ★★ CHANGE—Paradise 30-26
- ** TOM PETTY & THE HEARTBREAKERS—The **Waiting 12-10** GARY U.S. BONDS-This Little Girl 20-17
- ★ DAN HARTMAN—It Hurts To Be In Love 29
- ★ STEVE WINWOOD—Arc Of A Diver 15-13 * DAVE EDMUNDS-Almost Saturday Night
- REO SPEEDWAGON—Take It On The Run—X
- A TASTE OF HONEY-Sukivaki-D-30 • POINTER SISTERS—Slow Hand—X
- JESSE WINCHESTER—Say What—X
- MOODY RUIES—Gemini Dream—X
- CAMEO—Freaky Dancin'—D-23 • JIM PHOTOGLO-Fool In Love With You-X
- .38 SPECIAL—Fantasy Girl—D-29
- REO SPEEDWAGON Don't Let Him Go-X
- THE WHO-Don't Let Go The Coat-X
- ERIC CLAPTON—Another Ticket—X

KNUS-Dallas (L Ridener-MD)

No List

KVIL-Dallas (C. Rhodes-MD)

- ★★ RICK SPRINGFIELD—Jessie's Girl 11-8 ** AIR SUPPLY—The One That You Love 7-4
- * OAK RIDGE BOYS-Elvira 13-9
- **★ MARTY BALIN**—Hearts 26-21
- ★ KENNY ROGERS-I Don't Need You 24-16
- •• SPIDER—It Didn't Take Long
 JOE WALSH—A Life Of Illusion—D-38
- SHAMUS M'COOL-American Memories
- BLACKFOOT—Fly Away
 LOVERBOY—The Kid Is Hot Tonight
- CAROLE BAYER SAGER-Stronger Than
- Before-D-40 • JUICE NEWTON-Queen Of Hearts-D-33
- RUSH-Lime Light-X

KEGI-FM-Ft. Worth (G. Mack-MO)

No List

KINT-El Paso (J. Zippo-MD)

- ** MANHATTAN TRANSFER-Boy From New York City 8-3
- JOEY SCARBURY-Theme From Greatest American Hero 4-1
- ★ OAK RIDGE BOYS—Elvira 22-12
- **★ MARTY BALIN**—Hearts 12-8
- ★ FOREIGNER-Urgent 25-15
- •• STYX—Nothing Ever Goes As Planned—31
 •• JEFFERSON STARSHIP—Stranger
- POINT BLANK—Nicole—D-35
- ROSANNE CASH—Seven Year Ache—X • ROBERT GORDON-Someday, Someway-D
- STEPHANIE MILLS-Two Hearts-D-36
- JANIS IAN—Under The Covers—D-37 MICKEY GILLEY-You Don't Know Me-X • FRANKE & THE KNOCKOUTS-You're My
- Girl-X STARS ON 45-Medley II
- EVELYN CHAMPAGNE KING-I'm In Love
- JOE CHEMAY BAND—Love Is A Crazy Feeling-D-40
- YUTAKA-Love Light-D-39
 MAC DAVIS-Secrets-X

KTSA-San Antonio (J.J. Rodrigues-MD)

- ★★ OAK RIDGE BOYS—Elvira 13-8
- ** KENNY ROGERS—I Don't Need You 17-11

 * DARYL HALL/JOHN OATES—You Make My
- JOEY SCARBURY—Theme From Greatest American Hero 30-25
- ★ AIR SUPPLY—The One That You Love 6-2
- COMMODORES—Lady
 CARPENTERS—Touch Me When We're
- Dancing-D-26 • REO SPEEDWAGON-Don't Let Him Go-D
- RICK SPRINGFIELD—Jessie's Girl-D-28 • RONNIE MILSAP—No Gettin' Over Me—D-30

KHFI(K-98)—Austin (E. Volkman—MD)

- ** ABBA-On And On And On 8-4
- ** JOEY SCARBURY-Theme From Greatest American Hero 7-3
- ★ POINTER SISTERS—Slow Hand 10-6
- ★ MARTY BALIN—Hearts 14-9
- **★ MOODY BLUES**—Gemini Dream 20-15
 •• GINO VANNELLI—Nightwalker
- ROBBIE PATTON-Don't Give It Up
- ALABAMA—Feels So Right—X
 DIONNE WARWICK—Some Changes Are For
- CAROLE BAYER SAGER-Stronger Than Before-X
- FRANKIE & THE KNOCKOUTS-You're My Girl-D-30
- FOREIGNER-Urgent-D-29
- DIANA ROSS/LIONEL RICHIE—Endless Love CARPENTERS—Touch Me When We're Dancing-D-26

KILE-Gaiveston (S. Taylor-MD)

- ** GEORGE HARRISON-All Those Years Ago
- ** STARS ON 45-Medley 4-2
- ★ KENNY ROGERS-I Don't Need You 11-9
- ★ LEE RITENOUR—Is It You 10-5 ★ POINTER SISTERS—Slow Hand 1-1
- •• COMMODORES-Lady-38 •• GINO VANNELLI-Nightwalker-39
- THE GREG KIHN BAND-The Breakup Song
- BLACKFOOT—Fly Away—X
- ALABAMA Feels So Right
- BALANCE—Breaking Away • FRANKIE SMITH & THE KNOCKOUTS-You're
- GARY WRIGHT—Really Wanna Know You—40
- KBFM-McAtten/Brownsville (M. Grajales-
- MD) ★★ COMMODORES—Lady 27-18
- ** KENNY ROGERS-I Don't Need You 19-12 ★ MOODY BLUES-Gemini Dream 20-15 ★ POINTER SISTERS—Slow Hand 21-16
- ... PARI O CRUISE Cool Love •• OAK RIDGE BOYS—Elvira
- PHIL COLLINS—In The Air Tonight—28
 RONNIE MILSAP—No Gettin' Over Me—D-29 • GREG KIHN BAND-The Breakup Song
- LOVERBOY—The Kid Is Hot Tonight—X • DIANA ROSS/LIONEL RICHIE-Endless
- MAC DAVIS-Secrets-X

- FOREIGNER-Urgent-30
 - BILLY WRAY-Nothing's Gonna Change My
- AIR SUPPLY-I'll Never Get Enough Of You-

KOFM-Oklahoma City (C. Morgan-MD)

- ** KENNY ROGERS-I Don't Need You 22-12 ** JOHN DENVER-Some Days Are
- Diamonds 8-3 ★ JUICE NEWTON—Queen Of Hearts 9-4
- **★ OAK RIDGE BOYS**—Elvira 17-10 * AIR SUPPLY—The One That You Love 7-2
- •• REO SPEEDWAGON—Don't Let Him Go-27 • • COMMODORES-Lady
- JOHN SCHNEIDER—It's Now Or Never—D-28
- JAMES TAYLOR—Hard Times—D-29 RONNIE MILSAP—No Gettin' Over Me • CARPENTERS-Touch Me When We're
- Dancing-D-30 FOREIGNER—Urgent

• THE ALAN PARSONS PROJECT-Time WEZB(B97) – New Orleans (J. Lousteau – MD)

- ** RICK SPRINGFIELD—Jessie's Girl 4-2
- ** JOEY SCARBURY—Theme From Greatest American Hero 27-24
- ★ AIR SUPPLY—The One That You Love 1-1
- ★ POINTER SISTERS—Slow Hand 22-13 * KENNY ROGERS-I Don't Need You 10-7
- PABLO CRUISE—Cool Love
 CARPENTERS—Touch Me When We're
- Dancing REO SPEEDWAGON—Don't Let Him Go—X
- OAK RIDGE BOYS—Elvira—D-27 • LEE RITENOUR - Is It You-X
- JACKSONS—Walk Right Now—X
 SANTANA—Winning—D-28
 OIANA ROSS/LIONEL RICHIE—Endless
- Love-D-30 • FOREIGNER-Urgent-X
- ERMA THOMAS DAnce Me Down Easy—X

WTIX-New Orleans (G. Franklin-MD)

- ** GEORGE HARRISON—All Those Years Ago
- ** KENNY ROGERS-I Don't Need You 16-10 ★ POINTER SISTERS—Slow Hand 22-14
- ★ COMMODORES—Lady 32-19 •• RAYDIO-That Old Song
- •• REO SPEEDWAGON-Don't Let Him Go • PHIL COLLINS—In The Air Tonight—D-37 • RANDY VANWARMER-Suzi
- JIM STEINMAN-Rock'n'roll Dreams Come Through-D-26 • JUICE NEWTON—Queen Of Hearts—D-23
- STACY LATTISAW—Love On A Two Way Street • THE PRODUCERS-What She Does To Me-

• THE JACKSONS-Walk Right Now

- KEEL-Shreveport (M. Johnson-MD) ★★ OAK RIDGE BOYS—Elvira 6-1
- ** JOEY SCARBURY-Theme From Greatest American Hero 11-7
- ALABAMA-Feels So Right 24-16 ★ LEE RITENOUR—Is It You 27-20
- ★ SHEENA EASTON -- Modern Girl 22-13 •• MAC DAVIS—Secrets
- •• CARPENTERS-Touch Me When We're Dancing-35
- MICKEY GILLEY-You Don't Know Me
- JOE WALSH—A Life Of Itlusion—D-32 • COMMODORES-Lady-X • RONNIE MILSAP-No Gettin' Over Me-X

STUTZ—Bomb's Away—X

American Hero 4-2

- DIONNE WARWICK—Some Changes Are For Good - X• JOHN SCHNEIDER-It's Now Or Never-X
- KOOL & THE GANG—Jones Vs Jones—D-33 TUBES—Don't Want To Wait Anymore—X
- RICK JAMES Give It To Me Baby X
 THE ALAN PARSONS PROJECT Time X
- WFMF-Baton Rouge (W. Watkins-MD) ** COMMODORES—Lady 25-16
- ** REO SPEEDWAGON-Don't Let Him Go 26-19
- * STANLEY CLARKE/GEORGE DUKE-Sweet Baby 21-15
- ★ POINTER SISTERS—Slow Hand 9-4 JOEY SCARBURY-Theme From Greatest
- PABLO CRUISE-Cool Love •• DIANA ROSS/LIONEL RICHIE—Endless Love • TUBES-Don't Want To Wait Anymore-D-29
- JIM STEINMAN-Rock'n'roll Dreams Come ■ GARY WRIGHT—Really Wanna Know You—D
- FOREIGNER-Urgent-D-30

• PHIL COLLINS-In The Air Tonight

Midwest Region PRIME MOVERS JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra) RICK SPRINGFIELD—Jessie's Girl (RCA)

KENNY ROGERS—I Don't Need You (Liberty)

TOP ADD ONS

BREAKOUTS STEVE WINWOOD-Arc Of A Diver (Island)

GRACE JONES-Pull Up To The Bumper (WB) RANDY VAN WARMER-Suzi (Bearsville)

- WLS-Chicago (T. Kelly-MD) ** RICK SPRINGFIELD—Jessie's Girl 18-10
- ** AIR SUPPLY-The One That You Love 16-
- JOE WALSH-A Life Of Illusion 21-17
- ★ KENNY RDGERS—I Don't Need You 41-22 ★ REO SPEEDWAGON—Don't Let Him Go 37-
- STEVE WINWOOD Arc Of A Diver • JIM STEINMAN-Rock'n'roll Dreams Come
- Through-41
 FOREIGNER-Urgent-X

WNAP-Indianapolis (C. Hunt-MD)

No List

WORY-Milwaukee (D. Cole-MD) No List

- WTSM-Madison (B. Starr-MD) ** CARPENTERS-Touch Me When We're
- Dancing 28-19
- * KENNY ROGERS-I Don't Need You 17-9 ★ ALAN PARSONS PROJECT—Time 21-14 PABLO CRUISE—Cool Love 30-25
- ★ MARTY BALIN—Hearts 9-4 •• FOREIGNER-Urgent-29 •• PHIL COLLINS—In The Air Tonight—28

• DIANA ROSS/LIONEL RICHIE-Endless Love-30

- WSPT-Stevens Point (B. Fuhr-MD) ** JUICE NEWTON-Queen Of Hearts 26-19
- ** JOEY SCARBURY-Theme From Greatest American Hero 7-1
- ★ PHIL COLLINS—In The Air Tonight 12-6 ★ POINTER SISTERS—Slow Hand 28-22 ★ BILLY SQUIER-The Stroke 27-21
- •• RANDY VANWARMER-Suzi • PABLO CRUIZE-Cool Love
- BLACKFOOT-Fly Away-D-26 COMMODORES-Lady-X JIM STEINMAN—Rock'n'roll Dreams Come
- Through-X • CAROLE BAYER SAGER-Stronger Than Before-D-27
- FOREIGNER-Urgent-D-25 SAVOY BROWN—Lay Back In The Arms Of

• YUTAKA-Love Light KSLQ-St. Louis (T. Stone-MD)

Somone - D-30

No List KXOK-St. Louis (L. Douglas-MD)

- ** STARS ON 45-Medley 13-7 ** JOEY SCARBURY—Theme From Greatest American Hero 9-1
- ★ GEORGE HARRISON—All Those Years Ago ★ LEE RITENOUR—Is It You 19-12 * STANLEY CLARKE/GEORGE DUKE-Sweet
- ★ JAMES TAYLOR—Hard Times 15-10 •• MANHATTAN TRANSFER—Boy From New

- •• MARTY BALIN-Hearts-29 KIOA-Des Moines (G. Stevens-MD) ** RICK SPRINGFIELD-Jessie's Girl 7-5
- ** JOEY SCARBURY—Theme From Greatest American Hero 11-8 * ALAN PARSONS PROJECT - Time 6-4
- ★ ELTON JOHN—Nobody Wins 18-15 MANHATTAN TRANSFÉR-Boy From New York City 20-18
- •• JIM STEINMAN-Rock'n'roll Dreams Come Through

 PABLO CRUISE—Cool Love
- ERIC CLAPTON—Another Ticket—X BLACKFOOT—Fly Away—X
 PHIL COLLINS—In The Air Tonight—D-29
- RONNIE MILSAP—No Gettin' Over Me—X
 POINTER SISTERS—Slow Hand—D-26 • CAROLE BAYER SAGER—Stronger Than
- Before—D-30
 STANLEY CLARKE/GEORGE DUKE—Sweet Baby-X • CARPENTERS-Touch Me When We're

Dancing-X

- DIANA ROSS/LIONEL RICHIE—Endless Love KDWB-Minneapolis (P. Abresch-MD) ** JOE WALSH-A Life Of Illusion 16-9 ** KENNY ROGERS-I Don't Need You 21-12
- ★ GREG KIHN BAND—The Breakup Song 26-19
 ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 22-15 • CARPENTERS-Touch Me When We're

★ MARTY BALIN—Hearts 9-3

- Dancing—23
 •• SHEENA EASTON—Modern Girl—20 • IUICE NEWTON-Queen Of Hearts-D-22 • RONNIE MILSAP-No Gettin' Over Me-D-24 GINO VANNELLI—Nightwalker DIONNE WARWICK—Some Changes Are For
- RANDY VANWARMER—Suzi • JOHN SCHNEIDER-It's Now Or Never • SPIDER—It Didn't Take Long—X
- TUBES—Don't Want To Wait Anymore
 JOHN O'BANNION—Love Is Blind
- ** KENNY ROGERS—I Don't Need You 8-1 * SANTANA-Winning 16-10

- * SHEENA EASTON-Modern Girl 20-13
- * JOEY SCARBURY-Theme From Greatest
- American Hero 17-15 •• DIANA ROSS/LIONEL RICHIE—Endless Love
- •• MARTY BALIN—Hearts
- MANHATTAN TRANSFER—Boy From New
- York City-X
- BARBRA STREISAND—Promises—X JUICE NEWTON—Queen Of Hearts—X
 CAROLE BAYER SAGER—Stronger Than
- STANLEY CLARKE/GEORGE DUKE-Sweet
- Baby-X ALAN PARSONS PROJECT—Time—X

• CARPENTERS-Touch Me When We're

Dancing

- KEYN-FM-Wichita (L. Coury-MD) RICK SPRINGFIELD-Jessie's Girl 9-5
- JOEY SCARBURY—Theme From Greatest American Hero 14-7 SANTANA-Winning 18-14
- KENNY ROGERS-I Don't Need You 20-16

•• PABLO CRUISE—Cool Love

- **★ MARTY BALIN**—Hearts 12-8 DIANA ROSS/LIONEL RICHIE—Endless Love
- WOW-Omaha (J. Corcoran-MD) ** RICK SPRINGFIELD-Jessie's Girl 8-5 ** JOEY SCARBURY—Theme From Greatest
- American Hero 15-6 ★ GEORGE HARRISON-All Those Years Ago 1-
- * DARYL HALL/JOHN OATES—You Make My Dreams 6-3
- ★ AIR SUPPLY—The One That You Love 4-2 •• TUBES—Don't Want To Wait Anymore—22 • FOREIGNER-Urgent

• THE GREG KIHN BAND—The Breakup Song

- CAROLE BAYER SAGER—Stronger Than Before-23 • COMMODORES-Lady-D-19
- KWKN-Wichita (J. Brown-MO) ** MARTY BALIN—Hearts 30-25

 ** MANHATTAN TRANSFER—Boy From New
- York City 26-21 * SHEENA EASTON—Modern Girl 23-19 **★ JOEY SCARBURY**—Theme From Greatest

American Hero 21-16

- •• RONNIE MILSAP-No Gettin' Over Me • POINTER SISTERS-Slow Hand • CARPENTERS-Touch Me When We're Dancing-30
- WZUU-Milwaukee (B. Shannon-MD) ** DAVE EDMUNDS—Almost Saturday Night
- JOEY SCARBURY—Theme From Greatest American Hero 21-17 ★ JAMES TAYLOR—Hard Times 20-16
- CLIMAX BLUES BAND-I Love You 30-20
- POINTER SISTERS—Slow Hand—24
 JOE WALSH—A Life Of Illusion—D-30 OAK RIDGE BOYS-Elvira-D-28
- SILVERADO-Ready For Love-D-26 DIONNE WARWICK-Some Changes Are For Good WHB-Kansas City (R. Brown-MD)

• RICK SPRINGFIELD-Jessie's Girl

- ★ GREG KIHN BAND—The Breakup Song 9-5 • GRACE JONES-Pull Up To The Bumper-D-
- RUSH-Tom Sawyer-D-24
- Northeast Region → PRIME MOVERS

 JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)

 STACY LATTISAW—Love On A Two Way Street (Cotillion)

MARTY BALIN-Hearts (EMI)

WABC-New York (S. Jones-MD) ** AIR SUPPLY—The One That You Love 11-8

** STACY LATTISAW-Love On A Two Way

Street X-6

- Dreams 18-11 * KENNY ROGERS—I Don't Need You 14-10
- COMMODORES—Lady—D-35 • CARPENTERS-Touch Me When We're Dancing-36

- - COMMODORES—Lady—X
 BROOKLYN BRONX QUEENS BAND—On The

York City 10-7 (Continued on page 18)

- RICHARD "DIMPLES" FIELDS—She Has Paners On Me

* KIM CARNES—Bette Davis Eyes 15-11

* MANHATTAN TRANSFER-Boy From New

•• DIANA ROSS/LIONEL RICHIE—Endless Love

★ CHANGE—Hold Tight 24-20

York City 27-23

- CAMEO-Freaky Dancin'-X
- LEE RITENOUR—Is It You—X
 STANLEY CLARKE/GEORGE OUKE—Sweet

- S.O.S. BAND-Do It Now

- SHALAMAR For The Lover In Me-D-28
- SUZI-Q—Get On Up, Do It Again—X STRIKERS—Body Music—X

- SCANDLE—Lee Genesis—D-30
 FRAN JOLE—Gonna Get Over You—D-29

• FOREIGNER-Urgent-29 SQUEEZE—Tempted—D-26
POINT BLANK—Nicole

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• SYLVESTER-Here Is My Love-X • RENE & ANGELA-I Love More-X

- TOM PETTY & THE HEARTBREAKERS-A Woman In Love

 ROBBIE PATTON—Don't Give It Up WVBF (F-105)-Framingham (D. Shafer-MD)-** MANHATTAN TRANSFER—Boy From New
- cations, Inc. No part of this publi-cation may be reproduced, stored in a retrieval system, or trans-

- QUINCY JONES—Razzamatazz—X WBLI-Long Island (B. Terry-MD) ** KENNY ROGERS—I Don't Need You 20-10 ** JOEY SCARBURY-Theme From Greatest
- American Hero 18-13 ★ LEE RITENOUR—Is It You 16-14
- ★ POINTER SISTERS—Slow Hand X-24 * CARPENTERS—Touch Me When We're
- Dancing X-29 .. PHIL COLLINS-In The Air Tonight

Street

COMMODORES-Lady-X • TUBES—Don't Want To Wait Anymore—X PABLO CRUISE—Cool Love—X • FOREIGNER-Urgent-X

• STEPHANIE MILLS—Two Hearts—X

•• STACY LATTISAW-Love On A Two Way

• RONNIE MILSAP-No Gettin' Over Me-X WTRY-Schenectady (B. Cahill-MD) ** AIR SUPPLY-The One That You Love 5-1

* MANHATTAN TRANSFER-Boy From New

PHIL COLLINS—In The Air Tonight 26-22

• JIM STEINMAN - Rock'n'roll Dreams Come

★ LEE RITENOUR—Is it You 22-18
 ● DIANA ROSS/LIONEL RICHIE—Endless Love

MARTY BALIN—Hearts 6-5

- •• TUBES—Don't Want To Wait Anymore OAK RIDGE BOYS—Flvira—D-25 COMMODORES-Lady-X RONNIE MILSAP-No Gettin' Over Me-X
- FOREIGNER-Urgent-D-29
- ★ POINTER SISTERS—Slow Hand 31-16 • COMMODORES-Ladv-31

No List WBBF-Rochester (D. Mason-MD)

No List

WOLF-Syracuse (B. Mitchell-MD)

29-22

- STANLEY CLARKE/GEORGE DUKE-Sweet Baby 21-15 •• PABLO CRUISE—Cool Love—30
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Through—D-30 • CARPENTERS—Touch Me When We're Dancing-D-26 WBEN-FM-Buffalo (R. Christian-MD)

York City 18-14

- CARPENTERS-Touch Me When We're WKBW-Buffalo (J. Summers-MD)
- WFLY-Albany (Buzz-MD) ** REO SPEEDWAGON—Oon't Let Him Go 15-12 THE ALAN PARSONS PROJECT-Time 20-14
- TUBES-Don't Want To Wait Anymore RANDY VANWARMER—Suzi—X CHARLIE DANIELS—Sweet Home Alabama GARY WRIGHT-Really Wanna Know You-D-

- ★★ JUICE NEWTON—Queen Of Hearts 26-12 ** JOEY SCARBURY-Theme From Greatest American Hero 6-1 ★ JOE WALSH—A Life Of Illusion 25-20 * REO SPEEDWAGON - Don't Let Him Go 17-
- No List

- - MARTY BALIN-Hearts (EMI) ROSS & RICHIE—Endless Love (Motown)
 POINTER SISTERS—Slow Hand (Planet)
- KS95-FM(KSTP)-St. Paul (C. Knapp-MD) ★★ OAK RIDGE BOYS—Elvira 19-11

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- * BILLY OCEAN-Night 29-19 •• RANDY VANWARMER—Suzi—25
- •• JAMES TAYLOR—Hard Times—D-22 • TUBES—Don't Want To Wait Anymore—D-25 • JIM PHOTOGLO-Fool In Love With You-D-
- BREAKOUTS. PABLO CRUISE—Cool Love (A&M)
 RED SPEEDWAGON—Don't Let Him Go (Epic)

PHIL COLLINS—In The Air Tonight (Atlantic)

- ★ JOEY SCARBURY—Theme From Greatest American Hero 22-9 • RICK SPRINGFIELD—Jessie's Girl—7 •• MARTY BALIN - Hearts - 29
- Street 22-17 ** EVELYN CHAMPAGNE KING-I'm In Love

- * THE GREG KIHN BAND-The Breakup Song AIR SUPPLY—The One That You Love (Arista) TOP ADD ONS COMMODORES—Lady (Motown) RICK SPRINGFIELD—Jessie's Girl (RCA)
- * DARYL HALL/JOHN OATES—You Make My
- WXLO-New York (J. Knapp-PD) ** STACY LATTISAW—Love On A Two Way

New On The Charts



THE DAZZ BAND
"Let The Music Play" – 180

The Dazz Band has its roots in Kinsman Dazz, a group that recorded two albums for 20th Century-Fox Records. Leader Bobby Harris fronted Kinsman Dazz, which in turn, was previously known as Telephunk.

Telephunk got its start in 1971 when saxophone player Harris and friends started gigging around Cleveland. As the band attracted more listeners, more boogie elements were added to the jazz fusion style to please newer fans. This musical coupling was termed "dazz."

Meanwhile, Harris was part of the house band at the Kinsman Grill in East Cleveland. He convinced grill owner Sonny Jones to take a listen to Telephunk. Jones liked what he heard and became a part of the band's management.

Seeking a new name to more clearly define what the band was about, Telephunk became Kinsman Dazz. Now, it is simply the Dazz Band. Their first Motown album, "Invitation To Love," did not chart on the pop side. The other Dazz Band members are trumpet/flugelhorn/vocalist Pierre DeMudd, trumpet/vocalist Sennie "Skip" Martin III, guitarist Eric Fearman, Keyboards player Kevin Kendrick, percussionist/vocalist Kenny Pettus, drummer Isaac Wiley Jr. and bassist Michael Wiley. The management is Ray Calabrese, Progress Entertainment. 190 Alfred Dr., Highland Heights, Ohio 44143 (216) 461-7880. The booking agent is Sal Michaels at Norby Walters, 1290 Ave. of the Americas, Suite 264, New York, N.Y. 10019 (212) 245-3939.

'Sexy, Sassy' WXTR Bows

ALEXANDRIA, Va.—With the sounds of Barbra Streisand's "The Main Event," WXTR-AM-FM signed on the air here with new ownership and a new format.

The record to introduce what program director Paul Robinson calls "an eclectic mix of contemporary, middle of the road, memory making music; somewhat sweet, sophisticated, sexy and sassy" was chosen because of the repeated phrase, "extra," plugs the station's promotion name, "Xtra-104."

Robinson, who formerly programmed WJMD-FM Washington and WLIR-FM Garden City, N.Y., was hired by the Dalton Group,

which acquired the stations for \$2 million. The AM, formerly WSMD, is a 1 kw daytimer and the FM is a 50 kw 24-hour operation.

Dalton is headed by Bill Dalton, who is president and general manager, and Sue Dalton, who is vice president and general sales manager. Both come from Metromedia's WASH-FM Washington, he having been general manager and she general sales manager.

The Daltons say the format is aimed at "upwardly mobile professionals between the ages of 30 to 45" and unlike most other musical formats, "is designed to cross traditional ethnic boundaries."

Goodphone Commentaries Alan Freed Cared

By TOM YATES

Recently, I spent a great evening at the movies watching "Rock Around The Clock" and "Rock, Rock, Rock" both released in 1956. Granted, the former is a happy misrepresentation of the career of Bill Haley & the Comets while the latter features Chuck Berry, Frankie Lymon and even the first movie appearance of Tuesday Weld, but those were all secondary motives for my attendance.

What drew me to those two films was the appearance of Alan Freed, playing, logically enough, Alan Freed. That's why I went. I wanted to make sure that my perceptions hadn't become dimmed or glossed by the passage of time, and damned if I wasn't right!

What I saw was a very average

looking guy, approaching middle age, not particularly well dressed or striking in any way—except one.

Passion!!! Even in the hokey Hollywood-phony context of those two films, it was obvious that, every other consideration aside, this man felt that what he did, what he represented, what he presented, was important. He conveyed a passion for the music, for the musicians, and for the audience. Whatever else was phony or off or corny about the situation he was in, Alan Freed convinced me, across 25 years and a mediocre piece of celluloid, that he cared. He cared with a passion. It was very difficult to listen to the radio for the next two days.

(Tom Yates is the co-director of San Francisco-based Hiatus Productions)

Mike Harrison

Programming's Key: On Being Human

LOS ANGELES—The profession of radio programming, in its relatively brief history, has always attracted a large variety of types. Some of media's noblest thinkers, creators and communicators have dabbled in this electronic medicine show called commercial radio. So have numerous, shall we say, earthy sorts whose lifestyles prompted employers back

in the old days to place help wanted ads in the field's various journals stating, "... drinkers and drifters need not apply." Why, as a matter of fact, many a pro-

fact, many a programmer I've known could accurately be described as both noble and earthy.

Although there have always been many types of programmers and air personalities, one common characteristic shared by those who have been able to enjoy success with listeners is the ability to remain absolutely sensitive to and expressive of the human element ... the intrinsic humanity of mankind.

The human element is the one commodity that has always and will always be in demand no matter what "research" tells you about hard rock, soft rock, country, disco, jazz, albums, singles, tracks, or the latest face of "credibility."

It is the human spirit that binds people together into both love and hate; it is the magic stuff that lures people into involving themselves with other people. It's what makes music successful, it's what makes entertainers click. All other considerations of form beyond that are indeed secondary or superfluous.

In the words of George Bernard

2 Stations In N.M. Receive Short Renewals

WASHINGTON—Two Farmington, N.M., country stations were given one-year license renewals by the FCC (instead of the regular three-year licenses) after finding evidence that the stations were used in an anticompetitive manner in 1975 to promote the owner's concerts and discourage other promoters.

The Commission ordered the oneyear licenses June 16 for KRZE-AM and KRAZ-AM, the dominant country music stations in the Farmington area.

The Commission found that there was insufficient evidence to show that owner E. Boyd Whitney himself refused to sell advertising time to his competitors. Testimony was given, however, that one of the station's employees misrepresented facts to the FCC. There was no evidence to establish that Whitney could have prevented the misrepresentations or had been a party to them.

Calling the conduct "serious," they said the record of infractions was not bad enough to warrant license denial.

The FCC action affirmed the use of short renewals based on a 1979 initial decision. At that time, an Administrative Law Judge found that Whitney's stations had provided free advertising and announcer ad libs for his concerts while refusing to mention or sell advertising time to concerts scheduled by other promoters

Shaw, "The worst sin towards our fellow creatures is not to hate them, but to be indifferent to them; that's the essence of inhumanity." It is the human element that draws people to the radio and to particular places on the radio dial.

The human spirit rises above all programmable elements from music to talk and can make or break them by its very presence or lack thereof. It is also invulnerable to change.

No matter what the format, radio programming void of organically flowing human spirit will become void of listeners. It will be perceived as boring. And the truth is, most radio stations fail simply because they are boring.

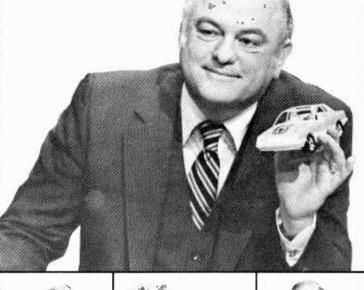
When I refer to the human ele-

when I refer to the human element in regard to radio programming. I don't just mean the words that are spoken between songs. I mean everything that's on the air... the music, news and commercials. (Some of the most awe-inspiring

moments of radio come in commercials, which are directly geared to touching people in their figurative soft spots.) I don't mean "voices," I mean ideas and meaning; I don't mean "energy," I mean the expression of feeling; I don't mean "hype," I mean thought provocation; I don't mean "fulfilment of requirements," I mean commitment to service; I don't mean "numbers," I mean music: I don't mean "credible," I mean real.

Perhaps the biggest mistake made by broadcasters during the infamous mechanical age of radio programming (that we are hopefully beginning to leave) was to erase the organic faces of humanity from the blackboards of their station's sounds in the name of discipline, consistency and professionalism. The music industry has certainly been known to fall into that same trap in its drive to formularize the components of success.

EXCLUSIVE!





in your market: the "Big Guy"

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

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

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



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

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

Billboard Singles Radio Action ... Based on station playlists through Tuesday (6/30/81)

- Continued from page 16
- ** JOEY SCARBURY—Theme From Greatest American Hero 9-3
- ★ LEE RITENOUR—Is It You 8-5
- ★ JUICE NEWTON-Queen Of Hearts 11-20 * AIR SUPPLY—The One That You Love 3-2
- JESSE WINCHESTER—Say What X

WHYN-Springfield (A. Carey-MD)

- ** POINTER SISTERS—Slow Hand 24-14 ** JOEY SCARBURY-Theme From Greatest
- American Hero 4-1
- ★ LEE RITENOUR—Is It You 14-12
- ★ KENNY ROGERS—I Don't Need You 13-10
 ★ AIR SUPPLY—The One That You Love 6-4
- •• PHIL COLLINS—In The Air Tonight
- •• RONNIE MILSAP-No Gettin' Over Me
- STACY LATTISAW-Love On A Two Way Street
- SPIDER-It Didn't Take Long-D-23
- JOHN SCHNEIDER-It's Now Or Never-D-24
- . MICKEY GILLEY-You Don't Know Me
- JANIS IAN-Under The Covers-D-26
- CARPENTERS-Touch Me When We're Dancing-D-25
- ROBBIE PATTON-Don't Give It Up

WFTQ(14Q)-Worcester (C. Blake-MD)

- ** LEE RITENOUR—Is It You 7-4
- ** JOEY SCARBURY-Theme From Greatest American Hero 8-5
- ★ MARTY BALIN—Hearts 11-6
- * KENNY ROGERS-I Don't Need You 16-7 * MANHATTAN TRANSFER—Boy From New
- PHIL COLLINS-In The Air Tonight-28
- PABLO CRUISE-Cool Love-29

WPRO-AM-Providence (G. Berkowitz-MD)

- ** MARTY BALIN-Hearts 13-9
- ** LEE RITENOUR—IS IT You 18-13

 * OAK RIDGE BOYS—Elvira 20-16
- * CARPENTERS—Touch Me When We're
- Dancing 19-15 * KENNY ROGERS-I Don't Need You 14-10
- •• POINTER SISTERS—Slow Hand
- JUICE NEWTON—Queen Of Hearts
 DIANA ROSS/LIONEL RICHIE—Endless

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

- ** LEE RITENOUR-Is It You 23-16
- ** REO SPEEDWAGON-Don't Let Him Go
- * JUICE NEWTON-Queen Of Hearts 18-15
- ★ MARTY BALIN—Hearts 9-6 * KENNY ROGERS—I Don't Need You 14-11
- STYX—Nothing Ever Goes As Planned
 DIANA ROSS/LIONEL RICHIE—Endless Love
- FOREIGNER-Urgent • CARPENTERS-Touch Me When We're
- Dancing
- RUSH—Tom Sawyer
- ALAN PARSONS PROJECT—Time
- POINTER SISTERS—Slow Hand
- COMMODORES—Lady—D-23
- TUBES-Don't Want To Wait Anymore-D-24

WPJB(JB-105)-Providence (M. Waite-MD)

- ** REO SPEEDWAGON-Don't Let Him Go
- ** POINTER SISTERS-Slow Hand 27-17
- ★ COMMODORES—Lady 28-23
- ★ .38 SPECIAL—Fantasy Girl 24-19
- ★ OAK RIDGE BOYS—Elvira 26-16 •• GARY WRIGHT—Really Wanna Know You-
- •• GARY 0-Pay You Back With Interest-34 • FRANKIE & THE KNOCKOUTS—You're My
- DIANA ROSS/LIONEL RICHIE-Endless
- . CARPENTERS-Touch Me When We're Dancing-D-35
- SPIDER-It Didn't Take Long
- TUBES—Don't Want To Wait Anymore—D-31
 TOM PETTY & THE HEARTBREAKERS—A

- Woman In Love

 JEFFERSON STARSHIP—Stranger

WICC-Bridgeport (B. Mitchell-MD)

** DARYL HALL/JOHN OATES-You Make My

- ** JOEY SCARBURY—Theme From Greatest American Hero 9-4
- ★ OAK RIDGE BOYS—Elvira 15-10 **★ MARTY BALIN**—Hearts 8-5
- * KENNY ROGERS-I Don't Need You 13-7
- •• RANDY VANWARMER—Suzi
- STYX—Nothing Ever Goes As Planned
 GARY WRIGHT—Really Wanna Know You—X
- STACY LATTISAW—Love On A Two Way Street
 RONNIE MILSAP—No Gettin' Over Me—D-29
- THE GREG KIHN BAND—The Breakup Song
- REX SMITH/RACHEL SWEET Everlasting
- PABLO CRUISE—Cool Love—D-30

WKCI-New Haven (D. Lyons-MD)

- ★★ COMMODORES—Lady 29-22
- ** STACY LATTISAW—Love On A Two Way Street 23-18
- ALAN PARSONS PROJECT-Time 28-21
- * CARPENTERS-Touch Me When We're Dancing 18-14
- * KENNY ROGERS-I Don't Need You 15-10
- •• TUBES-Don't Want To Wait Anymore-28 •• PABLO CRUISE-Cool Love-27

• CAROLE BAYER SAGER-Stronger Than Before-29

ROBBIE PATTON—Don't Give It Up

- WTIC-FM-Hartford (R. Donahue-MD) ** AIR SUPPLY-The One That You Love 4-1
- ** JOEY SCARBURY—Theme From Greatest American Hero 7-2
- **★ MOODY BLUES**—Gemini Dream 16-13
- ★ MARTY BALIN—Hearts 11-8
- * MANHATTAN TRANSFER-Boy From New York City 13-10 ● KENNY ROGERS—I Don't Need You—15
- •• POINTER SISTERS—Slow Hand—16 • PHIL COLLINS-In The Air Tonight - 17

WFEA(13FEA)--Manchester (K. Lemire-MD)

- ★★ OAK RIDGE BOYS—Elvira 13-7
- ** JOEY SCARBURY—Theme From Greatest American Hero 12-6
- * AIR SUPPLY—The One That You Love 11-5 * GARY U.S. BONDS-This Little Girl 2-1
- * DARYL HALL/JOHN OATES-You Make My Dreams 6-3
- PABLO CRUISE—Cool Love
- •• COMMODORES—Lady—26 JOHN SCHNEIDER—It's Now Or Never—D-29
- FRANKIE & THE KNOCKOUTS-You're My
- . MICKEY GILLEY-You Don't Know Me • DIANA ROSS/LIONEL RICHIE—Endless Love

WTSN-Dover (J. Sebastian-MD)

- ** MARTY BALIN-Hearts 9-4
- ** JOEY SCARBURY-Theme From Greatest American Hero 17-9
- * RONNIE MILSAP—No Gettin' Over Me 24-20
- ★ SHEENA EASTON—Modern Girl 14-8
 ★ MANHATTAN TRANSFER—Boy From New
- COMMODORES—Lady
 KENNY ROGERS—I Don't Need You—24
- JOE WALSH—A Life Of Illusion—D-26
- TUBES—Don't Want To Wait Anymore
 OAK RIDGE BOYS—Elvira—D-27
- ALABAMA—Feels So Right—X
- MOODY BLUES—Gemini Dream—D-25 • KOOL & THE GANG-Jones Vs Jones-D-22
- POINTER SISTERS—Slow Hand—X DIANA ROSS/LIONEL RICHIE—Endless
- Love-D-24 • GARY WRIGHT—Really Wanna Know You

WGUY-Bangor (J. Randall-MD)

- ** POINTER SISTERS—Slow Hand 29-21
- * SHEENA FASTON-Modern Girl 11-8 * REO SPEEDWAGON-Don't Let Him Go 25-
- * REX SMITH/RACHEL SWEET-Everlasting Love 34-28
- MARTY BALIN-Hearts 22-15 • • COMMODORES—Ladv
- •• FOREIGNER-Urgent • FRANKIE & THE KNOCKOUTS—You're My
- GARY WRIGHT-Really Wanna Know You-D
- DIANA ROSS/LIONEL RICHIE-Endless Love
- THE PRODUCERS—What She Does To Me-X
- THE JACKSONS-Walk Right Now-D-31 . CARPENTERS-Touch Me When We're
- Dancing-D-24
- RUSH—Tom Sawver—D-34 • CAROLE BAYER SAGER—Stronger Than
- ROBERT GORDON-Someday, Someway-D-
- APRIL WINE—Sign Of The Gypsy Queen—X
- JUICE NEWTON—Queen Of Hearts—X
 GINO VANNELLI—Nightwalker—D-33
- STACY LATTISAW—Love On A Two Way
- Street-X • BLACKFOOT-Fly Away-X
- OAK RIDGE BOYS—Elvira—X
 PABLO CRUISE—Cool Love
- TOM DICKI & THE DESIRES—Competition
- ROBBIE PATTEN-Don't Give It Up

WIGY-Bath (W. Mitchell-MD)

- ** REO SPEEDWAGON-Don't Let Him Go
- GARY U.S. BONDS-This Little Girl 4-1
- ★ ROSANNE CASH—Seven Year Ache 18-14 * LOVERBOY-The Kid Is Hot Tonight 22-17
- PABLO CRUISE-Cool Love •• FRANKIE & THE KNOCKOUTS—You're My
- PHIL COLLINS-In The Air Tonight-D-28 • APRIL WINE-Sign Of The Gypsy Queen-X
- CAROLE BAYER SAGER-Stronger Than Before-X
- RONNIE MILSAP-No Gettin' Over Me-X COMMODORES-Lady
- MANHATTAN TRANSFER-Boy From New York City-D-26
- .38 SPECIAL—Fantasy Girl—X
 BLACKFOOT—Fly Away—X OAK RIDGE BOYS-Elvira-X

Dancing-X

- SMOKEY ROBINSON-You Are Forever-X
- FOREIGNER-Urgent-D-29 DIANA ROSS/LIONEL RICHIE-Endless Love . CARPENTERS-Touch Me When We're
- RUSH-Tom Sawyer-X
- GARY O—Pay You Back With Interest
 ROBBIE PATTON—Don't Give It Up ROBIN LANE & THE CHARTBUSTERS-Solid

WACZ-Bangor (ML O'Hara-MD)

No List

Mid-Atlantic Region

■★ PRIME MOVERS MOODY BLUES-Gemini Dream (Threshold) KENNY ROGERS—I Don't Need You (Liberty)
MANHATTAN TRANSFER—Boy From New York City (Atlantic)

■● TOP ADD ONS PABLO CRUISE—Cool Love (A&M) ROSS & RICHIE—Endless Love (Motown) PHIL COLLINS—In The Air Tonight (Atlantic)

BREAKOUTS
FRANKE & THE KNOCKOUTS—You're My Girl FOREIGNER-Urgent (Atlantic)
BLACKFOOT-Fly Away (Atco)

- WXIX(96IX) Pittsburgh (C. Ingram MD) ** PHIL COLLINS—In The Air Tonight 11-1
- ** MOODY BLUES-Gemini Dream 8-6 * ALAN PARSONS PROJECT—Time 22-19
- MARTY BALIN-Hearts 10-7 * SMOKEY ROBINSON—You Are Forever 25-20
- DAN HARTMAN-It Hurts To Be In Love-D-
- JUICE NEWTON-Queen Of Hearts-34 GREG KIHN BAND-The Breakup Song-D-32 BILLY SQUIER-The Stroke-X
- TOM PETTY & THE HEARTBREAKERS—The Waiting-D-33 CHARLIE DANIELS BAND - Sweet Home
- Alabama-35
- NEW ENGLAND—D.D.T.—X SANTANA-Searching-36

WFIL-Philadelphia (D. Fennessy-MD)

- ★★ MOODY BLUES—Gemini Dream 26-19
- ** AIR SUPPLY-The One That You Love 4-1 **★ MARTY BALIN**—Hearts 21-16
- KENNY ROGERS-I Don't Need You 14-10 ★ IDEY SCARBURY—Theme From Greatest
- American Hero 17-12 •• PHIL COLLINS—In The Air Tonight
- PABLO CRUISE—Cool Love • TUBES-Don't Want To Wait Anymore-X
- ALABAMA-Feels So Right KOOL & THE GANG—Jones Vs Jones

COMMODORES—Lady—X

- STACY LATTISAW—Love On A Two Way Street-X RONNIE MILSAP—No Gettin' Over Me—D-30
- JIM STEINMAN-Rock'n'roll Dreams Come Through-X DIONNE WARWICK—Some Changes Are For
- CARPENTERS-Touch Me When We're
- Dancing-D-29 JANIS IAN—Under The Covers—X
 SMOKEY ROBINSON—You Are Forever—X
- ROBBIE PATTON-Don't Give It Up SHEENA EASTON—For Your Eyes Only—X
- WCCK(K104)-Erie (B. Shannon-MD) ** AIR SUPPLY-The One That You Love 2-1
- ** REO SPEEDWAGON-Don't Let Him Go 5-★ RUSH-Tom Sawver 22-18
- * CARPENTERS—Touch Me When We're Dancing 37-30 ★ DAN HARTMAN—Heaven In Your Arms 15-9
- RONNIE MILSAP-No Gettin' Over Me
- •• BALANCE—Breaking Away
 PABLO CRUISE—Cool Ove—X RANDY VANWARMER-Suzie-D-39 ROBERT GORDON—Someday, Someway—D.
- STACY LATTISAW-Love On A Two Way Street-D-37
- COMMODORES—Lady—D-38 • CHARLIE DANIELS BAND—Sweet Home Alabama - D-40
- CLIMAX BLUES BAND—Dancing The Night

• VILLAGE PEOPLE-5 O'Clock In The Morning

★ FOREIGNER—Urgent 35-28

- WFBG-altoona (T. Booth-MD) ★★ POINTER SISTERS—Slow Hand 16-10
- KENNY ROGERS-I Don't Need You 19-14 * OAK RIDGE BOYS-Elvira 25-18
- ★ JOHN SCHNEIDER—It's Now Or Never 30-24
 JEFFERSON STARSHIP—Stranger
- •• MICKEY GILLEY-You Don't Know Me BALANCE—Breaking Away—X ALABAMA—Feels So Right—X • SPIDER—It Didn't Take Long—X
- DAN HARTMAN-It Hurts To Be In Love-X • JUICE NEWTON-Queen Of Hearts-X DIONNE WARWICK—Some Changes Are For Good-X • ROBERT GORDON-Someday, Someway-X
- RANDY VANWARMER—Suzi—X RUSH—Tom Sawver—X JACKSONS—Walk Right Now—X SMOKEY ROBINSON—You Are Forever—X

• FRANKE & THE KNOCKOUTS-You're My

• STARS ON 45-Medley II WKBO-Harrisburg (B. Carson-MD)

MAC DAVIS—Secrets—X

★★ OAK RIDGE BOYS—Elvira 18-11 ** JOEY SCARBURY-Theme From Greatest American Hero 6-2

- ★ KENNY ROGERS—I Don't Need You 10-6
- ★ POINTER SISTERS—Slow Hand 16-12
- ★ MANHATTAN TRANSFER—Boy From New
- York City 13-9
- OP PABLO CRUISE—Cool Love
- •• THE ALAN PARSONS PROJECT-Time-19 • JOHN SCHNEIDER-It's Now Or Never
- RONNIE MILSAP-No Gettin' Over Me-D-20 • CARPENTERS-Touch Me When We're
- Dancing-D-16 DIANA ROSS/LIONEL RICHIE-Endless Love-X

- WQXA(Q106)—York (S. Gallagher—MD) **★★ POINTER SISTERS**—Slow Hand 23-19 MANHATTAN TRANSFER-Boy From New
- York City 18-12 ★ SHEENA EASTON—Modern Girl 20-16 * STANLEY CLARKE/GEORGE DUKE-Sweet
- •• OAK RIDGE BOYS-Elvira-24
- •• ALAN PARSONS PROJECT—Time-29 PABLO CRUISE—Cool Love—X • PHIL COLLINS—In The Air Tonight—X
- RONNIE MILSAP-No Gettin' Over Me • FOREIGNER-Urgent-D-30 STYX—Nothing Ever Goes As Planned
- WRQX(Q-107)-Washington D.C. (F. Holler-
- ★ SANTANA—Winning 10-6
- ★ RUSH—Tom Sawyer 29-12◆ SQUEEZE—Tempted
- •• BLACKFOOT—Fly Away
- MOODY BLUES—Gemini Dream—D-20
 STEVE WINWOOD—Arc Of A Diver—X • OZZY OSBOURNE—Crazy Train
- REO SPEEDWAGON Don't Let Him Go-X • POINT BLANK-Nicole-X JIM STEINMAN—Rock'n'roll Dreams Come
- Through—X

 THE GREG KIHN BAND—The Breakup Song—
- APRIL WINE—Sign Of The Gypsy Queen—X • PHIL COLLINS—In The Air Tonight—X RILLY SOURCE_D.9

• FOREIGNER-Urgent-X

 PETER FRAMPTON—Breaking All The Rules • TUBES—Talk To You Later

ELTON JOHN—Breaking Down Barriers—X JEFFERSON STARSHIP—Find Your Way WPGC-Washington (J. Elliott-MD)

- •• FRANKE & THE KNOCKOUTS-You're My DIANA ROSS/LIONEL RICHIE—Endless Love RUSH—Tom Sawyer—D-30
- WCAO-Baltimore (S. Richards-MD) ★★ POINTER SISTERS—Slow Hand 19-13 ** KENNY ROGERS-I Don't Need You 13-5
- ★ MOODY BLUES—Gemini Dream 15-11 ★ JUICE NEWTON—Queen Of Hearts 23-17 * CAROLE BAYER SAGER—Stronger Than
- . GINO VANNELLI- Nightwalker
- ●● JOHN SCHNEIDER—It's Now Or Never PABLO CRUISE—Cool Love REO SPEEDWAGON — Don't Let Him Go—X
- TUBES—Don't Want To Wait Anymore—D-29 ALABAMA—Feels So Right • PHIL COLLINS—In The Air Tonight—D-26
- WFBR-Baltimore (A. Szulinski-MD) **★★ OAK RIDGE BOYS**—Elvira 4-2
- ** MARTY BALIN—Hearts 20-14 ★ POINTER SISTERS—Slow Hand 16-13 * CARPENTERS-Touch Me When We're Dancing 26-12

 * STACY LATTISAW—Love On A Two Way
- Street 24-18 ● PABLO CRUISE—Cool Love—30 •• FRANKIE & THE KNOCKOUTS-You're My

SAVOY BROWN—Lay Back In The Arms Of

- WYRE-Annapolis (J. Diamond-MD) ** PHIL COLLINS—In The Air Tonight 30-20 ** JOEY SCARBURY-Theme From Greatest
- * CARPENTERS-Touch Me When We're Dancing 29-22 ★ KENNY ROGERS—I Don't Need You 26-17 ●● FRANKE & THE KNOCKOUTS—You're My

American Hero 20-7

ALABAMA—Feels So Right

• FOREIGNER-Urgent

Before 16-10

www.americanradiohistory.com

•• COMMODORES—Lady BALANCE—Breaking Away TUBES—Don't Want To Wait Anymore—D-30

KOOL & THE GANG—Jones Vs Jones—D-29

- LARRY GRAHAM—Just Be My Lady—X STACY LATTISAW—Love On A Two Way Street-D-27
 • POINT BLANK-Nicole-X
- RONNIE MILSAP-No Gettin' Over Me-D-23 JIM STEINMAN—Rock'n'roll Dreams Come Through-D-25
- ** KENNY ROGERS-I Don't Need You 10-3 ★★ JOEY SCARBURY—Theme From Greatest American Hero 4-2 * STYX-Too Much Time On My Hands 20-15

* CAROLE BAYER SAGER-Stronger Than

WGH-Hampton (B. Canada-MD)

★ CAK RIDGE BOYS—Elvira 14-8

- WQRK(Q·FM)-Norfolk (R. Bates-MD)
- * POINTER SISTERS-Slow Hand 24-18
- •• LARRY JOHN McNALLY—Just Like Paradise •• RAY PARKER JR. & RAYDIO-That Old Song
- Love-D-29 PABLO CRUISE-Cool Love-D-25
- COMMODORES-Lady-D-30 WRVQ(Q94)—Richmond (B. Thomas—MD)
- ** BILLY SQUIER-The Stroke 12-7 **★★ MARTY BALIN**—Hearts 10-4 * RICK SPRINGFIELD-Jessie's Girl 9-5
- ★ SANTANA—Winning 13-9
 •• STEVE WINWOOD—Night Train
- BALANCE—Breaking Away THE WHO—Don't Let Go The Coat—X
- SPIDER-It Didn't Take Long-X POINT BLANK—Nicole—D-26
- KIM CARNES—Draw Of The Cards—X • STYX-Nothing Ever Goes As Planned
- WAEB-Allentown (J. Ward-MD)
- ** MANHATTAN TRANSFER—Boy From New York City 20-13
- ★ JOEY SCARBURY—Theme From Greatest American Hero 12-6
- •• CARPENTERS-Touch Me When We're Dancing
- •• FOREIGNER-Urgent • THE BROTHERS JOHNSON—The Real Thing—
- Through—X

 LARRY GRAHAM—Just Be My Lady—X COMMODORES—Lady—D-30
 REX SMITH/RACHEL SWEET—Everlasting
- QUINCY JONES-Ai No Corrida-X JOE WALSH—A Life Of Illusion—X • SAVOY BROWN—Lay Back In The Arms Of

- ** MANHATTAN TRANSFER—Boy From New York City 19-12 ** THE ALAN PARSONS PROJECT—Time 17-9

 * KOOL & THE GANG—Jones Vs Jones 23-16
- * STANLEY CLARKE/GEORGE DUKE-Sweet Baby 20-15

 ★ MARTY BALIN—Hearts 25-17
- ROSANNE CASH-Seven Year Ache • RANDY VANWARMER - Suzi - X • MICHAEL DAMIAN - She Did It - X
- RONNIE MILSAP-No Gettin' Over Me-D-27 COMMODORES—Ladv • TUBES-Don't Want To Wait Anymore-X
- JANIS IAN-Under The Covers-X • STEPHANIE MILLS—Two Hearts—X

JOE WALSH—A Life Of Illusion—X

- LYNX-Together We Can Shine-X • FRANKIE & THE KNOCKOUTS-You're My
 - ** KIM CARNES—Bette Davis Eyes

- •• TUBES-Don't Want To Wait Anymore-X
- ALABAMA—Feels So Right—X
 BALANCE—Breaking Away—X
- SPIDER-It Didn't Take Long-X
- PHIL COLLINS—In The Air Tonight—D-19
 COMMODORES—Lady—X
- POINT BLANK-Nicole-X
- RONNIE MILSAP—No Gettin' Over Me—D-21
 BARBRA STREISAND—Promises—D-20
- **DIONNE WARWICK**—Some Changes Are For
- Good-X
- ROBERT GORDON—Someday, Someway
- RANDY VANWARMER-Suzi-X
- JANIS IAN-Under The Covers-X MAC DAVIS-Secrets-X
- MICKEY GILLEY-You Don't Know Me FRANKE & THE KNOCKOUTS-You're My Girl-X
- YUTAKA-Lovelight-X • BILL WRAY-Nothing Is Gonna Change My
- Mind-X
- ROBBIE PATTON-Don't Give It Up • RAY PARKER JR. & RAYDIO-That Old Song PHILSEYMOUR—I Really Want You
- ★★ MANHATTAN TRANSFER—Boy From New
- York City 20-14 ★★ MOODY BLUES—Gemini Dream 18-12
- ★ STACY LATTISAW—Love On A Two Way
- ★ THE ALAN PARSONS PROJECT—Time 21-16
- FOREIGNER-Urgent-D-26 GARY WRIGHT—Really Wanna Know You • DIANA ROSS/LIONEL RICHIE-Endless
- RONNIE MILSAP-No Gettin' Over Me-D-28

★ GREG KIHN BAND—The Breakup Song 28-18

- •• GARY WRIGHT-Really Wanna Know You
- BLACKFOOT-Fly Away-X
- RUSH-Tom Sawyer-X FOREIGNER-Urgent-D-27
- JIM MESSINA-Stay The Night-X MOODY BLUES—The Voice—X
- ** KENNY ROGERS-I Don't Need You 24-17 ★ MARTY BALIN—Hearts 8-4
- * AIR SUPPLY—The One That You Love 9-5
- JIM STEINMAN-Rock'n'roll Dreams Come
 - Love-X
- WIFI-FM-Bala Cynwyd (L. Kiley-MD)
- ★ MOODY BLUES—Gemini Dream 26-19 •• FOREIGNER—Urgent
- JIM STEINMAN—Rock'n'roll Dreams Come Through-X • TERRI GIBBS-Rich Man-X JUICE NEWTON—Queen Of Hearts—D-25
- . THE IACKSONS-Walk Right Now SAVOY BROWN—Lay Back In The Arms Of
- WWSW(3WS-FM) Pittsburgh (H. Crowe MD)

★ JOEY SCARBURY—Theme From Greatest

** OAK RIDGE BOYS-Elvira

Playlist Prime Movers ★ Playlist Top Add Ons •

- * RAY PARKER JR. & RAYDIO—A Woman Needs Love * AIR SUPPLY—The One That You Love
- American Hero •• ALAN PARSONS PROJECT—Time
- •• CAROLE BAYER SAGER—Stronger Than

• MARTY BALIN-Hearts

- ■★ PRIME MOVERS

- Southeast Region

Before

- SANTAMA—Winning (Columbia)
 STACY LATTISAW—Love On A Two Way Street (Cotillion)
 - BREAKOUTS=

REO SPEEDWAGON-Oon't Let Him Go (Epic)

WQXI-AM—Atlanta (J. McCartney—MD)

MARTY BALIN—Hearts—D-19

★ MARTY BALIN—Hearts 15-10

• PABLO CRUISE-Cool Love-D-29

Street-D-24

Love-27

Street

STACY LATTISAW—Love On A Two Way

• JUICE NEWTON-Queen Of Hearts-D-20

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

** RONNIE MILSAP-No Gettin' Over Me 29-

** KENNY ROGERS-I Don't Need You 20-14

** POINTER SISTERS—Slow Hand 10-5

★★ KENNY ROGERS—I Don't Need You 13-6

* RONNIE MILSAP-No Gettin' Over Me 21-14

DIANA ROSS/LIONEL RICHIE—Endless Love

RAY PARKER-That Old Song (Arista)

PABLO CRUISE - Cool Love (A&M)

- RONNIE MILSAP-No Gettin' Over Me (RCA)

- KENNY ROGERS—I Don't Need You (Liberty)
 JOEY SCARBURY—Theme From "The Greatest American
- Hero" (Elektra)

 AIR SUPPLY—The One That You Love (Arista)

 TOP ADD ONS

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WBBQ-Augusta (B. Stevens-MD) ** AIR SUPPLY—The One That You Love 2-1 ** KENNY ROGERS—I Don't Need You 11-7

PHIL COLLINS—In The Air Tonight 18-13 * FRANKIE SMITH-Double Dutch Bus 15-10.

• ROBERT GORDON-Someday, Someway-D

• RONNIE MILSAP-No Gettin' Over Me-X ROSANNE CASH—Seven Year Ache—D-30 • RANDY VANWARMER—SuziMX

• COMMODORES—Lady—X
• GINO VANNELLI—Nightwalker—X

- ROBBIE PATTON-Don't Give It Up • YUTAKA-Love Light WSGA-Savannah (J. Lewis-MD)
- RONNIE MILSAP No Gettin' Over Me 29 • KIM CARNES—Draw Of The Cards—30
- ★ MARTY BALIN—Hearts 9-5 •• RAY PARKER JR. & RAYDIO—That Old Song (Continued on page 46)
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- * PHIL COLLINS-In The Air Tonight 21-16 * JOEY SCARBURY-Theme From Greatest American Hero 16-7 • DIANA ROSS/LIONEL RICHIE-Endless
- ★ MANHATTAN TRANSFER—Boy From New York City 14-9 •• ROBERT GORDON—Someday, Someway •• STACY LATTISAW - Love On A Two Way

• TUBES—Don't Want To Wait Anymore—X
• REX SMITH/RACHEL SWEET—Everlasting

• PABLO CRUISE-Cool Love-X

- GREG KIHN BAND-The Breakup Song-X . CARPENTERS-Touch Me When We're Dancing-D-28
- ** MANHATTAN TRANSFER-Boy From New York City 19-14 KENNY ROGERS-I Don't Need You 11-7 * REO SPEEDWAGON-Don't Let Him Go 23-

* DIANA ROSS/LIONEL RICHIE-Endless Love

JOEY SCARBURY-Txeme From Greatest American Hero 7-4 IEENA EASTON - Modern Girl 11-7

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 GARY WRIGHT—Really Wanna Know You—X • FOREIGNER-Urgent-X • FRANKE & THE KNOCKOUTS-You're My Girl • RAY PARKER JR. & RAYDIO—That Old Song

* MANHATTAN TRANSFER-Boy From New

York City 16-11

THE PRODUCERS—What She Does To Me—X

DIANA ROSS/LIONEL RICHIE—Endless $\mathsf{Love}\!-\!\mathsf{X}$

26-20 •• THE ALAN PARSONS PROJECT—Time—28

SANTANA—Winning 22-17

If you're looking for the sound of success...





RKO ONE. THE ORIGINAL RKO RADIO NETWORK. PROGRAMMED FOR YOUNG ADULT MUSIC RADIO STATIONS AND THE 25-34 DEMOGRAPHIC.

OVER 200 STATIONS HAVE AFFILIATED SINCE OCTOBER, 1979.
THE UNPRECEDENTED SUCCESS OF RKO ONE IS BASED ON STATION DEMAND FOR:

• DEMOGRAPHIC, INTEGRATABLE PROGRAMMING

Award-winning news—issue-oriented news reporting with a conversational and relatable on-air delivery.

Lifesound™ features—lifestyle-oriented short form shows on everything from show biz to the bizarre.

Entertainment Specials—highly promotable two-hour shows and concerts featuring music superstars.

Night Time America™—RKO's live 5-hour nightly music show with host Bob Dearborn.

• STEREO TRANSMISSION BY SATELLITE

High quality audio—full 15 kHz stereo transmission of all program feeds, an RKO exclusive.

• COMPLETE STATION SERVICE PACKAGE

Interkom—exclusive computer communications link for simplified affiliate reporting systems.

Program for Affiliate Research (PAR) an Arbitron software system for local sales and management use.

BMC Co-op Sales Program—a comprehensive and complete local sales package free to affiliates.

Sales Promotion Support—a full array of RKO-produced kits for local sale of Network programming.





RKO TWO. A NEW RKO RADIO NETWORK. OLDER. DESIGNED FOR MUSIC AND INFORMATION STATIONS WITH A MORE ADULT PROFILE.

BEGINNING SEPTEMBER 1st. 1981. RKO TWO IS A RESOURCE FOR FORMATS APPEALING TO THE 35-44 LIFESTYLE AND THE EMERGING 25-54 MARKET WITH:

 COMPLETE SCHEDULE OF INFORMATION PROGRAMMING Hard News Emphasis—newscasts 24 hours a day with added coverage of international events and economic issues.

In-depth News Support—daily commentaries and expanded newscalls

to all affiliates. "Ask the Expert" Feature Series—short duration programs hosted by experts in medicine, money, law and psychology.

Weekly Music Specials—an hour of music and conversation with broad-based pop and country artists and available for local sale.

Overnight Talk Show—featuring "America Overnight"™ with six hours of talk radio nightly from Dallas and Los Angeles. First call option for RKO TWO affiliates.

STEREO TRANSMISSION BY SATELLITE

High quality audio—all feeds of RKO TWC will be broadcast in 15 kHz stereo from RKO via Westar III.

Earth stations in 200 cities—only RKO offers immediate national distribution of stereo network

programming.

 STATION SERVICE RESOURCES Interkom—exclusive computer link with the network simplifies reporting systems. Program for Affiliate Research and **BMC Co-op**—services available for local sales use.

 MAJOR LEAGUE COMPENSATION FOR ALL TOP MARKET STATIONS







RKO RADIOSHOWS. RKO THREE. THE NEXT DIMENSION IN NETWORK RADIO.
OFFERING DEMOGRAPHIC PROGRAMS AND FORMAT BLOCKS FOR ALL RADIO STATIONS.

PREMIERING SEPTEMBER 1st, 1981. RKO RADIOSHOWS. SYNDICATION BY SATELLITE WITH FIRST CALL OPPORTUNITIES FOR RKO ONE AND RKO TWO AFFILIATES.

• STEREO TRANSMISSION BY SATELLITE

High quality audio—all RKO Radioshows will be broadcast in full stereo utilizing RKO's additional space segment on Westar III. **Earth stations in 200 cities**—immediate availability on a nationwide basis.

AMERICA OVERNIGHT™ TALK SHOW

Six hours live from Dallas and Los Angeles fed Midnight-6AM (EST) Monday through Saturday beginning September 1, 1981. Hosts Ed Busch and Eric Tracy with name stars and nationwide telephones.

Turn-key program block—highly promotable show with local inventory for premium nighttime revenues.

First refusal opportunity—for all RKO TWO affiliates.

• THE RKO MINI PAK

Long form entertainment and information shows to supplement local programming beginning January, 1981. Radioshows program lineups—to include weekly countdowns, sports talk shows, mid-day magazines, live concerts and daily formatic music blocks.

Fall 1981 announcements—scheduling to be based upon surveys with 500 stations covering 7 different formats.



FIRST REFUSAL ON THIS ULTIMATE NETWORK RESOURCE FOR RKO ONE AND RKO TWO AFFILIATES. NOW'S THE TIME TO TAKE A HARD LOOK AT RKO AND CALL (212) 575-6144 TO LOCK UP YOUR RKO FRANCHISE.



Now's the time to take a second and third look at RKO.

1981, BILLBOARD

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

July 6, Jefferson Starship, Off The Record, Westwood One, one hour. July 11-12, Donna Fargo, Country Session, NBC one hour.

July 11-12, **Rufus**, Special Edition, Westwood One, one hour.

July 11-12, Air Supply, Robert W. Morgan Special Of The Week, Watermark, one hour.

July 11-12, George Jones, Live From Gilley's, Westwood One, one hour.

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

July 13, Pat Benatar, Off The Record, Westwood One, one hour.
July 15, REO Speedwagon, live concert, Starfleet Blair, 90 minutes.
July 17-19, Stevie Nicks, NBC

Source, two hours.

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

July 18-19, Christopher Cross, Robert W. Morgan Special Of The Week, Watermark, one hour.

July 18-19, Johnny Rodriquez, Country session, NBC, one hour. July 18-19, Chaka Khan, Special Edition, Westwood One, one hour. July 18-19, Brenda Lee, Live From Gilley's, Westwood One, one hour.

July 19, Jefferson Starship, King Biscuit Flower Hour, ABC FM, one hour.

July 20, Van Halen, Off The Record, Westwood One, one hour. July 25-26, Jerry Lee Lewis, Country Session, NBC, one hour.

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

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

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

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

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

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

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

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

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

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

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.

Vox Jox

NEW YORK—Dave Mann has been named program director of WDOQ-FM Daytona Beach, Fla. He also takes over the afternoon drive slot on that station.

He comes from WRBQ-FM (Q-105) Tampa. The balance of the WDOQ air time is handled by Dave Matthews in morning drive, Bob Mitchell in middays and Dave Schultz and Tom Stafford, nights.

Dave Popovich has been named p.d. at WWYZ-FM Waterbury, Conn. He comes from WWWE-AM (3-WE) Cleveland where he was operations manager. . . . A.J. Roberts is the new morning man at KBZT-FM (K-Best) San Diego. He comes from WBSB-FM Baltimore, but he was previously in San Diego at KMJC-AM. . . . Carol Mason has joined WYNY-FM New York in the 10 p.m. to 2 a.m. slot. She comes from WJEZ-FM Chicago, where she worked overnights.

Stevie Knox has joined WHYI-FM (Y-100) Ft. Lauderdale to work 10 p.m. to 2 a.m. He comes from WINZ-FM (I-95) Miami. . . . KNAC-FM Long Beach, Calif., has a new lineup with "Zany" Norm McBrine remaining in morning drive. P.d. Paul Fuhr is on from 11 a.m. to 2 p.m., Jimmy Christopher is on from 2 to 7 p.m. Marshall Thomas is on from 7 p.m. to midnight and David Mack works overnights.

WVCG-AM Miami operations manager Jere Sullivan has a new lineup with Ned Powers in morning drive, Ken Collier in middays, Roby Yonge in afternoon drive Gene Bridges from 6 to 11 p.m. and Gary West, overnights. . . . Alise Williams has joined WCXI-AM in the 2 to 6 a.m. slot. She comes from WAAM-AM Ann Arbor, Mich. ... Frank Connors is the new morning drive man at KYOS-AM Merced, Calif.. and Jim Pelletier has moved into afternoon drive. He comes from KAYK-FM (K-96) Provo, Utah, and Pelletier comes from KOBS-FM (K-105) Los Banos, Calif.

Bryan Sargent has joined WWKX-FM (Kicks) Nashville in morning drive as part of a new jock lineup. He comes from WFHG-AM Bristol, Tenn. Joining Sargent to make up a new Kicks morning team is Jay Hastings, who comes from WKXX-FM Chattanooga, where he was news director. This new team succeeds "Coyote" McCloud, who moves to afternoon drive. Also new on the station is midday man Al Carson, who comes from KOPA-AM/ KXAM-FM Phoenix. Jon "Rock'n'Roll" Anthony is on from 6 to 10 p.m. and Rocky Knight and B.J. Harris take the station through the night.

Claire Russell Shaffner has been named general manager of WRAL-FM Raleigh. She had been general manager of WTMA-AM/WSSX-FM Charleston, S.C. ... William Kunkel is the new general manager of WASH-FM Washington. . . . Tom Durney has been named senior vice president of Insilco Broadcast Group of Louisiana. He continues as general manager of WQUE-FM New Orleans and will now be responsible for the management of WGSO-AM New Orleans.

John Abrams has been named creative services manager of the RKO

Radio networks. He comes from Mutual Broadcasting, where he was an advertising/promotion writer and editor.... Clifford Kirtland, Cox Broadcasting director, has been elected chairman, a post that has been vacant since the retirement of J. Leonard Reinsch in 1979. Cox president William Schwartz has been elected to the board.... Robert Thunderbird has joined WBEE-AM Chicago as weekend announcer.

Mutual Broadcasting president Marty Rubenstein has been appointed to the International Radio & Television Foundation board of directors. ... WPLJ-FM New York jock Jimmy Fink has begun a 13-week summer show on New York and New Jersey cable systems. ... While WQYK-FM St. Petersburg, Fla., morning man Danny Banks has been on vacation, a variety of replacements ranging from politicians to newspaper writers to the police chief have been taking turns at the morning drive slot. Warner Bros. artist Rex Allen Jr. sat in one morning.

The new line-up at mass appeal KWST-FM Los Angeles consists of London & Engleman (ex-KRTH-FM), 6 a.m.-10 a.m.; Bobby Ocean (ex-KHJ-AM), 10 a.m.-2 p.m.; Pat Garrett (ex-KHJ), 2 p.m.-6 p.m.; Benny Martinez (ex-KDAY-FM, KUTE-FM, KIIS-FM), 6 p.m.-10 p.m.; China Smith (KWST, ex-KLOS-FM) 10 p.m.-2 a.m.; and Scott Summers (ex-KFRC-AM) 2 a.m.-6 a.m. Chris Kelly (ex-Y103) is a utility jock and ex-KHJ's Hurricane is on weekends. Chuck Martin, also from KHJ is program director; Tim Sullivan (ex-KHJ, KHTZ-FM) is general manager.

Bubbling Under The HOT 100

101-PULL UP TO THE BUMPER, Grace Jones, Island 49697 (Warner Bros.)

102-FREAKY DANCIN', Cameo, Chocolate City 3225 (Polygram)

103-NIGHT, Billy Ocean, Epic 02053 104-TEMPTED, Squeeze, A&M 2345

105-VERY SPECIAL, Debra Laws, Elektra 47142 106-ONE STEP AHEAD, Split Enz, A&M 2339

107-POCKET CALCULATOR, Kraftwerk, Warner Bros. 49723 108-CRAZY TRAIN, Ozzy Osbourne, Jet

6-02079 (Epic) 109-YOU STOPPED LOVING ME, Roberta Flack, MCA 51126

110-SHAKE IT UP, Cheryl Lynn, Columbia 11-02102

Bubbling Under The **Top LPs**

201-JOHNNY CASH, The Baron, Columbia FC

202-WILLIE NELSON, The Minstrel Man, RCA AHL1-4045

203-ENGELBERT HUMPERDINCK, Don't You Love Me Anymore, Epic FE 37128 204-HEATH BROTHERS, Expressions Of Life, Columbia FC 37126

205-**ODYSSEY, I Got The Melody,** RCA AFL1-3910 206-**NEW ENGLAND, Walking Wild,** Elektra 6E-

346 207-**GLORIA GAYNOR, I Kinda Like Me,** Polydor PD-1-6324 (Polygram)

208-HIGH INERGY, High Inergy, Gordy G8-1005M1 (Motown) 209-BARBARA COOK, It's Better With A Band,

MMG D-MMG-104
210-SOUNDTRACK, Take This Job And Shove It,
Epic SE 37177

Billboard " Survey For Week Ending 7/11/81 Contemporar se are best selling middle-of-the-road singles compiled from radio station air play listed in rank order. Week 8 ä 1887 TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) 2 5 I DON'T NEED YOU Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI) THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI) 3 8 8 3 1 ALL THOSE YEARS AGO ALL THUSE YEARS AND
George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.Y., BMI)
THEME FROM "GREATEST AMERICAN HERO"
Joey Scarburry, Elektra 47147 (Not Listed)
BOY FROM NEW YORK CITY
Manhattan Transfer, Atlantic 3816 (Trio, BMI) 公 10 7 7 SEVEN YEAR ACHE 7 9 Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI) AMERICA
Neil Diamond, Capitol 4994 (Stonebridge, ASCAP) 7 5 11 TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Welk, BMI) 25 3 女 11 9 PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappel BMI) 金 13 5 Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP) ELVIRA 14 7 The Oak Ridge Boys, MCA 51084 (Acuff-Rose, BMI)
FOOL IN LOVE WITH YOU 12 12 15 Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI) 会 HEARTS
Marty Balin, EMI-America 8084 (Mercury Shoes/Great Pyramid, BMI) 20 由 16 Sheena Easton, EMI-America 8080 (Pendulum/Sea Shanty/Unichappell, BMI) IT'S NOW OR NEVER
John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP) 18 6 仚 17 8 STRONGER THAN BEFORE Carole Bayer Sager, Boardwalk 8-02054 (Unichappell/Begonia Melodies/ Fedora, BMI/Valley, ASCAP) SWEET BABY Stanley Clarke & George Duke, Epic 19:01052 (Mycenae, ASCAP) 仚 19 7 22 4 SLOW HAND Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI) 19 11 4 STILL RIGHT HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI) 30 2 NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP) 由 24 6 The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI) 22 15 Lee Ritenour, Elektra 47124 (Rit Of Habeas, ASCAP) HARD TIMES
James Taylor, Columbia 11-02093 (Country Road, BMI) 23 26 5 24 21 15 LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI) HOW 'BOUT US
Champaign, Columbia 11-11433 (Champaign/Dana Walden)
SOME CHANGES ARE FOR GOOD
Dionne Warwick, Arista 0602 (Prince Street, ASCAP, Unichappell/Begonia 25 8 26 29 27 19 9 SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI) 4 32 3 Carl Wilson, Caribou 6-02136 (Epic) (Murray Gage/Schilling ASCAP) WHAT ARE WE DOIN' IN LOVE
Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP) 29 28 14 27 SINCE I DON'T HAVE YOU

Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP) 30 13 31 23 13 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/SHOULD HAVE KNOWN BETTER/NOWHERE MAM/
YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 Stars On 45, Radio Records 3810 (Atlantic) (Not Listed) Stars On 45, Radio Records 3810 (Atlantic) (Not L FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI) I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Paul Anka, RCA 12225 (Al Gallico, BMI) WE DON'T HAVE TO HOLD OUT Anne Murray, Capitol 5013 (Balmur, CAPAC) SAY WHAT Jessie Winchester, Bearsville 49711 (Warner Bros.) SOME DAYS ARE DIAMONDS 37 32 33 31 11 34 35 3 35 33 合 42 3 SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI) LADY YOU BRING ME UP 血 odores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP) RICH MAN
Terri Gibbs, MCA 51119 (Song Biz, BMI) 38 38 曲 EMDLESS LOVE MER DITTE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
COOL LOVE 山 ALTA CARRY Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP) DON'T YOU LOVE ME ANYMORE? Engelbert Humperdinck, Epic 19-02060 (EMP/Times Square, BMI) BEING WITH YOU 41 41 42 34 18 Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP) 43 36 9 NOBODY WINS
Elton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP) BETTE DAVIS EYES
Kim Carnes, EMI-America 8077
(Plain And Simple, ASCAP/Donna Weiss, ASCAP)
A WOMAN MEEDS LOVE

By Bedies As CAP/Donna Weiss, ASCAP) 44 39 13 45 15 40 Arista 0592 (Raydiola, ASCAP) GOING THROUGH THE MOTIONS 46 46 3 Dennis Yost, Robox 7945 (Equity) (Think, ASCAP/Andite Invasio, BMI) I LOVED 'EM EVERY ONE
T.G. Sheppard, Warner Bros. 49690 (Tree, BMI) 47 43 48 WHO'S THAT LOOK IN YOUR EYE Taffy McElroy, MCA 51090 (I've Got The Music, ASCAP)
HALFWAY HOME 49 45 14 Maureen McGovern, Maiden Voyage 120 (Dijon/BM1/Harlene, ASCAP) BLESSED ARE THE BELIEVERS
Anne Murray, Capitol 4987, (Chappell/Unichappell, ASCAP) 50 47 14

★ 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.)

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

Rock Albums

Top Tracks

		sac	ROCK AIDUMS			1 504 1	10p Tracks
This Veek	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	9	TOM PETTY & THE HEARTBREAKERS—Hard Promises, Backstreet/	1	1	6	THE MOODY BLUES-The Voice, Threshold
2	,	c	MCA THE MOODY BLUES—Long Distance Voyager, Threshold	2	2	9	JOE WALSH—A Life Of Illusion, Asylum
2	5	6	BILLY SQUIER—Don't Say No, Capitol	3	5	16	PHIL COLLINS—In The Air Tonight, Atlantic
4	3	9	JOE WALSH—There Goes The Neighborhood, Asylum	4	7	13	SANTANA—Winning, Columbia
5	6	13	SANTANA—Zebop, Columbia	5	3	9	BILLY SQUIER—The Stroke, Capitol
6	4	8	VAN HALEN—Fair Warning, Warner Bros.	6	8	9	TOM PETTY & THE HEARTBREAKERS—A Woman in Love,
7	9	13	JEFFERSON STARSHIP-Modern Times, RCA/Grunt				Backstreet/MCA
8	7	17	PHIL COLLINS—Face Value, Atlantic	7	11	11	BILLY SQUIER—In The Dark, Capitol
9	8	16	THE WHO—Face Dances, Warner Bros.	8	4	11	TOM PETTY & THE HEARTBREAKERS—The Waiting, Backstree
10	10	13	AC/DC—Dirty Deeds Done Dirt Cheap, Atlantic			_	MCA
11	21	8	SQUEEZE —Eastside Story, A&M	9	10	7	THE TUBES—Talk To You Later, Capitol
12	11	15	THE GREG KIHN BAND—Rockihnroll, Beserkley	10	16	4	SQUEEZE—Tempted, A&M
13	14	6	PETER FRAMPTON—Breaking All The Rules, A&M	11	6	11	THE GREG KIHN BAND—The Break Up Song, Beserkley
14	16	7	THE TUBES—The Completion Backward Principle, Capitol	12	9	13	OZZY OSBORNE—Crazy Train, Jet
15	15	5	GEORGE HARRISON—Somewhere In England, Dark Horse	13	13	6	THE MOODY BLUES—Gemini Dream, Threshold
16	13	11	GARY U.S. BONDS—Dedication, EMI/America	14	12	3	DANNY JOE BROWN—Edge Of Sundown, Epic
17	12	17	REO SPEEDWAGON—Hi Infidelity, Epic	15	14	5	GEORGE HARRISON—All Those Years Ago, Dark Horse
18	30	3	BLUE OYSTER CULT—Fire Of Unknown Origin, Columbia	16	18	7	JIM STEINMAN—Rock 'N Roll Dreams Come Through, Epic/Cleveland Int'l
19	17	17	RUSH—Moving Pictures, Mercury	17	19	5	PETER FRAMPTON—Breaking All The Rules, A&M
20 21	19	11	OZZY OSBORNE—Blizzard Of Oz, Jet MARTY BALIN—Balin, EMI/America	18	21	11	JEFFERSON STARSHIP—Stranger, Grunt/RCA
22	18	11	KIM CARNES—Mistaken Identity, EMI/America	19	25	2	BLUE OYSTER CULT—Burning For You, Columbia
23	23	17	.38 SPECIAL—Wild Eyed Southern Boys, A&M	20	15	14	AC/DC—Dirty Deeds Done Dirt Cheap, Atlantic
24	24	13	POINT BLANK—American Excess, MCA	21	22	4	THE A'S—A Woman's Got the Power, Arista
25	20	17	STYX—Paradise Theatre, A&M	22	17	11	GARY U.S. BONDS—This Little Girl, EMI/America
26	26	4	THE A'S—A Woman's Got The Power, Arista	23	27	4	JOHNNY VAN ZANT BAND—Right or Wrong, Polydor
27	25	4	JIM STEINMAN-Bad For Good, Epic/Cleveland International	24	24	15	THE WHO—Another Tricky Day, Warner Bros.
28	27	3	ELTON JOHN—The Fox, Geffen	25	23	6	VAN HALEN—Unchained, Warner Bros.
29	29	3	DANNY JOE BROWN—Danny Joe Brown & the Danny Joe Brown	26	20	17	RUSH—Tom Sawyer, Mercury
			Band, Epic	27	30	8	TOM PETTY & THE HEARTBREAKERS—Nightwatchman,
30	28	17	RICK SPRINGFIELD—Working Class Dog, RCA		00		Backstreet/MCA
31	31	16	LOVERBOY—Loverboy, Columbia	28	26	8	VAN HALEN-Mean Street, Warner Bros.
32	32	9	DAVE EDMUNDS—Twangin, Swan Song	29	MEN	ENTRY	BLACKFOOT—Fly Away, Atco
33	35	5	JOHNNY VAN ZANT BAND—Round Two, Polydor	30	38	2	.38 SPECIAL—Fantasy Girl, A&M
34		ENTRY	BLACKFOOT—Marauder, Atco	31	28	17	RICK SPRINGFIELD—Jessie's Girl, RCA
35 36	41	2	NEW ENGLAND—Walking Wild, Elektra ADAM & THE ANTS—Kings Of The Wild Frontier, Epic	32	31	4	POINT BLANK—Nicole, MCA
36 37	34	15	SILVER CONDOR—Silver Condor, Columbia	33	33	12	ADAM & THE ANTS—Antmusic, Epic
38	38	2	DIESEL—Watts In A Tank, Regency	34	29	11	DAVE EDMUNDS—Almost Saturday Night, Swan Song
39	40	7	TOM JOHNSTON—Still Feels Good, Warner Bros.	35	32	5	VAN HALEN—Push Comes To Shove, Warner Bros.
40	45	2	ICEHOUSE—Icehouse, Chrysalis	36	41	2	SILVER CONDOR—For The Sake Of Survival, Columbia
41	44	4	IRON MAIDEN-Killers, Harvest	37	34	7	VAN HALEN—So This Is Love, Warner Bros.
42	NEW	ENTRY	THE JOE PERRY PROJECT—I've Got The Rock'n'Rolls Again,	38	45	2	THE MOODY BLUES—22,000 Days, Threshold
			Columbia	39	35	5	MARTY BALIN—Hearts, EMI/America
43	33	10	FRANKE & THE KNOCKOUTS—Franke & The Knockouts, Millennium	40	37	4	ELTON JOHN—Breaking Down Barriers, Geffen
44 45	43	8 2	DAVID LINDLEY—EI Rayo-X, Asylum JIM MESSINA—Messina, Warner Bros.	41	36	14	JEFFERSON STARSHIP—Find Your Way Back, RCA/Grunt
46	47	9	SPLIT ENZ—Waiata, A&M	42	44	6	LOVERBOY—The Kid Is Hot Tonight, Columbia
40 47	39	11	SOUTHSIDE JOHNNY & THE ASBURY JUKES—Reach Up And	43	43	10	DAVID LINDLEY—Mercury Blues, Asylum
			Touch The Sky, Mercury	44	39	17	STYX-Too Much Time On My Hands, A&M
48	46	12	U2—Boy, Island	45	51	2	SANTANA—Changes, Columbia
49	42	8	THE MARSHALL TUCKER BAND—Dedicated, Warner Bros.	46	48	3	KIM CARNES—Break The Rules Tonight, EMI/America
50	36	13	THE PRETENDERS—Extended Play, Sire	47	46	6	JOE WALSH—Rivers Of The Hidden Funk, Asylum
-				48	40	11	KIM CARNES—Bette Davis Eyes, EMI/America
			Top Adds	49	47	10	SANTANA—Searching, Columbia
			Top Auus	50		EMTRY	THE JOE PERRY PROJECT—Listen To The Rock, Columbia
	-	neg (river)		51	55	2	GEORGE HARRISON—Teardrops, Dark Horse
1			DT-Marauder, Atco	52	49	10	GARY U.S. BONDS—Jole Blon, EMI-America
2			Girls To Chat And Boys To Bounce, Bearsville	53	42	17	REO SPEEDWAGON—Don't Let Him Go, Epic
3			ETWOOD—The Visitors, RCA	54	52	4	BILLY SQUIER—My Kind of Lover, Capitol
4			-Balance, Portrait/Epic	55		ENTRY	ICEHOUSE—We Can Get Together, Chrysalis
5			ue And Grey, MCA	56	53	3	LES DUDEK—Dejavu, Columbia
6			STER CULT—Fire Of Unknown Origin, Columbia	57	50	14	THE PRETENDERS—Message Of Love, Sire
7			INGO—Only A Lad, A&M	58	54	6	SQUEEZE—In Quintessence, A&M
8	•		THE BUNNEYMEN—Heaven Up Here, Sire LAND—Walking Wild, Elektra	59	57	9	SPLIT ENZ—History Never Repeats, A&M JEFFERSON STARSHIP—Save Your Love, Grunt/RCA
9							

Video

Record Retailers Divided Over Vidcassette Rental Profitability

Gilmore of the 16 Rainbow Bay locations is vehement. "I put in \$100,000 in video inventory in November. I stuck my neck out. I bought titles for sale. There was no return. Then suddenly one manufacturer approves rental and a trend starts. I bought videocassettes to sell. I don't feel my stores can be successful in renting product of any kind.

"Rentals became available everywhere. It cut strategically into my sale of prerecorded titles. It got so bad there was no sale. I tried to return product to suppliers. They refused. I tried selling 10% over my cost. That didn't work. I finally took a 30% loss and sold out my entire stock to someone," Gilman states.

John Schulman of the four Laury's outlets blames the unbridled spread of rental availabilities in the Windy City for his dropping video software. "You can go into every of-fice building and the cigar stores even rent. Then I noticed Armanetti's, the area's biggest liquor store chain, advertised video rentals. Chicago has the reputation of being the center for pirating tapes. One of our biggest suppliers, I have heard, has shoppers working the area, checking on local retailers who might be duplicating their own product for sale and rental," Schulman concludes. Another disenchanted dealer is Sterling Lanier of the more than 30 Record Factories. Lanier estimates that during his peak activity he had video in six stores with a \$50,000 overall inventory load. He then cut that back to three stores, but it still was not making money and he didn't like the rental concept. Lanier says that if WEA and WCI Home Video develop a rumored rental program for dealers, he may go back in, but he's through trying to sell video software.

has converted four video departments to rental. Nineteen of the stores are selling video additionally. The Huts require a renter to provide a credit card, with the patron's receipt reading for the full cost of the tape. When the customer returns the videocassette, he is given his original credit card charge and receives a new billing at \$5 per day for the rental. The Huts offer Sundays free when a tape is taken out for a period covering a weekend.

The Young Organization's five



VIDEO DEBUT—Pacific Arts principal Michael Nesmith, left, chats with artist Peter Max at the debut party for Pacific Arts' "Elephant Paris" home video cassette at Tayern On The Green in New York, Pioneer Artists announced at the event that it had been granted exclusive worldwide Laser Vision license for the program.

RETAIL MONITOR

Hartstone in his interview volunteered that his sale of videocassettes is "at a low level."

The nation's largest record retail chain, Pickwick's Musicland division, is on the fence. Division president Jack Fugerster has 32 Sam Goody and 72 Musicland stores offering sale and/or rental. He admits that the universe presently will remain pretty constant in that when he drops a store or two he will add several in new areas. Consumers can select from a universe of more than 100 titles in each location.

David Blaine of the 24 Harmony Hut outlets out of Washington, D.C.

Atlanta stores, Franklin Music. rent charging the customer 10% of the store's retail cost of the videocassette per day. The cost of the rental is deducted if the patron wishes to buy the tape after auditioning it, accord-

ing to chain boss Scott Young.

The Camelot stores have experimented with videocassette titles in 100 of 111 stores. In three weeks, during its annual convention, decisions for the future will be made, Dwight Montjar of the N. Canton, Ohio chain states. Jim Grimes of National Record Mart-Oasis, Pittsburgh, is testing software sale in five

(Continued on page 29)

BOB KIGER'S FIRM

L.A. Videography **Forms Music Wing**

ANGELES-Videography Studios here, a production firm, has formed a new music division to specialize in both videocassette and videodisk programming, according to president Bob Kiger.

The company has inaugurated its own video label called Synthetic Symphonies with initial product-"Video Christmas Symphony No. 1"-in the works with late fall availability targeted.

Kiger describes the work as "environmental video music." The program features original arrangements by composer Richard Audd of classic Christmas songs in tandem with special video effects created by Chuck Cirino.

The program will be released in VHS and Beta videocassette formats as well as videodisk. Kiger also adds that Videography is negotiating with several VTR marketers to have the program included with the purchase of a unit as a sales promotion item.

Six additional video albums are scheduled for production and marketing over the next year. Other environmental video programs are in the planning stages.

Kiger indicates that "Video Christmas Symphony No. 1" is meant to serve as both video and aural background entertainment during the Christmas season. A romantically-oriented videotape will be among later titles.

Kiger indicates, however, that Videography intends multiple approaches in the video music area including concert footage and story lines set to music. Cable music involvement and joint ventures with record companies are being pursued.

The facility has geared up for high quality music production work with the addition of a new 24-track recording studio, a joint venture with engineer Maurice Leach, owner of Silver Bullet Sound. Leach has worked with Mac Davis, Paul Anka, Billy Joel and Weather Report.

Videography's facilities consist of two sound stages; stage one with a two sound stages; stage one with a 110-foot cove and stage two which is a blue screen stage specifically designed for Ultimatte special effects. The studio is equipped for on-line editing and has its own set building shop. The entire complex has also shop. The entire complex has also been wired with video distribution switching including stereo video.

To date, Videography has been a major producer of television commercials, including the "Great American Beer Test" spots for Schlitz which were broadcast via satellite during last winter's Super Bowl and Super Bowl playoff football

MVI Relocates

NEW YORK-Magnetic Video International has moved to temporary offices located at 150 East 58th Suite 900, New York, N.Y., 10155. Steve Diener, executive vice president and chief operating officer of Magnetic Video International is reachable at 212-752-4100.

ACTION AT THE STONE Video Vital To Bay Area Club

SAN FRANCISCO-The Stone has become the first major nationaltalent Bay Area nightclub to fully incorporate video into its regular proceedings, and is doing so with an eye toward developing a nightclub style of video which the owners hope to eventually franchise to other clubs and to syndicate via cable and/or videodisk/cassette.

The club-one of three Keystonefamily clubs operated in the Bay Area by Bobby Corona and Freddy Herrera (the others are in Palo Alto and Berkeley)-is developing a library of tapes of local bands shot under the aegis of Keystone Video, Inc., an alliance between the club operators and video producer Rod McDonald.

These tapes-mixed in with labelsupplied promo videos of major stars-are shown on the Stone's large Advent screen on selected nights as interludes between sets by live talent. The local groups also have the option of using the tapes for demo purposes, and McDonald says he works with the bands "to edit down to what we think is the best promotional tape for the bands." Thus far the Greg Kihn Band, Lloyds, Eye Protection, Roy Loney & the Phantom Movers, Das Blok and Kid Courage have been taped by Keystone Video.

The club hosts a live video shoot once per month and plans soon to host shoots once per week on Thursday nights. For the most recent shoot, featuring Lloyds, Eye Protection and Das Blok, McDonald used four cameras to do a live switch on the screen, editing from one camera to another as the show progressed.

McDonald says plans call for a second large Advent screen to be added soon at the Stone, along with three smaller wall monitors. The Palo Alto club will be the next to get

McDonald uses JVC KY200 cameras, JVC recorders, Panasonic switchers and Videotek monitors. Extra lighting is supplied by rental from Light Opera, a local company which supplies personnel to set up the lights on the night of the shoots.

Corona outlined two principal reasons for becoming involved with video: a negative reaction to the kind of rock video he saw being produced, and a consideration of the future possibilities of franchised rock

"When I first looked at what was being done in video," says Corona, "I thought it was too phony. I didn't think they could sell it. It was too synthetic. It didn't really capture what was happening live. The real essence of rock and roll wasn't being captured by these \$80,000 video shoots. Even the shorter pieces were terribly costly. I thought a threeminute video for \$25,000 was a waste of money and a disservice to what rock and roll was really all

about.
"So I thought it was a market we could move into and offer some saleable product if we structured it correctly and took a little different attitude toward it.

"Our whole idea initially was to structure it in more intimate surroundings. Instead of using the concert approach, we would package each show to make it apparent that it was happening in a nightclub-from backstage, onto the stage, through the show, and backstage again." Corona notes that "we did our

first shoot before we even had our screen." This was a taping of the final West Coast performance of the David Bromberg Band at the Palo Alto club, just before Bromberg went to Chicago to study violinmaking. This tape was only one aspect of a full-scale production on Bromberg that has had recent postproduction work done in both San Francisco and Los Angeles, under producer Leslie Bender and director Bob Zagonie. McDonald served as associate producer.

It was after this first step that the Stone put in its video screen and the company started working with local bands. And it was then that Corona noticed something: "When we put in the screen people responded as if it were live entertainment. When we were doing the video live people would watch the screen rather than the show. People are so tv-oriented it's just amazing."

Which led to a reasonable conclusion: "In secondary markets video rock clubs may well turn out to be the only viable alternative in the future, considering what touring costs for bands and what it takes now to support a club. There will always be a need for rock and roll in the secondary and tertiary markets, and video, mixed with occasional live performances, may very well be the

With this in mind Keystone Video is looking toward the future. "If things pan out for us in the next year or so," says Corona—who has just lined up with Timothy Leary what he feels will be "our first major piece"—"We'll have our direction and it could be the beginning of real franchise rock and roll. If we beef up our video library and it proves that people will respond to it on a regular basis, then we'll be very interested in setting up an expanded model in a secondary market. And if that works then we could think of moving to a franchise situation. That's one of several things we could do. Our video would also be available to pay tv, videodisk and the other alterna-

Columbia Pictures, RCA Shake Hands

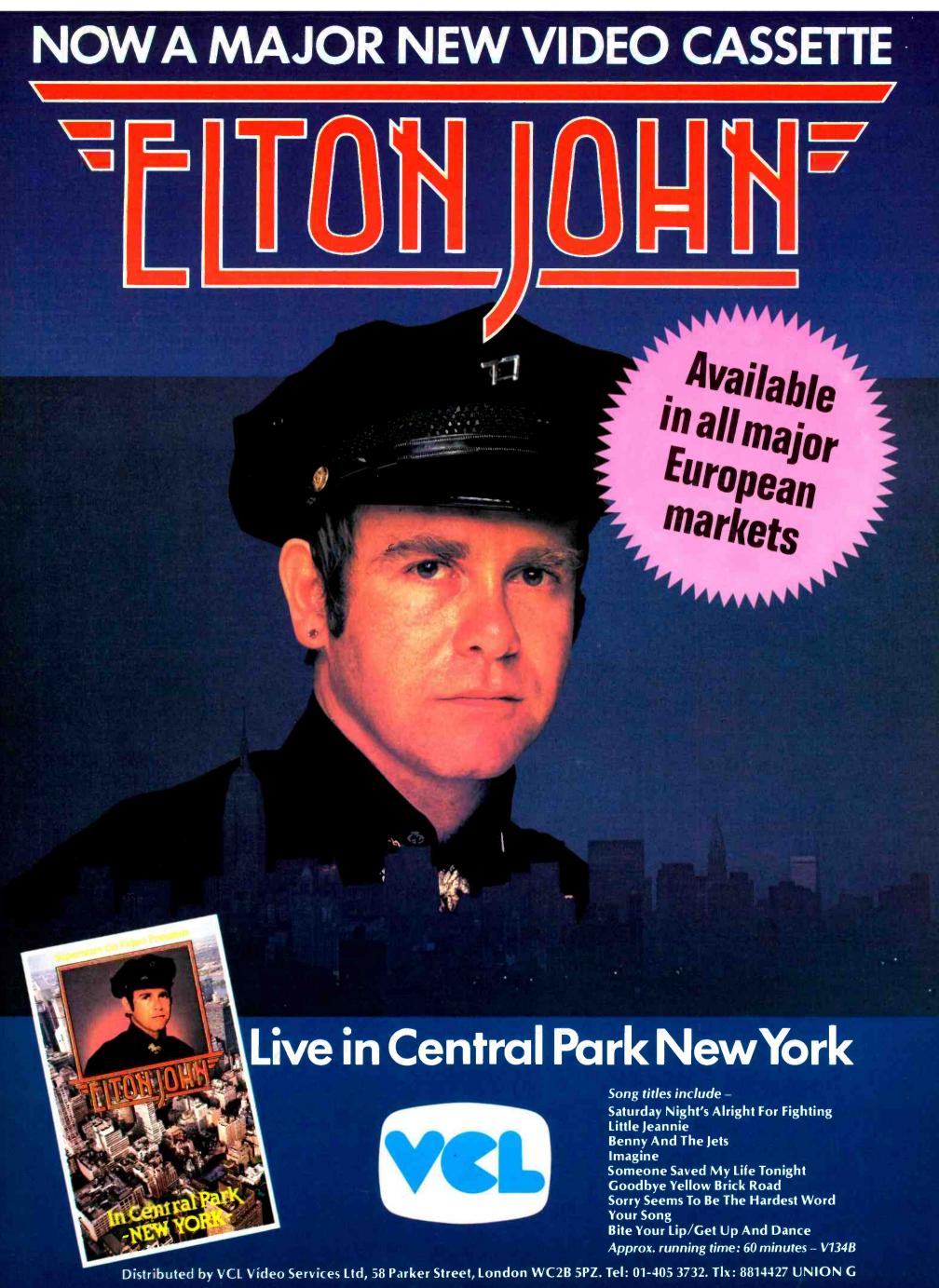
NEW YORK-A joint venture to market home video product world-wide outside the U.S. and Canada has been firmed by RCA Corp. and Columbia Pictures Industries, Inc.

Spearheading the new arrangement were key executives of both firms—Francis T. Vincent Jr., president and chief executive officer of Columbia Pictures Industries; Frank Price, chairman and president of Columbia Pictures; and RCA executive vice president Herb Schlosser.

The terms of the arrangement call for the development of a worldwide

organization to market both existing and future theatrical and television programs made by both parties, as well as outside producers. Original productions created for the home video market also will be included.

RCA Records' video music programs and RCA SelectaVision programming will also be marketed via the joint venture. RCA Records' international subsidiaries will provide sales and support services to the joint venture's branch operations in major world markets. Additionally, the joint venture is expected to handle all home video formats including cassette and disk.



www.americanradiohistory.com

Video

Vid Profitability Splits Retailers

• Continued from page 27

stores, with a selection of from 60 to 80 titles.

Record Bar is testing the waters in two of its more than 115 stores nationwide. Ed Berson says the trial period is less than two months and management has yet made no decisions.

Tom Keenan of Everybody's Records, Portland, Ore., feels his test in one store has been successful. He plans to add six other stores to a sale/rental program by Sept. 1. Art Miller of Hear & Now, Seattle, is trying prerecorded titles in two of his five stores using about 25 top titles.

At Music Plus here, Dave Berkowitz has just kicked off a five-store introduction, with an average of 100 titles at \$5 per day, with a \$10 per



MAGNETIC GOLD—Jack Dreyer, right, vice president and general manager of the consumer products group of Magnetic Video Corp., receives five new ITA Golden Video-cassette Awards. Each ITA award symbolizes the audited sale of more than \$1 million at list price value of a prerecorded videocassette program. The titles: "The Rose," "Butch Cassidy and the Sundance Kid," "Silver Streak," "Norma Rae" and "Brubaker." Making the presentation is executive vice president of the ITA is Henry Brief.

Grundig Goal: Production Rise

HAMBURG—Grundig is looking to increase the production level of its video recorder factory in Nuremburg, West Germany in recognition, says the company of: "the tremendous growth rate achieved by the Video 2000 system since its launch last year."

Grundig's major Video 2000 partner, Philips, plans to increase its output by manufacturing video recorders at its factory in Krefeld, West Germany, in addition to its operation in Vienna.

Grundig, with Philips and the other European Video 2000 partners, is aiming for a 50% market share in West Germany in 1981 and a share of 30% in all Europe by 1982.

Dolby Reducer For Warner Amex Line

NEW YORK—Warner Amex Satellite Entertainment Co.'s new MTV Music Television 24-hour, cable music channel will be utilizing Dolby B-type noise reduction.

The technique, according to Andy Setos, vice president of engineering and operations, has been integrated into MTV's stereo distribution process. Warner Amex claims that MTV is the first cable or broadcast network to employ Dolby noise reduction.

day stipend for weekends. Music Plus is buying its videocassettes from Sound Unlimited.

At Danjay Music, Denver, Phil J. Lasky sees rentals for his more than

90 franchise store customers as the answer. George Hill, currently on vacation, will be putting more effort into rental upon his return, Lasky



Music Monitor



By CARY DARLING

ROCK JUSTICE GETS FAIR HEARING: Video producer/directors **Bob Heyman** and **Marty Balin** have linked with East Coast concert promoter John Scher to re-stage the ill-fated "Rock Justice" (originally debuted to the trade at Billboard's Video Music Conference last November). The play, originally staged in San Francisco and videotaped for release through EMI Videograms, ran into problems because of a change in EMI video policy. EMI Videograms is no longer in existence and former Videograms head Gary Dartnell now heads VHD Programming.

While Heyman is not exactly enthused with what happened to "Rock Justice" the first time around, he says, "EMI was nice enough to give us our rights back. This time, we're going to negotiate the deal after we shoot the tape. The whole market is so formative right now."

whole market is so formative right now."

The show is to be staged in September with several "big name artists" though none have put their names on the dotted line yet. This is only one of the differences between the original and the remodeled "Rock Justice"

differences between the original and the remodeled "Rock Justice."

"Marty and I are in active rewrite," he explains of the musical play which has a rock star on trial for not having a hit record. "Some of it will be shot live but the rest of it will be shot film style. This allows us to do things without the live restraints."

Shot by Performance Video on one-inch format, it will be staged at the Capitol Theatre in Passaic, N.J. "One of the things we were looking for was a tie-in with a promoter who was interested in rock theatre and Scher happened to be the one," notes Heyman of why "Rock Justice" is now an East Coast affair. "Also, unless you mount it back East, no one there ever hears about it." There may be road show versions, however, with various casts.

The original "Rock Justice" featured mostly unknown San Francisco musi-

The original "Rock Justice" featured mostly unknown San Francisco musicians who were associated with new wave. "Musically, we've updated it. Before, it had more of a new wave approach. This time, it's going to be more 1981." Hevman states.

Incidentally, Heyman has opened a West Coast office for Performance Video. His office is at 8318 Hollywood Blvd., Los Angeles, Calif. 90069. The phone number is (213) 650-1142.

MARTY LEFT HIS HEART IN SAN FRANCISCO: Aside from restaging his "Rock Justice," EMI-America artist **Marty Balin** is plugging his "Balin" album by doing a videotape in San Francisco of the "Hearts" single. It had been previously reported that Russell Mulcahy was doing the project though it is actually **John Weaver** and **Keith MacMillan** at KEEFCO. It is being shot at Alcatraz

FULL HOUSE: **Kim Carnes** is taping a promotional clip for "Draw Of The Cards," the followup single to "Bette Davis Eyes." **Russell Mulcahy** is at the helm and the concept video takes place on the streets of Los Angeles.

ON THE TUBE: Mulcahy is also set to do the Tubes' promotional clips in London for "Talk To You Later" and "I Don't Want To Wait Anymore" from the "Completion Backwards Principle" on Capitol. Also for the label, director **Derek Burbridge** is doing three **Billy Squier** clips. The songs included are "In The Dark," "The Stroke" and "My Kinda Lover."

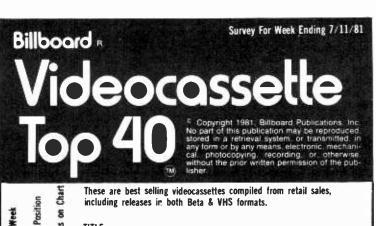
IN THE NICK OF TIME: Stevie Nicks, whose solo album "Bella Donna" is released this month, has done a promo clip for the "Stop Draggin' My Heart Around" single. Produced by Robert Lombard for Marx & Lombard Entertainment, Tom Petty, who wrote the song, jumps in on the performance.

BUSY IN BURBANK: For Warner Bros., a crew from KEEFCO is winging to the Montreux Jazz Festival in Switzerland July 14-15 to tape Al Jarreau, David Sanborn, Chick Corea and Randy Crawford. KEEFCO is also doing a promotional video for Larry Graham. It features him singing "Just For My Lady" and "Love Keeps Growing Stronger." Jay Dubin recently directed a Kid Creole & the Coconuts show at the Ritz in New York.... Michael Caphiriou directed a video for Tom Johnston. It was shot live at the Country Club in Reseda, Calif. Songs featured are "Wastin' Time" and "Madman."... Steve Barron of Limelight Productions is directing "Silverado" and "This Time I Believe" clips for the Marshall Tucker Band.

SHORT NOTES: Blotto Industries, Inc. is releasing its first video project. Produced in cooperation with Blotto Records, the video debuts features "I Wanna Be A Lifeguard" by Blotto. Tom Gliserman and Dave Lefebvre are the directors. The video will be used as a promotional aid for cable networks, video rock clubs and instore playback. Blotto is located in Albany, N.Y.... "Strange Beatnik In A Cave Of Scars," a 16mm film made by Los Angeles band Los Dudes, is now available in a three-quarter inch format from Management Sciences Consultants in Los Angeles. ... There's a new videomusic production firm, Weirz World Productions, which has opened its doors in Los Angeles. Its first show, "The Nite Club," begins production in mid-July.

Music Monitor welcomes submissions from record companies, video producers and management firms regarding artists' current video activities. Please include the artists' name, songs to be recorded, producer, director, studio and for what purpose the video is intended.

Send items to Music Monitor, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.



			TM lisher
1	10	Chart	These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.
X Se	Position	8	TITLE
1	Ē	Weeks	Copyright Owner, Distributor, Catalog Number
1	1	5	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964
2	2	5	ELEPHANT MAN Paramount Pictures, Paramount Home Video 1347
3	3	17	9 TO 5 20th Century-Fox Films, Magnetic Video 1099
4	5	5	POPEYE Paramount Pictures, Paramount Home Video 1171
5	4	22	AIRPLANE Paramount Pictures, Paramount Home Video 1305
6	7	17	STUNT MAN 20th Century-Fox Films, Magnetic Video 1110
7	20	3	YOUNG FRANKENSTEIN 20th Century-Fox Films, Magnetic Video 1103
8	6	21	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
9	9	17	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022
10	8	19	FAME MGM/CBS Home Video M70027
11	14	52	ALIEN ▲ 20th Century-Fox Films, Magnetic Video 1090
12	28	9	SUPERMAN A D.C. Comics, Warner Home Video WB-1013
13	11	11	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
14	12	13	MY BODYGUARD 20th Century-Fox Films, Magnetic Video 1111
15	36	3	HOP SCOTCH 20th Century-Fox Films, Magnetic Video 4072
16	23	9	THE FORMULA MGM/CBS Home Video 600037
17	13	5	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
18	22	32	STAR TREK Paramount Pictures. Paramount Home Video 8858
19	29	11	THE ISLAND Universal City Studios Inc., MCA Distributing Corporation 66023
20	16	22	BEING THERE MGM/CBS Home Video 60026
21	10	5	MY BLOODY VALENTINE Paramount Pictures, Paramount Home Video 1447
22	NEW E	_	TIME AFTER TIME Warner Bros. OR 22017
23	32	3	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
24	19	5	BRIDGE OVER RIVER KWAI Columbia Pictures Industries, Inc Columbia Pictures Home Enter. 10110
25	NEW E	MTRY	SOUTH PACIFIC MGM/CBS Home Video C 700045
26	17	40	COAL MINER'S DAUGHTER Universal City Studios, Inc.
27	21	3	MCA Distributing Corporation 66015 2001: A SPACE ODYSSEY
28	27	7	CBS/MGM M 700002 THE CHAMP
29	30	11	MGM/CBS Home Video 60034 MY FAIR LADY
30			MGM/CBS Home Video 900038 ALL THAT JAZZ
31			Magnetic Video 1095 PRISONER OF 2ND AVE.
32			Warner Bros. WB 1035 THE BIG RED ONE
33	31	32	MGM/CBS Home Video C 700052 BLUES BROTHERS ■
34	15	7	Universal City Studios Inc., MCA Distributing Corporation, 77000 FORBIDDEN PLANET
35	18	7	MGM/CBS Home Video 60041 BILLY JACK
36	26	9	Warner Bros. Inc., Warner Home Video WB 1040 CABARET
37	NEW E	TEV	MGM/CBS Home Video 70035 CLOSE ENCOUNTERS Columbia Pictures V10145 (PE1145)
38	25	22	Columbia Pictures V10145/B51145 URBAN COWBOY Property Districts Property Many Wides 1295
39	34	5	Paramount Pictures, Paramount Home Video 1285 GUNS OF NAVARONE Columbia Pictures Industries Inc.
40	38	5	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10245 WHEN WORLDS COLLIDE

Paramount Pictures Paramount Home Video 5106

Sound Business

Studio Track

LOS ANGELES-Current activity at Eldorado: Talking Head Jerry Harrison is working on a solo LP, Dave Jorden engineering and co-producing; Mark K, former El Chicano keyboard player, working on a solo LP, **James Henry** engineering with assistance from **Sarco**; and L.A. band the Nobody's recording a debut LP, Sarco handling the engineering, production by Safeway.

Recent activity at Allen Zentz: engineer Brian Gardner mastering the following projects: the "Bustin' Loose" soundtrack on MCA, produced by Roberta Flack and engineered by Joe Ferla and II. Lindeman; Yarbrough & Peoples' new Mercury single, produced by Lonnie Simmons, engineered by Steve MacMillon: a second single from the recent Phil Ramone produced Get Wet



NEW APPROACH—The L.A. Record Plant has added a fourth truck to its remote fleet—a smaller version of its big 24-track rigs, which is designed for the smaller television of film shoot, home recording or live radio show.

Bruce Swedien was given a disc recorder for

his tenth birthday. From that moment on he knew he wanted to be a recording engineer. By the time

And by 1955, he had graduated college with an

electrical engineering degree and a music minor. He started a studio in Minneapolis, then went to Chicago, where he was just in time for the last

Earl," among others. In fact, he recorded just about

everyone who was anyone in every category of music, not to mention spoken word. For the last 23

years, he's worked with Quincy Jones. He and Quincy did the soundtrack for "The Wiz," as well as

Michael Jackson's "Off the Wall" album, a monster

in there longer than a lot of people can. The work that we do requires an awful lot of self discipline.

about conserving energy and being able to just stay in the studio at peak performance for a long

"I did the second Beatles album. It was done four-track and they had recorded virtually

tapes over and we finished vocals and did a quick

mix and they pressed the record. And that's about

all there was to it. Nobody thought it was going

to be anything. Just another bunch of kids from

everything in England. Then they brought the

Working in Chicago in the early days of the record business, I learned an awful lot from the musicians

period of time. I don't see that very much today. I wear out second engineers in here that are half my age—all the time. Quincy and I can hang better

I have been able to discipline myself to hang

success, both critically and commercially.

ON STAMINA

than anybody.

ON HINDSIGHT

great days of big band jazz and the first great

days of rock 'n roll. He recorded "The Duke of

he was fourteen, he was working in a studio

LP; and a Benjamin Wright produced single of Victor Tayares for Polydor, Engineer Chris Bellman mastering the Richard "Dimples" Fields LP for Boardwalk; a debut LP of **Shooting Star** for Epic; and a **Freddy Cannon** single on Horn Records, produced by Jimmie Haskell and Bob "Em peror" Hudson, engineered by Joe Sidore.

In the Allen Zentz recording studio: Harry Maslin producing Air Supply for Arista, while George Clinton has been editing Funkadelic's new Warner Bros. LP with Ed Sanders assisting.

Recent action at Paramount: Andrae Crouch working on an LP project for Warner Bros. with producer **Bill Maxwell**, engineering by **Bob Cot**ton and Peter Haden; Kalapana mixing a new LP with producer D.J. Pratt, Ray Thompson engi-

neering and John Pooley assisting; Richard Evans producing Osamu Kitijima for Alfa, Larry Hirsch engineering with assistance from Romie Lovrich; and Skip Drinkwater producing the Spears with Peter Haden engineering.

David Malloy mixing an Eddie Rabbitt LP for Elektra at Soundcastle, Peter Granet engineering with **Mitch Gibson** assisting. Also there: **John Hall** doing overdubs and mixing for a new EMI-America LP, Richard Orshoff producing, Bill Bot-

trell engineering, assisted by David Marquette.
At Producers Workshop: Jim Ed Norman toil ing on vocals for Jennifer Warnes, Eric Prestige engineering, John Rosenthal assisting; producer Alan Abrahams finishing up two Capitol projects, Tavares and Charles Veal, Mark Smith engineer ing, Ben Rodgers assisting; and Terry Minogue working on a soundtrack for an upcoming **Nool** Marshall movie "Roar" with John Rosenthal engineering.

Gregory Fulginiti recently mastered the new Keith Olsen-produced Pat Benatar LP for Chrysalis at Artisan Sound Recorders.

Action at Sunset Sound: James Mandel doing tracks for an upcoming Flektra LP. Robert Appere producing/engineering with Dave Leonard assisting; Patrick Simmons of the Doobie Brothers doing tracks for a solo release on Elektra, Ted Templeman producing, Donn Landee engineering with Stephen McManus assisting; Eric Prestidge producing/engineering Jennifer Warnes for Arista, Stephen McManus assisting; Jay Graydon producing Al Jarreau for Warner Bros., Humberto Gatica at the console. Dave Leonard assisting; Genesis doing overdubs with Earth, Wind & Fire's horn section, Genesis producing, Hugh Padgham and Jackson Schwartz engineering with Terry Christian assisting; GQ doing vocal overdubs for Arista with Jimmy

ON GOING INDEPENDENT I must have been one of the first. A real rebel

It was fun, though. I really stuck my neck out I didn't sleep much in October, that year.'

ON SELLING OUT

You have to have something to sell before vou can sell out.'

ON BAD EXPERIENCES

'I did an album with organ, trombone and banjo. Awful. Organ, trombone and banjo. The longest project l'ever did. It took about à day and felt like a month.

ON PREPARATION

It isn't true that you can just sit down at one of these things and push a couple of knobs and get exceptional sound. You can get acceptable sound. But there is a big difference. Study. Learn. Go out and listen. Listen to the recordings, but listen first to real music. Acoustical music. That is number one with a bullet.'

ON TAPE

I grew up with Scotch 111. That was the first tape I put on a machine. I was recording for quite some time on 206. In Chicago, they used 206 almost exclusively until about 1975-76 at Universal. I started using 3M 250 and don't contemplate a change in the immediate future. Does that say anything? I like the sound of it very much. If I didn't, I wouldn't be using it, and I guess the best verification for the reason that I use 250 is the fact that I haven't felt any need to change to another type of tape. And they have all been after me.'

SCOTCH 250 WHEN YOU LISTEN FOR A LIVING.

England. They sold their contract for \$25,000. And the rest is history." 3M Hears You Scotch" is a registered trademark of 3M.



DIGITAL AUDIO-Sony's new PCM-3324 24-channel stationary head digital audio recorder is slated to be available in early 1982.

Simpson producing and David Leonard assisting; **Toto** tracking for a new LP, producing themselves, Al Schmitt at the console with help from David Leonard; **Dan Fogelberg** working on a new CBS LP, producing himself with Marty Lewis, Lewis also engineering with help from Peggy McCreary; the Dirt Band mixing new material, co-produced by **Jeff Hanna** and **Bob Edwards**, Bob Edwards engineering with Peggy McCreary assisting; and Capitol artists Nielsen-Pearson tracking with Richard Landis producing, Ed Thacker at the console with assistance from Richard McKernan.

Dan Phillips, David Scott and Stan Ross co producing the Wigs at Gold Star for Martian Rec-

Jay Ginsburg producing "The Carradines" a television special—at Rusk Sound for Alfie Productions, Steven D. Smith engineering. Also there: Ross Bagdasarian and Janice Karman producing the Chipmunks, Randy Tominaga engineering.

At Dick Charles Recording, Manhattan: Kay Starr working on a new single, Les Paul Jr. engineering; Toni Arden working on a new project, Paul at the console; Lenny from Sha Na Na working with Dick Charles on mastering; and Jon Soleather working on a new single, Dick Charles producing.

The Letterman recently used Chicago's Uni versal Studios' 3M digital equipment with producer Tony Butala and engineer Bill Bradley.
Action at Miami's Criteria: Eagle Don Felder

working on the scoring for the title song of the upcoming "Heavy Metal" soundtrack on Elektra, Joel Moss engineering, assisted by Bruce Hensal

(Continued on page 31)

and Dennis Hetzendorfer; and Ahmad Jamal completing a new LP, recorded at Ft. Lauderdale's Bubba's by Criteria's remote vehicle.

Recent action at Atlanta's WEB IV Studios in cludes: Peabo Bryson recording a new LP for Capitol with Johnny Pate producing, Ed Seay at the board, assisted by Tommy Cooper; S.O.S. Band recording for Tabu/CBS, Sigidi producing, Steve Williams engineering, Richard Wells assisting; Cameo working on a new LP, Larry Blackmon producing, Richard Wells engineering; Paul Davis, Phil Benton and Ed Seay producing James Anderson; and Teddy Baker mixing a Casablanca LP, produced by Paul Davis, Phil Benton and Ed Seay. The studio also recently added 24-track Dolby

Andy Gibb and Michael Barbiero completing co-production of an Andy Gibb/Victoria Principal duet at Manhattan's Media Sound, Michael Barbiero engineering.

Recent action at Minot Sound, White Plains, N.Y.: Michael Colina and Ray Bardani produced David Sanborn's "Voyeur" and "Hideaway" Warner Bros. projects; a Bob James LP for CBS completed, engineered by Joe Jorgenson; Jorgenson also engineering a new Fania All Stars project; and Al DiMeola, John McLaughlin and Paco DeLucia mixing a live LP for CBS.

Jazz musicians Joe Sample, Wilton Felder and Styx Hooper of the Crusaders working on a jazz/ country fusion project for MCA, Bill Harris engineering, at Nashville's Music City Music Hall. Also there: Tom Collins cutting tracks on R.C. Bannon and Louise Mandrell, Bill Harris at the board; and Collins and RCA's Sylvia overdubbing a Spanish version of "Matador.

Omega Audio's 24-track mobile rig (based in Dallas) on hand recently for Merle Haggard at Dallas' Longhorn Ballroom

Positive Motivation laying tracks at Studio A Recording, Dearborn Heights, Mich., Mr. John producing, Eric Morgeson at the board. Also there: the ADC Band and Johnnie Mae Mathews producing a new single on Ronnie G., Erie Mor geson at the console

Glenn Frey and Jerry Wexler co-producing Lou Ann Barton for Elektra, Steve Melton engineering, Mary Beth McLemore assisting, at Muscle Shoals Sound Studios, Sheffield, Ala. Also there: Barry Beckett cutting sides on Cindy Richardson for MSS Productions, Gregg Hamm engineering, Mary Beth McLemore assisting.

At Woodland Sound in Nashville, Con Hunley working on Warner Bros. project with producer Tom Collins, engineer Les Ladd and assistant Steve Ham. . . . Randy Barlow laying tracks with producer Fred Kelly, engineer Ladd and assistants Ken Corlew and Kerry Kopp. . . . Cristy Lane cutting Liberty tracks with producer Ron Oates, engineer Ham and assistant Russ Martin. ... Barbara Mandrell and producer Tom Collins mixing live MCA album with engineer Ladd and assistant Kopp. . . . Brenda Lee working on MCA album with producer Ron Chancey, engineer Ladd and assistants Corlew and David McKinley. ... Jeanne Pruett laying tracks with producer Walter Haynes, engineer Steve Ham and assistant Kopp

At Quadrafonic in Nashville, Dobie Gray laying Robox tracks with coproducers Bud Reneau and Wray Chafin and engineer Willie Pevear. . . . Johnny Duncan cutting CBS album and Marc Speer mixing Kat Family LP. Steve Gibson is producing both projects, with engineer Rich Schimer and assistant Jimmy Stroud. . . . Rusty Goodman working on Word album with producer



"THE ENTERTAINER"-EV-Tapco's new self-contained portable sound system, "The Entertainer," features 10 channel mixing, 150-watt stereo output and portable design, \$2,195.



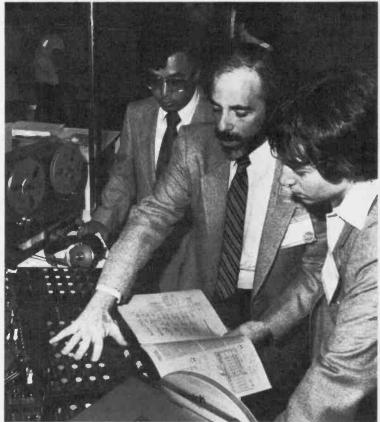
ENTER FOSTEX-Fostex Corp., the newest semi-pro recording market entrant, demonstrates eight-track recording and 1/4-inch tape with its A-8 machine including Dolby C internal noise reduction circuitry. Vice president of marketing Mark Damon Cohen is joined by sales administrator Rachel Silva.



MODERN MIKE-Crown International's Pressue Zone Microphone (PZM), an entirely new design suitable for recording and sound reinforcement, is shown by Crown's Murray Young, left, and Washington state manufacturer's rep Lewis Barret.

CHICAGO NAMM HIGHLIGHTS

Billboard photos by Alan Penchansky



CREATIVE MIX-Teac consumer relations manager Lewis Ross familiarizes dealers with the highly flexible Tascam System 20 modular mixing system.



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(Continued on page 32)

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Select Sound In Buffalo Expanding

By HANFORD SEARI

BUFFALO—Plans are underway for a \$400,000 expansion project, including a new studio, state-of-theart equipment and complex for this city's first and only 24-track studio, Select Sound.

Targeted for a Sept. 1 move, the shift from the five-year-old firm's present housing at 1585 Kenmore Ave. to 2315 Elmwood Ave., also in suburban Kenmore, will elevate Select into a complete, modern facility.

"It's our strong desire to make this new locale a world class, national quality studio," reports Bill Kothen, co-owner with brother Nick. "We hope to attract groups which are touring here as well as Buffalo musicians."

According to Nick Kothen, also a DJ at WJJL-AM, Niagara Falls, \$200,000 is allocated for the new studio's 4,000 square feet building which will include production, office and control rooms.

About \$200,000 is being outlayed for such equipment as an EMT-240 Gold Foil Reverb, new monitor system and piano. Lakeside Associates of L.A. is designing Select's new venture.

The present structure, a 2,000 square foot operation, features a syncon mixing board, a MCI-JH114 main recorder with initial eight, 16 and 24 tracks, an MCI-JH110A two-track mixdown and Autolocator ITT-MCI unit

An Ampex ATR-700 produces security copies and a secondary two-track system. Miscellaneous signal processing equipment also is found at the compact studio's current address.

Two closed circuit cameras and screens are currently utilized in Select's control and studio room, which are closed off and separated. The new studio control room will return to the traditional window observation layout.

"Since we installed the 24-track system in November of 1979, we've doubled our business," says president Bil Kothen. "Our rates are keeping some Toronto and New York musicians here."

Started in June of 1980, Jingle Vision Co., which will be separate from Select Sound's new studio operation, has landed the company major radio/television commercial business.

Among its more recent client campaigns have been projects for wholesaler catalog operation Century House with major Midwest. Northeast and Southern spots, Buffalo's Cablescope, numerous colleges and Niagara Falls city jingles.

Dick Bauerle, studio general manager and musical arranger, reports 60% of Select Sound's work load is demo tapes and use by groups and musicians. A beginning and advanced audio engineer course, both 10-week programs at a \$325 cost, is

About 150 graduates have participated in the two-three classes offered per semester, says Bauerle. Record pressing and industrial recording of safety tapes and sales promotions also have been on Elect's schedule.

Demo tapes were produced for Moog Music Inc., the inventor of synthesizers which is headquartered here in Bufalo.

Several movie soundtracks have been produced by Select and include the award-winning PBS "Tuck Everlasting" filmed here in Western New York and "Skeleton Key" released three years ago. Bill's wife, Peggy Kothen, is Select's secretary.

Singer/composer Lemel Humes and A&M Canada recording artists Donna Robbins, both black Buffalo natives, are being produced by Nick Kothen and Bauerle respectively.

"We're high on Lemel's work which has been requested for submission to AWB and Tavares," says Kothen. "His first single will be released in June."

A 21-year-old, Humes writes all original pop/r&b type material influenced somewhat by Michael McDonald. Drummer Dave Joel, Bob Volkman on keys and synthesizer, bassist Larry Jarrett and Bauerle on guitar comprise his band.

Robbins has assisted on background vocals and is working closely with Select Sound on new material. She formerly toured Canada and performed at Toronto's fashionable Sutton Place and in that city's gay

According to Bill Kothen, well-known record promo rep Jerry Meyers has auditioned Humes' work and Lenny Silver, head of Transcontinent Records, the Record Theatre retail outlet and Spyro Gyra discoverer also is interested. The latter also is a Buffalo group.

Altec Selling Its Anaheim Properties

LOS ANGELES—Altec Corp., manufacturers of Altec, Altec Lansing and University brands of pro and consumer sound equipment, confirms that it is offering its facility in nearby Anaheim, as well as associated real estate, for sale

Company president Bill Fowler, explains the action four ways: a consolidation of redundant operations, modernization of methods, phase-out of outmoded facilities and equipment and decrease in the need for short term financing.

Fowler also points out: "Everyone in the business community is aware of the current record high levels of interest rates. Our traditional method of doing business requires a close, hand-in-hand relationship with banks for short-term financing. The price of such a relationship in today's money market is too dear. This fact, combined with the opportunities to streamline and modernize our operations led us to the decision to sell the facility."

A Facelift At Toronto S.I. Studio

· TORONTO—Downtown studio Sounds Interchange has undergone a major facelift and now boasts two new 8-track studios and a new 24track room.

Previously part of the Interchange Group, owned and controlled by Jeff Smith, the facility was purchased for approximately \$1 million Canadian and, according to coowner Salim Sachedina, an additional \$700,000 has been spent to up-grade and modernize the studio centre.

The total number of studios now in the expanded facility is four, all featuring Neve boards and Studer tape machines. The two large studios are both 24-track with interlock.

Co-financing was provided by local jingles czar Sid Kessler and so far the Sounds Interchange complex has been successful in luring in record and jingle business. Records produced in the new facility include Dan Hill's upcoming CBS album, produced by John Boylan, and Canadian group Cano, produced by Tom Bush (formerly engineer at A&R, New York). Bush returns shortly with his latest project, SOS—a Rochester, N.Y. band.

Sachedina was formerly studio manager at Eastern Sound in the city and takes on a similar role at Sounds Interchange, whereas Kessler is charged with bringing in the jingle business and attending to the technical aspects of the operation.

The studio sits on 30,000 square feet of prime downtown real estate and with a recent property value boom here, it is thought the land value alone has close to doubled since the purchase about eight months ago.

IN SAN DIEGO

'Synthesizer Room'For Circle Sound

By THOMAS K. ARNOLD

SAN DIEGO—The addition of a complex synthesizer and electronic music room operated by one of the foremost synthesizer programmers in the world is adding a new dimension to Circle Sound Studios here.

One of only five 24-track recording studios in San Diego County, Circle Sound—located at 3465 El Cajon Blvd. in San Diego—has launched an extensive program designed to bring it more national recording action. Highlighting the program is the construction of the synthesizer room which, according to studio co-owner Richard Bowen, consists of the Roland advanced studio system with micro-composer "and every type of special effect imaginable."

Bowen, who built the studio with his brother Richard in 1977, says the computer-controlled room is operated by Robin Graham, who designed this unit and worked with noted Japanese synthsist Isao Tomita for five years. Graham, rated one of the top synthesizer programmers in the world, also teaches synthesizer and orchestration classes at the studio.

In addition to constructing the synthesizer room, Circle Sound has hooked up Studio A—the largest of its two studios—to a 5,000-square-foot ballroom built in 1928 that is available for use as a live recording facility and for showcases, tour rehearsals, and video shootings. Artists who have used the ballroom in the recent past include Jack Bruce and Jimmy Buffett.

Bowen says he is gearing his studio toward attracting national recording acts because he feels the overcrowding of major recording centers such as Los Angeles and New York is forcing many producers and artists to take a closer look at outside areas.

"You're starting to see a lot of action going on in outlying areas, such as Caribou Ranch and parts of Florida," Bowen says. "There are less hangers-on, and much less pressure. You have a much more comfortable environment to work in.

"As for San Diego, it's only 100 miles south of Los Angeles, and recording costs are so much cheaper that you can pay for travel and accommodations and still save money, getting a sound as good as anywhere in Los Angeles."

Circle Sound charges \$50 an hour

for 24-track time, including engineer. Sixteen-track is available for \$40 an hour, eight-track for \$35 an hour, and four-and two-track for \$30 an hour. The synthesizer room, with programmer, is available for \$25 an hour.

Features at the studio include an MCI 440 transformerless mixing console with Valley People trans amps and 5534 chips, an MCI JH-24 24- and 16-track recorder, a Lexicon 224 programmable echo and a 913 Prime Time digital delay. Monitors include UREI Time-Align 813 speakers and JBL 4311s and 4301s.

Also in use are an Evintude 910 harmonizer and a selction of state-of-the-art microphones, including Neumann U87s, U47s, KM84s, AKG 414 EBS, CE 505s, 452s, 451s, and D-1000s.

Bowen began his career in music as a recording artist, first for MGM and then for the brief-lived AIP Records. Later, he did studio work for Jimmy Hilton and Mike Curb and wrote for BMI.

In the early 1970s, he went on the road with Al Wilson as the former Canned Heat leader's guitarist (his brother, Richard, was road manager), followed by a brief stint as a solo recording artist with Devonshire Sound. In 1977, he and his brother, both tired of Los Angeles, came to San Diego to start work on Circle Sound.

Ironically, both Bowens helped construct two of the four other 24-track facilities in town—Studio West and Western Audio Recording Studios—before going full-tilt into developing their own.

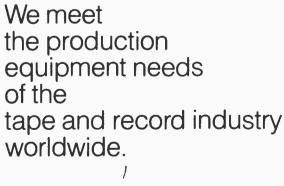
Studio Track

• Continued from page 31

Joe Huffman and Stroud behind the board.

At Sound Emporium in Nashville, Larry Butler digitally-mixing Sammy Davis Jr. album with
engineers Billy Sherrill and John Abbott... Billie Jo Spears coproducing herself with Al deLory
for two-album Warwick package. Jim Williamson
is behind the boards... Steve Gibson producing Dave Olney and the X-Rays... Gene Cotton
producing himself with engineer Gary Laney...
Frank Fara and Patty Parker producing separate

(Continued on page 33)





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Sound Business

Real Estate Mogul Hice Acquires Charlotte 24-Tracker

By DOUG SMITH

CHARLOTTE, N.C.-Arthur Smith, composer, singer and radiotelevision entertainer, has sold con-trolling interest of his 24-track recording studios in Charlotte, N.C to a corporation owned by real estate developer Nick Hice of Charlotte.

Hice, president of Charlotte-based ABCO International Corp., said his Hice Music Corp., a separate music publishing and production firm, now owns 90% of the stock in Arthur Smith Studios and Smith re-

"Arthur will become chairman of the board of Hice Music and will continue to handle music publishing and production," Hice said,

The purchase price was "in six figures" he said, declining to be more specific. Industry sources estimated the price of the deal at more than

Smith, 60, said he hadn't considered selling until Hice approached him, but is now looking forward to spending more time on creative rojects without having to concern himself with administrative chores.

Smith, a Clinton, S.C. native, known for his 1946 hit "Guitar Boogie"—the first country guitar recording to sell one million copiesnow produces movie soundtracks. radio shows, commercial jingles, and recordings for other entertainers.

Johnny Cash, Chet Atkins, Pat Boone and Roy Orbison are among the recording artists to use his studio recently. Smith's syndicated radio music show, which he has produced 52 weeks a year for the past 23 years. is heard on 50 radio stations and the audio portion of his syndicated tv show is recorded at the Charlotte studio.

He's busy now writing a movie soundtrack for Shelby, N.C. producer Earl Owensby—"I've done all his movies but one"—and has completed a new album of 20 country classics for George Hamilton IV to be sold through television promotion in Britain.

Hice said the two-story yellow brick studio, which Smith has occupied for about 16 years, is "electronically excellent" but needs some physical improvements. "We plan to expand the 15,000 square foot building by about 10,000 square feet, add some more studios and add video capability. "That's what all the big

Studio

• Continued from page 32

Comstock projects for the Hollidays and Steve Rutledge with engineer Williamson

Activity at Skyline Studios, Inc., Manhattan includes: Alan Vega producing himself for Ze Records with engineer David Lichtenstein; John Wonderling producing Adrian John Loveridge for Sutra Records, Paul Wickliffe engineering; and George James producing Pat Alger/Artie Traum for Rounder, Paul Wickliffe at the board.

Action at Manhattan's Blue Rock Studio Brian Eno working on a project with Michael Ewasko engineering; the Waitresses recording an LP for Ze Productions, Kurt Munkacsi engineering and co-producing with Chris Butler; and David Byrne working on a solo project with Mi chael Ewasko at the console.

Action at Nashville's Sound Emporiu ducer Larry Butler working with Steve Woods and the Slingshot Band for Polygram, Billy Sherrill at the board; Al DeLory and Billie Jo Spears co-producing a new Spears LP, Jim Williamson engineering; and Rod Powell, Hollidays and Steve Rutledge all completing projects for the Comstock Records label

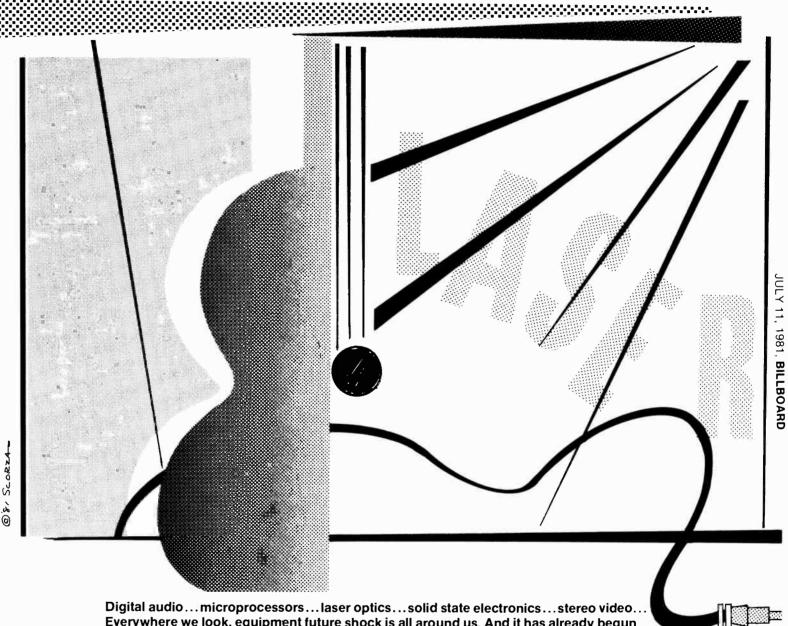
EDITED BY JIM McCULLAUGH

recording studios are doing," he

Hice, a Favetteville, N.C. native and musician himself, has been in Charlotte since 1974. When he quit playing bass guitar for a living, he

buying and selling broadcast properties, to real estate development before forming Hice Music Corp. He bought ABČO International in 1978 and merged it with his own real estate firm. Hice has hired Don Perry, who formally owned and operated his own production and management agency in Favetteville, as vicepresident and general manager of Hice Music.

Don Capozzoli, formerly with the Carolina School of Broadcasting in Charlotte, is sales manager. Engineers are Hank Poole, a long-time associate of Smith, and David



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THIS LAST TITLE-Artist-Label	31 23 DYIN' TO BE DANCIN'—Empress	32 I REALLY LOVE YOU—Heaven And Earth	33 COOSEBUMPS —Debra Dejean	34 27 DON'T STOP/DO IT AGAIN— K.I.D.	SS IKO IKO—Loverde Prism (12-inch) PDS 406	46 I'M STARTING AGAIN—Grace Kennedy	51 GET ON UP AND DO IT AGAIN—Suzy Q.	38 STAND AND DELIVER/BEAT MY GIJEST—Adam And The Ants	3 8	39 30 STARS UN 45—Stars On 45 Radio Records/Atlantic (7-inch) 3810	40 LET SOMEBODY LOVE YOU—Keni Burke RCA (LP) AFL1 4024
TITLE-Artist-Label	TRY IT OUT—Gino Soccio	PULL UP TO THE BUMPER—Grace Jones	GIVE IT TO ME BABY—Rick James	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH	SUITE/CRUISIN' THE STREETS—Boystown Gang Moby Dick Records (LP) BTG 231	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain Roy B (12-Inch) RBDS 2516	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change	I'M IN LOVE—Evelyn King	SET ME FREE/LOVE ME TONIGHT—Karen Silver	SHAKE IT UP TONIGHT—Cheryl Lynn
week TITLE-Artist-Label	1 TRY IT OUT—Gino Soccio	2 PULL UP TO THE BUMPER—Grace Jones	5 GIVE IT TO ME BABY—Rick James	4 NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean	Epic (12-inch) 48-02049 6 REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH	SUITE/CRUISIN' THE STREETS—Boystown Gang Moby Dick Records (LP) BTG 231	7 IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain Roy B (12-inch) RBDS 2516	3 PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change	12 I'M IN LOVE—Evelyn King	SET ME FREE/LOVE ME TONIGHT—Karen Silver	

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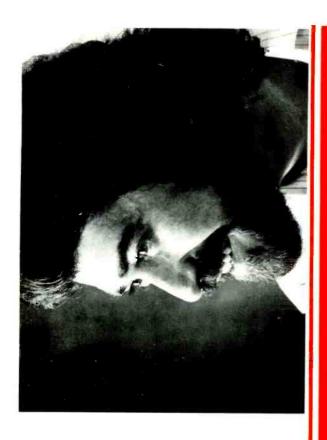


Single This Week

IRE AND SMOKE EARL THOMAS CONLEY

Sunbird 7561

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TITLE-Artist-Label

BLUE PEARL—Earl Thomas Conley Sunbird ST 50105

20

22

THE BARRON—Johnny Cash

2

29

27

Columbia FC 37179

GREATEST HITS—Anne Murray Capitol S00 12110

41

31

29

STARDUST—Willie Nelson ▲ Columbia JC 35305

33 166

32

MR. T.—Conway Twitty MCA 5204

LIVE—Hoyt Axton Jeremiah 5002

30

30

SURROUND ME WITH LOVE— Charly McClain Epic FE 37108

28

☆ 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.)

TITLE-Artist-Label	D SMOKE— as Conley MCA 51119 MCA 51119	O RIGHT—Alabama PXA 45 2 (There's) NO GETTING OV Ronnie Misap	IER WAS EASIER— The Glaser Brothers Columbia 11-02123	I MY MIND— 29 1 10 I WAS COUNTRY WHEN C was Jr. WASN'T COOL—Barbara Ma MCA 51107	SURROUND ME WITH LOVE— 33 7 COULD YOU LOVE ME (One Time)—John Conlee Epic 19-01045 MCA 51112	-Steve Wariner 31 13 13 LOVE DIES HARD-Randy B	TADOR—Sylvia 24 7 LONGING FOR THE HIGH—
	FIRE AND SMOKE— Earl Thomas Conley Sunbird 7561	FEELS SO RIGHT—Alabama RCA 12236	LOVIN' HER WAS EASIER— Tompail & The Glaser Brothers Elektra 47134	DIXIE ON MY MIND— Hank Williams Jr. Eektra 47137	SURROUND ME WIT Charly McClain Epic 19-01045	BY NOW—Steve Wariner RCA 12204	THE MATADOR—Sylvia
WKS. ON	15	∞	Ξ	7	4	4	12
LAST LAST	8	က	4	2	ស	9	7
MEEK	A	A.	~~ <	3	r.	9	7

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j	TITLE-Artist-Label	FEELS SO RIGHT—Alabama RCA AHL1 3930	FANCY FREE—The Oak Ridge Boys MCA 5209	SEVEN YEAR ACHE—Roseanne Gash Columbia JC 36965	GREATEST HITS—Kenny Rogers ▲ Liberty L00 1072	ROWDY—Hank Williams Jr. Elektra/Curb 6E 330	WILD WEST—Dottie West Liberty LT 1062	HORIZON—Eddie Rabbitt ▲ Elektra 6E 276	WHERE DO YOU GO WHEN YOU
	MKS. ON	17	ហ	16	38	23	8	52	6
	MEEK	-	က	4	ນ	2	7	∞	9
	MEEK	4	4	က	4	r.	9	7	œ
	TITLE-Artist-Label	RICH MAN—Terri Gibbs MCA 51119	(There's) NO GETTING OVER ME— Ronnie Milsap RCA 12264	WIND IS BOUND TO CHANGE— Larry Gatlin	COLUMDIA 11-02123 I WAS COUNTRY WHEN COUNTRY WASN'T FOOL	MCA 51107 COULD YOU LOVE MF (One More	Time)—John Conlee	LOVE DIES HARD—Randy Barlow Paid 133	LONGING FOR THE HIGH—Billy Larkin Sunbird 7562
	CHART	9	2	9	9	7		13	7
	NEEK NEEK	31	45	32	_	33		13	34
4	MEEK	127	M	100	29	8		31	EI <
	SIHT	W	727	包	.,	m		4.7	F

PHILADELPHIA-The \$1,350,-

000 gross for the outdoor rock music

"Round-Up" June 20 at the J.F.K.

Stadium represents the largest

round-up of dollars for a rock con-

cert in the Philadelphia area. At \$15

a ticket, and all but a few thousand

reserved seating, a sell-out crowd of

90,000 rolled up the record gross for

Electric Factory Concerts, locally based rock concert promotion

agency headed by Larry Magid and

until 7 p.m., the "Round-Up," fea-

turing five Southern rock groups, brought on .38 Special, Molly

Hatchet, the Allman Brothers Band,

Starting at 10 a.m. and running

Philly Festival Rounds Up \$1.35M

the privilege.

5 Rock Acts Band Together; Lure 90,000 At \$15 Each

By MAURIE ORODENKER



ARISTA SALUTE-Gino Vannelli, center, discusses his current album "Nightwalker" with Merv Griffin, right, and Arista Records president, Clive Davis. The show, co-hosted by Davis, was a special tribute to the success of Arista and also featured appearances by Aretha Franklin and Air Supply.

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phases of planning and implementing major shows for industrial clients. Must know how business content and showmanship fit together and be able to effectively represent

U.K. Bulldog Label Licensed In U.S.

LOS ANGELES-Britain's Bulldog Records, owned and operated by Jeffrey and Howard Kruger, has licensed the line in the U.S. to Quicksilver Records here.

It will bow with a series of 20track \$5.98 list albums, featuring Lena Horne, Vic Damone, Louis Armstrong, Patsy Cline and Ray Charles, among others.

fills that requirement, he says.

Quicksilver is owned and operated by Bob Reno, Steve Metz and Howard Silvers. Silvers, sales director, notes that since the phasing out of Midsong, the firm has been looking to launch a new line with continuity of product flow. Bulldog ful-

the Outlaws and the Marshall Tucker Band. Significantly, while none of the groups are in the "superstar" class and individually wouldn't be able to fill the 19,500-seat Spectrum arena-and the promoters had been hoping for a crowd of 60,000the chemistry worked and the combination produced a real winner.

While the economic picture and changing musical tastes have taken a toll of rock festivals, the timing seemed to be right for this "Round-Up," the first such happening here is almost three years. The last time around at the stadium, it was in July, 1978 when Fleetwood Mac was the headliner. For this "Round-Up." some 30,000 of the tickets were sold to out-of-towners extending from

Correct Address

NEW YORK-An ad from Big Time Records of Australia on behalf of Air Supply on page 19 of the June 27 issue of Billboard contained an incorrect address for the company's Los Angeles office. It's 326 North La Cienega, Los Angeles; telephone

(213) 658-7002.

RADIO-TV JOB MART **PAYMENT MUST ACCOMPANY THE ORDER** POSITIONS WANTED 40¢ per word per insertion—\$10.00 minimum \$20.00 per column inch per insertion

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POSITIONS OPEN

Trenton, N.J., to Long Island, N.Y. Fans started arriving the day before in vans and campers to spend the night in the stadium parking lot. paying an additional fee of \$12 for

The \$1.35 million topped the \$1.1 million gross chalked up in June 1976 when Peter Frampton topped a six-hour rock bash. Attendance record is still held by Frampton, who packed 115,000 into the stadium that seats only 105,000. For the "Round-Up," Electric Factory kept the crowd under full control by selling only 77.265 seats in the stands, with

The timing was perfect for the concert, according to Magid. It was the middle of June, schools had just

let out with the kids still around and

12,735 patrons accommodated with

general admission seating in the

still hadn't made their summer plans. Magid is already thinking about a repeat stadium concert this season if the right groups are available. It is also significant that the full day was without any serious incident. First aid stations were manned by the HELP organization, with a full staff of paramedics, doctors and assistants; and everyone coming in was searched for cans, bottles or alcoholic beverages which were confiscated.

The "Round-Up" was also a winner for the city, which owns the seldom-used stadium. The concert brought in an estimated \$300,000 in revenues from the sale of tickets, concessions and parking fees. It was also a good day for the rock groups as well. At least two of the groups were reported to be drawing fees of \$100,000.



BIG SLICE—Linda Clifford cuts a birthday cake presented by Varnell Johnson, left, Capitol's vice president of black music a&r and Don Zimmerman, label president. Clifford joined Capitol last December through an agreement with Curtom Records.

Picture Disks For \$5.98s

LOS ANGELES-Kids Stuff/IJE Corp. is utilizing picture disks for four new \$5.98 list albums, featuring Kids Stuff regulars Raggedy Ann and Andy. Strawberry Shortcake and first-timers Barby Doll and

Label is also bowing a \$4.98 kiddie exercise LP, "Bend And Stretch" by Raggedy Ann and Andy.

To further boost interest in the line's outstanding seller, Strawberry Shortcake, Kids Stuff has negotiated with the television direct-response unit of RCA Music Service for the tv marketing area, wherein a compilation LP, composed of cuts previously released on five Strawberry Shortcake albums, will be tested in select markets. The \$7.98 LP will be available only through the mail.

Reggae Sunsplash Slated Aug. 4-8

NEW YORK-The Jamaican government will sponsor the fourth annual Reggae Sunsplash music festival Aug. 4-8 at Jarrett Park in Montego Bay.

The government will spend more than \$300,000 to underwrite the festival, which will be dedicated to the late Bob Marley and will feature performances by Jimmy Cliff, Dennis Brown, Toots and the Maytals. Gregory Isaacs, Culture, Leroy Sibbles, the Mighty Diamonds, Augustus Pablo, Black Uhuru, Judy Mowatt and Carlene Davis, among others.

Tentative verbal commitments have also been received from Stevie Wonder, Teddy Pendergrass and Jermaine Jackson, according to Ronnie Burke, a director of Synergy Productions in Kingston, which is coordinating the event.

Film and recording rights to the festival are being negotiated, and an announcement is expected this week, Edmund Bartlett, Jamaica's Minister of State for Culture and Information, said at a press conference here last Wednesday (24).

Tony King, promotions manager for the Jamaican Tourist Board, said that \$80,000 of the government's budget for the event would go towards the renovation of the 20,000-seat Jarrett Park, where the concerts will be held.

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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 500,000 units. (Seal indicated by dot.)

	Artist-TITLE-Label	CARPENTERS Made In America, A&M SP-3723	DAVID LINDLEY	EI RAYO, X-ASYIUM DE-524 (EIEKTRA)	Very Special, Elektra 6E-300	JUHN DENVER Some Days Are Diamonds, RCA AFL1-4055	ATLANTIC STARR — Radiant, A&M SP-4833	PRETENDERS Extended Play, Size Mini 3563 (Warner Bros.)	DAVE EDMINDS	Twangin, Swan Song-SS-16034 (Atlantic)	CHUCK MANGIONE Tarantella, A&M SP-6513	RONNIE MILSAP Out Where The Bright Lights Are Glowing,	RCA AAL1-3932 CLIMAX BLUES BAND	Flying The Flag, Warner Bros. BSK 3493 KRAFTWFRK	Computer World, Warner Bros. HS 3549
		Mad	7		Very	Som	Radi	T Y		Twa	1arg	E Z	§ 5		
	WKS. ON	7	6	07	<u> </u>	7	77 18	86 13			6	13	12	1	
	NEEK LAST	66	87		ñ	=			7	4	82	93	75	311 201	3
	MEEK	< X	98	-	<	X	89	90	č	5	92	93	94	-	3
	Artist-TITLE-Label	THE WHO Face Dances, Warner Bros. HS 3516	SPLIT ENZ Waiata, A&M SP-4848	JAMES TAYLOR — Dad Loves His Work, Columbia TC 37009	POINTER SISTERS Black & White, Planet P-18 (Elektra)	CAROLE BAYER SAGER Sometimes Late At Night, Boardwalk NB 12-33237	CAROL HENSEL Dancersize, Vintage VNJ 7701 (Mirus)	SQUEEZE East Side Story, A&M SP-4854	JIM STEINMAN Bad For Good, Epic/Cleveland International	ADAM AND THE ANTS	Kings Of The Wild Frontier, Epic NJE 37033	Balin, EMI-America S0-17054 FRANK ZAPPA Tineal Town Behallion Barking Pumpkin	JOHN SCHNEIDER	APRIL WINE The Nature Of The Beast, Capitol S00-12125	THE ALAN PARSONS PROJECT
· 1	WKS. ON	15	60	17	1	6	17	7	6	20			ო	24	71 35
	NEEK NEEK	39	48	52	MEN CHIRA	19	63	89	64	75	92	99	28	52	71
	MEEK	92	27	28	< X	09	19	23	63	64	*	99	< X	89	69
	Artist-TITLE-Label	ELTON JOHN The Fox, Geffen GHS 2002 (Warner Bros.)	ROSANNE CASH Seven Year Ache, Columbia JC 36965	ALABAMA - Feels So Right, RCA AHL1-3930		STANLEY CLARKE/ GEORGE DUKE							(Warner Bros.) COMMODORES	AC/DC A Back In Black, Atlantic SD 16018	THE TUBES The Completion Backward Project.
	WKS. ON	9	91	91	8	2	~			2	14		NEW ENTRY	47	9
1	LAST	21	31	32	37	33	<u>د</u>	•		36	86	A	E	14	46
	MEEK	29	30	31	32	33	75	5	3	36	37	8	<	40	1
0	Artist-TITLE-Label	KIM CARNES Mistaken Identity, EMI-America SD 17052	n REO SPEEDWAGON ▲ Hi Infidelity, Epic FE 36844		STYX A Paradise Theatre. A&M SP-3719		8 TOM PETTY & THE	HEAKI BKEAKEKS Hard Promises, Backstreet BSR 5160 (MCA)		RICK JAME Street Songs, Gordy (O STARS ON LONG PLAY Stars On Long Play, Radio Records RR 16044		5 GEORGE HARRISON Somewhere In England, Dark Horse DHK 3492 (Warner Bros.)	BUSH ▲ Mercury SRM-1-4013 (Polygram)	VAN HALEN Fair Warning, Warner Bros. HS-3540
}	CHART WEEK	=	2 31	n n	4 24	3 13	9		7 18	=	01 01	9 13	2	13	80
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-1	THIS	525	2	22	~		_		_	M		2	F	=	13

_			1001	<u></u>			runes Capitol 5007
四	17	9	GEMINI DREAM—The Moody Blues Threshold 601 (Polygram)	S	55	.	TOM SAWY
=	9	00	BOY FROM NEW YORK CITY—Manhattan Transfer Atlantic 3816		37 1	<u> </u>	Mercury 76109 (Poly STILL RIGH Pure Prairie League
17	12	6	SUKIYAKI—A Taste Of Honey Capitol 4953	52	52		Casablanca 2332 (Po
=	20	14	WINNING—Santana Columbia 11-01050	53	54	=	A&M 2330 SHADDUP
4	21	2	MODERN GIRL—Sheena Easton EMI/America 8080	4%		-	MCA 51053 ENDLESS L
R	22	13	TIME —The Alan Parsons Project Arista 0598		75	2 0	Motown 1519 COOL LOVE
包	23	7	QUEEN OF HEARTS—Juice Newton Capitol 4997	A	62	4 <u>L</u>	A&M 2349 The Kid IS
22	15	12	IS IT YOU—Lee Ritenour Elektra 47124	_	64	9 0,	Columbia 11-02068 SUZI—Randy v
23	91	9	WHAT ARE WE DOIN' IN LOVE— Dottie West Liberty 1404		99	4	Bearsville 49752 (W: LOVE ON A
R	27	12	SEVEN YEAR ACHE—Rosanne Cash Columbia 11-11426	59	99	4	Cotillion 46015 (Atla
22	25	13	FOOL IN LOVE WITH YOU—Jim Photoglo 20th Century 2487 (RCA)	9	39	_ 6	Tamla 54327 (Motow JONES VS.
E	28	=	SWEET BABY—Stanley Clarke & George Duke Epic 19-01052	9 19	83		De-Lite 813 (Polygra WHAT SHE
a	88	4	TOUCH ME WHEN WE'RE DANCING—Carpenters	E	02	m	Portrait 12-02092 (E ₁ EVERLASTI Columbia 18-02169
*	34	6	THE STROKE—Billy Squier Capitol 5005	3	-	4	FLY AWAY- Atco 7331 (Atlantic)
E	33	ro	DON'T LET HIM GO—RED Speedwagon Epic 19-02127	64 4	49 1	=	THE WAITII Backstreet 51100 (M
R	32	6	STRONGER THAN BEFORE— Carol Bayer Sager Boardwalk 8-02054	65	65	4	SOME CHA Dionne Warwick Arista 0602
a	35	7	IT'S NOW OR NEVER—John Schneider Scotti Bros. 6-02105 (CBS)	99	26 1		TOO MUCH Styx A&M 2323

WHAT CHA' GONNA DO FOR ME— Chaka Khan Warner Bros. 49692

6

11

91

READY FOR LOVE—Silverado

2

95

92

ON AND ON AND ON—Abba Attentic 3826

3

91

90

RICH MAN—Tern Gibbs MCA 51119

89

89

84 86 3 **DON'T LET GO THE COAT**—The Wino Warner Bros. 49743

NOTHING EVER GOES AS PLANNED—SIYX A&M 2348

HT HERE IN MY HEART—

YER—Rush

THAT OLD SONG—Ray Parker Jr. & Raydio Arista 0616

8

GIRL—.38 Special

olygram)

SECRETS—Mac Davis Casablanca 2336 (Polygram)

SOME DAYS ARE DIAMONDS—

RCA 12246

SHADDUP YOUR FACE—Joe Dolce MCA 51053	ENDLESS LOVE—Diana Ross & Lionel Richie Motown 1519	COOL LOVE —Pablo Cruise A&M 2349	THE KID IS HOT TONITE—Loverboy Columbia 11-02068	SUZI —Randy Vanwarmer Bearsville 49752 (Warner Bros.)	LOVE ON A TWO WAY STREET— Stacy Lattislaw Cotillion 46015 (Atlantic)	YOU ARE FOREVER—Smokey Robinson Tamla 54327 (Motown)	JONES VS. JONES—Kool & The Gang De-Lite 813 (Polygram)	WHAT SHE DOES TO ME—The Producers Portrait 12-02092 (Epic)	EVERLASTING LOVE—Rex Smith/Rachel Sweet Columbia 18-02169	FLY AWAY—Blackfoot Atco 7331 (Atlantic)	THE WAITING —Tom Petty & The Hartbreakers Backstreet 51100 (MCA)	SOME CHANGES ARE FOR GOOD—Dionne Warwick Arista 0602	TOO MUCH TIME ON MY HANDS— Styx A&M 2323
=	4	7	4	4	4	4	6	2	က	4	=	4	17
54	#	75	62	64	99	9	39	63	70	11	49	65	56
53	S S	Ta	3	a	*X	59	99	19	3	3	64	65	99

SIGN OF THE GYPSY QUEEN—April Wine Capitol 5001

ANOTHER TICKET—Eric Clapton & His Band RSD 1064 (Polygram)

2

78

86

HARD TIMES—James Taylor Columbia 11-02093

87

6

HOW 'BOUT US—Champaign Columbia 11-11433

22

61

97

WATCHING THE WHEELS—John Lennon Geffen 49695 (Warner Bros.)

9

76

95

8

96

SWEETHEART—Franke & The Knockouts Milliennum 11801 (RCA)

19

20

93

SAY WHAT—Jesse Winchester Bearsville 49711 (Warner Bros.)

6

89

94



Single This Week



TE DAVIS EYES KIM CARNES EMI-America 8077



JULY 11, 1981, BILLBOARD

38 | 36 | 17

'NARD

Bernard Wright, Arista/GRP 5011

Survey For Week Ending 7/11/81

		Chart				Chart	
This Week	Last Week	Weeks on	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on	TITLE Artist, Label & Number (Dist. Label)
众	1	11	STREET SONGS Hick James	39	34	9	DEDICATION Gary U.S. Bonds
$\hat{\omega}$	5	4	Gordy G8-1002M1 (Motown) KNIGHTS OF THE SOUND TABLE	40	33	21	EMI-America SO 17051 MAGIC Tom Browne. Arista/GRP 5011
A	4	8	Cameo. Chocolate City CCLP 2019 (Polygram) STEPHANIE	41	41	33	FANTASTIC VOYAGE • Lakeside. Solar BXL1 3726 (RCA
4	2	13	Stephanie Mills. 20th Century T 700 (RCA) A WOMAN	42	42	38	STONE JAM Slave. Cotillion COT 5224 (Atlant
4	4	13	NEEDS LOVE Ray Parker Jr. & Raydio Arista AL 9543	43	43	35	INTUITION Linx, Chrysalis CHR 1332 FEEL ME
ঽ	11	4	IT MUST BE MAGIC Teena Marie Gordy G8 1004M1 (Motown)				Cameo. Chocolate City CCLP 2016 (Polygram)
6	6	15	THE DUDE Quincy Jones. A&M SP 3721	45	45	6	TELL ME WHERE IT HURTS Waller Jackson Columbia FC 37
à	7	11	CLARKE/DUKE PROJECT Stanley Clarke/George Duke Epic FE 36918	台	56	2	STARS ON LONG PLAY Stars On Long Play, Radio Recoi
å	8	18	RADIANT Atlantic Starr A&M SP 4833	台	53	13	RR 16044 (Atlantic) ALICIA
å	9	8	NIGHTCLUBBING Grace Jones Island ILPS 9624 (Warner Bros)	48	50	13	Alicia Meyers. MCA MCA 5163 MAGIC MAN Robert Winters & Fall Buddah E
.0	10	27	THREE FOR LOVE Shalamar, Solar B21 3577 (RCA)	由	60	2	5732 (Arista) IT'S WINNING TIME
11	3	10	WHAT CHA GONNA DO FOR ME Chaka Khan. Warner Bros HS 3526	血	55	3	Klique MCA MCA 5198 LET THE MUSIC PLAY The Days Read Materia M9 967
2	12	7	SECRET COMBINATION Randy Crawford Warner Bros BSK 3541	51	51	3	The Dazz Band Motown M8 967 TARANTELLA Chuck Mangione, A&M SP 6513
3	13	15	MY MELODY Deniece Williams	52	52	5	PORTRAITS Side Effect Elektra 6E 335
4	14	18	ARC/Columbia FC 38048 BEING WITH YOU Smokey Robinson	合	58	2	THREE PIECE SUITE Ramsey Lewis. Columbia FC 371
à	17	16	Tamla T8-375M1 (Motown) VERY SPECIAL	W	mEw E		NIGHTS Billy Ocean. Epic FE 37406
6	16	34	Debra Laws. Elektra 6E 300 WINELIGHT Grower Washington Jr	55	44	29	THE TWO OF US Yarbrough & Peoples Mercury SRM 1 3834 (Polygram)
à	19	4	Elektra 6E 305 TASTY JAM Fatback	56	47	16	PARTY TILL YOU'RE BROKE Rufus MCA MCA 5159
8	15	17	Spring SP 1 6731 (Polygram) HOW 'BOUT US Champaign Columbia JC 37008	立	181	7	WANTED DREAD AND ALIVE Peter Tosh EMI America SO 170
9	18 35	19	LOVE IS One Way, MCA MCA 5163 LIVE IN NEW ORLEANS	盘		-	CAMERON'S IN LOVE Rafael Cameron. Salsoul SA 8543
21	20	8	Male Featuring Frankie Beverly Capitol SKBK 12156 RIT	59	57	11	(RCA) TURN UP THE MUSIC Mass Production
22	21	13	Lee Ritenour Elektra 6E 331 MIRACLES Change Atlantic SD 19301	山	131	-	Cotillion SD 5226 (Atlantic) BUSTIN' LOOSE
3	23	27	III ● The Gap Band	61	63	9	Roberta Flack MCA MCA 5141 LET ME BE THE ONE Webster Lewis, Epic FE 36878
2	29	7	Mercury SRM-1 4003 (Polygram) SEND YOUR LOVE Aurra, Saulsoul SA 8538 (RCA)	62	62	5	GOING FOR THE GLOW Donna Washington
25	25	17	TWICE AS SWEET A Taste Of Honey Capitol 12089	63	61	20	Capitol ST-12127 ALL AMERICAN GIRLS Sister Sledge, Atlantic SD 1602
26	22	17	GRAND SLAM ● The Isley Brothers T Neck FZ 37080 (Epic)	64	E.		Odyssey, RCA AFL1-3910
27	24	15	CALL IT WHAT YOU WANT Bill Summers and Summers Heat	65	31		TOO HOT TOO SLEEP Sylvester. Fantasy F-9607
8	27	12	MCA MCA 5176 VOYEUR David Sanborn	66	67	6	L.J. REYNOLDS L.J. Reynolds. Capitol ST-12127 NEVER GONNA BE
\Diamond	39	2	Warner Bros BSK 3546 BLACK & WHITE Pointer Sisters Blanck R 18 (Elektra)		54	4	ANOTHER ONE Thelma Houston, RCA AFL1-3842 EXPRESSIONS OF LIFE
0	26	8	Planet P 18 (Elektra) CLOSER Gino Soccio Atlantic SO 16047	68	64	31	Heath Brothers, Columbia FC37 SKYYPORT
11	30	35	HOTTER THAN JULY A Stevie Wonder, Tamla T8 373M1 (Motown)	70	65	38	Skyy. Salsoul SA 8537 (RCA) CELEBRATE ▲
32 33	28 3 i	20	LICENSE TO DREAM Kleeer. Atlantic SD 19288 NIGHT WALKER	71	49	5	Kool & The Gang, De Lite DSR 9518 (Polygram) AND THE FAMILY CLONI
33	32	26	Gino Vannelli, Arista AL 9539 IMAGINATION The Whispers	72	59	25	Johnny "Guitar" Watson DJM 501 (Polygram) HOUSE OF MUSIC
卦	38	5	Solar BZL1 3578 (RCA) UNLIMITED TOUCH				T.S. Monk, Mirage WTG 19291 (Atlantic)
金	40	4	Unlimited Touch Prelude PRL 12184 HOT, LIVE AND	73	46	31	JERMAINE Jermaine Jackson Motown M8-948M1
37	37	12	OTHERWISE Dionne Warwick Arista A2L8605 KEEP ON IT	74	74	19	TURN THE HANDS OF TIME Peabo Bryson, Capitol ST 12138
20	26	17	Starpoint Chocolate City CCLP 2018 (Polygram)	75	68	39	TRIUMPH A The Jacksons

★ 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.)

Epic FE-35424

General News

Stipend Offered

LOS ANGELES-Musician and cochairman of A&M Records Herb Alpert is offering \$1,000 to a qualified senior at each of 48 high schools in Los Angeles.

This Herb Alpert Scholarship Program is for students interested in any area of music who are currently enrolled in a high school music program, carry a music course of instruction or have a substantial interest in music. The principals and/or specially formed Herb Alpert Scholarship committees will determine the winner at each school.

Fairfax High School, the 49th high school in the district, already has a special scholarship program as Alpert is a graduate of Fairfax.



GOSPEL NIGHT-The Mighty Clouds of Joy recently played the Ritz in New York drawing such notables as Paul Simon and Diane Keaton to see their one-night stand.

Ze Swims Toward Mainstream

Avant-Garde Label Elects Production Company Route

NEW YORK-Ze Records, which almost three years ago started as an avant-garde label, signing such acts as James Chance & the Contortions and Lydia Lunch, is moving toward a more mainstream r&b dance/disco direction, releasing its product via production deals with Island/War-

ners and Sire/Warners.

Abroad, the company is a label. distributed through Island Records, but because of the size of the U.S. market says Michael Zilkha, founder of Ze, it is easier in the U.S. to be a production company, with backup by the majors. Ze was distributed independently for a while through Island/Antilles in the U.S., and Zilkha indicates that in the future he may yet return to the indie route for some releases, possibly with Alan Vega's (of Suicide) next release.

Current releases on Ze include the "Fresh Fruit In Foreign Places" LP by Kid Creole & the Coconuts on Sire/Warners, "Busting Out" by Material with Nona Hendrix on Ze/ Island/Warners, "Out Come The Freaks" by Was (Not Was) on Ze/Island/Warners, "SeiZE The Beat," a compilation LP titled "Mutant Disco" in the U.K., which features such Ze acts as Material, Was (Not Was), Christina, Gichy Dan, Don Armandos Second Ave. Rumba Band, and Coatimundi, also released on Ze/Island/Warners.

Also signed to Ze are the Waitresses, a group that reportedly sold 40,000 copies of the underground hit "What Boys Like," says Zilkha, who is currently shopping for a label for them.

"Our main success to date has been with sort of r&b records," says Zilkha. "My records have basically one thing in common, which is an attitude toward the world, that everything may f--- up, but let's just

By ROMAN KOZAK dance. I think that all great songs are about sex and inflation. That is all that people care about. Sex. infla-

tion, and lost illusions.

Though Zilkha's brand of disco has strong new influences and cross currents. Zilkha has no time for the new romantics, who are on a similar

"They (new romantics) have no real depth, no substance," he says. "You don't get the same sense of decay that I think you get out of my records. If you listen to Kid Creole's last album, you see it's a very sad story. It's laughing in the face of adversity. That's what I like to think my records do.

"I think the criteria for my records is do I like a lyric, and then can I put it to a disco beat," adds the Oxford educated young executive. "You see, the disco beat is regimentation, but you can put any amount of craziness on top of that. It affords immense possibilities.'

Zilkha says Ze puts out about eight to 10 LPs a year. One project he is working on now is a Christmas album featuring his various acts. He is looking to sign two r&b groups. one to be produced by Was (Not Was) and the other by August Dar-

OFF-BROADWAY REVIEW

Stork's Waltz Could Use A Trim; Songs Might Fly

NFW YORK-The format of the one-man show is, at the best of times, a difficult and challenging undertaking that taxes every skill of the performer. In "The Waltz Of The Stork," now at the off-Broadway Intar Theatre, Melvin Van Peebles tackles this format and emerges slightly bruised but by no means defeated.

Van Peebles is an extraordinary talent with two Broadway musicals-"Ain't Supposed To Die A Natural Death," and "Don't Play Us Cheap," two movies, "Sweet Sweetback's Baadassss Song," and "Watermelon Man," and several records and books to his credit.

He is a raconteur with a wry sense of humor, and the enviable gift of seeing the droll side of life that escapes most of us.

In "The Waltz Of The Stork," Van Peebles harnesses all these talents to take the audience along on an often amusing, sometimes poignant, largely entertaining journey of one man's encounter with life "from the womb to the tomb." Or as Van Peebles explains it, "an urban knight's Chaplinesque search for the Holy Grail.

The production, with musicthere are 13 songs written and performed by Van Peebles, with musical accompaniment on saxophone by Bob Carten-is not without its problems. There is a long first act which tends to meander, but this is not incorrectible.

Also, the production is played out on a stark stage completely devoid of props, so there is nothing else to hold the audience's attention when the dialog flags.

Further, the Van Peebles brand of theatre is not for every theatregoer. It is a thinking man's theatre, demanding attention, imagination and involvement. Because of this it will have to content itself to playing to selected audiences in an intimate theatre such as the one in which it is

Many of the rough edges of the show can be refined through tighter, more disciplined editing, the addition of props, and tighter control over the overall production.

Some of the music too, like "Apple Stretching," and "One Hundred & Fifteen," holds promise of success beyond the parameters of the theatre, and should be better orchestrated to further develop its potential.

RADCLIFFE JOE

Counterpoint

• Continued from page 39

show, the only black music station in town to do so.

The station also has initiated a series called "T.V. On The Town, with veteran air personality Tony Valdez hosting.

The program, heard Saturday 7:30 p.m., has Valdez probing into the lives of those involved in the entertainment industry. He also offers reviews of films and plays currently in the area.

Most recently, "Soul Train" mastermind Don Cornelius was set for the show. "Soul Train" is television's longest running black-produced tv show.

Cornelius was to discuss his role in the concept and execution of "Soul

Edmund Sylvers, brother of Solar's super hot writer/producer Leon. also was a guest on "T.V. On The Town." Sylvers revealed some new twists in his developing career.

Posse Records has sealed an international distribution agreement with Tru Tone Music to handle Joe Simon's LP, "Glad You Came My Way," in the South African provinces of Swaziland, Lesotho, Kotswana, Zimbabwe, Malawi, Namibia, Transkel and Bophutatswana.

Greatest Hits, Elektra 5E-515	97 72 17 A TASTE OF HONEY Twice As Sweet, Capitol ST 12089	98 89 17 CHAMPAIGN	99 101112 JOHN KLEMMER		100 84 40 BARBRA STREISAND A Guity, Columbia FC 36750	NEW & HOT	IRON MAIDEN	Capitol ST-12141	POINT BLANK, American Excess MCA MCA-5189	CIND COCCIO	Atlantic/RFC 16042	AURRA, Send Your Love Salsoul SA 8538 (RCA)	JIMMY MESSINA, Messina	
70 56 13 DAVID SANBORN	2 2 11	Live In New Orleans, Capitol SKBK-12156	72 51 18 SHEENA EASTON Sheena Easton, EMI-America ST 17049		Another Ticket, RSO RX-13095 DIONNE WARWICK	73 38	77 79 8 RANDY CRAWFORD Secret Combination, Warner Bros. BSK 3541 Secret Combination, Warner Bros. BSK 3541	•	79 59 15 JUDAS PRIEST	80 80 15 DENIECE WILLIAMS My Malady, ABC/Columbia EC 37048	81 82 47 PAT BENATAR A	82 69 29 THE GAP BAND A III, Mercury SRM-1-4003 (Polygram)	83 70 13 CHANGE Miracles, Atlantic/RFC SD 19301	84 88 6 THE CHIPMUNKS Urban Chipmunk, RCA AFL1-4027
	32 JOHN LENNON/	Double Fantasy, Geffen GHS 2001 (Warner Bros.)	4 CAMEO Knights Of The Sound Table, Chocolate City CCI P 2019 (Polygram)	31 TEENA MARIE It Must Be Magic, Gordy 68-1004M1 (Motown)		39 KENNY KUGEKS A Greatest Hits, Liberty L00-1072 5 PETER FRAMPTON	3 YOKO ONO Season Of Glass, Geffen GHS 2004	STEPHANIE MILLS Stenbanie 20th Century 1-700 (BCA)	33 NEIL DIAMOND A The Jazz Singer, Capitol SWAV 12120	14 GREG KIHN Rockihnroll, Beserkely BZ 10069 (Elektra)	24 LOVERBOY — Loverboy, Columbia JC 36762	16 FRANKE & THE KNOCKOUTS	Ext7755 (RCA) VARIOTIC ARTISTS	Exposed/A Cheap Peek At Today's Provocative New Rock, CBS X2 37124
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KIM CARNES MISTAKEN IDENTITY EMI-America SD 17052

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Classical



CANADA CANON—A take is prepared at a Moss Music Group recording session in Toronto under Dr. Boyd Neel, Baroque music specialist whose recording career spans 50 years. The digital album of short Baroque pieces, including Pachelbel's Canon, is slated for simultaneous U.S. and Canadian release in July.

Survey For Week Ending 7/11/81

Budget Viva! Label Ready To Debut With Beethoven

LONDON—Drawing mainly on the back catalog of Decca's muchpraised Phase Four series, a new budget classical label, Viva!, makes its debut here this month.

Among the top classical names involved are Solti, Karajan, Stokowski and Ansermet, with leading orchestras and all recordings in original stereo from the 1960s and 1970s.

The new label comes directly into the field currently farmed by Classics For Pleasure and the Pickwick Contour label. Andrew Dalton, Decca promotion chief, says: "Now that the World Of . . . series has be-

come lower mid-price, we've felt a real need for a genuine budget label within the Decca repertoire."

Initial product includes Beethoven's Ninth Symphony with the London Symphony and Vivaldi's "Four Seasons," plus the Rawicz and Landauer "Warsaw Concerto" oldie, and "Yellow River Concerto," by a collective of Chinese composers

Says Dalton: "We're after dealers with big pop sections who want to move over into the growing popular classics market."

PETER JONES

Davis Joins Bavarian Symphony

MUNICH—Sir Colin Davis, 54, has been appointed chief conductor of the Bavarian Radio Symphony Orchestra, effective Sept. 1, 1983. From that date, he will concentrate on his activities in Munich, London (where he is music director of the Royal Opera, Covent Garden) and

Boston (principal guest conductor, Boston Symphony).

One of the most active recording orchestras in the world, the Bavarian Radio Symphony has been without a chief conductor since Rafael Kubelik stepped down in 1979. Kyril Kondrashin, the Soviet conductor chosen last year to replace Kubelik, died earlier this year before taking over the position.

The orchestra's recordings will be made in Munich, but no program has yet been selected. Davis's next Phonogram releases include three operas: "Werther," "Il Trovatore" and "The Magic Flute," plus Sibelius tone poems with the B.S.O.

Bavarian Radio says Sir Colin's first coproduction is set for July 1982. The orchestra is in the midst of another major project for Philips: "Tristan Und Isolde," under Leonard Bernstein, to be completed this fall for probable release next spring.

Classical Notes

A new Juaquin Rodrigo concerto penned for British cellist Julian Lloyd Webber is set to premiere next April with the London Philharmonic. Webber holds exclusive performance rights until 1984... Angel records is coming with a collection of Itzhak Perlman new releases this fall and plans a giant promotion. Albums include the Beethoven Concerto and "It's A Breeze," the fiddler's follow-up jazz collaboration with Andre Previn... Two instrumental solo albums are set to be added to RCA Records' digital audiophile series. They are Peter Serkin's "Chopin" and "Music Of Spain, Vol. 4," by guitarist Julian Bream.

Jack M. Firestone has been named general manager of the Miami-based Florida Philharmonic. Firestone, now general manager of the Louisville Orchestra, will assume his new post Sept. 1.... International Book & Record Distrib utors has new titles from France's Discoreale Records including the first stereo recording of Faure's opera "Penelope" and a three-record Regine Crespin tribute album. Contact Clyde Allen (212) 786-2966. . . . Rainbow Programming Services, distributor of Bravo cultural pay television, is now based in the East. New address is: 100 Crossways Park West, Suite 200, Woodbury. N.Y. 11797 (516) 364-2222.... Legendary so prano Leonie Rysanek will sing Ariadne in all seven Chicago performances of Strauss "Ariadne Auf Naxos" next season. Rysanek also

has Metropolitan Opera and San Francisco Opera engagements in 1981-82.

Tioch Production U.S. marketing agent for

VIA BRILLY CORP.

Disks Commemorating Royal Wedding

LOS ANGELES—England's Chandos Records has two commemorative releases to mark the forthcoming British Royal Wedding, including a seven-inch digitally recorded single cased in a souvenir sleeve with full color engagement day photo and inner-spread photo montage of the Prince's life.

The recording contains British composer Edmund Walters' recently penned "God Bless The Prince Of Wales" and Mendelssohn's "Wedding March," performed by the Royal Liverpool Philharmonic Or-

chestra and Choir conducted by Sir Charles Groves.

Chandos' live digital recording of a British choral festival concert May 23 at Royal Albert Hall, containing "God Bless The Prince Of Wales," also has been packaged to celebrate the royal nuptials with color portraits of the pair on a silver cover. Album also includes hymns, folk song settings, and operatic choruses featuring "1,000 English voices," brass ensemble and organ.

Importer of both recordings is Brilly Corp. of Beverly Hills here.

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N.	CALIFORNIA (Pop)		CHICAGO (Pop)
his Veek	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VIVA EL NORTE 15 exitos nortenos, Profono Telediscos 1501	1	VIVA EL NORTE 15 exitos nortenos, Profono Teledisco 1501
2	JULIO IGLESIAS De nina a mujer, CBS 50317	2	CAMILO SESTO Amaneciendo Pronto 1086
3	JOSE JOSE 15 grandes exitos. Telediscos 1015	3	LIZA LOPEZ Si quieres verme llorar, Hacienda 6981
4	EMMANUEL Intimamente Arcano 3535	4	LOS TIGRES DEL NOTRE Un dia a la vez Fama 607
5	DIEGO BERDAGUER Estoy vivo. Profono 3044	5	LOS BONDADOSOS Hoy te quiero tanto, Anahuac 4910
6	HERNALDO Procuro olvidarte. Al 3209	6	LOS POTROS Me Itaman el asesino. Perless 10048
7	LIZA LOPEZ Si quieres verme llorar. Hacienda 6981	7	LOS SAGITARIOS Chava Romero, Olimpico 5016
8	JUAN PARDO Juan mucho mas Juan, CBS 80304	8	DIEGO BERDAGUER Estoy vivo. Profono 3044
9	RAPHAEL En carne viva, CBS 80305	9	JOSE JOSE 15 grandes exitos, Telediscos 1015
10	CHELO Ya no me interesa, Musart 1801	10	EMMANUEL Intimamente Arcano 3535
11	LA MIGRA Con su cuarto Ip, Mar int. 125	11	LOS BUCKYS Profono 3034
12	CAMILO SESTO Amaneciendo, Pronto 1086	12	JOSE Ma NAPOLEON Lena verde, Raff 9079
13	ROCIO DURCAL Canta a Juan Gabriel Vol 5, Pronto 1090	13	ESTELA NUNEZ Demasiado amor Pronto 1079
14	YOLANDA DEL RIO Arcano 3608	14	JUAN GABRIEL Con mariachi, Pronto 1080
15	ROBERTO CARLOS CBS 12314	15	LOS HERMITANOS CBS 20441
16	CONJUNTO MICHOACAN Piquetes de hormiga, Odeon 73171	16	ALVARO DAVILA La culpable, Profono 3042
17	ESTRELLAS DE ORO Vol 3 Telediscos 1013	17	LOS HUMILDES Mas de lo que merecias, Fama 595
18	JOAN SEBASTIAN Musart 1805	18	LOS REYES LOCOS Disco cha CBS 20358
19	CARLOS Y JOSE El chubasco. TH 2099	19	CONJUNTO MICHOACAN Piquetes de hormiga, Odeon 73171
20	LOS TIGRES DEL NORTE Un dia a la vez, Fama 607	20	LA MIGRA Amargo dolor, Mar Int. 111
21	JOSE JOSE Romantico, Pronto 1095	21	LOS FELINOS El show, Musart 10813
22	JOSE LUIS PERALES En tiempo de otono, CBS 80302	22	BEATRIZ ADRIANA Mexico y su musica, Perless 2183
23	RAMON AYALA Mejores corridos, Fredy 1195	23	DYANGO La radio, Odeon 74112
24	JUAN GABRIEL 15 sensacionales exitos, Telediscos 1018	24	CHELO Ya no me interesa, Musart 1801

CARLOS Y JOSE

LUPITA D'ALESIO

Ya no regreso contigo, Orfeon 16047

25

RCA Prepares New Releases Including Debut

HAMBURG-A flurry of activity on RCA's classical front here includes the recording debut of Robert Henz, a young German pianist and Deutsche Phono-Academy scholarship winner.

Digitally recorded, he plays Beethoven's "Appassionata" Sonata and Sonata in C Minor, Op. 3 in the Ullstein Musik series.

And RCA soon releases a digital recording of the Bavarian State Orchestra, which celebrated its 450th anniversary last year. Conducted by Wolfgang Sawallisch, it plays overtures by Wagner, Verdi, Mozart, Beethoven and Brahms.

Also on the way are two halfspeed mastered recordings by the Berliner Kammer-Akademie, which is recruited from members of the Berliner Philharmonic, conducted by Thomas Wilbrandt, a former assistant to Herbert von Karajan in





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Warner Bros. BSK 3547	PLEASURE—Dave Rowland & Sugar Elektra 5E 525	I BELIEVE IN YOU-Don Williams MCA 5133			Capitol ST 12116 THE BEST OF EDDIE RABBITT— Erdie Rahbitt		Merle Haggard MCA 5139	LOOKIN' FOR LOVE—Johnny Lee Asylum 6E 309	WASN'T THAT A PARTY— The Rovers Cleveland International/Epic JE 37107		ONE TO ONE—Ed Bruce	SOUTHERN RAIN—mei Tillis Elektra 6E 310	SHARE YOUR LOVE—Kenny Rogers	LOVE IS FAIR—Barbara Mandrell MCA 5136	I HAVE A DREAM—Cristy Lane Liberty LT 1083	MUNDO EARWOOD—Mundo Earwood Excelsior XLP 88006	DAKOTA—Stephanie Winslow Warner/Curb BSK 3529	HONEYSUCKLE ROSE—Soundtrack Columbia S236752
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STREET THE BUILD THE	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING—Ronnie Milsap RCA AAL1 3932	JUICE—Juice Newton Capitol ST 12136	DRIFTER—Sylvia RCA AHL 1 3982	CARRYIN' ON THE FAMILY NAMES—David Frizzell & Shelly West	Warner Bros. BSK 3555 I AM WHAT I AM—George Jones Epic JE 36586	GREATEST HITS—Ronnie Milsap RCA AHL 1 3772	I LOVE EM ALL—T.G. Sheppard Warner/Curb BSK 3528	LEATHER AND LACE— Waylon Jennings & Jessi Colter	RCÁ AAL1 3931 MAKIN' FRIENDS—Razzy Bailey	RCA AHL 1 4021 GREATEST HITS—Waylon Jennings ▲ RCA AHL1 3378	GREATEST HITS— The Oak Ridge Boys	MCA 5150 9 TO 5 AND ODD JOBS-	Dolly Parton • RCA AHL 1 3852	SOMEWHERE OVER THE RAINBOW—Willie Nelson © Columbia FC 36883	DARLIN'—Tom Jones Mercury SRM 14010	EVANGELIN—Emmylou Harris Warner Bros. BSK 350	SOMEBODY'S KNOCKIN'—Terri Gibbs MCA 5173	NOW OR NEVER—John Schneider Scotti Bros. FZ 37400 (CBS)
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David Frizzell & Shelley West Warner/Viva 49745			VOU'RE THE BEST—Kieran Kane						LISTENING—C MCA 51127		ULDER WOMEN—Ronnie McDowell Epic 19-02129 MIRACI FS.—non Williams	MCA 51134 I DON'T HAVE TO CRAWL—	Emmylou Harris Warner Bros. 49739	YOU DON'T KNOW ME—Mickey Gilley Epic 14-02172 ANGELA—Munda Farwood		GOOD TIMES—Willie Nelson	RCA 12254 I'VE BEEN A FOOL/SOMETIMES	WHEN WE I UUCH— Stephanie Winslow Warner/Curb 49753
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- Playlist Prime Movers ★
 - Playlist Top Add Ons

- Continued from page 18
- •• THE PRODUCERS—What She Does To Me STACY LATTISAW—Love On A Two Way
- THE GREG KIHN BAND—The Breakup Song—
- CAROLE BAYER SAGER—Stronger Than
- JIM STEIN MAN—Rock'n'roll Dreams Come
- RONNIE MILSAP-No Gettin' Over Me-D-25
- BLACKFOOT—Fly Away—X
 REX SMITH/RACHEL SWEET—Everlasting
- Love-X
- .38 SPECIAL-Fantasy Girl-X ● PABLO CRUISE-Cool Love-X
- FOREIGNER-Urgent-X
- GARY WRIGHT—Really Wanna Know You-X • LARRY JOHN McNALLY—Just Like Paradise
- STEPHANIE MILLS-Two Hearts-X
- CARPENTERS-Touch Me When We're
- Dancing—D-28
 BROTHERS JOHNSON—The Real Thing—X

WAYS-Charlotte (L Simon-MO)

WFLB-Fayetteville (L. Cannon-MD)

WISE-Asheville (J. Stevens-MD)

- ** MOODY BLUES-Gemini Dream 21-12
- MARTY BALIN—Hearts 28-11
- ★ OAK RIOGE BOYS—Elvira 30-21
- ★ JUICE NEWTON—Oueen Of Hearts 29-22 ★ JOEY SCARBURY—Theme From Greatest
- American Hero 24-14 • THE WHO-Don't Let Go The Coat-X
- TUBES—Don't Want To Wait Anymore—X
- REX SMITH/RACHEL SWEET-Everlasting Love-D-37
- BLACKFOOT—Fly Away—X
- SHEENA EASTON—Modern Girl—X POINT BLANK—Nicole—X
- SPLIT ENZ-One Step Ahead-X • RANDY VANWARMER-Suzi-X
- GREG KIHN BAND-The Breakup Song-D-36
- LOVERBOY—The Kid Is Hot Tonight—X
- CARPENTERS-Touch Me When We're Dancing—X

 THE PRODUCERS—What She Does To Me—X
- GARY WRIGHT—Really Want To Know You—

WKIX-Raleigh (R. McKay-MD)

- ** MANHATTAN TRANSFER-Boy From New York City 18-10
- SHEENA EASTON-Modern Girl 17-7 ★ BARBRA STREISAND—Promises 19-16
- * JIM PHOTOGLO-Fool In Love With You 20-
- * AIR SUPPLY-The One That You Love 10-4 ◆◆ KENNY ROGERS—I Don't Need You—17
- •• JOEY SCARBURY—Theme From Greatest American Hero—14
- JESSE WINCHESTER—Say What—D-19
- MARTY BALIN—Hearts
 PURE PRAIRIE LEAGUE—Still Right Here In
- JUICE NEWTON—Queen Of Hearts

WSEZ-Winston-Salem (B. Ziegler-MD)

- ** OAK RIDGE BOYS-Elvira 9-4 $\star\star$ AIR SUPPLY—The One That You Love 3-1
- ★ THE ALAN PARSONS PROJECT—Time 19-10
- **★ POINTER SISTERS**—Slow Hand 12-6 ★ KENNY ROGERS—I Don't Need You 20-11

- DIANA ROSS/LIONEL RICHIE-Endless Love
- •• STYX-Nothing Ever Goes As Planned
- FOREIGNER-Urgent-X PABLO CRUISE—Cool Love—D-29.
- REO SPEEDWAGON—Don't Let Him Go−X TUBES—Don't Want To Wait Anymore—X
- THE GREG KIHN BAND—The Breakup Song—
- RONNIE MILSAP—No Gettin' Over Me—D-26 • COMMODORES—Lady—D-30

WANS-Anderson (Sam Church-MD)

- ** ROSANNE CASH—Seven Year Ache 7-3
- ** AIR SUPPLY—The One That You Love 2-1 ★ MARTY BALIN—Hearts 10-7
- **★ THE ALAN PARSONS PROJECT**—Time 11-9
- •• TUBES-Don't Want To Wait Anymore •• CARPENTERS-Touch Me When We're
- FRANKIE & THE KNOCKOUTS—You're My
- FOREIGNER-Urgent-X
- GARY WRIGHT—Really Wanna Know You—X OIANA ROSS/LIONEL RICHIE—Endless Love
- THE PRODUCERS—What She Does To MeMX
- PABLO CRUISE—Cool Love—X
- .38 SPECIAL—Fantasy Girl—X BLACKFOOT—Fly Away—X
- PHIL COLLINS—In The Air Tonight—D-27 THE GREG KIHN BAND—The Breakup Song—
- JIM STEINMAN—Rock'n'roll Dreams Come Through-X
- RONNIE MILSAP−No Gettin¹ Over Me−X
- GINO VANNELLI-Nightwalker

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

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

- ** POINTER SISTERS—Slow Hand 14-7
- ** KENNY ROGERS-I Don't Need You 12-6 * CARPENTERS-Touch Me When We're
- * FRANKIE SMITH Double Dutch Bux 27-21
- ★ PHIL COLLINS—In The Air Tonight 26-19
- •• PABLO CRUISE—Cool Love ◆◆ ROBBIE PATTON—Don't Give It Up
- SPIDER—It Didn't Take Long—X
- POINT BLANK—Nicole—X
- Jim STEINMAN—Rock'n'roil Dreams Come Through — X
- JACKSONS─Walk Right Now─X DARYL HALL/JOHN OATES—You Make My
- GARY WRIGHT—Really Wanna Know You−X
- FOREIGNER—Urgent—X • FRANKE & THE KNOCKOUTS—You're My

WHBQ-Memphis (C. Duvall-MD)

- ★★ OAK RIDGE BOYS—Elvira 13-10 ** DARYL HALL/JOHN OATES—You Make My
- Dreams 10-7 ★ ALAN PARSONS PROJECT—Time 11-9
- ★ KENNY ROGERS—I Don't Need You 5-3
 ★ JOEY SCARBURY—Theme From Greatest
- American Hero 4-2 ●● STARS ON 45—Medlev II-13
- ◆◆ DIANA ROSS/LIONEL RICHIE—Endless
- WNOX-Knoxville (B. Evans-MD) ★★ KENNY ROGERS—I Don't Need You 15 4
- ** JOEY SCARBURY-Theme From Greatest American Hero 16-7
- ★ MARTY BALIN-Hearts 24-14
- * MANHATTAN TRANSFER—Boy From New York City 15-9

- PABLO CRUISE-Cool Love
- •• MAC DAVIS—Secrets
- ALABAMA—Feels So Right—D-26

WRJZ-Knoxville (F. Story-MD)

- RONNIE MILSAP—No Gettin' Over Me—D-23 • CARPENTERS—Touch Me When We're
- DIANA ROSS/LIONEL RICHIE—Endless Love

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

- ** PHIL COLLINS—In The Air Tonight 21-13
- * * JOEY SCARBURY—Theme From Greatest American Hero 11-3
- ★ ALAN PARSONS PROJECT—Time 15-10 MOODY BLUES—Gemini Dream 14-9 * KENNY ROGERS-I Don't Need You 17-11
- RONNIE MILSAP—No Gettin' Over Me 30 •• MANHATTAN TRANSFER—Boy From New
- York City-29 BLACKFOOT—Fly Away—X
- JUICE NEWTON—Queen Of Hearts—D-25 RUSH—Tom Sawyer—X
- SANTANA—Winning—X
- GARY WRIGHT—Really Wanna Know You-X • CHARLIE OANIELS BAND-Sweet Home Alabama
- FOREIGNER-Urgent-D-28 • FRANKE & THE KNOCKOUTS—You're My Girl

WERC-Birmingham (A. Karrh-MD)

- * * ALABAMA-Feels So Right 20-15 ★★ POINTER SISTERS—Slow Hand 17-7
- ★ RONNIE MILSAP—No Gettin' Over Me 28-23 ★ MANHATTAN TRANSFER—Boy From New
- York City 16-10 * JOHN SCHNEIDER-It's Now Or Never 29 25
- PABLO CRUISE—Cool Love •• DIANA ROSS/LIONEL RICHIE—Endless Love
- TUBES—Don't Want To Wait Anymore—D-27 COMMODORES—Lady—D-26
 JIM SREINMAN—Rock'n'roll Dreams Come
- LARRY JOHN McNALLY—Just Like Paradise-MICKEY GILLEY—You Don't Know Me—X

• CARL WILSON—Heaven WIXX(KXX106)—Birmingham (C. Trane—MD)

- ★★ COMMODORES—Lady 26-22
- ** JOEY SCARBURY-Theme From Greatest American Hero 10-7
- MARTY BALIN—Hearts 18-13
 POINTER SISTERS—Slow Hand 11-8
- ★ AIR SUPPLY—The One That You Love 3-1 •• PABLO CRUISE-Cool Love
- •• RONNIE MILSAP-No Gettin' Over Me
- .38 SPECIAL—Fantasy Girl—D-30
- BLACKFOOT—Fly Away—X
 GINO VANNELI—Nightwalker—X STANLEY CLARKE/GEORGE DUKE-Sweet
- Baby-D-23 • CARPENTERS—Touch Me When We're
- DIANA ROSS/LIONEL RICHIE-Endless
- GARY WRIGHT—Really Wanna Know You—X

AL JARREAU—We're In This Love Together

- WSGN-Birmingham (W. Brian-MD)
- ** KENNY ROGERS-I Don't Need You 15-11 AIR SUPPLY-The One That You Love 3-1 ★ CARPENTERS—Touch Me When We're
- Dancing 19-15 ★ JOHN DENVER—Some Days Are Diamonds
- ★ ALABAMA—Feels So Right 26-22
- ●● PABLO CRUISE—Cool Love

- •• DIANA ROSS/LIONEL RICHIE—Endless Love
- JOE DOLCE—Shaddap You Face—X
- FRANKIE & THE KNOCKOUTS-You're My
- CHARLIE DANIELS—Sweet Home Alabama—
- JANIS IAN—Under The Covers—D-25 • MICKEY GILLEY-You Don't Know Me-D-24
- LARRY JOHN McNALLY—Just Like Paradise • ROBBIE PATTON-Don't Give It Up

- WAAY-Huntsville (J. Kendricks-MD) ** ALABAMA—Feels So Right 16-7
- ** POINTER SISTERS—Slow Hand 7-4 * RONNIE MILSAP—No Gettin' Over Me 24-18
- ★ MOODY BLUES-Gemini Dream 23-14
- **★ OAK RIDGE BOYS**—Elvira 1-1
- •• DIANA ROSS/LIONEL RICHIE—Endless Love ●● ROBBIE PATTON—Don't Give It Up
- FRANKIE & THE KNOCKOUTS-You're My
- FOREIGNER—Urgent—X • THE PRODUCERS—What She Does To Me-X
- GEORGE HARRISON—All Those Years Ago X
- PABLO CRUISE-Cool Love-X TUBES—Don't Want To Wait Anymore—X
- REX SMITH/RACHEL SWEET—Everlasting
- Love−X

 BLACKFOOT−Fly Away−X
- SPIDER-It Didn't Take Long-X KOOL & THE GANG—Jones Vs Jones—X
 COMMODORES—Lady—D-26
- SHEENA EASTON-Modern Girl-X ● POINT BLANK-Nicole-X
- GINO VANNELLI-Nightwalker-D-28 APRIL WINE-Sign Of The Gypsy Queen-X RANDY VANWARMER—Suzi
- STYX—Nothing Ever Goes As Planned • STARS ON 45-Medley II

WHHY-Montgomery (R. Thomas-MD)

WJDX-Jackson (L Adams-MD)

★ MARTY BALIN—Hearts 23-14

- ★★ OAK RIDGE BOYS—Elvira 28-20
- ★★ KENNY ROGERS—I Don't Need You 22-11 ★ JOE WALSH—A Life Of Illusion 30-21
- **★ SANTANA**—Winning 25-17 •• MICKEY GILLEY—You Don't Know Me
- ◆● FRANKIE & THE KNOCKOUTS—You're My • ERIC CLAPTON—Another Ticket—X
- MANHATTAN TRANSFER—Boy From New York City-D-23 TUBES-Don't Want To Wait Anymore-D-28
- ALABAMA—Feels So Right D-30 MOODY BLUES—Gemini Dream—D-22
- RONNIE MILSAP-No Gettin' Over Me-D-25 RANDY VANWARMER—Suzi—X • THE JACKSONS—Walk Right Now—X

• COMMODORES—lady—D-24

- WBJW(BJ-103)-Orlando (T. Lond-MD)
- ★★ MOODY BLUES—Gemini Dream 21-15 ★★ RICK SPRINGFIELD—Jessie's Girl 2-1 MARTY BALIN—Hearts 14-10
- * KENNY ROGERS-I Don't Need You 26 18 ★ OAK RIDGE BOYS—Elvira 16 11
- •• REO SPEEDWAGON Don't Let Him Go-36
- •• FOREIGNER—Urgent—37
 JIM STEINMAN—Rock'n'roll Dreams Come
- JOHN SCHNEIDER—It's Now Or Never—D-38
- PABLO CRUISE—Cool Love—39 • THE GREG KIHN BAND-The Breakup Song

- PHIL COLLINS—In The Air Tonight—40
- RUSH—Tom Sawyer • JANIS IAN-Under The Covers-X

- . MICKEY GILLEY-You Don't Know Me
- ROBBIE PATTON—Don't Give It Up JEFFERSON STARSHIP—Strange

- WRBQ(Q105)—Tampa (P. McKay—MD) ** DOTTIE WEST—What Are We Doin' In Love
- ** RICK JAMES-Give It To Me Baby 15-7
- ★ BILLY SQUIER—The Stroke 18-10
- ★ PHIL COLLINS—In The Air Tonight 21-14
- **★ JOHN SCHNEIDER**—It's Now Or Never 20-15
- ◆◆ COMMODORES—Lady—26 ◆◆ REO SPEEDWAGON—Don't Let Him Go-25

MARTY BALIN—Hearts—28

- WLCY—Tampa (M. Weber—MD) ** AIR SUPPLY—The One That You Love 2-1 ** KENNY ROGERS—I Don't Need You 10-6
- ★ ROSANNE CASH—Seven Year Ache 11-9 ★ ALAN PARSONS PROJECT—Time 16-11
- ★ JOEY SCARBURY—Theme From Greatest American Hero 7-3
- DIANA ROSS/LIONEL RICHIE—Endless Love •• RAY PARKER JR. & RAYDIO - That Old Song
- TUBES—Don't Want To Wait Anymore—X REX SMITH/RACHEL SWEET—Everlasting
- RONNIE MILSAP—No Gettin' Over Me—D-20 • DIONNE WARWICK—Some Changes Are For

Good-X

- WIVY(Y103)—Jacksonville (D. Scott-MD) ★★ OAK RIDGE BOYS—Elvira 37-28
- ** AIR SUPPLY—The One That You Love 1-1 ★ MOODY BLUES—Gemini Dream 25-19
 ★ PHIL COLLINS—In The Air Tonight 15-12
- ★ KENNY ROGERS—I Don't Need You 20-14
- •• GREG KIHN BAND—The Breakup Song—37
- ◆◆ RONNIE MILSAP—No Gettin' Over Me-38 • PABLO CRUISE-Cool Love-39 SPIDER—It Didn't Take Long—X
 BILLY SQUIER—The Stroke—D-36

DIANA ROSS/LIONEL RICHIE—Endless

- WICKY-Sarasota (T. Williams-MD) ** KENNY ROGERS-I Don't Need You 10-3
- ** BILLY SOUIER-The Stroke 9-4 * GARY WRIGHT-Really Wanna Know You 29
- ★ JOEY SCARBURY—Theme From Greatest American Hero 16-17
- ★ POINTER SISTERS—Slow Hand 23-15 O ROBBIE PATTON - Don't Give It Up •• FRANKIE & THE KNOCKOUTS—You're My

BLACKFOOT—Fly Away—X

- THE GREG KIHN BAND—The Breakup Song • FOREIGNER-Urgent-D-29
- WAXY-Ft, Lauderdale (R. Shaw-PD)
- ★★ STEPHANIE MILLS—Two Hearts 25-20 ** COMMODORES—Lady D-21
- **★ MARTY BALIN**—Hearts 19-15 ★ KENNY ROGERS—I Don't Need You 17-12 * JOEY SCARBURY-Theme From Greatest American Hero 15-7
- ◆◆ FRANKIE & THE KNOCKOUTS—You're My ●● PABLO CRUISE—Cool Love • REO SPEEDWAGON - Don't Let Him Go - D-
- SPIDER—It Didn't Take Long—D-30 • DIANA ROSS/LIONEL RICHIE-Endless

RAY PARKER IR. & RAYDIO—That Old Sone

ROBBIE PATTON—Don't Give It Up

Love-D-23

WZGC(Z93)-Atlanta (S. Davis-MD)

- ** MOODY BLUES—Gemini Dream 29-22
- ★★ JOEY SCARBURY—Theme From Greatest
- American Hero 18-10
- MARTY BALIN Hearts 38-26 ★ FRANKIE SMITH—Double Dutch Bus 28-24 ★ POINTER SISTERS—Slow Hand 17-13
- SANTANA-Winning 13-8 REO SPEEDWAGON—Don't Let Him Go−D
- BLACKFOOT—Fly Away—X
- COMMODORES—Lady—X
 GINO VANNELLI—Nightwalker—X RONNIE MILSAP-No Gettin' Over Me-0-28
- JUICE NEWTON—Queen Of Hearts—D-29
- BILLY SOUIER-The Stroke-D-27 • CARPENTERS-Touch Me When We're
- Dancing
 FOREIGNER-Urgent

WMC-FM(FM-100) - Memphis

- (T. Prestigiacamo-MD)
- ★★ JOE WALSH—A Life Of Illusion 24-19
- ★★ MARTY BALIN—Hearts 17-12 ★ KENNY ROGERS—I Don't Need You 15-8 * RICK SPRINGFIELD—Jessie's Girl 11-7
- ★ JOEY SCARBURY—Theme From Greatest American Hero 16-11
- •• SANTANA—Winning ●● PHIL COLLINS—In The Air Tonight
- . DIANA ROSS-Cryin' My Heart Out For You SHEENA EASTON—Modern Girl WBYQ(92Q)-Nashville (S. Oavis-MD)
- ** POINTER SISTERS—Slow Hand 10-4 ★★ KENNY ROGERS—I Don't Need You 22:14 * SHEENA EASTON-Modern Girl 12-8 ★ DARYL HALL/JOHN OATES—You Make My
- Dreams 13-9

 ★ JOEY SCARBURY—Theme From Greatest American Hero 4-2 ●● PABLO CRUISE—Cool Love
- •• RAY PARKER JR. & RAYDIO—That Old Song • TUBES—Don't Want To Wait Anymore—X
- REX SMITH/RACHEL SWEET—Everlasting Love-X • .38 SPECIAL—Fantasy Girl—X
- ALABAMA—Feels So Right—D-27 • PHIL COLLINS—In The Air Tonight—X • COMMODORES-Lady-D-30
- ROSANNE CASH-Seven Year Ache-X JIM STEINMAN—Rock'n'roll Dreams Come

Through-D-29

- APRIL WINE—Sign Of The Gypsy Queen—X ■ REO SPEEDWAGON—Don't Let Him Go—X
- DIANA ROSS/LIONEL RICHIE-Endless Love FOREIGNER─Urgent─X

• BILLY SQUIER-The Stroke-X

WHYI(4-100) - Miami (M. Shands - MD) ★ THE PRODUCERS—What She Does To Me

★ BILLY SQUIER—The Stroke 23-15

• JAMES TAYLOR-Hard Times-D-30 SPIDER-It Didn't Take Long-D-31 • CARPENTERS—Touch Me When We're

JOHN LENNON—Watching The Wheels—D-29

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INFLATION

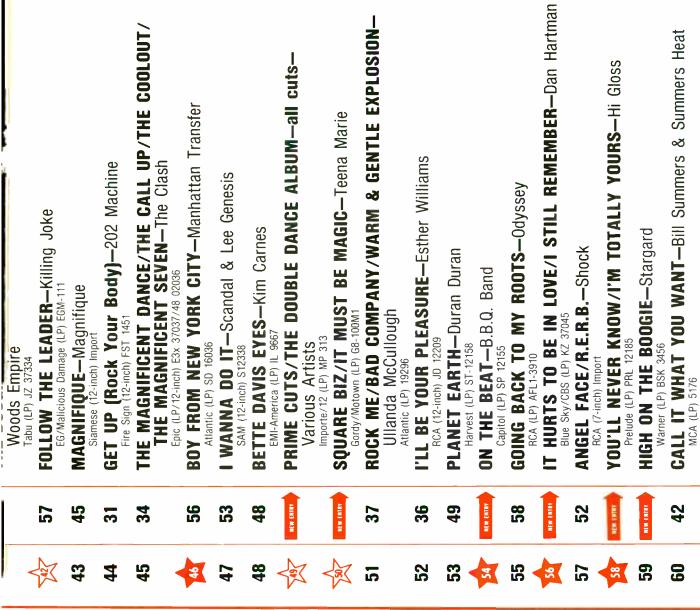
For the price of a postage stamp, find out what you can do about one of this country's most pressing problems. Inflation affects all of us. And if we all want to stop it, we all have to work at it. For answers on what you can do to help, send for this free booklet: "Dollars and Sense", Pueblo, Colorado 81009.

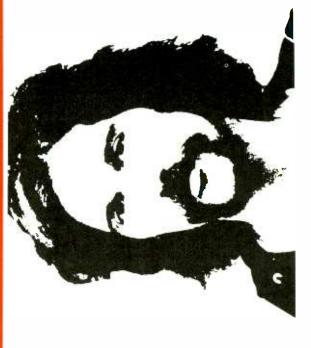
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A public service message of The Advertising Council and The U.S. Departments of Agriculture, Commerce, Labor and Treasury. Presented by this magazine.

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2	∞	IF YOU FEEL IT—Thelma Houston BEA (19/12) inch Act 1 38/32/In 12216	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	5
	15	I'LL DO ANYTHING FOR YOU-Denroy Morgan	3 5	•
4	8	CAPITAL TROPICAL—Two Man Sound	? ;	4
5	13	HIT N' RUN LOVER—Carol Jiani	4	77
91	14	FUNKY SONG/YOU CAN'T LOSE/TOO MUCH TOO SOON—	45	8
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<u> </u>	`	LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol Handshake (12-inch) 4W8-02076	(;	i
∞ .	22	FUNKY BE BOP—Vin-Zee Financial FMIS 6417	4/	ຕິ
2	24	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—	48	4
%	26	Kraftwerk Warner (LP) HS 3545 HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—	₹	HEW ENT
1	l I	Sylvester Fantasy/Honey (12-inch) D-165	\hat{s}(NEW ENT
5	9	SEARCHING TO FIND THE ONE—Unlimited Touch	<u> </u>	ċ
₹ ₩	43	GONNA GET OVER YOU—France Joli	ភ	7
\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	47	Prelude (12-inch) D-610 BUSTING OUT—Material with Nona Hendryx	52	3
5 4	19	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDN'T HURT		7
	(ME—Quincy Jones	\$	ŕ
22	20	NEW TOY—Lene Lovich Stiff (12-inch) IT 97	X :	ì
5 6	22	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/ WE CAN WORK IT OUT—Chaka Khan	ය -	<u>ຄ</u>
27	21	Warner (LP) HS 3526 FEELS LIKE I'M IN LOVE—Kellv Marie	3	MEW ENT
8	28	Coast To Coast/CBS (12-inch) 428-02023 LAY ALL YOU'R LOVE ON ME/SUPER TROUPER/ON AND ON	27	ći Či
}	ì	AND ON—Abba	88	MON 194
23	35	THE SOUND OF THE CROWD—Human League	29	MEW ENT
8	33	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney	9	4,
		Malaco (LP) /40		





NON-COMMERCIAL 12-inch

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Talent



Billboard photo by Chuck Pulin

CIRCLE TRAMPS—Reggae band Inner Circle plays at Tramps in New York.

END OF A FAD

Country Disappears In Diego Nightspots

SAN DIEGO-A look at the local country market reveals that the days of the urban cowboy seem to be over. In the past few months, more than a dozen country nighteries have either gone out of business, been sold, or switched formats in a trend that is nationwide in scope but acute here.

The reason? Most area club owners agree that as the country craze first hit with the phenomenal success of John Travolta's "Urban Cowboy" movie, so many local clubs went country that when the fad started dying and audiences grew slimmer, a glut developed.

"I think too many places switched too soon," says Flo Mowrey, owner of the Longshot Saloon. "The crowd that got turned on to country along with everybody else is the same crowd that used to go to discos again, with everybody else. They follow fads, and now that the fad is over, they've left."

Mowrey says she still plans on featuring primarily country-western music, although she will start booking rock 'n' roll bands "now and

"But I have to say our business is down, even from what it was three months ago," she says. "Country music has simply had too much exposure.

Bruce Warren, owner of the Rodeo, has taken even more drastic measures-he's cut out country entirely in favor of rock 'n' roll.

'We tried rock 'n' roll as an experiment Sundays and Mondays and kept country going the other nights.' Warren states. "But when we started getting more people on the off nights for rock 'n' roll than we did Friday and Saturday nights for country, we knew it was time to switch.

Other clubs that have abandoned country formats in the past few months are Macho's. Nashville West. One Night Stand, the London Opera House, the Santa Fe Bar and Grill and the Springfield Wagon Works, among others.

The only survivors, it seems are clubs that started featuring country before the trend set in. These clubs also regularly showcase national tal-

"We were around before the fad began," says John Drury of the Mustang Club, probably San Diego's largest and best-attended country spot. "Most of our customers have always been genuine country fans instead of faddists. We weren't affected by the increase, so we're not being affected by the decrease."

In the past few months, such top name country talent as Bobby Bare, Alabama, Lacy J. Dalton and Conway Twitty have played to capacity crowds, and the club has achieved a rightful reputation as a country hot-

Running a close second in popularity is the Country Bumpkin. which also frequently hosts name acts in addition to top local talent.

"I think the people have gotten into the better bands, and places like ours have them," says owner John Jentz. "When the trend began, so many clubs went country that there weren't enough bands to go around. so an awful lot of musicians all of a sudden became country with the

"Now that the fad is over, the people who are left are authentic country buffs who know their music. and they want to hear top acts or the better local bands. They've become much more selective.

Jentz says recent concerts by Freddy Fender, Alabama and Johnny Rodriguez have increased his club's reputation as a showcase club, resulting in higher turnouts even when local talent is featured.

"Too many clubs just sprang up at once," he says. "The local market began sacrificing quality for quantity, and it didn't work.'

Holiday Ballroom In Chi Reopening

By CARY BAKER

CHICAGO-The Holiday Ballroom, a 1,400-capacity concert venue with a 25-year history of featuring talent ranging from Gene Krupa to Rufus opened June 27 with a new promoter and a new sound.

A triple bill of Gang of Four. Pylon and Chicago vocalist Desmond ended the Holiday's three-year hiatus from live music, with booking handled by Tuts' Jim McNamara.

McNamara plans new wave concerts every Saturday night hereafter, featuring two national acts and one local act. Admission will be in the \$5-\$6 range. He hopes to open the Holiday to all ages by summer by relegating liquor service to closedoff areas of the 10.000-square-foot

"Basically, we've taken Bill Graham's Fillmore concept and brought it into the '80s," says McNamara, who compares the physical facility to the Ritz in New York

The Holiday was built in 1937 as a cinema palace for the city's thenburgeoning Northwest Side. In 1956, it was converted to a ballroom by its present owner, songwriter/ producer Dan Belloc. A well-known bandleader in the Chicago area. Belloc co-authored Nat "King" Cole's million seller, "Pretend," and coproduced the Buckinghams' "Kind Of A Drag" on USA Records which reached No. 1 in February 1967. Throughout the late '50s and '60s. Belloc promoted big band ballroom shows alongside teen dances, the latter featuring the likes of the Buckinghams, Cryan Shames, Impressions and Baby Huey.

In the '70s, Belloc's musical activities slowed. For the last three years. the Holiday has been utilized as a bingo parlor.

McNamara says he entered negotiations with Belloc in 1979 with the idea of returning the Holiday to a rock emporium.

"The room had a place in local rock history, and has a great rock'n'roll feel," he says.

Belloc, who concedes he was never "completely a fan of rock in the old days to speak of now," says he's excited to re-enter live music.

"I was getting ready to return to traditional ballroom dancing," he says. "Bingo has been lucrative but unrewarding. McNamara is in touch with what's happening today, and I'm confident that the room—which has always succeeded in its own way-will prosper with him behind

Astrodome Hosting Fest

HOUSTON - REO Speedwagon headlines the fourth annual Texxas World Music Festival here at the 55.000-seat Astrodome Saturday (18). Also featured on the show are Blue Oyster Cult. Foghat and the Rockets.

Along with the concert, which is referred to as Texxas Jam, the festival has other sideshows. The Rock'n'Roll Supermarket contains rock-related exhibitions and activities including a sound equipment display, T-shirt supermarket, beer garden, live bands, movies and a

Admission to the supermarket is free to concert ticket holders.

www.americanradiohistory.com

Survey For Week Ending 6/28/81 Top Boxoffice ARTIST-Promoter, Facility, Dates Gross DENOTES SELLOUT PERFORMANCES Stadiums & Festivals (More Than 20,000) ASHFORD & SIMPSON/RICK JAMES/CAMEO/ 58,341 \$10.50-\$16.50 \$845,496 SISTER SLEDGE/PEABO BRYSON-Monarch Entertainment/Michael A. Rosenberg, Giant Stad E. Rutherford, N.J., June 28 Arenas (6,000 To 20,000) BEACH BOYS/GLEN SUPER-Pine Knob Music \$342,154* \$8-\$11 Theatre, Pine Knob Music Theatre, Clarkston, Mich WILLIE NELSON-Charlie Magoo Productions, Arena 13,259 \$192,028 \$12.50-\$15 Fresno, Ca., June 26 WILLIE NELSON/DELBERT McCLINTON-Charlie \$12.50-\$15 \$166,738 Magoo Productions, Cow Palace, San Francisco, Ca STYX-Brimstone Productions, Colis., Edmonton, 13,058 \$11-\$12.50 \$160,536 Canada, June 26 RUSH/GODDO-Perryscope Concert Productions, 11,285 \$129,661 \$10.50 Colis., Edmonton, Canada, June 25 RUSH/GODDO-Perryscope Concert Productions, 11,408 \$10.50-\$11.50 \$121,668* P.N.E. Colis., Vancouver, Canada, June 23 MOODY BLUES/JIMMY SPHEERIS-Bill Graham 11,267 \$9.50-\$10.50 \$117,422* Presents/Jerry Weintraub, Cow Palace, San Francisco, Ca., June 24 TOM PETTY/FABULOUS THUNDERBIRDS—Bill 11,594 \$8.50-\$10 \$116,250* Graham Presents, Cow Palace, San Francisco, Ca TED NUGENT/BLACKFOOT/KROKUS-Sunshine 13,327 \$7.50-\$8.50 \$101,131 Promotions, Mkt. Sq. Arena, Indianapolis, Ind., June TED NUGENT/BLACKFOOT/KROKUS-Sunshine 12.093 \$7.50-\$8.50 \$94,865 Promotions, Freedom Hall, Louisville, Ky., June 26

DOOBIE BROTHERS/CARL WILSON-Inner Visions/ \$10-\$12 \$94,156* Howard Pollack/Marty Wolff, Zoo Amp., Oklahoma City, Ok., June 22 JIMMY BUFFETT-Children's Diabetes Foundation of 8,500 \$93,500* Denver/Feyline Presents, Red Rocks Amp., Denver, Co., June 24 STYX-Brimstone Productions, Agridome, Regina, 7.200 \$86,400* \$12 Canada, June 25 OZZY OSBOURNE/MOTORHEAD—Avalon Attractions 9.581 \$8.75-\$9.75 \$80,008 Arena, Long Beach, Ca., June 27 BEACH BOYS-Sound Seventy Productions, Muni 7.868 \$8.50-\$5.50 \$69,600 Aud., Nashville, Tenn., June 27 ALLMAN BROTHERS-Herb Chesbrough, P.A.C. 10,775 \$6-\$7 \$68,362 7.200 \$9.50 \$67,197 OUTLAWS/STOMPERS-Don Law Co., Colis.

	Yarmouth, Mass., June 27		, , , , ,	, ,
18	JOE WALSH/DAVID LINDLEY—Jack Ustick Presents.	7.014	\$9.50-\$10.50	\$65,21 5
-	Civic Center, Portland, Ma., June 26	,,011	45.00 410.00	400,210
19	APRIL WINE/POINT BLANK/FRANKE & THE	6,993	\$8-\$9	\$62,937
	KNOCKOUTS—Pace Concerts/Louis Messina, Colis.,			
	Houston, Tx., June 28			
	Auditoriums (Under	6,000)	
1	SESAME STREET LIVE—Perryscope Concerts	22.983	\$6.50-\$8.50	\$180,564
	Productions, Concerts Bowl, Vancouver, Canada,	,		4100,00 7
	June 24-28 (7)			
2	BEACH BOYS/GLEN SUPER—Starlight Amp.,	7.855	\$10.\$14	\$93,708
	Starlight Amp., Indianapolis, Ind., June 25 (2)			
3	ENGLEBERT HUMPERDINCK/STEWIE STONE—Frank	4,591	\$15-\$17.50	\$76,750
	J. Russo, Kennedy Center, Washington, D.C., June			
4	22 (2) PLASMATICS—Perkins, Perkins, & Geragos, Perkins	6.723	\$10	\$67,230
7	Palace, Pasadena, Ca., June 22 & 23 (4)	0,723	\$10	407,230
5	CLARKE-DUKE PROJECT/DENIECE WILLIAMS—Pace	6.054	\$10-\$12.50	\$65,400*
	Concerts/Louis Messina/Rainbow Productions,			. ,
	Music Hall, Houston. Tx., June 25 & 26 (2)			
6	ENGLEBERT HUMPERDINCK/STEWIE STONE—Frank	4,378	\$12.50-\$15	\$61,792
	J. Russo/Harvey & Corky, Kleinhans, Buffalo, N.Y.,			
7	June 24 ENGLEBERT HUMPERDINCK/STEWIE STONE—Frank	4,104	\$15-\$17.50	\$58,762
'	J. Russo, Opera House, Boston, Mass., June 28 (2)	4,104	\$13.417.30	\$30,702
8	DRIFTERS/CLEFTONES/REGENTS/BELMONTS—New	5.000	\$12.50	\$56,000
	Westchester Theatre, New Westchester Theatre.			, ,
	Terrytown, N.Y., June 27			
9	TED NUGENT/KROKUS—Brass Ring Productions,	4,786	\$10	\$47,860
10	Civic Aud., Grand Rapids, Mich., June 23 OUTLAWS/.38 SPECIAL—Frank J. Russo, Music	4.678	\$9.50-\$10.50	\$45,742
10	Mtn., S. Fallsburg, N.Y., June 26	4.076	\$3.30-\$10.30	\$43,742
11	ROY ORBISON—Perryscope Concert Productions.	3.685	\$10.50-\$12.50	\$44,967
	Orpheum Theatre, Vancouver, Canada, June 25	-,		+ ,
12	AIR SUPPLY/LIV TAYLOR—Brimstone Productions.	4,150	\$9.50-\$10.50	\$40,941*
	Sportsplex, Lethbridge, Canada, June 27	2.165	010	407.005
13	TOM PETTY/FABULOUS THUNDERBIRDS—Di Cesare-Engler Productions/Sunrise Productions,	3,165	\$12	\$37,980
	Aladdin Theatre, Las Vegas, Nev., June 24			
14	KOOL & THE GANG—Di Cesare-Engler Productions,	3,543	\$10.75	\$35,767*
	Stanley Theatre, Pittsburgh, Pa., June 26			, , , ,
15	HANK WILLIAMS JR./JOHNNY PAYCHECK-Barcold	4,011	\$8-\$9	\$35,508
	Entertainment/Nelson P. Castellano, Bayfront			
1.0	Center Arena, St. Petersburg, Pa., June 28	2,621	\$11-\$12	\$30,697*
16	AIR SUPPLY/LIV TAYLOR—Brimstone Productions, Jubilee Aud., Calgary, Canada, June 28	2,021	\$11-\$12	\$30,03/*
17	OZZY OSBOURNE—Di Cesare Engler Productions/	3.064	\$10	\$30,640
-	Sunrise Productions, Aladdin Theatre, Las Vegas,	.,,,,,,	1	,
	Nev., June 25		100	

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Talent In Action

TOM PETTY & THE HEARTBREAKERS FABULOUS THUNDERBIRDS

Forum, Inglewood, Calif. Tickets: \$12.50, \$11.50

Despite Tom Petty's true-to-record vocals, some incredible guitar work by Mike Campbell, precision playing by the Heartbreakers and a repertoire that included all of the best of Petty's old and newer material, the first of three sellouts here June 28 lacked the kind of emotional intensity that separates great shows from the routine.

Petty lacked that intangible element that makes a performer rise above his peers. Unlike Springsteen, who gives his all for hours, Petty seemed to go merely through the motions for 90 minutes. Listening to his catalog at home would have sufficed.

Yet the predominately youthful crowd was on its feet from the first tune, "American Girl," until the finale, yelling, screaming and cheering Petty & the Heartbreakers on.

And while Petty toyed with the crowd by prancing from one end of the stage to the other and picking up hats and flowers thrown to him, he rarely muttered anything other than "We're glad to be in L.A. tonight" or some other cliched expression.

But one couldn't find fault with the music. Songs like "Here Comes My Girl," "Don't Do Me Like That," "Kings Road," "Even The Losers," "Woman In Love" and "Refugee" were filled with the kind of flashy conviction and emotion that has made Petty a classic rocker.

"The Insider" was particularly effective, enhanced by the appearance of Stevie Nicks, whose vocal interplay with Petty added a bit of drama.

The evening's only "ugly" moment came when Petty provoked the crowd to congregate by the stage, resulting in a mass rush to get near him. What ensued was a lot of pushing and shoving until the house lights were forced on and the crowd dispersed back to its seats. Realizing his error, Petty apologized for bringing on the stampede and a halt to the music.

With a bit more charisma and stage presence, Petty will live up to all the hoopla that has made him a contemporary superstar.

The Fabulous Thunderbirds opened the show with an energetic set of uptempo rockabilly and white blues that set the mood for the remainder of the evening.

JOE WALSH DAVID LINDLEY

Nassau Coliseum, Uniondale, N.Y. Tickets: \$11.50, \$10.50

Joe Walsh's neighborhood tour made a triumphant stop in the suburbs of Long Island, June 26, even if, as far as Walsh seemed to be concerned, the audience could have been on the other side of town.

Walsh didn't concentrate on interplay with the audience in the 15-song, 90-minute set. He rarely looked up from under his baseball cap, and the between-song banter usually present at arena rock concerts was missing. Instead, he let the music speak for itself, and it was all he needed.

Walsh effectively mixed songs from his re-

cent Asylum albums "There Goes The Neighborhood" and "But Seriously Folks," with material from his ABC/Dunhill days, either as a solo artist or with the James Gang. His trademark, heavy-handed guitar riffs blended well with his brilliant sense of pop melody, while his whining voice exuded the necessary mix of confusion, sarcasm, humor and sensitivity.

Walsh's best known songs, "Life's Been Good," "Rocky Mountain Way" and "All Night Long," were saved for the end of the show, and the roars from the audience increased with each one. During "All Night Long," Walsh and the members of his band, which included Southern California veterans Russ Kunkel and Joe Vitale, each donned a different headpiece, including Walsh's 25-gallon, foam rubber cowboy hat. At Walsh's encouragement, the audience was shouting along to the chorus, "You sing fead, and we'll be the backup band."

A bit more stage presence like that might have improved the show, but nevertheless Walsh more than satisfied the audience, mostly high school and college age men, on the first official Friday night of the summer.

Asylum artist David Lindley opened the show with a 45-minute set of unspectacular, reggae-influenced rock. The highlight of the show came when his percussion player, decked in Marley-like garb, pounded on a gasoline can to the tune of "What They Don't Let Them Play No More," a song dedicated to Ayotollah Khomeini.

ROB HOERBURGER

SQUEEZE G. E. SMITH

Ritz, New York Admission: \$12.50

On a 35-date nationwide tour in support of their new "East Side Story" album, Squeeze played six of those shows in the New York area.

G. E. Smith and El Fabularo opened here June 28 with a 35-minute, 12-song set. Smith, promoting his solo album, was easy to like as he served up his brand of power pop to a crowd that was not familiar with his music.

Squeeze came on at 1 a.m. and for the next 90 minutes (including two encores) it took a sea of bobbing, swaying bodies through various phases of happy delirium with 24 relentlessly infectious Chris Difford-Glenn Tilbrook tunes.

The English quintet was decidedly more comfortable and even self-assured in its performance than it was seven months ago opening for Elvis Costello. Jools Holland's replacement, Paul Carrack, was new and the band needed more time for this change to find its effective blend in Squeeze's distinctive sound. This time out, however, Carrack's soulful singing and understated keyboards have done just that.

The band offered a generous mixture of songs from all of its four albums, plus a Costello treat "From A Whisper To A Scream." Fortunately, the sound and mix were excellent and Chris Diford's characteristic slice-of-life lyrics were easily understood on "Cool For Cats," "In Quintessence," "Pulling Mussels (From The Shell)," and "Labeled With Love" to name but a few.

During one of the encore songs, "Goodbye Girl," Glenn Tilbrook said volumes about their most recognizable influence when he played a quick, reminiscent flurry of melody from "Please, Please Me."

T. C. GABRIEL

Florentine Lights Up In H'wood

By CARY DARLING

LOS ANGELES—A pre-World War II venue, in the heart of Hollywood, has been revived Dubbed the New Florentine Gardens and booked exclusively by Avalon Attractions, the room is a step between clubs and larger auditoriums.

"It's the perfect size venue for a lot of what we are doing," says Roger Shepherd, an Avalon booker who has made the Florentine Gardens a personal project. "It holds close to 2,000 patrons. With real estate prices begin what they are, this size facility is disappearing in this area."

The facility opened Saturday (27) with performances by the Vapors, 20/20 and Code Blue. Upcoming concerts are set for Joe Jackson & his Jumping Five and Stiff Little Fingers.

"We want to have all types of acts," notes Shepherd. "Right now, it's the new wave kinds of acts which have expressed interest. Plus Avalon basically books rock so that we are not likely to be bringing in Harry Belafonte. But we would like to do all kinds of shows, including MOR."

The Florentine Gardens has a history. Built in the 1930s, it was once a major ballroom for cabaret and jazz acts such as Sophie Tucker and Fats Waller. It was shuttered in 1955 when a dental union took over and partitioned the building into offices.

Recently bought by another private party, the facility is being restored as a music hall. It is styled similar to the Hollywood Palladium with a proscenium stage and an extensive lobby. Though there is parking for only 100 cars, Shepherd notes that the Gardens is in a business district so the problems that have plagued some other local facilities are not anticipated.

Unlike the Palladium, there is not balcony though there will be tables available along the sides. Alcohol is also served.

Ironically, Avalon also books the 1,800-seat Perkins Palace—a restored movie theatre—in the suburbs of Pasadena. "But Pasadena isn't Los Angeles," responds Shepherd. "When an artist says he wants to play L.A., often Pasadena doesn't do the trick. Hollywood seems to be a little bit more prestigious than Pasadena

Avalon has also tried booking shows at Flippers roller disco and the Stardust, similar sized venues in Hollywood, but the results were not satisfactory. "At Flippers, we had to move in a stage so the labor costs were tremendous. And at the Stardust, the ceiling was too low so that those in the back couldn't see," explains Shepherd.

He guesses that Avalon will use the venue one to two times a week though the number of shows could increase.

June 25 Opener For Summerfest

CHICAGO—Milwaukee's Summerfest will open June 25 with the Allman Brothers Band headlining on the main stage. The 10-day festival also will headline Tony Bennett, Peter, Paul & Mary, Eddie Rabbitt and Juice Newton, Pure Prairie League, Aretha Franklin, the Marshall Tucker Band, Cameo and the Milwaukee Symphony Orchestra with Anthony Newley. Tickets are priced at \$3.50, gate, \$3 advance.

www.americanradiohistory.com

Record Gate Seen For 12-Day ChiFest

By ALAN PENCHANSKY

CHICAGO—Organizers of ChicagoFest, the multi-stage music festival at Navy Pier, expect to reach one million attendance this year. The three-year-old city-sponsored event will have a 12-day run beginning July 29.

Organizers predict the new attendance total despite a cutback from the 15-day edition in 1980. The increased recognition of the festival and the "momentum" gained from 12 consecutive days of scheduling are expected to carry the event to the new record gate.

Last year's edition, divided into two installments with a three-day hiatus for clean-up, drew 900,000 in spite of several days of heavy rain.

According to Festivals, Inc., the production company hired by the city, \$1 million in talent will be staged this year. Last year's talent budget was \$1.2 million reportedly.

The 13 separate entertainment areas spread the length of the giant pier, include a 20,000 seat main stage area on the mainland.

Festivals Inc. has been in charge since the festival's 1978 launch. That year a crowd of about half a million was drawn.

Tickets this year are priced at \$6, gate, \$4 advance. The ticket entitles admission to all areas on the downtown Chicago pier.

Festivals, Inc. reports more than 400 bookings. Main stage head-liners, confirmed last week, include

Teddy Pendergrass, John Prine/ Steve Goodman, Chicago, Bobby Vinton/Lennon Sisters, Aretha Franklin/Four Tops, Air Supply/ Jim Photoglo, Cheap Trick, Rossington Collins Band/Atlanta Rhythm Section, Dick Clark's Good 'Ol Rock 'N' Roll Show with Jerry Lee Lewis, Crystal Gayle/Rodney Crowell, and Country Music Festival starring Mickey Gilley and Hank Williams Jr.

Simultaneous entertainment is provided at separate blues, country, comedy, cabaret, folk, rock and roll revival, contemporary rock and ethnic music stages.

Festivals, Inc. president Tom Drilias compared the Miller Beer sponsored jazz stage's line-up to bookings at top U.S. jazz festivals, explaining that \$100,000 was being spent on that area alone. There are 50 jazz acts consisting of 300 musicians, Drilias noted.

"That area compares favorably with the former Newport Jazz Festival," Drilias notes, "and we feel the other entertainment areas rate just as highly nationwide."

One of the festival's favorite stages, the blues music arena sponsored by WXRT-FM and Olympia beer, also will be returning. The Chicago Tribune and WLUP-FM join in sponsoring "Rock Around The Dock," highlighting contemporary rock attractions.

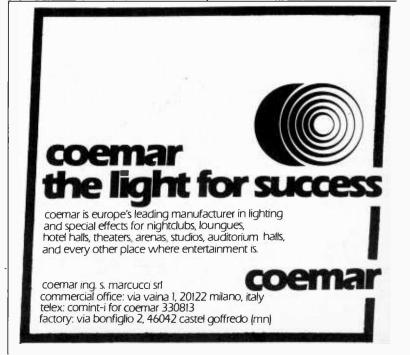
Portable kitchens set up by 80 well-known Chicago restaurants and more than 100 arts, crafts and souvenir booths also are part of the event.



For its 10th anniversary, My Father's Place in Long Island is doing a summerlong "Charity Begins At Home" project where through Labor Day the club will donate 10-25% of the door to the Charity Begins At Home organization that was started in 1979 by Billy Joel and which to date has contributed some \$600,000 to local charities. Acts playing My Father's Place are invited also to join in the charity, and, says Eppy Epstein, owner of the club, George Carlin recently donated his \$10,000 gate. . . . Wayne Newton is embarking on rare tour this month, playing 13 dates in the East and Midwest.







Country

MORE IMAGINATIVE PRODUCTION HELPS

Syndication Markets Growing

By EDWARD MORRIS

NASHVILLE—Major syndicators of country music radio programming report a steady and substantial rise in the markets for their products over the past several months. The jump is linked to the increase in the number of country radio stations and to more imaginative production of material.

"The Ralph Emery Show," a combined top hits and star co-host program of five hours a week, now runs in 324 markets—up from about 290 last year. It is produced and syndicated by Show Biz. Stan Sellers, senior vice president of marketing, says the show is even carried on a few non-country stations, but that at least 95% are on all-country outlets.

Opryland Radio Productions is syndicating "Nashville Record Review," a one-hour weekly program; "On Stage," a 13-week, one-hour live concert series; and "Conway Twitty—Then & Now," a six-hour special designed to air in two three-hour segments.

Tony Lyons, Opryland Radio's director, says all the programs are offered to stations on a barter basis. The company, he adds, recently undertook to syndicate "Country Star Quiz," a one-minute segment, for which stations would pay a low fee, and found only 33 takers. Consequently, he says, the syndication attempt was abandoned.

"Nashville Record Review" has been Opryland's most popular offering. Starting 26 weeks ago, the program is currently on almost 500 stations. Lyons predicts it will easily reach its goal of 750 stations. The Conway Twitty special ran on 329 stations. It was originally intended for one-time only broadcast, but Lyons says he received 100 calls from stations within three days of the program's airing—all of them asking for rerun permission. The package will thus be offered one more time, he says.

"On Stage," for which marketing is only beginning, will feature a wellknown country artist in concert, bracketed by before and after interviews.

Neil Haislop, writer and researcher for Watermark's "American Country Countdown," says the three-hour weekly show has spread into several major markets within the last 18 months, including New York City, Detroit, Los Angeles, San Diego, San Francisco and St. Louis.

Characterizing it as Watermark's "fastest growing program," Haislop says "Countdown" is now carried on 300 stations—up from 120 three years ago. Now hosted by Bob Kingsley, the show was earlier a Don Bowman vehicle. Haislop surmises that Kingsley's non-regional style may have contributed to wider acceptance for the series.

Although "Countdown" is meant for one-time airplay, stations can and do repeat it with Watermark's permission.

Musicworks provides stations with complete or large-bloc country music programming. President Bill Robinson says he syndicates material to more than 50 stations but that he prefers to assess his company's growth in the number of programming services it sells. There were 83 Musicworks services contracted for last year; 112 this year. "Alive Country"—which features the "Charlie Douglas Show," "Lee Shannon Show," "Bill Robinson Show" and "Gary Havens Show" (six hours

each)—is the company's biggest seller and has been, Robinson notes, since he first started the business.

Produced to appear locally generated, "Alive Country" has grown, Robinson speculates, because of a shortage of music and program directors who are capable of programming country music. "We become the station's music director," he says.

Other Musicworks productions include the formats "Casual Country" and "Country 80."

Toby Arnold, of Toby Arnold & Assocs., estimates that his country syndications have increased about 25% over the past year. The firm's most popular item is a country ID spot—"Nobody Does It Better"—now used by 500 stations. Arnold also produces a series of 260 five-minute segments, "Country Superstars," that is broadcast in more than 50 markets.

Arnold says he sees the diversity of country stations as a solid plus for syndicators. "Country stations are splintering—going for different audiences," he notes. "Here in Dallas,

we had three country stations. Today we have nine. All of them have a different tack for playing country music. The other day I had a request from a station in the Northeast. 'We don't have cowboys here,' they said. 'Send us something for the working man.' When we do a new product in country music, we'll keep that in mind."

The U.S Air Force is using more country music in the recruitment programs and spots it offers free to radio stations. "Country Music Time" is a 15-minute weekly show that features three songs by a country artist, interspersed with interviews of the featured performer.

According to Maj. Frank Benton, chief of the creative division in advertising, more than 1,800 stations air "Country Music Time"—a rise of "50 or 60" over the past year.

The segmenting of country music is so pronounced, Benton reports, that the official Air Force song has been produced for spot use in at least three different country music styles



SINGING STEVENS—Making a special guest appearance on NBC-TV's daytime series "Texas" is RCA's Ray Stevens (center). Stevens, playing himself, sang his latest release, "One More Last Chance."

Blossom Schedule Includes Country

CLEVELAND — Normally a haven for classical and pop music, the Blossom Music Center near here is booking more country music this

The center had its first bluegrass jamboree June 21, followed three days later by a Waylon Jennings concert. Upcoming dates will feature appearances by Charlie Daniels, Juice Newton and Emmylou Harris.

Thomas Philion, director of marketing and public relations, says the bluegrass event drew only about 3,000—but he attributes the small crowd to bad weather. Blossom has under-roof seating for 4,500 and lawn-seating for several hundred more. The Jennings concert attracted 7,500.

Each summer, Philion says, about 70 concerts are booked for the non-profit operation. Approximately 24 featured the Cleveland Orchestra this year. Another four showcased the Houston Ballet.

Chris Fahlman, Blossom's man-

ager, notes that the most popular radio stations in the Cleveland-Akron area have country formats and that this was a consideration in scheduling. "There's an audience out there we haven't been reaching," he says. "We're giving a little more effort in that regard—and we're hoping it's paying dividends."

Adds Fahlman, "We hope to make bluegrass an annual event. My impression is that we were getting into it a little too late this year to publicize." The recent bluegrass festival starred the Seldom Scene, Vassar Clements, the McLain Family Band and the Whites.

Although there is a heavier emphasis on country music at Blossom now, several major acts have appeared there before, including Willie Nelson, Dolly Parton, Roy Clark, Johnny Cash and Charlie Daniels

Reserved tickets for the Jennings concert were \$11 each. Lawn seating was \$8. For the bluegrass event, it was \$8 and \$6.

2,300 Issued Ballots For Academy Officers, Board

LOS ANGELES—Ballots for the election of new officers and board members for the Academy Of Country Music have been issued to more than 2,300 members of the organization.

Vying for the presidential post are Johnny Mosby and Forrest White. On the slate for vice-presidential duties are Ron Anton, Joe Barber, Don Langford and Ron Martin. Up for secretary are Toi Moritomo and Nancy Plum, while Harold Nelson and Selma Williams compete for the treasurer's role. All officers serve one-year terms.

Board member candidates include Art Astor and Rocky Valez, advertising/radio/television sales; Bob Johnson, David Sidell and Tommy Thomas, club operator/employe; and Craig Breit, Lance Hawkins, Don Hinson and Larry Scott, disk jockey.

Nominees in the composing field are Patty George, Gloria Sklerov and Larry Weiss. Up for manager/booker honors are Michael Brokaw, Henry Hilton, Tina Robinson, Jim Wagner, Buz Wilburn and David Wood. Pee Wee Adams, Tom Bruner and Curtis Stone are in the musician/band leader/instrumentalist category.

In the music publisher division are Dorothy Bond, Roger Gordon and Eddie Lambert, while Fred Benson, Bruce Hinton, Steve Lake and Sonny Lay are on the promotion slate. Publications representatives are Jean Marchand and Bill Stewart. Up for the radio spots are Charlie Cook, Bill Ezell, Don Langford and Ron Martin.

Jack Fossing, Patsy Montana, Jonie Mosby and Jerry Naylor are the artist/entertainer nominees. Candidates in the tv/motion picture division are Rae Clark, Jim Freeman and Ron Weed. In the record company slot are John E. Brown, Leona Levine, Marge Meoli and Carson Schreiber. In the affiliated category are Manuel, Paige Sober and Guy Thomas. Two board members will be elected in each category for two-year terms.

Ballots must be returned by Monday (13). An installation ceremony for incoming officers and board members is slated July 20 at the Palomino in Los Angeles.

Also on July 20, Bill Boyd will assume duties as the Academy's first executive director. Boyd has served alternate terms as the organization's president and chairman of the board since 1969.



COSMIC COWBOYS—MCA artist Ed Bruce, right, joins Epic's Michael Murphey in the lyrical warning, "Mamas Don't Let Your Babies Grow Up To Be Cowboys." Murphey was appearing at the National Rodeo Finals in Oklahoma City.

Politician Sells Custom LPs

CHATTANOOGA—Dalton Roberts is selling his custom country music albums for \$100 each—and people are buying them. Roberts is county executive for Hamilton County here. The album is being used to raise funds for his next run for that position.

Even in a state where political exotics are commonplace, Roberts manages to stand out. A veteran performer and songwriter, Roberts has had songs cut by Jim Ed Brown, George "Goober" Lindsey, Charlie Louvin and Nat Stuckey. His "Don't Pay The Ransom," a bit of domestic whimsy, was a top 20 hit for Stuckey in 1972. To pay for his most recent campaign, Roberts stumped the county with his band and raised about half his total budget of \$30,000.

The present project, which will be released in mid-September, is called "Chattanooga Country" and was written entirely by Roberts. He's handling the production and publishing, too. Each song chronicles or praises some aspect of the city. By

making the contents nonpartisan, Roberts hopes to lure buyers who are interested simply in the artistic or historical value of the LP.

"I've sold over 100 at \$100 apiece," he reports. "A lot who've ordered are people I've never laid eyes on before." Roberts plans to have a total of 200 signed and numbered albums for sale and about 4,000 regular albums which will go for \$10 each.

Some of the 10 songs, he says, are of more than regional interest and will be pitched later on to Nashvillebased artists. In addition to his political activities, Roberts says he will do some producing of local artists and continue with his songwriting and publishing.

The album is being recorded at Pyramid Studio on Lookout Mountain.

Roberts says he hopes to return to music fulltime after he's served his last term as county executive. "I love it, but I don't think anybody could survive at this job forever."

EDWARD MORRIS

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THIS	LAST	MKS. ON CHART	TITLE—Artist (Writer). Label & Number (Dist. Label) (Publisher. Licensee)	THIS	UAST	WKS ON CHART	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher. Licensee)	THIS	UAST	MKS. ON CHART	TITLE – Artist (Writer). Label & Number (Dist. Label) (Publisher, Licensee)
☆	2	15	FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	由	41	5	QUEEN OF HEARTS—Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	568	80	2	LOVE AIN'T NEVER HURT NOBODY—Booby Goldsborro (B. Goldsboro). Curb/CBS 602117 (House Of Gold. BMI)
\$2€	3	8	FEELS SO RIGHT—Alabama (R. Owen), RCA 12236 (May Pop. BMI)	736 7	43	4	YOU'RE THE BEST—Kieran Kane (K. Kane, B. Channel), (Cross Keys, Old Friend, BMI, ASCAP) Elektra 47148	歃	77	3	HELLO WOMAN — Doug Kershaw (D. Kershaw). Scotti Bros. 02137 (CBS) (Doug Kershaw. BMI)
自	4	11	LOVIN HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)	血	42	6	BEDTIME STORIES—Jim Chesnut (D. Morrison, C. Lester), Liberty/Curb 1405 (House Of Gold, BMI)	₩	82	2	YESTERDAY'S NEWS (Just Hit Home Today)—Johnny Paycheck (M. Haggard). Epic 19-02144 (Shade Tree. BMI)
众	10	7	DIXIE ON MY MIND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	38	24	15	IT'S A LOVELY, LOVELY WORLD—Gail Davies (B. Bryant), Warner Bros. 49694 (Acuth-Rose, BMI)	か	DEW E	пт	TIGHT FITTIN JEANS—Conway Twitty (M. Huffman). MCA 51137 (Prater. ASCAP)
5	5	14	SURROUND ME WITH LOVE—Charty McClain (N. Wilson, W. Holyfield). Epic 19:01045 (Al Gallico, BM1/Bibo, ASCAP)	39	27	14	BUT YOU KNOW I LOVE YOU—Dolly Parton (M. Settle). RCA 12200 (Tro-Devon, BMI)	72	49	7	KEEP ON MOVIN'—King Edward IV (K.E. Smith. C.L. Rutledge), Soundwaves 4635 (Phono. SESAC)
6	6	14	BY NOW—Steve Wariner (D. Pfrimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	√ 40√	50	4	I JUST NEED YOU FOR TONIGHT—Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Welk, BMI) Captiol 5011	73	53	9	BALLY-HOO DAY/TWO HEARTS BEAT BETTER THAN ONE—
7	7	12	THE MATADOR—Sylvia (8 Morris, D. Pfrimmer). RCA 12214 (Pi-Gem. BM1)	A	51	4	MAYBE I SHOULD'VE BEEN LISTENING—Gene Watson (B. Rabim), (Screen Gems EM), BMI) MCA 51127				(S. Pippin, L. Henley, R. Van Hoy, L. Keith, J. Slate). RCA 12226 (Tree/Windchime, BMI)
4	8	10	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	台	52	5	SOME DAYS ARE DIAMONDS—John Denver (D. Feller), RCA 12246 (Tree, BMI)	74	56	10	I STILL MISS SOMEONE—Don King (J. Cash, R. Cash), Epic 19-02046 (Rightsong, BMI)
A	9	7	PRISONER OF HOPE—Johnny Lee (S. Whippie, G. Metcalt), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	*	54	3	OLDER WOMEN—Ronnie McDowell (). O'Hara). Epic 19-02129 (Tree. BMI)	W	HEW		TEXAS COWBOY NIGHT—Mel Tillis & Mancy Sinatra (M. Tillis, B. Cannon, R. Squires). Elektra 47157 (M. Tillis, BMI: Sabal, ASCAP)
1	12	8	TOO MANY LOYERS—Crystal Gayle (M. True, T. Lindsay, S. Hogin). Columbia 11:02078 (Cookhouse/Mother Tongue, ASCAP)	**	57	2	MIRACLES—Don Williams (R. Cook), MCA 51134 (Dick James, BMI)	76	65	9	(J. MacRae, B. Morrison), Liberty 1407 (Southern Nights, ASCAP)
金	21	4	I DON'T NEED YOU — Kenny Rogers (R. Christian), (Bootchute, BMI) Liberty 1415	45	48	5	I DON'T HAVE TO CRAWL—Emmylou Harris (R. Crowell), Warner Bros. 49739 (Visa, ASCAP)	77	78	3	BORN—Orion (F. Burch, W. Young), Sun 1165 (Shelby Singleton, BMI)
仚	15	9	UNWOUND—George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	\$46	69	2	YOU DON'T KNOW ME—Mickey Gilley (C. Walker, E. Arnold). Epic 14-02172 (Rightsong, BMI)	山		- 2	HOLD ON—Rick Landers (R. Landers), Ovation 1173 (Nub-Pub. ASCAP)
山	14	10	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 12220 (Pi Gem. BMI)	47	32	9	ANGELA—Mundo Earwood (M. Earwood) Excelsion 1010 (Music West Of The Pecos. BMI)	か	86	2	BURNING BRIDGES—Bill Nash (W. Scott), Liberty 1410 (Sage and Sand, SESAC)
山	16	7	I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn (M.O. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	48	36	13	LOVIN' ARMS/YOU ASKED ME TO-Elvis Presley	TO	87	2	YOU'RE MORE TO ME (Than He's Ever Been)—Peggy Forman (P. Forman). Dimension 1020 (Julina SESAC)
山	17	12	GOOD OL' GIRLS—Sonny Curtis (D. Wilson). Elektra 47129 (Cross Keys. ASCAP)	1 249	61	3	(T. Jans, W. Jennings, B.J. Shaver). RCA 12205 (Almo, ASCAP, Baron, BMI) GOOD TIMES—willie Netson		HEW	HTRY	(I'm Gonna) PUT YOU BACK ON THE RACK—Dottie West (R. Goodrun, B. Maher), Liberty 1419 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)
曲	18	11	JUST LIKE ME—Terry Gregory (D. Anton. R. Wilkins). Handshake 70071 (Al Gallico/Algee. BMI)	\$	60	3	(W Nelson). RCA 12254 (Tree. BMI) I'VE BEEN A FOOL/SOMETIMES	82	85	2	MAMA WHAT DOES CHEATIN' MEAN—Carroll Baker (B. Pahl), Excelsior 1013 (Cedarwood, BMI)
血	19	9	DREAM OF ME—vern Gosdin (R. Squires, B. Cannon, J. Darrell). Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	_	00		WHEN WE TOUCH—Stephanie Winslow (S. Winslow, D. Hill, B. Mann), Warner/Curb 49753 (Yatahey, Welbeck, ATV, Mann & Weill, ASCAP, BMI)	83	83	2	TAKE IT AS IT COMES—Michael Murphey & Katy Moffatt (M. Murphey). Epic 19-02075 (ATV. BMI)
血	20	11	DON'T GET ABOVE YOUR RAISING—Ricky Skaggs (L. Flatt, E. Scruggs), Epic 19-02034 (Peer, BMI)	51	37	9	NORTH ALABAMA—Dave Kirby (D. Kirby, J. Allen, Dimension 1019 (Millstone, ASCAP/J. Allen, BMI)	84	84	2	GOOD FRIENDS MAKE GOOD LOVERS—Terry Reed (T. Seals), RCA 12253 (Warner-Tamerlane, Face The Music, BMI)
10	26	6	RAINBOW STEW—Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	52	38	13	MY WOMAN LOVES THE DEVIL OUT OF ME—Moe Bandy (B.P. Barker). Columbia 11-02039 (Baray, BMI)	85	89	2	ALL I HAVE TO DO IS DREAM—Nancy Montgomery (B. Bryant). Ovation 1172 (House Of Bryant, BMI)
∑20 <u>√</u>	22	6	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)	由	63	4	MY BABY'S COMING HOME AGAIN TODAY—Bill Lyerly (B. Lyerly), (Chapparral, ASCAP) RCA 12255	86	90	2	TENNESSEE WHISKEY—David Alian Coe & Billy Sherrill (D. Dillon, L. Hargrove). Columbia 11-02118 (Pi-Gem. Algee, BMI)
21	30	5	IT'S NOW OR NEVER—John Schneider	仚	59	5	(血	NEW	EMTRY	RIGHT IN THE WRONG DIRECTION—Liz Lyndeli (J. Taylor, R.J. Jones), Koala 332 (First Lady, Blue Lake, BMI)
22	23	6	(W Gold, A. Schroeder). Scotti Bros. 02105 (CBS) (Gladys. ASCAP) THEY COULD PUT ME IN JAIL—Bellamy Brothers (B. McDill). Warner/Curb 49729 (Hall/Clement. BMI)	55	55	4	DADDY—Billy Edd Wheeler (B. E. Wheeler B Gibson. J Duncan), (Sleepy Hollow ASCAP: Hitkit. BMI)	血	NEW	inter)	LOVE NEVER HURT SO GOOD—Donna Hazzard (B. Whitaker, M. Fiedler), Excelsior 1016 (Music City, ASCAP; Combine, BMI)
2	25	8	I SHOULD'VE CALLED—Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP)	56	58	6	NSD 94	1	NEW	ипи	THE PARTNER NOBODY CHOSE—Guy Clark (G. Clark, R. Crowell). Warner Bros. 49740 (World Song, Coolwell, Granite, ASCAP).
歃	28	8	WHISKEY CHASIN'— loe Stampley (B. Cannon). Epic 19-02097 (Sabal. ASCAP)	愈	64	3	HEADIN FOR A HEARTACHE—Cindy Hurt (B Hill, J.R. Wilde). Churchill 7772 (Welbeck, ASCAP) IT'LL BE HIM—Debbie Boone	愈	NEW	EUTRY .	COUNTRY IS THE CLOSEST THING TO HEAVEN—Concrete Cowboy Band
由	29	5	DON'T WAIT ON ME—The Statler Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)	台	68	3	(B. R. Reynolds), Warner/Curb 49720 (Hat Band, Baron, BMI) HONKY TONK HEARTS—Dickey Lee (B. McDill), Mercury 57052 (Hall-Clement (Weik), BMI)	91	66	4	(E. Keeley, S. Vining), Excelsior 1011 (Captar, ASCAP) SEND ME THE PILLOW YOU DREAM ON—The Whites
26	31	6	RICH MAN-Terri Gibbs (E. Mattson), MCA 51119 (Song Biz. BMI)	59	39	11	LOVE TO LOVE YOU—Cristy Lane	92	67	16	(H. Locklin). (Four Star. BMI) Capitol 5004 I'M JUST AN OLD CHUNK OF COAL—John Anderson
27	45	2	(THERE'S) NO GETTING OVER ME—Ronnie Milsap (T. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)	血	71	3	(D. Heavener), Liberty 1406 (Crisfy Lane, ASCAP) SOMEBODY'S DARLING, SOMEBODY'S WIFE—Dottsy	93	MEN	ENTERY	(B.J. Shaver), Warmer Bros. 49699 (ATV. BMI) STAY AWAY FROM JIM—Jimmy Arthur Ordge
血	35	6	WIND IS BOUND TO CHANGE—Larry Gattin & The Gattin Brothers	₹61 761	76	2	(L Young), Tanglewood 1908 (Emeryville, BMI) WE DON'T HAVE TO HOLD OUT—Anne Murray	94	70	5	(G. Fischoff), Dore 969 (G. Fischoff, Érasmus, ASCAP) SOMEHOW, SOMEWAY AND SOMEDAY—Amarillo (C. Fischoff), Dore 969 (G. Fischoff, Érasmus, ASCAP)
29	1	10	(L. Gatlin). Columbia 11 02123 (Larry Gatlin, BMI) I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Barbara Mandrell	62	46	12	(A. Mason, G. Adams), Capitol. 5013 (Balmar, ASCAP) LEARNING TO LIVE AGAIN—Bobby Bare (B. McDill), Columbia 11 02038 (Hall Clement/Welk, BMI)	95	72	16	(D. Jackson). NSD 81 (Mountainwood, BMI) FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House of Gold, Bobby)
30	33	7	(K. Fleming, D.W. Morgan), MCA 51107 (Pi-Gem. BMI) COULD YOU LOVE ME (One More Time)—John Conlee	山	79	2	TODAY ALL OVER AGAIN—Reba McEntire (B. Harden, L. J. Oillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	96	73	13	Goldsboro, BM1) DOES SHE WISH SHE WAS SINGLE AGAIN—Burrito Brothers
31	13	13	(C. Stanley). MCA 51112 (Fred Rose, BMI) LOVE DIES HARD—Randy Barlow	∑63 √63 √	74	2	SHOULD I DO IT—Tanya Tucker (L. Martine Jr.). MCA 51131 (Unichappell, Watch Hill, BMI)	97	75	4	(R. Leigh, M. Blackford), Curb/CBS 01011 (United Artists, ASCAP) LEAVIN' YOU IS EASIER, LOUISIANA JOE—Joe Douglas
122	34	7	(F. Kelly), Paid 133 (Frebar, BMI) LONGING FOR THE HIGH—Billy Larkin	65	62	5	THIS MUST BE MY SHIP—Diana Trask (R. Murrah, T. Murrah, S. Anders), Kari 121 (Blackwood/Magic Castle, BMI)	00	0.1	7	(M. Lane, J. Douglas, O. Badon), (Little Annie, J. Douglas, Sonny Brook, BMI) Foxy Cajun 1005 (NSD)
	A 4	4	(O.B. McClinton, S. McCorvey), Sunbird 7562 (Cross Keys, ASCAP/Timber, SESAC)	歃	NEW	Intriev	SCRATCH MY BACK/MIDNIGHT HAULER—Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois). RCA 12268 (Fame).	98	81	3	RUN TO HER—Susie Allanson (G. Goffin, J. Keller), Liberty/Curb 1408 (Screen Gems/EMI, BMI)
金	44	5	A TEXAS STATE OF MIND—David Frizzell & Shelly West (C. Crofford, J. Durrill, S. Garrett), (Peso, Wallet, BMI) Warner/Viva 49745 WHILE THE EFFLING'S GOOD—Per Allen L. & Marco Smith	67	47	13	House Of Gold, BMI) DARLIN'—Tom Jones				IT'S NOT THE RAIN—Music Row (R. Hughes, B. Pippin), Debut 8116 (Glipip, BMI)
即	40	5	WHILE THE FEELING'S GOOD—Rex Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline, BMI)	07	7/	13	(O.S. Blandemer). Mercury 76100 (September, Yellow Dog. ASCAP)	100	91	15	WHAT ARE WE DOIN' IN LOVE—Dottie West (R. Goodrum). Liberty 1404 (Chappell/Sailmaker. ASCAP)

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 2,000,000 units. indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.)



Producing Country Artists Is A Balancing Act, Says E/A's Bowen

By EDWARD MORRIS

NASHVILLE-Jimmy Bowen is no fighter. That may be why he's won so many victories for his various artists and labels. Bowen heads Elektra/Asylum's Nashville division and produces several of its top acts. including Hank Williams Jr., Mel Tillis, Dave Rowland & Sugar and Tompall & the Glaser Brothers. This week, four of the label's artists are securely in the top 10 of the Hot Country Singles chart.

To hear Bowen tell it, he has succeeded by applying his so-be-it attitude to some of the most unsettling aspects of his business: the decline of producer dominance, costly advances in recording techniques, the emergence of the writer/artist, demographic upheavals and the limitations of his own age and expe-

Says Bowen, "The record producer's role has changed. It used to be he was an a&r man. His main responsibilities were to find hit songs, properly cast them for the right artist, call in an arranger and book the musicians. It was a casting job, almost-a putting together of music."

Bowen was a&r for Reprise Records when he was only 25. Subsequently, he was president of MGM in Los Angeles. In 1978, he took over MCA's operations in Nashville-a job that lasted four months. He has been in his present post since January, 1979.

"Back when I worked with Frank Sinatra, Dean Martin and Sammy Davis Jr.," Bowen continues, "these people were singers. They weren't writer/artists. They didn't get deeply involved in the music of the session at the session

'The record producer for today has to be a totally different animal He needs to have song sense. But it's no longer an era when he has a meeting and says. 'Here, artist, are your songs.' We're in an era when the people who sell the most albums are the artists who are doing their own music. The producer's job-although it is quite extensive—is basically to help the artist get his music on tape. The producer should fill any gap the artist has musically, but he shouldn't dominate.'

Even with the shift in roles. Bowen admits that a new artist is likely to be intimidated by a veteran producer. "I have to be very careful with young people," he explains. "A lot of them are impressed by your track record and who you've worked with. It gives them a tendency to swallow their own ideas-to assume that you're right. It's one of the biggest dangers a producer faces. He's got to be careful that his experience

STRAIGHT FROM TEXAS FREE LP & TAPE CATALOG Original Texas Playboys Fiddlin' Frenchie Burke Johnny Bush & many more Texas & Cajun Dance Instrumentals including 'Cotton-Eyed Joe" plus Southern Humorists -Justin Wilson, Bob Murphey "Brother" Dave Gardner

doesn't have him jump in there and fill that gap too quickly.

Bowen adds that "first sessions with new artists are basically discovery processes. The first thing I want to discover is how much that artist has to contribute to his own music."

artists are not profitable items," he states flatly. "If country music doesn't sell albums, there won't be a country music." He estimates that an act must sell 100,000 albums to be "worthwhile" and 300,000 to 400,000 to be "meaningful."



Bowen Mixing: Producer Jimmy Bowen mixes the forthcoming Tompall & the Glaser Brothers album at Sound Stage studios in Nashville.

His eagerness to go with his artists' creative directions, Bowen contends, pays off both in better music and smoother working conditions. "There are artists who do music for money and those who do music for the music. I've found that those who do it for the music wind up making a lot more money. As a producer I want artists-and at Elektra we want artists-who do it for the music. Those are the ones who are going to reach out and come up with three minutes of magic that can be parlayed into 35 minutes of magic.

Bowen is adamant on the need for country music to embrace the most up-to-date recording techniques. "It's super important to the future of country music," he argues. "Every time I'm working on a project-from the technical aspect-I'm trying to kick everybody's butt in country music-trying to make them sound worse than me. Every other producer ought to be doing the same. It doesn't hurt music to make it sound

Conceding that he dragged his feet in the late '60s when 16-track technology was on the rise, Bowen warns, "I can tell anyone here who refuses to come to the new way of making records that they'll be out of business in a few years. A lot of people are afraid of digital. I want it. It gets rid of the tape hiss, and I like hearing that dynamic range. It all goes back to the same thing-if you clean music up. you can't hurt it.'

Upping the standards-and the costs-of country albums is a Bowen trademark. "I've been accused of causing the budget structure of country music to double and triple. I hope that's so-because it can't compete until it has the dollars." He adds. "You can't make a \$20,000 album anymore. It's foolish." E/A's country albums cost between \$50,000 and \$100,000 now, he says. Some, such as those produced for Eddie Rabbitt, run even higher.

Album sales are as essential to country acts now, according to Bowen, as they are to pop. "Singles

Producing an album, though, for a country performer is something of a balancing act, Bowen says. "It's not like rock where you stay in the studio for three months. Country acts are on the road so much, you have to make special arrangements. With Hank Williams Jr., for instance, it's a two-week recording process. He's there for the first week for basic tracks. The second week he's there for some sweetening and his vocals. Then Hank will sing for me, in an empty track, the fiddle and guitar solos he hears-all the parts. Then he has to go on the road. I fire cassettes out of him. He listens and comments and we go back and forth until the album is completed.

Bowen says he first sensed the future of country music when he was coming into Nashville on MGM business in 1974. The fact that the bulk of the record-buying population was getting older, he notes, logically pointed to the long-range growth of adult music. "As a producer," Bowen explains, "what I do best is adult music. You'd be crazy to hire me to produce an 18-year-old rock'n'roller. He needs the attention of his peers.

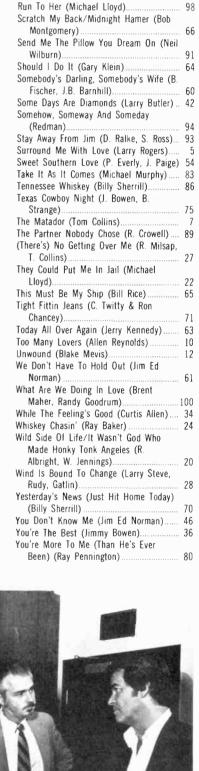
During the past year. Bowen has taken on the additional duties of presiding over the fledgling Nashville Music Assn. "The NMA's main goal," he says, "is to change the perception of Nashville as a one-music town. I don't think that's healthy for any one kind of music. It wasn't healthy for Detroit when Motown left. The foundation is here for this to be a full-blown music community."

A second goal, already realized according to Bowen, was the uniting of young music people in Nashville with those in the establishment. "They're at these meetings. They understand us." He says he thinks it vital that beginners in the industry have professionals to learn from. adding that his models and major influences were Phil Spector and Snuff Garrett.

(Continued on page 53)

Country Singles A-Z

A Texas State Of Mind (S. Garrett, S.		Love To Love You (Jerry Gillespie)
Dorff)		Lovin' Arms/You Asked Me (Felton
All I Ever Do Is Dream (M.R. Radford)		Jarvis)
Angela (J. Darrell, S. Vining)		Lovin' Her Was Easier (Jimmy Bowen)
Bally-Hoo Days (Bob Montgomery)		Mama What Does Cheatin' Mean (D.
Bedtime Stores (J. Gillespie, J. Chestnut).	37	Grashay, E. Keeley)
Born (S. Singleton)	77	Maybe Should've Been Listening (Russ
Burning Bridges (Dave Burgess)		Reeder, Gene Watson)
But You Know I Love You (Mike Post,		Miracles (D. Williams, G. Fund's)
Greg Perry)	39	My Baby's Coming Home Again Today
By Now (Tom Collins)		(Roy Dea)
Could You Love Me (One More Time)	0	
(Bug Logan)	30	My Woman Loves The Devil Out Of Me
	30	(Ray Baker)
Country Is The Closest Thing To Heaven	0.0	North Alabama (Ray Pennington)
(S. Vining, E. Keelay)		Older Women (Buddy Killen)
Daddy (Walter Haynes)		Prisoner Of Hope (Jim Ed Norman)
Darlin' (S. Popovich, B. Justis)		(I'm Gonna) Put You Back On The Rack
Dixie On My Mind (Jimmy Bowen)	4	(B. Maher, R. Goodrum)
Does She Wish She Was Single Again		Queen Of Hearts (Richard Lewis)
(Michael Lloyd)	96	Rainbow Stew (Merle Haggard)
Don't Bother To Knock (Tom Collins)	13	Rich Man (Ed Penney)
Don't Get Above Your Raising (Ricky		Right In The Wrong Direction (B. Vaughn
Scaggs)	18	L. Lyndell)
Don't Wait On Me (Jerry Kennedy)		Run To Her (Michael Lloyd)
Dream Of Me (Brien Fisher)		Scratch My Back/Midnight Hamer (Bob
Feels So Right (Alabama, L. McBride, H.	17	
	2	Montgomery)
Shedd)	2	Send Me The Pillow You Dream On (Neil
Fire And Smoke (Nelson Larkin, P.		Wilburn)
Grisset, E.T. Conley)	1	Should Do It (Gary Klein)
Fool By Your Side (Jimmy Bowen)	8	Somebody's Darling, Somebody's Wife (B.
Friends/Anywhere There's A Jukebox		Fischer, J.B. Barnhill)
(Bob Montgomery)	95	Some Days Are Diamonds (Larry Butler)
Good Friends Make Good Lovers (N.		Somehow, Someway And Someday
Wilson, J. Reed, D. Briggs)	84	(Redman)
Good OI' Girls (The Hitmen)	15	Stay Away From Jim (D. Ralke, S. Ross)
Good Times (Willie Nelson)		Surround Me With Love (Larry Rogers)
Headin' For A Heartache (Bob Milsap)		Sweet Southern Love (P. Everly, J. Paige)
Hello Women (D. Perry, D. Kershaw)		Take It As It Comes (Michael Murphy)
Hold On (M.R. Radford)	78	Tennessee Whiskey (Billy Sherrill)
Honky Tonk Hearts (Jerry Kennedy)	58	
Don't Have To Crawl (Brian Ahern)		Texas Cowboy Night (J. Bowen, B.
	45	Strange)
1 Don't Need You (Lionel B. Richie Jr.)	11	The Matador (Tom Collins)
Just Need You For Tonight (Dale		The Partner Nobody Chose (R. Crowell)
Morris)		(There's) No Getting Over Me (R. Milsap,
Should've Called (Jimmy Bowen)	23	T. Collins)
Still Believe In Waltzes (R. Chancey, C.		They Could Put Me In Jail (Michael
Twitty, L. Lynn)	14	Lloyd)
I Still Miss Someone (Steve Gibson)	74	This Must Be My Ship (Bill Rice)
I Was Country When Country Wasn't Cool		Tight Fittin Jeans (C. Twitty & Ron
(Tom Collins)	29	Chancey)
I'm Just An Old Chunk Of Coal (Norro		Today All Over Again (Jerry Kennedy)
Wilson)	92	Too Many Lovers (Allen Reynolds)
It'll Be Him (Larry Butler)		Unwound (Blake Mevis)
It's A Lovely, Lovely World (Gail Davies)		We Don't Have To Hold Out (Jim Ed
It's Not The Rain (Bill Pippin, Glen Gill)		
	33	Norman)
It's Now Or Never (Tony Scott, John	2.1	What Are We Doing In Love (Brent
D'Andrea)	21	Maher, Randy Goodrum)
I've Been A Fool (Ray Ruff)		While The Feeling's Good (Curtis Allen)
Just Like Me (Mark Sherrill)	16	Whiskey Chasin' (Ray Baker)
Keep On Moving (Gene Elders, G. Betzer)		Wild Side Of Life/It Wasn't God Who
Learning To Live Again (Rodney Crowell)	62	Made Honky Tonk Angeles (R.
Leavin' You Is Easier, Louisiana Joe (A.V.		Albright, W. Jennings)
Mittelstat)	97	Wind Is Bound To Change (Larry Steve,
Likin' Him And Lovin' You (Larry Rogers)	76	Rudy, Gatlin)
Longing For The High (Nelson Larkin,		Yesterday's News (Just Hit Home Today)
E.T. Conley)	32	(Billy Sherrill)
Love Ain't Ever Hurt Nobody (Larry		You Don't Know Me (Jim Ed Norman)
Butler)	68	You're The Best (Jimmy Bowen)
Love Dies Hard (Fred Kelly)		You're More To Me (Than He's Ever
Love Never Hurt So Good (E. Keety)		Been) (Ray Pennington)
		, () 1



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COUNTRY CLARK-Television personality Dick Clark, right, mulls over the possibility of a country music production during a recent visit to Nashville. Chatting with Clark are Bill Ivey, director of the Country Music Foundation, center, and Diana Johnson, deputy director of the Foundation.

Survey For Week Ending 7/11/81 Hot Country LPs.

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	100		Chart	, recording, or otherwise, withou		Bilor	Chart	in permission of the publisher.
	Week	Week	ا ا ا		Week	Week	5	771.5
	This W	Last W	Weeks	TITLE Artist, Label & Number (Dist. Label)	This W	Last	Weeks	TITLE Artist, Label & Number (Dist. Label)
	食	1	17	FEELS SO RIGHT	40	43	35	LOOKIN' FOR LOVE
	☆	3	5	Alabama, RCA AHL1 3930 FANCY FREE	41	45	12	Johnny Lee, Asylum 6E 309 WASN'T THAT A PARTY
	3	4	16	The Oak Ridge Boys. MCA 5209 SEVEN YEAR ACHE				The Rovers, Cleveland Int./Epic JE 37107
	4	5	38	Roseanne Cash, Columbia JC 36965 GREATEST HITS	42	32	40	HARD TIMES Lacy J. Dalton, Columbia JC 36763
	5	2	23	ROWDY	43	46	10	ONE TO ONE Ed Bruce. MCA 5188
				Hank Williams Jr., Elektra/Curb 6E 330	44	41	32	SOUTHERN RAIN Mei Tillis, Elektra 6E 310
	6	7	18	WILD WEST Dottie West, Liberty LT 1062	W	DEW E	11111 	SHARE YOUR LOVE Kenny Rogers, Liberty LOO 1108
	7	8	52	HORIZON A Eddie Rabbitt, Elektra 6E-276	46	39	41	LOVE IS FAIR Barbara Mandrell, MCA 5136
	8	6	9	WHERE DO YOU GO WHEN YOU DREAM	47	40	18	I HAVE A DREAM Cristy Lane, Liberty LT 1083
	☆	13	12	Anne Murray. Capitol S00 12144 OUT WHERE THE BRIGHT	48	42	9	MUNDO EARWOOD Mundo Earwood,
				LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932	49	47	14	Excelsior XLP 88006 DAKOTA
	10	9	16	JUICE Juice Newton, Capitol ST 12136				Stephanie Winslow, Warner/Curb BSK 3529
	11	10	12	DRIFTER Sylvia, RCA AHL1 3982	50	53	45	HONEYSU KLE ROSE A Soundtrack Columbia \$236752
	12	14	7	CARRYIN' ON THE FAMILY NAMES	51	50	42	THESE DAYS Crystal Gayle, Columbia JC 36512
				David Frizzell & Shelly West, Warner Bros, BSK 3555	52	56	2	JUST LIKE ME Terry Gregory, Handshake HO
	13	17	41	George Jones, Epic JE 36586	53	57	9	12196 GREATEST HITS
	14	15	39	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	33	37	,	Jim Ed Brown & Helen Cornelius, RCA AHL1 3999
	15	12	12	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	54	55	2	WAITIN' FOR THE SUN Ricky Skaggs, Epic FE 37193
	16	16	17	LEATHER AND LACE Waylon Jennings & Jessi Colter,	55	52	9	THE CONCRETE COWBOYS
	17	111	7	RCA AAL1 3931 MAKIN' FRIENDS	56	60	20	Excelsion XLP 88007 GREATEST HITS
	18	21	115	Razzy Bailey, RCA AHL1 4021 GREATEST HITS ▲				Dave Rowland & Sugar. RCA AHL1 3195
	19	19	36	Waylon Jennings, RCA AHt1-3378 GREATEST HITS	57	49	16	HEY JOE, HEY MOE Moe Bandy & Joe Stampley.
	20	23	31	The Oak Ridge Boys, MCA 5150 9 TO 5 AND	58	63	33	Columbia FC 37003 ENCORE
				ODD JOBS Dolly Parton, RCA AHL1 3852	59	58	58	MUSIC MAN
	21	18	17	SOMEWHERE OVER THE RAINBOW	60	54	20	Waylon Jennings, RCA AHL1-3602 BETWEEN THIS TIME AND THE NEXT
	22	26	6	Willie Nelson, Columbia FC 36883 DARLIN'	61	48	37	Gene Watson, MCA 5170
	23	27	20	Tom Jones, Mercury SRM 14010 EVANGELINE Emmylou Harris,	62	69	59	REST YOUR LOVE ON ME Conway Twitty, MCA 5138 THE BEST OF DON
	24	20	23	Warner Bros. BSK 350 SOMEBODY'S KNOCKIN'	02	03	23	WILLIAMS VOL. II Don Williams, MCA 3096
	☆	35	2	Terri Gibbs, MCA 5173 NOW OR NEVER	63	62	24	GREATEST HITS Larry Gattin and the Gattin
	~	55		John Schneider, Scotti Bros. FZ 37400 (CBS)	64	64	21	Brothers Band, Columbia JC 36488 GUITAR MAN
	26	22	20	BLUE PEARL Earl The mas Conley,	65	59	136	Elvis Presley, RCA AHL1 3197 WILLIE AND FAMILY
	27	29	2	Sunbird ST 50105 THE BARRON				LIVE ▲ Willie Nelson, Columbia
ļ	28	28	7	SURROUND ME WITH	66	51	13	KC 2-35642 ROLL ON MISSISSIPPI
		2,		Charly McClain, Epic FE 37108	67	68	55	Charley Pride. RCA AHL1 3905 HABITS OLD AND NEW
	29 30	31	10	GREATEST HITS A Anne Murray, Capitol SOO 12110 LIVE				Hank Williams Jr., Elektra/Curb 6E-278
				Hoyt Axton, Jeremiah 5002 MR. T	68	72	135	THE GAMBLER ▲ Kenny Rogers. United Artists UA-LA 934-H
	32	33	166	Conway Twitty, MCA 5204 STARDUST	69	75	57	MY HOME'S IN ALABAMA ●
	33	34	100	Willie Nelson, Columbia JC 35305 JOHN ANOERSON 2	70	71	7	Alabama, RCA AHL1-3644 OUTLAWS
	33	,,,	10	John Anderson, Warner Bros. BSK 3547	71	74	12	Waylon Jennings, RCA AFL1 1321 I'M GONNA LOVE YOU
	34	37	4	PLEASURE Dave Rowland & Sugar, Elektra 5E	,,	' -	1.6	BACK TO LOVING ME AGAIN
	35	24	47	I BELIEVE IN YOU	72	67	20	Joe Stampley, Epic FE 37055 TWO'S A PARTY
	36	38	3	Don Williams, MI A 5133 TAKE THIS JUB AND				Conway Twitty & Loretta Lynn. MCA 5178
	27	25		SHOVE IT Soundtrack, Epic 3E 37177	73	66	87	WHISKEY BENT AND HELL BOUND
	37	25	23	I'M COUNTRINED Mel McDaniel, Canitol ST 12116	,,	70		Hank Williams Jr., Elektra/Curb 6E-237
	38	36	87	THE BEST OF EDDIE RABBI'T ● Elektra 6E 235	74	73	11	WHO'S CHEATIN' WHO Charly McClain. Epic JE 36851
	39	44	36	BACK TO THE BARROOMS Merle Haggard, M.A. 5139	75	61	52	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
L	★ Sta	rs are	award	ed to those product; showing greates	t sales	strer	ugth. ∤	Superstars are awarded to those p

★ Stars are awarded to those product; showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward moveme; t on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Chart

Kudos to Earl Thomas Conley and Sunbird Records for their first No. 1 tune as "Fire And Smoke" strikes the summit after a 15-week gestation period. Conley's previous best effort was "Silent Treatment," which went to 7 in Febru-

"Fire And Smoke" marks the first time a single recorded on a small label has made it to the top since the Kendalls' "Sweet Desire"/ "Old Fashioned Love" hit pay dirt for Ovation back in 1978. Also in 1978, Larry Gatlin, performing with brothers and friends, took "I Just Wish You Were Someone I Love" to the top for Monument.

The most successful artist to record recently for a small label is Mickey Gilley, who racked up seven No. 1 tunes for Playboy from 1974-1977. The winning numbers included "Room Full Of Roses," "I Overlooked An Orchid," "City Lights," "Window Up Above," "Don't The Girls All Get Prettier At Closing Time," "Bring It On Home To Me" and "She's Pulling Me Back Again.

Among the other memorable recent No. 1 tunes recorded on independent labels are the Kendalls' "Heaven's Just A Sin Away," Ovation; Red Sovine's "Teddy Bear," Starday, Billy Swan's "I Can Help," Monument; and Don Gibson's "Woman (Sensuous Woman)," Hickory.

"Fire And Smoke" is the fifth song this year referring to one of the four elements-earth, air, fire and water-to reach the apex on the country chart. 1981 forerunners in this field are Eddie Rabbitt's "I Love A Rainy Night," Mel Tillis' "Southern Rains," Willie Nelson's "Angel Flying Too Close To The Ground" and Alabama's "Old Flame.

Top tunes smoldering on the country hearth over the past decade include Dolly Parton's "Old Flames Can't Hold A Candle To You" and "I Really Got The Feeling"/"Baby I'm Burning."

Meanwhile, No. 1 singles on the waterfront include Emmylou Harris' "Beneath Still Waters," Alabama's "Tennessee River," Tanya Tucker's "Lizzie And The Rainman," Willie Nelson's "Blue Eyes Crying In The Rain," Don Williams' "Til The Rivers All Run Dry," Sonny James' "When The Snow Is On The Roses" and Ronnie Milsap's "Smoky Mountain Rain.

On the earthy side have been Merle Havgard's "The Roots Of My Raising" and Billie Jo Spears' "Blanket On The Ground." Floating to the top back in 1978 was Willie Nelson's "Blue Skies." On a more etheral note have been T.G. Sheppard's "Do You Wanna Go To Heaven, Conway Twitty's "I May Never Get To Heaven, Freddie Hart's "Trip To Heaven" and the Kendalls' aforementioned "Heaven's Just A Sin Away." Elementary, my dear Watson, elemen

For the second week in a row, four of the top 10 singles are in the Elektra fold. At starred 3 is Tompall & The Glaser Brothers, followed at superstarred four by Hank Williams Jr. Staying at starred 8 and 9 are Dave Rowland & Sugar and Johnny Lee, respectively. At starred 15 for the label is Sonny Curtis, while newly signed Helen Cornelius is at starred 13 with an RCA number with Jim Ed Brown.

Four of this year's No. 1 single achievers-Razzy Bailey, Conway Twitty, Dottie West and Mel Tillis-slide on the chart this week. Tillis is paired with Nancy Sinatra on "Texas Cowhoy Night" while the remaining three are solo eftorts. Filling out the new entries are Rick Landers, Liz Lyndell, Donna Hazzard, Guy Clark, the Concrete Cowboy Band and Jimmy Arthur

Prime movers include Mickey Gilley, Ronnie Milsap, Reba McEntire, Anne Murray, Don Williams, David Frizzell and Shelly West, Ronnie McDowell, Dottsy and Willie Nelson.

New Group Forms

NASHVILLE-The Emmons 'n Baugh Sound Factory, a group of established local singers and musicians, has banded together for fulltime recording and performing.

Formed by Buddy Emmons and Phil Baugh, the group also includes harmonica-wielding RCA artist Terry McMillan and bassist/singer David Smith. The group will record for Sound Factory. Booking is handled by the Moss-Lawson Agency in Oklahoma City.



POPULAR PARTON—Randy Parton, left, chats with WCDS-AM music director Barney Cannon, center, and Allan Denton, station manager, during a live three-hour radio broadcast and autograph session in Glasgow, Ky.

Nashville Scene

Talk about ways to get invited back for a return engagement! Ricky Skaggs was at the Palomino Club in L.A. two weeks ago opening for Lacy J. Dalton and promoting his debut album, 'Waiting For The Sun To Shine." No slouch when it comes to industry friends, Ricky had Emmylou Harris in the audience for his first set, and Linda Ronstadt and Albert Lee for his second! They each did a number or two with him, making the evening one to be remembered by those on hand at the club.

Country

Not to be outdone, however, Janie Fricke was invited at very short notice to perform live for President Reagan and his guest, Mexico's President Portillo, at Camp David. Janie quick-studied her

Spanish for the occasion and reports have it that she delivered an excellent bilingual version of "Love Me With All Your Heart" in Portillo's

The Nashville music industry lost one of its most beautiful and talented executives recently when Barbara Farnsworth, vice president of Top Billing, Inc., succumbed to cancer at the age of 37. Her sunny personality, positive outlook and enormous creative energies will be missed sorely, not only by those at Top Billing but by everyone in the Nashville music community who knew and cared for her. Donations are being accepted in her name for a memorial foyer at David Lipscomb College's new business school. The fund has been set up by Top Billing chairman and CMA president Tandy Rice, along with Jerry Clower.

Moe Bandy may be set to do for Palestine, Tex. what Mickey Gilley has done for Pasadena, Tex. That is, put it on the map! (Come on, how many of you know right now where Palestine, Tex. really is???) Moe's been spotted in the area looking for enough property to build his own "Moe Bandy's Country" nightclub. In fact, during one land-scouting expedition in that area recently, Bandy ended up in a two-hour autograph session, so the club may be off to a good start already

One year ago, who knew who Terri Gibbs was?

Jimmy Bowen

• Continued from page 52

Bowen reports that he is working with a young producer. James Stroud, who will produce pop sessions for Elektra on Troy Seals and country ones on Helen Cornelius.

Predicting that Elektra's Nashville division will turn \$50 million in sales during the first five years of his stewardship, Bowen says he expects the record industry to regain the economic health it once enjoyed. He doesn't foresee a return to the excesses, though. "I've been very encouraged in the last year and a half to see the people who are our partners in music quit relying on us as the banker. Record companies cannot be the bankroll for the entire inTerri herself had vowed that if she hadn't succeeded in music by the time she turned 26, she would turn to something else. Well, she just celebrated her 27th birthday-and few in the country industry don't know who she is now. Terri is in Nashville starting work on her second MCA album with producer/mentor Ed Penney. She has also bought a six-bedroom home for herself and her parents in Georgia, and spent her birthday itself soaking in her new swimming pool.

A note from Wishbone/Flying Colors in neighboring Muscle Shoals reminded Scene that we neglected to mention some of their more current activities in our recent round-up of recording events there. Projects now underway or recently completed include an album on Mac McAnally for Geffen Records, produced by Terry Woodford and Clayton Ivey (co-owners of Wishbone Sound), the Cherry Sisters for Monument, and Robert Byrne for Wishbone's own production company. Wishbone is the first Muscle Shoalsbased studio to have its own video production subsidiary, under the direction of Lola Scobey.

Sammy Davis Jr. was in Nashville recently working on an upcoming country album at Sound Emporium. The project was done and mixed on digital equipment flown in for the ses-

Bill Anderson was recently showcased as "Opry Star of the Day" at Opryland U.S.A. in Wendy Holcombe has added a four-piece back-up band known as Timberline to support her summer tour dates. ... And, in Nashville, there is now a brand new Jim Reeves Museum which has been opened by his wife,

Oaks' Benefit Raises \$175,000

DALLAS-The Oak Ridge Boys raised \$175,000 for the prevention of child abuse at the group's third annual "Stars For Children" benefit held here at Reunion Arena.

Headlining the five-hour concert with the Oaks were Alabama, the Bellamy Brothers, Larry Gatlin and the Gatlin Brothers, and Roy Clark. Approximately 19,000 fans attended the soldout performance, which was also broadcast live on WFAA-TV in the Dallas-Ft. Worth area.

'Titanic' On Titanic

NASHVILLE-Tying-in with an expedition launched Friday (3) from Halifax, Nova Scotia to locate the famed sunken ship, the S.S. Titanic, Kenny Starr has recorded "The Ballad Of The Titanie."

Appropriately enough, the song is released on the S.S. Titanic label, a division of the Abilene, Tex.-based Grimm Oil Co. Nationwide Sound Distributors is handling promotion and distribution of the single, which carries narration by Craig Deitsch-

Disco Business



HAPPY BUNNIES—Looking like a scene out of Alice In Wonderland, this happy group of bunnies hop gleefully around the stage of the Ritz rock discotheque here during one of the club's increasingly popular all-female nights.

World's Largest Club One-Stop? South Africa Store Looks To Stock U.S. Equipment

NEW YORK-A South African entrepreneur is claiming to be the operator of the world's largest onestop shop for discotheque light and sound equipment and accessories.

Colin Pittaway, a real-estate broker turned disco businessman, runs the 4,000-square-foot Johannesburg based Disco Sales, S.A., with his wife

The shop, in business for about 18 months, features products from more than 300 disco sound, light and accessory manufacturers from around the world. It caters to more than 4,000 mobile disco operators and over 200 conventional discotheque facilities in what Pittaway describes as "a big disco town."

Pittaway, in New York recently on the final leg of a month-long tour to

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drum up even more business for his shop, disclosed that among manufacturers represented at Disco sales are Technics by Panasonic, Sansui, Garrard, Showlight, Citronic, Optikinetics, Shure, Musicraft, Squire, Saxon and Fane.

He confesses that at present most of the manufacturers he represents are from Europe, the United Kingdom and Japan, but hopes that his trip to the United States will alter

Pittaway bypasses distributors and deals directly with manufacturers. The savings realized from this strategy are passed on to his customers. This gives him a competitive edge over other retailers in the South Africa market.

Pittaway claims that even with im-

HOT & NEW

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2"—Cheryl Lynn; SOS Band; Martina; Dynasty;
Peaches; Hush; Midas Touch; Be Magle; Unilmited
Touch; Aleems; Psychedelic Furs; Tom Tom Club;
Inner Life (Aln't No Mountain); Logg; Phyllis Neison; Eruption; Grace Kennedy; Funk Masters;
France Joli; Chaka Khan; Johnny Bristol; Kelly
Marle; Modesty; Tata Vega; Kraftwerk; Harvey
Mason; Kryptonite; Suzie Q; The Graingers;
Norman Giscomb; Rah Band; Nona Hendricks; The Bå & Q Band.

LP's—Colorado; Prime Cuts; Evelyn King;
Commodores; Tina Marle; Stacy Lattisaw;
Stars on 45 (Part II); Henry Chalkidis,
Carol Jiani; Super Snooper; Rafael
Cameron; Kid Creole; Boys Town
Gang.

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Pittaway assures that he is in the

"Our goal," he says, "is to become the complete establishment where everything connected with the discotheque phenomenon can be found under a single roof."

another of the 37-year-old entrepreof products for the discotheque ranging from consoles, turntables and lighting systems, to fog and bubble machines, lighted dance floors and even record and tape containers and reflective stickers and

to create some of the most out-

port duties and his own markups, he can outfit an average Johannesburg club with a capacity of about 300 people for about \$12,000. That figure, he states will give his client an outstanding sound system and light

Pittaway debunks any suggestion that at the prices he is able to offer he may be giving his customers inferior products. "Every sale we make is backed by a full money-back guarantee," he insists. "Further, we offer

business to stay. To underscore his claim, he has created several subsidiaries of the original business including a consultancy operation, a design branch and an association of mobile disco operators.

Disco News and Entertainment, neur's ventures, catalogs hundreds

Another of Pittaway's ambitions is (Continued on page 55)



Corporate Functions Mobile DJ's Target

MIAMI-Big corporations with fat expense budgets are being targeted by a growing number of mobile disco operators seeking to offset the fluctuations of private parties, weddings, graduations, etc.-their primary source of income.

One such operator is Pat Appleson, who is successfully producing disco parties for such prestigious firms as Delta Airlines, Neiman-Marcus, Southeast First National Bank, Flagler Federal Savings and the South Florida Film and Tape

Appleson, a former country music disk jockey who for the last couple years has been in the mobile light and sound business, says, "We do not turn down private parties, but we do concentrate on corporations."

An advantage in the case of Appleson, is that his firm, D&P Productions, also offers clients a wide range of services including radio and television commercials as well as industrial sales training tape and films.

D&P Productions, run by Appleson and Don Richter, former vice president of Hamilton Productions here, was formed a year ago.

Says Appleson, "Because we are a recording studio and tv production company, we are able to offer tv cameras for videotaping disco parties and other events. We also provide edited music tapes and micro-

"We can do all the prerecords on the music at your studio as you would do for a tv show," he continues. "When we arrive on site for a rehearsal, we have all the tracks prerecorded. This gives us an edge over the competition."

Mobile sound and light shows have become much more sophisticated in the past few years, according to Appleson, because audiences have become more sophisticated and are willing to pay extra for the top quality, tri-amplified sound systems that D&P Productions features.

Says Appleson, "It is not someone coming out with a couple barbeque lamps anymore and saying, here's our light show. People want to know whether we have a mirrored ball, and we have one that is three feet in diameter, and our light show requires more than 200 amps at 240 volts. It's quite professional.'

In addition to the sound and light equipment, Appleson carries 450 LPs and about 300 45 singles on his 16-foot truck. The product is selected from an inventory of more than 10,000 records.

Appleson discloses that "most people will request dance music from the country, oldies and top 40 categories. Here in Miami, some Latin-oriented music is requested because of the vast Latin-American population.

The key is knowing what to play under actual operating circumstances," Appleson claims. "You have to read your crowd and try to please them. If I don't have a particular request, I try to substitute something as close as possible to the requested tune.'

Although disco music per se is on the wane, Appleson says he does get requests for Michael Jackson and Stevie Wonder product which he considers disco. Country music is still popular, which pleases Appleson since he worked at Miami's former big country station, WWOK-FM for five years.

"I wouldn't say country is the most popular music, but it's hot. It all depends on the age group and (the) musical sophistication of the audience. I think that country will get bigger as many clubs featuring country are doing well.

"Recently all the performers on the strip in Las Vegas were country acts. And country music is becoming very danceable-look at the Charlie Daniels Band, and some of Hank Williams Jr's product. I'd say that 50% to 60% of the people calling in ask if we play country, and about 20% of our bookings are pure country. A couple of years ago, if we played a country tune, the audience would holler to take it off!"

Appleson will provide a full sound and light show for \$650 for (Continued on page 56)

Club Shootout In N.Y. Kills 2; **Drug Feud—Cops**

NEW YORK-In what New York City police are referring to as a reenactment of Dodge City (a reference to the violent West of early America), two people were killed and four others injured in a shootout at a stylish Manhattan discotheque early Monday (29).

The incident, at the Reflections discotheque here, is being described by police as "a gangland hit, growing out of a drug feud." One of the dead men is reported by police to be a "known drug dealer," the other was one of his bodyguards.

The violence erupted at about 3 a.m. at a private party at the club, wounding several innocent bystanders and sending more than 150 patrons scurrying into the streets.

According to eyewitness reports, the shooting began at the peak of the party when two men on the dance floor opened fire on each other at close range with .38 and .45 caliber weapons. More than 15 shots were reported to have been fired in the exchange.

Officials of the disco stress that the party did not represent their regular crowd, but that the space-as is customary with many discothequeswas leased to independent entrepreneurs for a private party.

At presstime, the dead were not identified. Police investigations are continuing.



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Disco Mix

NEW. YORK-The last several weeks have seen the release of major albums from which deejays can draw a number of playable cuts. It is encouraging to have an album where three or four of the songs can be utilized in a club. Veteran performer Eddie Kendricks is a classic artist in that his music transcends the disco/dance phenomenon. The universality of his music is exemplified at his new found home on Atlantic Records in an album titled "Love Keys." His cool and mellow performance is seen in "(Oh I) Need Your Lovin," and "I'm In Need of Love." The sophistication and style of Kendricks' voice have never been better than in these two cuts as well as in "Hot," a more uptempo r&b rocker. As for ballads, "Looking For Love" and "In Love We're One" are pretty and smooth. Produced by Randy Richards and Johnny Sandlin, the album offers much material for 12-inch extended remixes.

* Stacy Lattisaw's new album for Cotillion, continues the sassy and soul-laden style for which she is noted. The sizzling and brassy tracks give the artist a chance to showcase her inimitable vocals. The record varies from ballads to perky tracks offering the deejay many cuts from which to choose. Highlights include "Screamin' Off The Top," "With You," "Young Girl" and "Spotlight." It is produced and arranged by Narada Michael Walden, and deejays will again demand extended versions for club play.

Billy Ocean's "Nights (Feel Like Getting Down)" is already high on the charts and has established him as a formidable performer. His Epic album produced by Nigel Martinez and Ken Gold contains material in the same vein as his current hit. Such songs as "Are You Ready," "Who's Gonna Rock You" and "Don't Say Stop" contain the right combination of funk and r&b to assure their acceptance in the clubs.

Deejays who have been wanting high energy excitement for the dance floor will take definite pleasure in "Busting Out" by Material on Island Records. Running 8:37, this 12-inch 331/4 r.p.m. abounds with spicy Eurodisco flavor and synthesizer and vocoder effects, as well as two bell and guitar breaks for added momentum. Featuring the dynamic vocals of Nona Hendryx, the disk builds in intensity as it progresses. Slightly raucous guitar riffs give the record a rough sound that seems to fit appropriately with the strong vocal stylings of the artist. Already on the charts Material and Hendryx could look forward to continued upward movement from both club and radio play.

Short takes of several worthwhile 12-inchers are as follows: On Columbia, the Sinceros have released a 12-incher with three pop-sounding rock tunes from their new album "Pet Rock. Produced by Gus Dudgeon the tunes run under four minutes and are titled "Disappearing," "Memory Lane," and "Barcelona." The group seems to have gone more commercial in its sound with the result being their acceptance in disco as well as rock clubs.

The S.U.R.E. Record Pool's top playlist, reported by Bobby Davis, includes "Any Time Is Right," Archie Bell; "Sit Up" by Sadane; "I'm In Love," Evelyn King; "Give It Up," Sylvester; "Funky Bee Bop," by Vin Cee; "Pump Me Up," Trouble Funk; "Funky Song" by Fantasy: "Rules Of The Game" by Junie Boom; "Nice and Slow" by Wish; "Call it What You Want" by Bill Summer. The pool's reggae picks include: "The Bed's Too Big Without You," Sheila Hylton;

"Foul Play" by Dennis Brown, Charting ballads S.U.R.E. lists the following: "Thank You For Loving Me," Bohannon; "Forever," by Aurra; "In The Air," by Phil Collins; "I Wanna Know Your Name" by Frank Hooker and "Hey There Lonely Girl" by Flakes.

Trebor Tracks is a locally reporting deejay organization from New Jersey. It is finding strong response to the following disks: "Fight Back" by L.A.X., Prelude; "Dancin' The Night Away" by Vogue, Celsius; "Double Trouble" by Diva on Mantra; "Little Bit Of Jazz," the Nick Straker Band, CBS; "Get Up And Do It Again" by Susie Q. on RFC/Atlantic; "Gonna Get Over You" by France Joli on Prelude; "I'll Do Anything For You" by Denroy Morgan on Becket.

The Baltimore Disk Jockey Association reports that the following LP's and 12-inchers are showing positive response in its area. "Wings of Steel," by G. Flash on Sugar Hill; "Are You Single" by Aurra on Salsoul; "Shake It Up" by Cheryl Lynn on CBS; "Radiant" by Atlantic Starr on A&M; "Secret Combination" by Randy Crawford on Warner Bros.; "Whatcha Gonna Do" by Chaka Khan on Warner Bros.; "It Must Be Magic" by Teena Marie on Motown.



Billboard Photo by Harrison Greene GRACEFUL DANCER—A scene of unusual grace is created on the stage of Studio 54 discotheque, N.Y., as a member of the popular Bernice Johnson dancers performs an almost classical dance routine. The performance was part of a citywide club limousine tour cosponsored by the International Disco Record Center, and Mike Stone Productions.

building.

• Continued from page 54 standing clubs in the world in his hometown. One of his complaints is that many of the clubs in South Af-

rica today are pedestrian by U.S. standards.

He hopes to take back ideas picked up in major cities of the world, including New York, and apply them to discos in South Africa. One idea he will not be taking back, however, is the concept of maxi-discos accommodating thousands of patrons.

"I think they are impractical, impersonal, a headache to manage, and a problem on slow days when even a few hundred people can make that size room look bare," Pittaway says with disdain.

When Pittaway presents his suggestions for conceptual clubs, a la New York, to potential South African club owners, he will also be pushing the concept of game rooms, lounges, fashion boutiques and other companion facilities not now found on the South African disco

Maintaining a style that is seldom seen in commercial establishments in the United States, Pittaway treats all visitors to his Johannesburg show to free coffee, tea, soft drinks and cookies, "regardless of whether or not they buy anything."

Pittaway also accepts equipment for trade which he refurbishes and sells mainly to mobile operators working on limited budgets.
"It is a hobby for us," he says fer-

vently. "We like the business and our customers, and although we are in it to make a profit, we do not want to gouge our patrons."

South African Looks To Sell U.S. Wares Pittaway discloses that disco fever began building in South Africa as far back as the early 1970s when Barry White landed on the charts with his mimitable dance music styles. It reached a boiling point in 1976 with the release of the movie "Saturday Night Fever," and is still

Entertainment, Recording Center Due Times Square

NEW YORK-In an ambitious venture aimed at tying in with New York City's plans for the revitalization of the Times Square area, restaurateurs Mike and Pat O'Neal are creating a multi-million dollar entertainment complex out of the rubble of the historic Rosoff's hotel and restaurant in the heart of Times

The project, which is expected to be completed in time for the fall season on Broadway, will include a 130seat cabaret to replace the cramped New Room at O'Neal's on West 57th street, Manhattan, several independent recording studios, a video recording room, a film production facility, a ground floor restaurant, three floors of office space, and a handful (about six) of hotel rooms reserved for use by clients of the fa-

The O'Neal's, along with a third partner, bought out the old Rosoff hotel and restaurant facility last spring and are in the process of gutting and refurbishing the entire complex.

According to Bill Shumaker, who managed the New Room at O'Neal's until its closure several weeks ago, the new cabaret will be called Broadway, and will be designed so live performers can record their concerts via "snakes" dropped in from the recording studios above. The video facilities will also be available for live taping of shows for either promotional or commercial use.

Shumaker, former manager of

C.B.G.B.'s, a popular Manhattan rock venue, says that the room will not try to compete with neighboring facilities such as Xenon, Bond's and the nearby Savoy. Instead, it will offer entertainment drawn from Broadway, r&b, jazz and pop/ MOR. Shumaker will be in charge of booking all the talent appearing at

The club will offer shows at 8 and 11 p.m. with dancing part of the entertainment. Staff will be drawn from among the out-of-work actors and actresses who abound on Broadway.

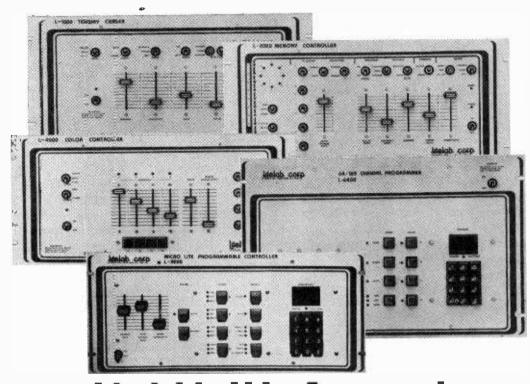
The custom sound system for Broadway is being designed by Norman Dunn, with interior design by Mimi Gross.

The room, according to Shumaker, will be kept intimate. "We believe that there is room for an intimate club in Manhattan," he states. "The New Room at O'Neal's was a trial balloon which worked."

In addition to the conventionaltype musical entertainment that will be offered, Broadway will also offer Broadway-type musical revues and comedy

A creative strategy for promoting the facility is being mapped by Shumaker who believes that "marketing is essential to good cabaret to-

The O'Neal brothers own and operate such successful Manhattan restaurants as the Ginger Man, O'Neal's Balloon, O'Neal's at 57th Street, and O'Neal Bros.



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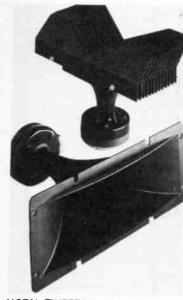
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iae Thornhil, Sho Nurf, Giraco Jones (Remitz), ill Stewart, Night Force, Gloria Gaynor, Stevie Whrwood, Sea Crulse (Seach Boys Medley), Kelley Marie (Love Trial / Head for the Stars), Magnifique, Christopher Mills, Karen Silver, Magnazine (Medley), Ecatasy Passion & Pann, Passengere (Medley), Ecatasy Passion & Pann, Passengere (Medley), Ecatasy Passion & Medley, Carlot, Vivian Reed, Nita Force, Gang of 4, Cheryl Lynn, Wish, Chaka Man, Chang of 1, Cheryl Lynn, Wish, Chaka Man, Chang Ling Wish, Charlet Medley), MidPORT LP's—Carol Jiani, Roberta Kelly Manade Leer (Incogniho), Freddie James, Companion, Magzazine (Medley), Ronnie Jones, Vers, Harry Chalkitis, Cerrone 687.

Disco Business

New Products



HORN TWEETER-Vortec has developed two new high frequency transducers. The model HF-3001 (at top in picture) is an acoustic lensed tweeter with a horn of thick ribbed plastic and square mounting flange. The lens is fabricated from aluminum plate with one quarter inch spacing for smooth response. Model HF3002 is said to extend the response of the mid-range radial horns, as well as maintain uniform pattern control at the higher octaves. It is also said to provide faster transient response and lower distortion. The unit, with a resonance frqeuency of 2,500 Hz, features die cast aluminum construction in its horn section.



OHM SPEAKER—Ohm Acoustics of New York has introduced the Walsh 2 speaker which the manufacturers claim rivals its top selling model F. The unit, priced at \$75 per speaker, is said to offer fine, coherent sound without requiring critical placement or high wattage amplification. The system's inverted transducer is said to radiate a measurable coherent wave front into the total frontal lis-

Taps Business Parties

• Continued from page 54

the entire evening; no overtime charges are ever incurred no matter how long the party lasts. "That's one thing the client likes to hear-no overtime. The only additional charges are if the job is north of Broward County-Palm Beach, for example, then we tack on a 50-cent per mile fee. We really have to since towns in South Florida are far apart. and the truck is a real gas guzzler."

Because of South Florida's tem-

perate climate, picnics and outdoor events are very popular. Recently, Appleson worked the WQAM-AM Wild Hog Barbeque over a threeday weekend playing to a combined audience of 34,000.

Sometimes he gets burned on his no overtime deal, as was the case at a Delta Airlines picnic. The client neglected to tell him that the picnic would be held in two shifts-one for the morning crew, one for the afternoon crew. The party ran from 10 a.m. to 11 p.m. with no overtime

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Th We	ek We		TITLE(S), Artist, Label	Thi			TITLE(S), Artist, Label
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10		6	Quality (12-inch) QRFC 001 SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia	60	42	13	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176
1	11	7	(LP) FC 37034 DANCIN' THE NIGHT AWAY—Voggue—Red Rock	61	50	24	YOUR LOVE—Lime—Prism (12-inch) PDS 409
12	8	13	(12-inch) RRD001A IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch)	62	41	11	PRIMARY—The Cure—Fiction (12-inch) Import
113	15	6	AFL1 3842/JD 12216 I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket	由	76.	2	FREAKY DANCIN'-Cameo-Chocolate City (LP) SP-1-6731
1	.	6.	(12-inch) BKD 502 CAPITAL TROPICAL—Two Man Sound—TSR	64	54	4	DUMB WAITER/INTO YOU LIKE A TRAIN-Psychedelic
15	13	22	(12-inch) 826 HIT N' RUN LOVER—Carol Jiani—Ariola	65	39	13	Furs—Columbia (LP) NFC 37339 (We Don't Need This) FASCIST GROOVE THANG—Heaven
16	14	31	(12-inch) OP2208 FUNKY SONG/YOU CAN'T LOSE/TOO MUCH TOO	66	60	19	17-B.E.F. (12-inch) Import BODY MUSIC—The Strikers—Prelude
17	17	6	SOON—Fantasy—Pavillion (LP) JZ 37151 LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol—	愈	NEW	ENTRY	(12-inch) PRL 608 WIKKA WRAP/ALL WRAPPED UP—Evations—Sam
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1		5	(12-inch) EMDS 6517 POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—	69		ENTRY	(LP) Import RADIO ACTION—Claudja Barry—Polygram
20		6	Kraftwerk—Warner (LP) HS 3549 HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—	70	80	2	(12 inch) Import I WANT YOUR LOVIN'/DESIRE—Roni Griffith—Vanguard
21	16	32	Sylvester—Fantasy/Honey (12-inch) D-165 SEARCHING TO FIND THE ONE—Unlimited Touch—Preluide	71	59	19	(12-inch) SPV 44 HEARTBEAT—Taana Gardner—West End
1225	43	3	(LP) PRL 12184 GONNA GET OVER YOU−France Joli−Prelude	72	62	9	(12-inch) 22132 MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO
	47	3	(12-inch) D 610 BUSTING OUT—Material with Nona Hendryx—ZE/Island	73	72	4	ME)—Romeo Void—415 Records (LP) A0004 CARELESS MEMORIES—Duran Duran—EMI
24	19	19	(LP) IL 9667 AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDN'T HURT	74	74	1	(12-inch) Import
25	20	13	ME—Quincy Jones—A&M (LP) SP 3721 NEW TOY—Lene Lovich—Stiff	75	63		PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
26	22	10	(12-inch) IT 97 WHAT CHA' GONNA OO FOR ME/I KNOW YOU I LIVE			8	ANY TIME IS RIGHT—Archie Bell—Becket Records (12-inch) BKD 501
			YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526	M		ENTRY	THE AMERICAN-Simple Minds-Virgin (12 inch) Import
27	21	34	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/ CBS (12-inch) 428-02023	W		errey	FUNTOWN U.S.A.— Rafael Cameron—Salsoul (LP/12 inch) SA 8542/SG 349
28	28	25	ON AND ON—Abba—Atlantic (LP) SD 16023	78	78	3	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009
20	35	6	THE SOUND OF THE CROWD—Human League—Red (12-inch) Import	79	61	8	STILL IN THE GROOVE—Ray Parker Jr. & Raydio— Arista (LP) 9543
30	33	8	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401	80	81	.6	HEY EVERYBODY—Peoples Choice—West End (12-inch) 22133
31	23	15	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	81	67	21	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515
32	32	9	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704	82	71	5	SIT UP—SadaneWarner (LP) BSK 3503
33	29	11	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	. 83	68	12	LET ME BE THE ONE/KIMO KIMO—Webster Lewis—Epic (LP) JE 36878
	55	16	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337 IKO IKO—Loverde—Prism	84	82	7	FLOWERS OF ROMANCE—Public Image LTD.—Warner Bros. (LP) BSK 3536
金	46	9	(12-inch) PDS 406	85	65	12	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
金金	51	3	I'M STARTING AGAIN — Grace Kennedy — Profile (12-inch) 7001 GET ON UP ANO DO IT AGAIN — Suzy Q . — RFC/Atlantic	86	86	14	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import
38	38	6	(12-inch) DM 4813 STAND AND OELIVER/BEAT MY GUEST—Adam And The	87	84	15	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
39	30	13	Ants-CBS (7-inch) Import STARS ON 45-Stars on 45-Radio	88	85	12	MEMORABILIA—Soft Cell—Some Bizarre (Import)
40	40	8	Records/Atlantic (7-inch) 3810 LET SOMEBODY LOVE YOU—Keni Burke—RCA (LP)	89	90	44	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/ 12 (LP) MP-310
41	44	8	AFL1 4024 THE BOOGIE'S GONNA GET YOU/SWEET DELIGHT—Woods	90	77	15	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING-Brian Eno & David Byrne-Sire (LP) SRK 6093
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45	34	24	inch) FST 1451 THE MAGNIFICENT DANCE/THE CALL UP/THE COOLOUT/	94	88	12	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
*			THE MAGNIFICENT SEVEN—The Clash—Epic (LP/12-inch) E3x 37037/48 02036	95	95	11	MOODY/YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04
46	56	3	BOY FROM NEW YORK CITY—Manhattan Transfer— Atlantic (LP) SD 16036	96	96	6	TWO HEARTS—Stephanie Mills—20TH Century (LP) T-700
47	53	4	NAMNA DO IT—Scandal & Lee Genesis— SAM (12-inch) \$12338	97	98	13	YOU ARE THE ONE/HOOKED ON YOUR LOVE—Cerrone— Maligator (LP) Import
48	48	8	BETTE DAVIS EYES—Kim Carnes—EMI-America (7-inch) 8077	98	100	7	W.O.R.K. (N.O. NAH NO! NO! MY DADDY DON'T)—Bow Wow Wow—EMI (12-inch) Import
∑49 50 50	73	2	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts— Various Artists—Importe/12 (LP) MP 313	99	99	6	DOUBLE DUTCH BUS-Frankie Smith-WMOT (7-inch) 8-5351
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Compiled from Top Audience Response Records in the 15 U.S. regional lists

By JACK McDONOUGH

SAN FRANCISCO-The San Francisco Bay Area Jazz Foundation, which had been "in hiberna-' for a period after its founding in late 1978, is now fully reactivated, according to treasurer Al Evers, and is involved with a myriad of jazz-related performance and educational programs.

Among the Foundation's current and slated activities are performance grants to local jazz organizations such as Loft Jazz and Music By the Bay, a regular program for bringing jazz into Bay Area schools and recre ational areas, consulting work with the California Arts Council, "Jazz in the Park," a July 25-26 event free to the public; and the first San Francisco International Jazz Festival, slated for fall, for which the Foundation will lend assistance to principal sponsor KJAZ-FM.

Evers notes that the Foundation was started in 1978 to raise funds to fight a challenge to the KJAZ license. A fundraising event then at the Great American Music Hall featuring Sarah Vaughan, Tony Bennett, Bill Evans, Earl Hines and others raised money beyond what was needed for the KJAZ fight, and subsequently, says Evers, a total of \$7,000 in grants was allotted to various groups such as Japantown Art Center, East Oakland Youth Development, the San Francisco Blues Festival and Music By the Bay. The money also went to sponsor live performances at Keystone Korner and the Music Hall by such locals as Bennett Friedman Big Band, and, David Hardiman All Stars, Julian Priester, Noel Jewkes, James Leary and Benny Barth Big Band.

It was after this, says Evers, that the Foundation became quiescent for a time, only to be resurrected with a December, 1980 open house at the Music Hall which drew enough people for a renewed commitment to community goals. Membership, says Evers, now stands at "just about 200." Producer Orrin Keepnews is president; Dewan Muhammad is executive director.

Evers says the chief goal of the renewed Foundation "is to change our articles of incorporation so that instead of just being a board of directors geared to raising money, we'll be a general membership group aimed at providing arts services. We intend to learn to be businesslike in the non-profit sector so that we can create new opportunities for musicians.'

Evers specified the various ways the Foundation will work toward this end:

- 1. Helping local artists and organizations with Foundation grants. A chief example is funds provided for this year's Loft Jazz Festival, which in five days in April showcased 14 performers at four area venues.
- 2. Bringing jazz into the schools. "We'll schedule the musicians," notes Evers, "and provide supplemental materials to teachers before the event. This will not be just a bunch of guys blowing. It's designed to let school kids see where jazz comes from and how the jazz background fits into other classes."
- 3. The "Jazz in the Park" program, which will feature three bands on each of the two days in Marx Meadows. Evers says some funding for this is coming from the musician's union trust fund.
- 4. The International Jazz Festival, which Evers says is slated for satel-

lite transmission to Japan. In conjunction with the festival the foun-dation will offer a "Jazz on Wheels" mobile program to bring festival artists to schools, parks and recreation areas.

5. A handbook for area jazz musicians spelling out how to find gigs, studio specs and so forth. Evers says a regular newsletter will also be pro-

6. Consultation for the California Arts Council touring program. "The Council has not had a well-organized program for jazz," notes Evers. "They're better at fine arts. They

didn't have much contact with jazz musicians and didn't know people who present jazz." The first fruit of this alliance is a 15-date tour of state schools, community centers and non-profit radio and music festivals by Andy Narell.

Despite all this activity, Evers emphasizes that "we have no intention of monopolizing what's going on in this area. We have new board elections in July and we're encouraging members of other organizations to run for our board. Our entire goal is as much community input as pos-

NEW MANN ACT

2 LPs On 2 Labels **May Revive Herbie**

By DOUGLAS E. HALL

NEW YORK-It was only 18 months ago that Herbie Mann, after a 20-year association with Atlantic Records, was let go because of declining record sales.

Now Mann not only has his own record label, but has at least one more album coming out on Atlantic, which shows possible hit potential.

For his own label, Herbie Mann Music, he's produced a direct-todisk album of two languid lengthy outings-Miles Davis' "All Blues" and his own "Forest Rain"-that he calls jazz." "Debussy-Satre-r&b-funk

Mann did not set out to record an audiophile record so much as he was attempting to work his way back to basics. Disenchanted with multiple tracks and overdubbing, Mann decided for this debut of his own label to seek "purity. I put myself in a position where I could not overdub, edit or splice. I wanted to do everything that record companies weren't doing anymore."

Working for three days at the Great American Music Hall in San Francisco, Mann recorded 18 15-minute selections, but he has only "three I really like." There were also some problems with the direct-to-disk recordings on some of the other material, so a followup album may be taken from the two-track backup tape Mann also used to tape the ses-

While Mann says he was looking for purity in his recording techniques, he also notes he was looking for a fresh approach musically.

He explains. "Last January I

started playing solo flute at concerts. I added percussion-Badal Roy on tablas and David Earl Johnson on conga and other instruments and then I added Frank Gravis on bass from my previous band, but it was like starting all over, without struc-

Not employing a piano, Mann reasoned, "I could let the bass player play whatever chords he wanted." And having his own label, Mann can "record the music I want to Lam trying to recapture the audience I feel I lost when I was with Atlantic It's my version of freedom, but it's not avant-garde."

For most of his 20 years with Atlantic, Mann was allowed to do what he wanted to do, but he explains when record sales started to decline he turned over his artistic decisions to Atlantic. This, he says, is how he got into disco. "I should have left two or three albums earlier," he says, "but I didn't think I could survive without a major label contract. I've learned I can. I shopped around for deals. I didn't want to go with a small label. That would have too much deja vu of the Savoy and Prestige days.

While Mann is excited about his new label, he is almost more excited about his latest Atlantic release. It came about because "I realized there was enough material at Atlantic for another album.'

After some negotiations, Mann went back into Atlantic studios and using material mainly left over from the "Sunbelt" album, pulled to-gether "Mellow."

One track that Mann particularly worked on is "Bend Down Low, which may launch a singing career for him.

The track is one of two reggae songs in the album-the other is "Cecelia." Mann on rehearing it decided to overdub a vocal, and his efforts turned out well enough that Atlantic in London decided to release it as a single.

What will Mann do if "Bend Down Low" becomes a hit? Would he go back to Atlantic? "Let's see what happens," he says, but he does indicate he would want a better deal than the contract he last had with the

Lewis Starts Detroit Series

LOS ANGELES-Detroit's successful Renaissance Live Jazz Concert series kicked off at the co-sponsoring Detroit Plaza Hotel June 16 with the first of an 11-part series now being plugged with special merchandising.

Together with Nemo's Restaurant, the hotel hosts the Tuesday and Thursday evening shows on the Ontario Level. The 1981 series began with a scheduled show by Ramsey Lewis.

Upcoming are stands by Lonnie Liston Smith and Michael Urbaniak, Ray Charles, Teruo Nakamura & Rising Sun and Rodney Franklin, Tom Browne, Maynard Ferguson, Gene Dunlap and Kenny Burrell, Gil Scott Heron, Bob James, B. B. King and series closer, Roy Avers. who'll conclude the schedule Aug.

4th Year Of Free Atlanta **Fest Offers Major Talents**

ATLANTA-An array of major jazz acts making their first concert appearances in the region will again be a focal point for the 1981 edition of the Atlanta Free Jazz Festival, the oldest such promotion sponsored by a municipal government and produced without charge to the public.

Shirley Clarke Franklin, Dept. of Cultural Affairs commissioner for the city, has slated the festival from the week of Aug. 31 through Sept. 7, marking the fourth consecutive year that Atlanta has sponsored the

Already contracted for the festival are Max Roach, Betty Carter, the Toshiko Akiyoshi/Lew Tabackin Quartet and the World Saxophone Quartet, which will appear on the Labor Day Weekend.

This year's festival also marks an expansion of the association be-tween the City of Atlanta and the Brown & Williamson Tobacco Corp., one of the sources of funding for the series. The Kool Pro Balloon Tour races, held during last year's festival, will again take place in Piedmont Park at this year's festival program.

Brown & Williamson has also contributed \$10,000 to the festival to assist in producing the shows slated for Piedmont Park on Sept. 5, 6 and

Other activities planned include two evenings of jazz on film hosted by film historian and archivist David Chertok, and a lecture by A.B. Spellman, director of the Expansion Arts program at the National Endowment for the Arts, another of the festival's backers.

In addition to Piedmont Park, Central City Park will serve as venue for the series' musical performances.

Billboard Bazz LPS Best Selling Jazz LPS Chart Char Week Week Weeks on Weeks on Week Week TITLE Artist, Label & Number (Dist. Label) TITLE Artist, Label & Number (Dist. Label) ast 差 ast THE CLARKE/DUKE PROJECT 26 27 RACE FOR THE OASIS Kittyhawk, EMI/America ST-17053 Stanley Clarke/George Duke, Epic FE 36918 10 27 30 WINTER MOON Art Pepper, Galaxy GXY 5140 VOYEUR David Sanborn Warner Bros. BSK 3546 2 13 TIN CAN ALLEY Jack De Johnette, ECM ECM 1189 (Warner Bros.) 28 28 WINELIGHT A Grover Washington Jr. Elektra 6E-305 34 LOVE LIGHT Yutaka Alfa AAA 1004 29 32 9 10 4 RIT Lee Ritenour Elektra 6E-331 STRAPHANGIN' The Brecker Brothers Arista AL 9550 31 30 5 5 6 HUSH John Klemmer, Elektra 5E-527 6 6 9 THE DUDE Ouincy Jones, A&M SP-3721 21 21 31 THE HOT SHOT Dan Siegel, Inner City IC 1111 FRIDAY NIGHT IN SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152 4 9 SOCIAL STUDIES Carla Bley, ECM/W11 (Warner Bros.) 32 34 3 35 EYES OF THE MIND Casiopea, Alfa AAA-10002 8 18 MOUNTAIN DANCE 33 8 Dave Grusin Arista/GRP 5010 APPLE JUICE 34 HEW ENTRY 7 14 'MARD Bernard Wright, Arista/GRP GRP 5011 WHAT CHA' GONNA DO FOR ME Chaka Khan, Warner Bros. HS 3526 37 2 AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.) 金 15 4 PATRAO Ron Carter, Milestone M9099 36 38 10 GALAXIAN Jeff Lorber Fusion, Arista AL 9545 13 12 GIVE ME THE WIGHT A George Benson, Warner Bros. HS 3453 37 36 49 14 4 12 THREE PIECE SUITE Ramsey Lewis, Columbia FC 37153 38 39 30 NIGHT PASSAGE LIVE Stephanie Grapelli/David Grisman, Warner Bros. BSK 3550 11 7 Weather Report, ARC/Columbia JC36793 SONGS OF THE BEATLES Sarah Vaughan, Atlantic SD 16037 39 42 3 14 16 12 ZEBOP! ● Santana, Columbia FC 37158 RE: PERSON 1 KNEW Bill Evans, Fantasy F 9600 40 46 SECRET COMBINATION Randy Crawford, Warner Bros. BSK 2 15 13 7 Rand) 40 23 VOICES IN THE RAIN Joe Sample, MCA MCA-5172 TARANTELLA Chuck Mangione, A&M SP-6513 16 18 8 45 2 UNITED Woody Shaw, Columbia FC 37390 MAGIC Tom Browne Arista/GRP 5011 17 10 19 EASY AS PIE Gary Burton Quartet ECM-1-1184 43 18 20 16 **DIRECTIONS**Miles Davis, Columbia KC2-36472 EXPRESSIONS OF LIFE Heath Brothers, Columbia FC 37126 8 19 22 44 44 10 ALL MY REASONS Noel Pointer, Liberty LT 1094 YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504 41 5 17 45 50TH ANNIVERSARY CONCERT Lionel Hampton, Sutra SUS 1006 21 47 46 21 ALL AROUND THE TOWN LIVE 80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.) 21 23 37 Bob James Columbia Tappan Zee C2X-3686 47 48 23 GOTHAM CITY Dexter Gordon, Columbia JC 36853 22 24 7 LET ME BE THE ONE Webster Lewis, Epic FE 36878 MY DEAR LIFE Sadao Watanabe, Inner City IC 6063 LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079 48 new commy 23 19 29 24 25 72 HIDEAWAY 49 33 16 BY ALL MEANS Alphonse Mouzon, Pausa 7087 David Sanborn Warner Bros. BSK 3379 INHERIT THE WIND Wilton Felder_MCA MCA-5144 RAIN FOREST Jay Hoggard, Contemporary 14007 50 50 38 25 26 9

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★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

By PAUL GYONGY

BUDAPEST-Hungarian copyright protection society Artisjus has submitted a draft plan for compulsory licenses and levies on hardware and software designed to compensate rights owners for unauthorized home taping.

The draft will be submitted to the Hungarian government shortly, and, if introduced, will see the first East European communist state follow the lead set by West Germany and Austria.

These developments follow a study made by Artisjus director general Mihaly Ficsor entitled "The Home Taping of Protected Works: An Acid Test for Copyright." Ficsor says the new technological possibilities for home taping of disks, radio and television programs are being more and more widely exploited through erroneous general acceptance that the use of these rights is absolutely free. The appropriate balance between authors' interests and those of society can be guaranteed only on the basis of authors' exclusive rights in their work, he says.

Ficsor urges the different national authors' societies to act quickly, either through CISAC, the International Confederation of Authors' and Composers' Societies, or directly through their own units. Otherwise, he says, an illegal practice may become institutionalized.

New issues are involved and societies are faced with a number of new areas of infringement. The two most urgent and basic questions are those of home taping and cable tv. Hence the proposal made by Artisjus to the Hungarian Ministry of Culture, which supervises copyright activity, calling for an indirect compulsory license and for a royalty to be paid by buyers of equipment and material mediums, deducted at producer or importer level.

The eventual draft was drawn up after consultations with the Ministries of Culture and Justice, and with representatives of the performers and disk producers. Its basic provision is that authors of works that are broadcast by radio or tv, or else fixed on a visual or sound medium for commercial purposes, have the right to demand appropriate remuneration to avoid prejudice of their legitimate interests.

Royalties would be collected from producers and importers and would be equivalent to 8% of the price those companies receive for such product. Indirectly, of course, consumers would bear the cost of this special royalty through increased retail prices.

The only exceptions would be for export items, and for the kinds of software not normally used for private reproduction, for instance, dictating machine tapes and tapes used by tv and radio stations.

Under Hungarian law, there is no provision to cover the reproduction right for performers, phonogram producers or broadcast organizations in the case of private use. It was considered, however, that equity justifies the participation of performers and phonogram producers in those special royalties. At the same time, it was thought in a Hungarian context at least, broadcast organizations do not suffer such prejudice from home taping as would justify their participation.

Distribution of royalties would be as follows: 50% to authors, 30% to performers and 20% to phonogram producers. The whole sum would be collected by Artisjus, which would transfer the appropriate percentages to representatives of the performers and phonogram producers.



Nigerian Venture: Peter Bond, left, regional vice president, Africa, CBS Records International, meets with Chris O. Okunowo, center, and CRI vice president John Dolan after agreement for a new partnership in Lagos was signed.

CBS Bows Nigerian Unit

NEW YORK-CBS Records International here has concluded and signed a joint venture agreement establishing CBS Records in Nigeria, which will include pressing and recording facilities. CBS also has a recording studio and office in Keyna, but no pressing plant.

Partners in the Nigerian project with CBS are Chief E.O. Okunowo and his son, Chris O. Okunowo. Construction of a multi-purpose complex in Lagos, the Nigerian capital, is underway.

CBS joins PhonoGram, Phonodisc, Decca-EMI and Iylanda in establishing joint manufacturing ventures in the country, as well as a consortium involving U.S. broadcast executive Percy Sutton of Inner City Broadcasting.

CRI vice president John Dolan said the deal indicates the company's commitment to Africa and stressed that it saw Nigeria as a source of international product.

Peter Bond, regional vice president of CBS African operations, will oversee the development of the Nigerian company, which Chris O. Okunowo will head.

CBS opened its Kenyan company, a joint venture with High Fidelity Productions of Nairobi, in Novem-

IN GOVERNMENT 'GREEN PAPER'

Industry Split Over Proposed Tape, Hardware Tax For U.K.

• Continued from page 3

BILLBOARD

on blank paper to compensate writers and publishers in case copyrighted material is reproduced."

Figures cited by the BPI were publicly challenged: that the record industry in the U.K. is losing around \$2 million a day through copyright

RCA Acts Shown At N.Y. Meet

NEW YORK-RCA Records played host to more than 50 executives from its Latin American and Asian Pacific companies and affiliates here June 28-July 2 for a series of product presentations.

The series of closed meetings began June 29, following a cocktail reception the night before at the Sheraton Centre here.

Representatives from RCA companies in Argentina, Australia, Brazil, Japan, and Mexico, as well as affiliates in Fiji, Hong Kong, India, Korea, Malaysia, Singapore, the Philippines, Thailand, Bolivia, Colombia, the Dominican Republic, Ecuador, El Salvador, Panama, Jamaica, Peru, Uruguay and Venezuela. Also on hand were representatives from England, Italy and Spain. Executives from Canada and the U.S. were also in attendance.

Adolfo Pino, vice president of the Latin American and Asian regions. was in charge of the sessions, which included product presentations from international companies such as Ensign, Chrysalis, Can't Stop Productions, Salsoul and Polar Music.

The Village People, Skyy and Rafael Cameron performed at nightly receptions. Daytime gatherings were held in RCA's Studio B.

breaches; that a levy which would effectively double the cost of blank audio tapes would provide "adequate compensation;" that the levy should be \$2 on a C-60, with \$6 on a

Said Fulton: "We don't deny that home taping goes on. But we challenge the extent to which it is carried out and its effect on total record

He added that the BPI was not producing hard evidence to back its claims. "Figures have been plucked from the air, and the public is required to foot the bill.

"The fall in sales, blamed on home taping, must be due to other factors in the industry itself. The development of low cost, high quality

EMI Raises 7-Inch Disk **Dealer Prices**

LONDON-What it calls "the increasing commercial necessity of picture bags for singles releases" has forced EMI to increase seven-inch dealer prices here from \$1.40

And the increasing cost of sible for another raise, in the price of classical product. But at the same time dealer cost of certain midprice albums and tapes has been cut from \$4 to \$3.64 and from \$4.98 to \$4.88.

Managing director Cliff Busby says the changes follow considerable market research and reflect the "various consumer demands that exist currently in the marketplace."

cassettes and home recording equipment has, in fact, helped the record industry by stimulating wide interest in music.

Anyway, argued Fulton, a levy scheme would be fraught with problems. "How would the tax be rebated to blind people, who it is rightly proposed should be exempt from the scheme? How would it be decided which record companies and performers would be compensated and to what degree?"

Tape manufacturers believed the introduction of a levy would encourage counterfeiters who are already copying brands of blank tape and selling them off to an unknowing

Said Fulton: "It would literally be a license to print money. Counterfeiters could easily forge the proposed levy stamp which would be necessary on all cassette tape if the idea becomes law.

"The lure of an additional £3 (\$6) on one cassette, for instance, would throw the whole market into chaos. And again the public would suffer."

The Tape Manufacturers' Group takes the line that the whole subject should be looked at in context of the rapid growth and development of technology that has taken place in the last decade.

"Some 70% of all homes in the U.K. now have tape recording equipment," said Fulton, "A levy isn't the answer. We look to more constructive suggestions than that from the government's green pa-

However, there was acceptance by the blank tape men, under questioning, that tapes were being used for illegal copying and that that practice was unfair on copyright owners. But they had no alternative solution to offer.

Fulton, managing director of (Continued on page 59)

PolyGram Exec Named To Head Compact Disk Debut

AMSTERDAM-Hans G. Gout, a PolyGram executive since 1972, is claimed by the company to be the first senior management figure in the industry to become exclusively involved in coordinating and marketing the compact disk.

A former managing director of PhonoGram, then PolyGram, in

RRC To Sall **BBC To Sell** TV Shows On **Videocassette**

LONDON-The BBC is moving heavily into the U.K. video software marketplace by making available, late summer, some of its most popular television programs in videocassette format.

The launch, at the end of August, will be backed by intensive advertising centered on an initial release of 20 titles. The programs, details of which are not yet available, will be in both VHS and Betamax formats and will retail at around \$70 for a three-hour package.

The corporation, as ever in financial difficulties, is seeking an increase in the annual television license from around \$70 to \$100, but its BBC Enterprises division sees the emergent video market as a vital future source of income. Eventually it aims at 100 video titles within the next year or so.

next year or so.

Comedy series, such as
"Fawlty Towers," featuring
Monty Python member John
Cleese, will almost certainly
be included, possibly with educational or sporting subjects.

Brussels, Gout will now be based in Baarn, Holland, in the PolyGram headquarters, and his appointment confirms, says the company: "Our conviction is that the compact audial disk will be a key part of the future. The disk, with digital equipment, will be available in 1982.'

First presentation of the compact disk was given by Philips in the spring of 1979. Its development of the new system with Sony is expected to become the accepted 'standard" in this area of software.

The compact disk has already been accepted by such manufacturing companies as Akai, Bang and Olufsen, Crown, Dual, Grundig, Revox, Thomson/Brandt, Matsushita, Nakamishi and Nippon Columbia. Newer names added to the list include Pioneer, Sharp, Sanyo, Trio, Kenwood, General Corporation, Cybernet, Hitachi and Toshiba.

Now managing director of the compact disk section, functioning as general coordinator in the preparation of the market introduction, Gout has a strong track record in the introduction of television advertising, including service with the Tele-Radio Advertising Committee (TRAC) working group within Poly-

Hungary Schedules August Festival

BUDAPEST-Hungary's first country music meet will take place here Aug. 29, with George Hamilton IV as guest artist.

So-called 'country and eastern' music is currently extremely popular, and leading exponents like the group Bojtorjan are occasionally seen at international country events. Bojtorjan in fact shared the bill with Tammy Wynette, Hoyt Axton, Don Gibson and others at the Frankfurt International Country Festival back

• Continued from page 58

Sony U.K., made it clear that the TMG felt responsibility for finding an alternative to a levy was the BPI's

He acknowledged that the BPI had written to him proposing that the two sides should jointly mount a definitive market research project to determine the extent of home-taping, with both sides to abide by the results.

The TMG was considering this, he said, but it was admitted that the blank tape manufacturers themselves had not yet done any market research of their own to try to find out the extent to which consumers tape music instead of buying rec-

On the BPI side, Chris Wright added: "Politicians we've spoken to over the levy have been very concerned and very supportive. It's not a vote-catching idea, but despite that, the reaction has been favorable."

Yet in a third sector of the arguing British music business, the Assn. of Professional Recording Studios, "a potentially huge loophole" is being pointed out in the levy legislation demanded by the record industry.

The APRS has agreed to support the BPI's lobby but it points out strongly that the proposed £1 (\$2) tax on C-60 cassettes will make them more expensive than budget-line prerecorded tapes.

As all prerecorded tapes are exempt from the levy proposals, the APRS thinks this could encourage companies to put non-copyright music, "or even just record a series of tones," on to quarter-inch tape, load it into cassettes-and sell the cassettes very cheaply for people to use for home taping.

It meant that record companies might have to re-price their cheapest prerecorded tapes so they don't become simply an alternative for blank

And the APRS demands a BPI assurance that levy money collected in the U.K. "will not end up being channelled abroad by multinational companies."

Peter Harris, chairman of APRS, said the U.K. studio industry's attitude was: "We've been hurt indirectly by the record industry's problems so we expect naturally that we'll benefit indirectly from a levy which helps the industry.'

New Entries On U.K. Chart In Sales Promo

LONDON-Record Sales has set up a new in-store promotion scheme here, distributing a weekly tape of all new entries in the U.K. top 75 singles chart to around 300 dealers.

It's known as the New Entry Tape, or "Netty," and it features commentary by Pete Drummond, a Londonbased disk-jockey. It's been okayed by the Mechanical Protection Copyright Society (MCPS), and Record Sales assumes responsibility for getting approval of inclusion on tape by record companies.

But the individual record dealer has to pay Performing Right Society fees for in-store play. Says Richard Jakubowski, Record Sales director: "Dealers should find it useful to play the tape maybe once an hour, specially at peak end-of-week sales

U.K. PRS Revenues Rise To \$78.7 Million

LONDON-Gross revenue of Britain's Performing Right Society (PRS) from all sources in 1980 was roughly \$78.7 million, up \$12.4 million, or 19%, on the previous year, according to the society's annual re-

Taking the currency exchange rate at \$2 to the pound sterling, total gross licensing revenue collected in its domestic territories, the U.K. and Ireland, was \$53.8 million, up by 28%, or \$11.7 million.

But revenue from overseas territories totalled \$19.7 million, roughly, down by some 4.9%, or \$1 million, the first time such a downfall has been reported.

Chief reason was a drop of roughly \$1.5 million in receipts from BMI in the U.S. Says the report: "In the preceding year, receipts from BMI had increased by a similar amount and it was recognized that this 1979 increase contained a onceonly element arising from the simultaneous but temporary operation of BMI's former 'double publisher share' system of distribution, which has nót been phased out.

"Under the new BMI system, PRS publisher-members who subpublish works in the U.S. through a BMI affiliate publisher are permitted by PRS to leave the full publisher share

with the BMI sub-publisher. Some have taken advantage of this.

"So the fall in our receipts from BMI does not reflect any unsatisfac-

PRS says receipts from ASCAP in the U.S. would also have shown a small decrease in sterling terms "were it not for the fact that they included around \$300,000 arrears in respect of preceding years. This payment results directly from the final decision in favor of ASCAP and BMI by the U.S. Court of Appeals in the legal action brought against them by CBS television.

Total costs of administration for PRS in 1980 amounted to \$12.7 million, an increase of 28.7% over the previous year.

"It will be noted that, although the society's costs increased by about the same percentage as the percentage increase in its own licensing collections, because of the fall in overseas income, its expenses as a percentage of total gross revenue inevitably rose from 14.98% in 1979 to 16.20% in 1980. The most important element is personnel costs."

Total number of staff is up from 571 in 1979 to an average of 617 last year. But PRS membership also grew by 1,105 new recruits, to a new high of over 13,000.

SLATED FOR MOVIE \$132,000 Paid For 9 Songs In Japan

TOKYO-Japanese movie companies usually spend only about \$2,000 to \$3,000 for music for their movies, but Shochiku Co., one of the major motion picture companies in Japan, recently paid \$132,000 for the right to use nine songs in its new movie, "Nantonaku, Crystal."

The songs are "I Go Crazy" by Paul Davis; "Call Me" by Randy Vanwarmer; "Young Girls" by the Isley Bros.; "We're All Alone" by Boz Scaggs; "Tell Me That You Love Me" by Steve Gibb; "The Old Songs" by David Pomeranz; "You Can Have Me Any Time" by Boz Scaggs; "Seeing You" by Jimmy Messina; and "Moonlight in Vermont" by Willie Nelson.

The movie, released here May 23, is based on a book written by Yasuo Tanaka, a 24-year-old Hitotsubashi Univ. student, which won a literary award in 1979. It was published in book form in January and has sold 800,000 copies.

It is a book about young people living in a big city who buy and use brand name articles. The book has spawned such words as "Crystal Tribe," "Crystal Life" and "Crystal Leisure."

CBS/Sony released the sound-



Trix: Singing sisters

track LP May 21, and Taichi Murakami of the label's planning and production section said it took about 500 Telex messages to get permission for all nine songs for inclusion in the soundtrack lp.

Murakami said that Shochiku's action in paying so much for use of music was proof that Japanese motion picture companies are finally beginning to realize the importance of the music to the success of a

Murakami talked enthusiastically about a group picked up by CBS/ Sony at this year's MIDEM. It is Trix, triplets born in Argentina, but now singing out of West Germany. The girls have been singing since they were 8-years old, and they will be 19 on July 5. They were stars in

The first Trix single, "Just Wanna Dance Tonight," a disco tune, was released in Japan on the CBS/Sony label also on May 21. The triplets' video tape was shown on the semigovernment NHK tv station, and CBS/Sony is pushing to have the video tape shown on 30-40 other tv programs.

Toshikazu Kikuno, product manager for the Columbia label in CBS/ Sony's international repertoire de-Sony's international repertoire department, said that the big Journey promotion push had paid off handsomely with over 20,000 sets of the two-record album, "Captured," having been sold so far. It was released March 21. partment, said that the big Journey

Thailand Now Major Tour Mart Rod Stewart Sells Out 2 Bangkok Dates; Pulls 20,000

BANGKOK-Thailand moved from being a second-level stop over to a significant rock concert tour market with the recent highly successful visit by Rod Stew-

Stewart's two sell-out Bangkok dates, before almost 20,000 frantic young Thais at the Hua Mark indoor stadium, saw a level of pandemonium that not even 300 hired attendants could subdue. The relative value of the \$5, \$10 and \$15 tickets became meaningless as section barriers were trampled by fans, many of who had come in by coach from as far away as the northern city of Chaing Mai.

The concerts, following 16 Japanese and two Hong Kong shows, were full production events, with almost 30 tons of equipment and a tour party of 34 flying in on chartered jumbo jets. They were presented by Nite Spot Productions, Thailand's leading concert promoter and WEA licensee, who have previously brought in Eric Clapton, the Osmonds, Ian Mitchell Band, the Sherbs, Blondie, Osibisa, Tina Charles, the Supremes, New Seekers and Toto, among others.

Nite Spot also controls, in part or whole, programming of four of the city's eight radio stations (around 60 hours daily) and has rock music shows on two tv stations.

"On our programs" admits Nite Spot executive John Dean, "I figure Rod Stewart was mentioned 20 times a day for three weeks leading up to the concert."

Press coverage of the event exceeded the space devoted to the recent attempted coup. Both Thai and English language newspapers devoted full pages day after day to every aspect of Stewart and his performances.

The Scot superstar's show lived up to to everyone's expectations. Appearing on stage during his 90 minute set in leopard skin leotards, Stewart closed his show with the

tribute: "I just can't believe this, I love you, Bangkok.'

Nite Spot head Itthivat Bhiraleus calls the shows "a turning point." "Now we are in a position to attract the very biggest rock acts in the world. We have the staff, the facilities and means of promotion to ensure the success of any show we

Jarre Mapping China Spectacular Electronic Pop Star, Label Head Firming 4 Concerts

• Continued from page 4

composer Maurice Jarre first went to the People's Republic at the invitation of the Peking authorities last year, and left behind a number of small synthesizers. Since then, according to Bernard Dulot of Dreyfus Records, the Chinese have been working on their own synthesizer.

The excursion is presently scheduled to embrace two concerts in Peking and two in the port metropolis of Shanghai, one indoors and one outdoors in each city.

This coincides with the international release-though presumably not yet in China-of Jarre's third and latest album, "Magnetic Fields," which took a year to pro-

The record was issued in Europe May 20, and in the U.S. June 15. It follows Jarre's "Oxygene" (1976) and "Equinoxe" (1979), which together accumulated global sales of six million. The new album is distributed in most territories by Polydor, although CBS is handling it in France (where it has reportedly sold more than 200,000 units to date), Switzerland and Belgium.

Jarre's Chinese tour will run from Oct. 18 to Nov. 5 and he and his team of technicians and musicians, some of them British, will not receive a cent. The Chinese Cultural Ministry is paying on-site costs and all expenses for 20 of the 50-strong team. The rest of the tab is being picked up by Jarre's backers, notably Britain's Independent Television (which is planning to make an hour-long tv film of the tour), Dreyfus Records and perhaps, Bernard Dulot says, a French commercial radio station.

The Chinese have requested that they match one lighting, sound tv and laser technician to one foreigner during the performance. They are doing all the scenic work.

On the 10-day preparation trip, Jarre is accompanied by Dreyfus, British stage designer Mark Fisher of Britannia Row and French production manager, Jean Mylonas.

Rock History Special To Spanish

NEW YORK-The 1981 edition of Drake-Chenault's "History of Rock and Roll," commemorating rock's 25th anniversary, will be translated in Spanish for broadcast in Latin countries and on Spanish stations in the United States. In addition, the English version of the program will air in Canada and Mexico.

The Spanish version will be produced by Drake-Chenault in conjunction with Jaime Almeida, general manager of radio station XEW Mexico City. Almeida says the entire show, including the interviews and the trivia quiz, will be translated. The Spanish version will also be accompanied by a Spanish version of the "History of Rock and Roll" magazine.

Actors and voice-over specialists from the Mexico City area will portray the artists in the hundreds of interviews contained in the show. Production of the Spanish version is expected to be completed by July 1.

The 52-hour English version of the program, which began airing in the U.S. this spring, has been set to air in nine markets in Canada and Mexico City. Drake-Chenault president James Kefford says he anticipates the program 'will break in Australia and New Zealand shortly.'

The 1981 version of the "History of Rock and Roll" is the third update of the show, which was conceived and originally produced by Drake in 1968.

State Record Label In U.K. Due Revival

LONDON-Wayne Bickerton is to reactivate his State Records label here, distributed through Pinnacle and featuring new material alongside catalog successes from the late 1970s by the Rubettes and Mac and Katie Kissoon.

In the last couple of years, Bicker-

ton has concentrated on his Odyssey Studio complex and his music publishing interests. Among his first releases is a single by Liverpool futurist rock group Motion Pictures, which is managed by Clive Epstein, brother of the late Brian, who managed the Beatles.

www.americanradiohistory.com

Canada

NEW LOGO COMING

Quality Beefing Up **Promos For Acts**

TORONTO-Quality Records has geared up its national promotion team to work a number of domestic a&r projects, some of which have gained prominence in the U.S. via a pact with Ray Caviano that heralds the new Quality/RFC logo. The label is currently hot with Motown reissues and the "Stars On 45"

U.S. gains include Karen Silver, charting with the 12-inch single "Set Me Free' and Gino Soccio, who's third Quality album, "Closer," crossed from the U.S. r&b chart into the pop chart.

Both acts are receiving substantial Canadian exposure through a network of club record pools across the country and according to one label spokesman, Soccio is expected to gain a substantial foothold in Europe with his current release, based on earlier exposure through airplay and television promotion in markets such as Italy.

Another major project for the label concerns the release of a new album by Ronnie Hawkins. A kick-off bash was recently staged for dealers and media reps here. The LP was held back from general release in order to hook the first single on radio, a tactic which appears to have worked with most market stations adding the track first week of release.

Hawkins is planning a national

tour in the near future and is hosting a Grass Roots talent search concert at an outdoor park close to the city next month. The talent search is cosponsored by Molsons, Canadian brewers, and CHUM radio.

Almost simultaneous with Hawkins new LP, Quality has repackaged a "best of" by Hawkins, a '50s rockabilly star, culling material for the one album anthology from early Quality with the original Hawks, as well as later material done under contract for Roulette Records.

According to Quality a&r director John Driscoll, several other projects involving Canadian artists are in the works and additional Quality/RFC releases will include product by the Instructions, Jimmy Ross, and Tracy

Supplementing sales in Canada at this time are a variety of titles from the Motown catalog and the "Stars On 45" single which has racked up 116,000 unit sales since release. According to company figures the LP has gone gold, turning over 68,000 copies in six weeks.

According to national promotion director John Small, Quality's strong market share at this time is best defined on the all-powerful CHUM-AM chart which lists three Quality distributed singles: "Stars On 45," "Being With You" by Smokey Robinson, and "Lodi" by Ronnie

Edwards, Sci-Fi Package Grand's Latest Ventures

TORONTO-Grand Entertainment Corp. is turning to three projects involving AOR and video, aimed at the adult and kiddie mar-

Grand was set up about a year ago as a mixed media home entertainment company with a marketing strategy that positioned it in the adult contemporary field. To date, the record division has released three albums by Nana Mouskouri, two of which have since turned platinum in this country, realizing sales of over 100,000 units.

U.S. distribution has been handled by independents and, according to company president Ken Walker, the same packages have been profitable, although market penetration in the U.S. has been hampered by limited airplay. Mouskouri recently concluded an extensive Canadian and U.S. tour to promote her Grand catalog and pave the way for future concert commitments in that market.

The latest signing to Grand is singer-songwriter Jonathan Edwards, inked to a worldwide contract. Sessions on his first album start next month in Nashville with Larry Butler producing. The album, his seventh, is scheduled for release this August. Edwards had a million selling single earlier with "Sunshine.

Due for release early next month is a children's album, entitled "Voyage To Triangulos." The Canadian production ties a science-fiction plot to a pop music format and at least one single is to be culled from the package for airplay.

In the video division, Grand has just announced acquisition of a number of catalogs for manufacturing and distribution in Canada. Most prominent is the Nostalgia Merchants catalog that includes film classics such as "Citizen Kane,"
"Gunga Din," "Hitler's Children," "Count Of Monte Cristo" and "Mary Of Scotland."

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One Stop



John Disk Out In French Via WEA

TORONTO-WEA Music of Canada reports that it is the only company outside of France to be releasing a French version of Elton John's current single, "Nobody

Called "J'veux d'la tendresses," the disk is being promoted primarily in French speaking Quebec. The music and lyrics are penned by WEA Filipacchi artist Jean-Paul Dreau.

JUNG URGES CAUTION

EMI Chief: Industry Imperiled

By WOLFGANG SPAHR

COLOGNE-The German record industry could be standing on the edge of a "deep black hole, blacker and deeper than anything experienced before," and there could be a disastrously soft summer sales season with a possible turnover dip of up to 20% through September.

That warning comes from Wilfried Jung, EMI's Central European chief whose operating area takes in several different territories.

Jung makes no bones about his fears that the record business in West Germany could be faced with what he describes as "the English situation," a period of slumping sales and factory closings.

He says there's no argument about the recovery of the U.S. market, citing Capitol as one example of a label with "a tremendous year" and hopes it will not be the turn of the German domestic situation to deteriorate, as in the U.K. But, he adds: "Possibly it's our turn in Germany to foot the

Jung lists what he calls "the soft spots" of the German marketplace and points to the industry's inability to reactivate the "vast group of MOR buyers" and, as important as anything, "the total absence of new trends." He sees a renaissance of interest in budget line potential, but warns again of tv over-saturation.

The EMI executive warns sternly about "galloping inflation and expansion in television-promoted albums." TV merchandisers, he says, appear to be in a state of panic, resulting in a faster and faster rotation of releases. "It seems they've bitten off more than they can comfortably chew," he says. This "wasteful exploitation" of back catalog material is frowned upon by Jung, who says that EMI-Electrola has at most only four albums a year set for tv production and "these have clearly defined objectives."

He cites the way Howard Carpendale and Marco Backer were sensibly established to a great extent by tv promotion. Heino, too, has just picked up his second platinum album award and tv advertising was largely responsible for that, and his subsequent comeback as a charttopper.

Adds Jung: "Television albums have to be selected with a sort of seismograph sensitivity and not just by slinging mud against the wall to see what will stick.

He elaborates on the caution EMI showed when it came to launching Marco Bakker as a record artist. He says: "He has charisma, and that is vital. This Dutch baritone has sold more than 100,000 units of his first German album. His producer, Ralf Bendix, tested the market temperature with several televsion appearances, then agreed it was perhaps too early to embark on a full tv promotion campaign.

"But later spots became available and Marco Bakker's album was spotlighted and became a success earlier than we'd predicted. He's become a kind of secret lover for German ladies. The title of his album "I Dream Upon Your Pillow" is just what those women want to hear from him. "a career such as his can't be rushed. It takes 10 years for it to be fully developed.'

Jung's local repertoire policy came to fruition for EMI despite the ending of contracts with several name artists. Shares of local repertoire within the company climbed from 22% to a pleasing 33.8%, he says. Nevertheless, some \$1 million had to be written off as a shortfall on guarantees and advances. For Jung, this was "absolutely unacceptable. It cannot be condoned just by saying that that is the name of the game.'

He says the role an artist has to play remains a highly important part of a&r planning in EMI's Cologne headquarters. It is for this reason some acts are no longer on the EMI label, he says.

There are groups of artists who are frankly fearful of multinational music companies and prefer to handle their record business interests themselves, he adds. For those who seek this kind of independence, EMI Electrola has launched two new labels, Musikant and Welt-Record. He says groups such as Bots, Lerryn and Fehifarben have proved this was the right step for EMI to take.

"These young artists must not be afraid to sign deals with big music companies. They must learn that they will in no way be smothered or strangled to death by the complexities of a large company and that they're in no danger of losing their own identities.'

Ethnic Acts In Comeback

COLOGNE-A string of recent comebacks by German "name" acts has made Manfred Zumkeller, a&r national director, EMI Electrola, a happy man, but he's not sure just why such ethnic German artists as Roy Black, Gitte and Katja Ebstein have been able to turn apparent flops into positive triumphs.

"They've remained firmly true to themselves and their talents and they've made careful and conscious career adjustments to come back to the top after having nosedived," Zumkeller notes. "They've reacted

Repertoire Focus Of DG A&R Meet

HAMBURG - Deutsche Grammophon's second international a&r committee meeting took place here recently, with the company's new American a&r men Chip Taylor and Stu Fine present for the first time. Michael Hoppe, chairman of the committee, stressed the importance of both functions of a&r, meaning territories must concentrate not just on artists but on the repertoire for which they are responsible.

to dipping sales in a positive way and they've studied scrupulously and in detail the changing whims of the market.

"But it wouldn't be possible for such artists to live in another country and then, every once in a while, put out a record specially produced for the German market and expect to have a success. The German record buyer has a nose for this kind of attitude.'

He cited traditional singer Heino as another artist who has made a remarkable comeback, both with singles and albums, "staying on, studying what's happening and fighting against any prejudices he meets."

Other recent examples have been the Spider Murphy Band with 80,000 albums sold in Germany and the Welt-Record label group Fehlfarben, with around 60,000 LP unit sales so far. On the way through, says Zumkeller, is the group Bots, on the Musikant label.

At the international level, the group Kraftwerk and its new album is a much-quoted example of the way EMI Electrola's domestic artist policies pay off. The band starts a major international tour soon.

TWOFERS TO BOOST CATALOG SALES

WEA Puts 2 LPs On 1 Cassette

HAMBURG-In a move to stimulate back catalog sales, WEA Germany has started a series of two separate albums on one prerecorded cassette for a little more than the price of one album. The program, called "Two For One," is being adopted by virtually all European WEA companies this summer.

"Two For One" is WEA Germany's second major cassette marketing campaign in two months, following the "formula D" series of domestic rock tapes at reduced price (Billboard, June 27, 1981). WEA a&r head David Evans explains he was looking for "a logical extension of Formula D' in the international

The first eight tapes, with a tear-

off tab listing suggested retail of 19.90 marks or \$8.30, feature the best-selling pairs of back catalog albums by George Harrison, George Benson, Fleetwood Mac, Van Halen, Emmylou Harris, Neil Young, the Eagles and the Doors. Twelve more twofers are in preparation.

A key factor in the project is lower artist royalties, to which each artist has agreed.

Notes Evans, "They get less royalties, which we make up for with the extra sales, since back catalog really isn't selling in Germany at the moment. We're paying the artist as if it was one album.

"We really think a cassette is something we can work much more

effectively. Our idea is that the cassette is a cheap form of the album, like a paperback book.'

The concept, coupled with special artwork and packaging, was developed in Hamburg and offered to other WEA companies. "We've seldom had such a buzz on an idea as on this," says Evans. WEA's manufacturing plant in Alsdorf near Cologne is producing "Two For One" cassettes for most European markets. Artwork will vary somewhat by

Although other companies have tried coupling two separate albums on one tape, this is believed to be the first campaign with so many titles at a significantly lower price ever offered in Germany.

Billboard HitsOfThe World

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BRITAIN hay of Music As of 7/4/81

		SINGLES
This	Last	
Wee	k Week	1
1	1	ONE BAY IN YOUR LIFE, Michael
		Jackson, Motown
2	6	GHOST TOWN, Specials, 2-Tone
3	18	CAN CAN, Bad Manners, Magnet
4	5	GOING BACK TO OUR ROOTS,
	•	Odyesey, RCA
5	2	BEING WITH YOU, Smokey
•	-	Robinson, Motown
6	9	MEMORY, Elaine Paige, Polydor
7	11	BODY TALK, Imagination, R&B
á	3	MORE THAN IN LOVE, Kate
0	3	Robbins, RCA
9	4	
		TEDDY BEAR, Red Sovine, Starday
10	7	HOW 'BOUT US, Champaign, CBS
11	8	ALL STOOD STILL, Ultravox,
		Chrysalis
12	20	NO WOMAN NO CRY, Bob Marley &
		Wailers, Island
13	12	PIECE OF THE ACTION, Bucks Fizz,
		RCA
14	30	(YOU DON'T STOP) WORDY
		RAPPINGHOOD, Tom Tom Club,
		Island
15	NEW	
13	LAIC AA	STARS ON 45 (Vol. 2), Starsound,
		CBS
16	26	RAZAMATAZZ, Quincy Jones, A&M
17	28	YOU MIGHT NEED SOMEBODY,
		Randy Crawford, Warner Bros.
18	15	TAKE IT TO THE TOP, Kool & Gang,
		DeLite
19	10	WILL YOU, Hazel O'Connor, A&M
20	31	WIKKA WRAP, Evasions, Groove
21	23	THROW AWAY THE KEY, Linx,
		Chrysalis
22	40	THERE'S A GUY WORKS DOWN
-	40	THE CHIP SHOP, Kristy McColl,
		Polydor
23	17	
23	17	IF LEAVING ME IS EASY, Phil
		Collins, Virgin
24	14	I WANT TO BE FREE, Toyah, Safari
25	27	DANCING ON THE FLOOR, Third
		World, CBS
26	13	STAND AND DELIVER, Adam &
		Ants, CBS
27	NEW	NEW LIFE, Depoche Mode, Mute
28	16	YOU DRIVE ME CRAZY, Shakin'
		Stevens, Epic
29	29	CAN'T HAPPEN HERE, Rainbow,
		Polydor
30	21	CHARIOTS OF FIRE, Vangelis,
30	21	
31	32	Polydor
31	32	NO LAUGHING IN HEAVEN, Gillan,
		Virgin
32	22	SPELLBOUND Siouxzie & Banshees,
		Polydor
33	33	DOORS OF YOUR HEART, Beat, Go
		Feet
34	NEW	FOR YOUR EYES ONLY, Sheena
		Easton, EMI
35	35	THE RIVER, Bruce Springsteen, CBS
36	25	DON'T LET IT PASS YOU BY, UB40
		Dep Inti
37	19	AIN'T NO STOPPING, Enigman,
		Crecia

ALBUMS DISCO DAZE & DISCO NUTS.

Various, Ronco STARS ON LONG PLAY, Star Sound, NO SLEEP 'TIL HAMMERSMITH. Motorhead, Bronze LOVE SONGS, CHIT Richard, EMI

Creole
FUNERAL PYRE, Jam, Polydor
THE RACE IS ON, Dave Edmund
Stray Cats, Swan Song
ME NO POP 1, Kld Creole/Coati

ANTHEM, Toyah, Safari SECRET COMBINATION, Randy Crawford, Warner Bros.
PRESENT ARMS, UB40, Dep Inti

KINGS OF THE WILD FRONTIER, Adam & Ants, CBS JU-JU, Siouxsie & Banshees, Polydor FACE VALUE, Phil Collins, Virgin MAGNETIC FIELDS, Jean Michael Jarre, Polydor CHARIOTS OF FIRE, Vangelis,

Polydor
DURAN DURAN, Duran Duran, EMI
THEMES, Various, K-tel
BAD FOR GOOD, Jim Steinman, CBS
HI INFIDELITY, REO Speedwagon,

Epic MADE IN AMERICA, Carporters, A&M
THE RIVER, Bruce Springsteen, CBS
BAT OUT OF HELL, Meat Loaf,

Epic/Cleveland Intl BEING WITH YOU, Smokey

Robinson, Motown THE JAZZ SINGER, Neil Die Capitol 1984, Rick Wakeman, Charlsma THE DUDE, Quincy Jones, A&M MISTAKEN IDENTITY, Kim Carn

EMI America HOTTER THAN JULY, Stevie

Mercury LONG DISTANCE VOYAGER, M

31 22 MAKING MOVIES, Dire Straits, Vertigo GUILTY, Berbra Streisend, CBS SIGNING OFF, UB40, Graduate BREAKING GLASS, Hazel O'Cone CHRISTOPHER CROSS, Chri Cross, Warner Bros. HOW 'BOUT US, Champeign, CBS JUMPIN' JIVE, Joe Jackson, A&M EAST SIDE STORY, Squeeze, A&M

> CANADA As of 7/6/81 SINGLES ting Corp.)

STARS ON 45, Quality
BETTE DAVIS EYES, Kim Carnes,
EMI America
ALL THOSE YEARS AGO, George Harrison, Dark Horse THE ONE THAT YOU LOVE, Air Supply, Big Time SUKIYAKI, A Taste of Honey, Capitol JESSIE'S GIRL, Springfield, RCA THIS LITTLE GIRL, Gary U.S. Bonds,

EMI America
THE WAITING, Tom Petty &
Heartbreakers, Backstreet
YOU MAKE MY DREAMS, Hall &

YOU MAKE MY DREAMS, Hall & Oates, RCA
NOBODY WINS, Elton John, Geffen
TAKE IT ON THE RUN, REO
Speedwagon, CBS
A WOMAN NEEDS LOVE, Ray Parker
Jr. & Raydio, Arista
WINNING, Santana, CBS
BEING WITH YOU, Smokey
Robinson, Motown
CSMIMI DECAM Mondy Blace 10 11 12 13 14

Robinson, Motown
GEMINI DREAM, Moody Blues, 15

Threshold
I LOVE YOU, Climax Blues Band,
WEA 16 WATCHING THE WHEELS, John 17

Lennon, Geffen
Luting Inside Myself, Gino
Vannelli, Arista
TOO MUCH TIME ON MY HANDS,
Styx, A&M
HEARTS, Marty Balln, Capitol 18

19

20 NEW

ALBUMS
MISTAKEN IDENTITY, Kim Carnes,
EMI America
HI INFIDELITY, REO Speedwagon, Epic
DIRTY DEEDS DONE DIRT CHEAP.

AC/DC, Atlantic STARS ON LONG PLAY, Stars On

Long Play, Quality
FACE VALUE, Phil Collins, Atlantic
ARC OF A DIVER, Steve Winwood, LONG DISTANCE VOYAGER, Moody

Blues, Threshold DEDICATION, Gary U.S. Bonds, EMI

America
HARD PROMISES, Tom Petty &
Hearthreakers, Backstreet
SOMEWHERE IN ENGLAND, George
Harrison, Dark Horse 10 NEW

WEST GERMANY

esy Der Musik: As of 7/6/81

Wee	k Weel	k
1	1	STARS ON 45, Stars on 45, CNR
2	9	BETTE DAVID EYES, Kim Carnes, EMI
3	2	HANDS UP, Ottawan, Carrere
4	3	LIEB MICH EIN LETZTES MAL.
		Roland Kaiser, Hansa
5	8	CHEQUERED LOVE, Kim Wilde, Rak
6	11	KIDS IN AMERICA, Kim Wilde, Rak
7	16	OH NO NO, Bernie Paul, Ariola
8	7	THIS OLE HOUSE, Shakin' Stevens, Epic
9	6	LORELEY, Dachinghis Khan, Jupiter
10	12	STAND AND DELIVER, Adam & Ants, CBS
11	10	MIND OF A TOY, Visage, Polydor
12	4	IN THE AIR TONIGHT, Phil Collins, Atlantic
13	5	SHADDAP YOU FACE, Joe Doice, Ariola
14	13	FADE TO GREY, Visage, Polydor
15	15	CONSUELA BIAZ, Boney M, Hansa
16	17	AGADOU, Sarasota Band, Ariola
17	14	MAKING YOUR MIND UP, Bucks Fizz, RCA
18	18	LA PROVENCE, Nana Mouskouri, Philips
19	20	SEVEN TEARS, Goombay Dance Band, CBS
20	NEW	SERA PERCHE TI AMO, Ricchie & Poveri, EMI
21	19	MISTER SANDMAN, Emmylou Harris, Warner Bros.
22	21	STOP 'N' GO, Peter Kent, Electrola
	NEW	ANGEL OF THE MORNING, Juice
		Newton, Capitol
24	22	MARIE MARIE, Shakin' Stevens, CBS

CBS
DANCE LITTLE BIRD, Electronicas,

26 NEW LA. GOODBYE, Secret Service, Strand
25 KEEP ON LOVING YOU, REO Speedwagon, Epic DIE BESTEN STERBEN JUNG, Ted Herold, Teldec DO YOU FEEL MY LOVE, Eddy 29 Grant, Ice LOOKING FOR CLUES, Robert 30 A WIE ABBA, Abba, Polydor FACE VALUE, Phil Collins, Atlantic STARS ON LONG PLAY, Stars On Long Play, CNR THE OLE HOUSE, Shakin' Stevens, Epic VISAGE, Polydor STINKER, Marius Mueller Westernhagen, Warner Bros. TURN OF THE TIDE, Barciay James Harvest, Polydor CHRISTIANE F. WIR KINDER VOM BAHNHOF ZOO, David Bowie, MAGNETIC FIELD, Jean Michel Jarre, Polydor DIE SCHOENSTEN MELODIEN DER 10 WELT II, Anthony Ventura Orchestra, Ariola COMPUTERWELT, Kraftwerk, Kling 11 Klang UDOPIA, Udo Linderberg, Telefunken RED SKIES OVER PARADISE, Fischer Z, Liberty
DOUBLE FANTASY, John Lennon & 14 Yoko Ono, Geffen QE2, Mike Oldfield, Virgin ISLANDS OF FANTASY, Vanu Levu, 15 16 Arcade
UPRISING, Bob Marley & Wailers, 17 Island SCHNEIDER WITH THE KICK, Helen 18 Schneider, WEA ICH HAB KEINE ANGST, Milva, 19 16 Metronome MIT PFEFFERMINZ BIN ICH DEIN 20 PRINZ, Marius Mueller Westernhagen, WEA **JAPAN** (Courtesy Music La As of 7/6/81

		SINGLES
his		
Veq		
1	1	BLUEJEANS MEMORY, Masahiko
		Kondo, RVC (Janny's)
2	3	NAGAI YORU, Chiharu Matsuyama,
		News Record (STV Pack/Panta)
3	2	HURRICANE, Shannels, Epic/Sony
		(PMP/JVK)
4	4	SMILE FOR ME, Naoko Kawai,
	-	Nippon Columbia (Geiei/TV
		Asahi)
5	5	RUBY NO YUBIWA, Akira Terao,
,	3	Toshiba-EMI (ishihara/Burning)
_		
6	NEW	I LOVE YOU, Off Course, Toshiba-
		EMI (PMP/Fairway)
7	7	SUMIRE IRO NO NAMIDA, Hiromi
		Iwasaki, Victor (Watanabe/NTV)
8	17	CINDERELLA SUMMER, Yuko
		Ishikawa, Radio City (Yamaha)
9	NEW	KATTOBI ROCK'N'ROLL, Yokohama
_	/•	Ginbae, King (Nichion/NTV)
10	16	AI NO CORRIDA, Quincy Jones, Alfa
	-0	activities if Amusel adulati sain

AI NO CORRIDA, Quincy Jones, Aira (Taiyo/Intersong) NATSU NO TOBIRA, Seiko Matsuda, CBS/Sony (Sun/JCM) IN FOR A PENNY IN FOR A POUND, Arabesque, Victor (Shinko) DAKARETAI MOU ICHIDO, Eikichi

13 Yazawa, Warner Pioneer SEXY GIRL, Hideki Saijo, RVC 14 NEW (Geiei)
SUNNYSIDE CONNECTION, Junko 15 Mihara, King (Burning/Being)
OYOME SAMBA, Hiroml Go, CBS/

11

12

16 Sony (April) OKUHIDA BOJOU, Tetsuya Ryu, Trio 17 (Best Friend)
NAGISA NO LOVE LETTER, Kenji 18

Sawada, Polydor (Watanaba)
MEMORY GLASS, Jun Horle, CBS/
Sony (Nichion/M.C. Cabin)
MACHBUSE, Hitorni Ishikawa,
Canyon (Watanaba) 19 15

ALBUMS REFLECTIONS, Akira Terao, Toshi EMI GREATEST HITS, Arabesque, Victor TOKI O KOETE, Chiharu Matsuyama

News Record YOKUBOU/UTSUROI, Masashi Sada

YOKUBOU/UTSUROI, Masashi Sad Free Flight
A LONG VACATION, Elichi Ohtaki,
CBS/Sony
CINDERELLA SUMMER, Yuko
Ishikawa, Radio City
NUMBER SUNSHINE CITY,
Toshihiko Tahara, Canyon
ORANGE EXPRESS, Sadao
Watanabe, CBS/Sony
SUN GLOW, Yasuko Agawa, Victor
MODERN GIRL, Sheena Easton,
Toshiba-EMI
THE DUDE, Quincy Jones, Alfa
SILHOUETTE, Selko Matsuda, CBS
Sony

Sony YUKO HARA GA KATARU HITOTOKI, Yuko Hara, Victor MIZU NO NAKA NO ASIA, Yumi Mattoya, Toshiba/EMI

11 HORIZON DREAM, Masayoshi Takanaka & Jun Fukamachi, Polydor STRIPPER, Kenji Sawadsa, Polydor MUSIC, Nolans, Epic/Sony N NO UTA, Kai Band, Toshiba RUMIN EMI RINGETSU, Miyuki Nakajiima. 19 15

AUSTRALIA

Canyon
YOUR WORLD AND MY WORLD,

(Courtesy Kent Music Report) As of 7/6/81

This Last Week
1 BETTE DAVIS EYES, Kim Carnes, EMI America THIS OLE HOUSE, Shakin' Stevens, Epic
TURN ME LOOSE, Loverboy, CBS
BAD HABITS, Billy Field, WEA
KIDS IN AMERICA, Kim Wilde, Rak
GOTTA PULL MYSELF TOGETHER, Nolans, Epic
JEALOUS GUY, Roxy Music, Polydor
THEY WON'T LET MY GIRLFRIEND
TALK TO ME, Jimmy & Boys,

Avenue STARS ON 45, Stars On 45, Mercury KEEP ON LOVING YOU, REO 10 Speedwagon, Epic VIENNA, Ultravox, Chrysalis ALL THOSE YEARS AGO, George Harrison, Dark Horse COOL WORLD, Mondo Rock, Avenue 13 14 15 16

DEV-O LIVE, Devo, Warner Bros. FADE TO GREY, Visage, Polydor TO CUT A LONG STORY SHORT, Spañdau Ballet, Chrysalis IF YOU LEAVE ME CAN I COME 17 Regular
ANGEL OF THE MORNING, Juice 18

Newton, Capitol
IN THE AIR TONIGHT, Phil Collins, 19 Atlantic LATELY, Stevie Wonder, Motown

ALBUMS
THE BEATLE BALLADS, Beatles, Parlophone FACE VALUE, Phil Collins, Atlantic BAD HABITS, Billy Field, WEA THE FOX, Elton John, Rocket LOVERBOY, Loverboy, CBS
CORROBOREE, Split Enz, Mushroo
VIENNA, Ultravox, Chrysalis
HI INFIDELITY, REO Speedwagon,

Epic CHRISTOPHER CROSS, Warner 9 Bros.
BAD FOR GOOD, Jim Steinman, Epic
ARC OF A DIVER, Steve Winwood,

Island HOTTER THAN JULY, Stevie Wonder, Motown 1981: THE SOUND, Various, EMI SWING SHIFT, Cold Chisel, WEA JOURNEYS TO GLORY, Spandau

Bailet, Chrysalis ZEBOP, Santana, CBS VISAGE, VIsage, Polydor SOMEWHERE IN ENGLAND, George Harrison, Dark Horse FACE DANCERS, Who, Polydor JULIO, Julio Iglesias, CBS

ITALY

(Courtesy Germano Ru As of 6/30/81

		SINGLES
This	Last	
Week	Week	(
1	2	AMOUREUX SOLITAIRES, Lio,
		Ariola/CGD-MM
2	6	ENOLA GAY, Orchestral Maneouvers
		In The Dark, Ricordi
3	3	SEMPLICE, Gianni Togni, Paradiso/
		CGD-MM
4	1	SARA' PERCHIE' TI AMO, Ricci E.
		Poveri, Baby/CGD-MM
5	7	WOMAN, John Lennon, Geffen/WE/
6	11	E INVECE NO, Edoardo Bennato, Ricordi
7	4	GIOCA-JOUER, Claudie Cecchetto,

Ricordi
GIOCA-JOUER, Claudie Cecchetto,
Hit Mania/Fonit Cetra
CHI FERMERA' LA MUSICA, Pooh,
CGD-MM
TUNNEL OF LOVE, Dire Straits,
Vertigo/Polygram
DONATELLA, Rettore, Ariston/
Ricordi
WOMAN IN LOVE, Barbra Straisand,
CBS
JOHNNY AND MARY, Robert
Palmer, Island/Ricordi
ONE NIGHT AFFAIR, Spargo, Baby/
CGD-MM
MALEDETTA PRIMAVERA, Loretta
Goggi, WEA
DANIELA, Christian, Polygram
CANTA APPRESS'A NUJE, Edoardo
Bennato, Ricordi
AL CENTRO DELLA MUSICA, Ron, 12

Bennato, Ricordi AL CENTRO DELLA MUSICA, Ron, Spaghetti/RCA

BANG, Patrizia Pellegrino, CGD-MM BIA LA SFIDA DELLA MAGIA, I Piccoll Stregoni, Fonit Cetra

HOLLAND rtesy BUMA/STEMRA) As of 6/29/81 SINGLES

KLAP MAAR IN JE HANDEN. Peter Koelewijn, Philips HOW 'BOUT US, Champaign, CBS CHEQUERED LOVE, Kim Wilde, Rak MA QUALE IDEA, Pino D'Anglo,

Telstar
DON'T STOP, K.I.D., Ariola
STAND AND DELIVER, Adam & ARTS, CBS I'VE SEEN THAT FACE BEFORE, Grace Jones, Island

Grace Jones, Island
DANCE ON, Doris D & Pins, Philips
HOPELOOS, Will Tura, Telstar
ONLY CRYING, Keith Marshall, CNR

ALBUMS
A VAN . . . , Abba, Polydor
PETER LIVE, Peter Koelewijn, Philips
HOW 'BOUT US, Champaign, CBS
THE WORLD OF FREDDY FENDER,
Freddy Fender, Arcade
SECRET COMBINATION, Randy Crawford, Warner Bros. NIGHTCLUBBING, Grace Jones,

DE VERZONKEN STAD. Frank & Mirella, Polydor
2ND LIVE, Golden Earrings, Polydo
I GOT A NAME, Jim Croce, K-tel

SWEDEN (Courtesy GLF) As of 6/23/81 SINGLES

HUBBA HUBBA ZOOT ZOOT,

Caramba, Trash/Polar
KOPPABAVISA, Bengt Pegefelt,
Masmedia/Goodwill
KIDS IN AMERICA, Kim Wilde, Rak
BETTE DAVIS EYES, Kim Carnes, EMI America
MAKING YOUR MIND UP, Bucks Fizz, RCA ISADORA, Isadora Juice, RCA IN THE AIR TONIGHT, Phil Collins,

Atlantic JAG VILL HA DIG, Freestyle, SOS SENSUELLA ISABELLA, Tomas

Ledin, Polar STOCKHOLM, Pugh Rogefeldt, EMI

ALBUMS
FACE VALUE, Phil Collins, Atlantic
THE RIVER, Bruce Springsteen, CBS
MODERNA TIDER, Gyllene Tider,
Parlanta Parlaphone
EXISTENS-MAXIMUM, Hanson De

Wolfe United, Bastun RUNAWAY BOYS, Stray Cats, Arista FOER VAENTAN, Eva Dahlgren, CBS NIGHTCLUBBING, Grace Jones,

Island LIVE, Magnus Uggla, Epic LOVE ACTION, Sniff 'N' Tears, Chiswick VIENNA, Ultravox, Chrysalis

SPAIN

STARS ON 45, Stars On 45,

(Courtesy El Gran Musical) As of 6/27/81

Fonogram
CAPERUCITA FEROZ, Orquesta 2 Mondragon, EMI
AMOUREUX SOLITAIRES, Lio, Ariola
AY AMOR, Victor Manuel, CBS
ME VAS A ECHAR DE MENOS, Jose Luis Rodriguez, Ariola LOOKING FOR CLUES, Robert 6 Palmer, Island TE QUIERO, Jose Luis Perales, Hispavox QUE COSA MAS LINDA, Jayme Marques, EMI MAKING YOUR MIND UP, Bucks Fizz, RCA
IN THE AIR TONIGHT, Phil Collins, 10 NEW

ALBUMS
BON VOYAGE, Orquesta Mondragon, EMI ME VAS A ECHAR DE MENOS, Jose Luis Rodriguez, Ariola AY AMOR, Victor Manuel, CBS NIDO DE AGUILAS, Jose Luis Perales, Hispavox STARS ON 45, Stars On 45, Fonogram
DE NISA A MUJER, Julio Iglesias, CBS FACE VALUE, Phil Collins, Atlantic NOU DISC, La Trinca, Movieplay NOSTALGICO, Various, Belter CLUES, Robert Palmer, Island 9 NEW 10 9

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

.Spellight



FOREIGNER-4, Atlantic SD16999. Produced by Robert John "Mutt" Lange, Mick Jones. Foreigner is back af ter more than a year's layoff with what might eventually develop into a classic. The group is spearheaded by new producer Lange and the recording debut of a streamlined Foreigner; reduced to a quartet consisting of guitarist Mick Jones, vocalist Lou Gramm, bassist Rick Wills and drummer Dennis Elliott. Rounding out the sound are such guest musicians as saxman Jr. Walker ("Urgent"), guitarist Hugh McCracken, synthesists Larry Fast and Tom Dolby and others. The music is filled with tasty, full-bodied rockers ("Don't Let Go," "Night Life," "Urgent") and a change of pace ballad or two like "Waiting For A Girl Like You" and "Girl On The Moon."

est cuts: Those mentioned



PAT BENATAR-Precious Time, Chrysalis CHR1346.
Produced by Keith Olsen, Neil Geraldo. Benatar's brand of layered, fiery rock is here in large proportions. She shows quite a range here as she tackles reggae with "It's A Tuff Life" as well as manic chaos of Lennon and McCartney's "Helter Skelter." A hard rocking remake of "Just Like Me," originally done by Paul Revere & the Raiders, suits her style well. The epic track though is the four and a half minute "Evil Genius" which features the four piece saxophone section of Tom Scott, Larry Williams, Joel Peskin and Gary Herbig. Benatar fans are anxiously waiting for this so this one should jump out of the

Best cuts: "Evil Genius," "It's A Tuff Life," "Precious "Promises In The Dark," "Just Like Me."



POCO-Blue And Gray, MCA MCA5227. Produ Flicker. Poco changes pace and direction on this concept Lf about the Civil War. The overall tone is rather subdued with each song setting a mood that depicts through lyrics and music the hostility, tension and bittersweet emotions that prevailed between warring North and South camps. Poco main stays Paul Cotton and Rusty Young composed the music which is rich in imagery and finely crafted. Their guitar work, more restrained here than on previous Poco LPs is tasty even though some Poco fans might find it difficult absorbing an ambitious project such as this. While the music is clearly rooted in pop, there obviously remains country strains. The vocals of Young and Cotton and group harmonies are superb.

Best cuts: "Glorybound," "The Writing On The Wall," "Please Wait For Me," "Down On The River Again."



PHYLLIS HYMAN-Can't We Fall In Love Again, Arista AL9544. Produced by Norman Connors, Chuck Jackson. Hyman has a very expressive voice and she uses it to her full range here. The highlight is the duet with Michael Henderson which is the title track. However, there are other songs of note such as the lighthearted, Doobie Bros.-styled "Can't We Fall In Love Again" and the Latin-edged "Don't Tell Me, Tell Her." Hyman has a large and loyal audience which is still in the growing stages. Her last album, "You Know How To Love Me," got to 50 on the pop charts and this one should do as

Best cuts: Those mentioned plus "The Sunshine In My Life" and "I Ain't Asking."

EDDIE KENDRICKS-Love Keys, Atlantic SD19294. Produced by Randy Richards, Johnny Sandlin. Kendricks moves from Arista to Atlantic with this set dominated by nifty midtempo numbers spotlighting his cool falsetto. There's also one frenetic dance-inflected cut, "Hot," and a pair of pretty, slow ballads, "Old Home Town" and "Never Alone." Kendricks' distinctive vocal style has made him an enduring fix-ture on the pop-r&b charts for nearly two decades and his new label association could spark a resurgence of interest

Best cuts: Those cited plus "(Oh I) Need Your Lovin', "Bernadette," "Looking For Love," "In Love We're One."



MERLE HAGGARD-Rainbow Stew/Live At Anaheim Stadium, MCA 5216, Produced by Merle Haggard, With an artist as prolific as Haggard, it's often difficult to get a fair cross-section of his work. But it comes across well here—from the medley of early Haggard ("The Running Kind" and "I'm A Lonesome Fugitive"), through his movie efforts ("Misery And Gin") and up to his latest chart single ("Rainbow Stew"). There are even nods to one of Haggard's models, Jimmie Rodgers, with "Blue Yodel #9." While the crowd noises contribute to the live-performance excitement, they are occasionally intrusive and ill-timed, particularly during the classic prison song, "Sing Me Back Home."

Best cuts: "Rainbow Stew," "Sing Me Back Home," "Deal-

ing With The Devil."

DON WILLIAMS—Especially For You, MCA 5210. Produced by Don Williams, Garth Fundis. This fine package is further testimony to the fact that Williams has found his niche as a top-notch balladeer. Among the gems nestled away on the LP are a stylish duet with Emmylou Harris, "If I Needed You," and a mandolin-embellished number, "Lord, I Hope This Day Is Good." Among the flock of writers contributing their efforts to the album are Johnny Cash, Roger Cook, Bob McDill, Wayland Holyfield and Townes Van Zandt.

Best cuts: Those cited plus "Fairweather Friends," "Miracles" and "I Don't Want To Love You."

JOHN CONLEE—With Love, MCA 5213. Produced by Bud Logan. Conlee continues to stretch the boundaries of his song stylings in this varied collection. His efforts are enhanced by Logan's sensitive production and feel for the artist's emo tional range. Conlee is at his best, of course, with songs of longing and loss, all shades of which he has here. Carter Stanley's "Could You Love Me (One More Time)," while not a bluegrass arrangement, demonstrates that Conlee is very much at home with that high lonesome sound. But the absolute killer in this group is Bobby Braddock's "I'd Rather Have What We Had." If this doesn't become a cheatin' standard, life is as unfair as country music says it is.

Best cuts: Those cited and "Miss Emily's Picture."



CHICK COREA-Three Quartets, Warner Bros. BSK3552. Produced by Chick Corea. Like his renewed duo projects with Gary Burton, this new collection spotlights Corea's foundation in acoustic piano, shelving his electronic keyboards and their attendant flourishes to probe a more timeless lyricism. With Michael Brecker's sax, Eddie Gomez' double bass and drum mer Steve Gadd as allies, the pianist achieves one of his most restrained, satisfying studio dates in some time. Fewer fusion fans will follow, but straightahead purists will rejoice.

Best cuts: "Concerto No. 3," "Concerto No. 2 Parts 1 and

DAVE VALENTIN-Pied Piper, Arista/GRP 5505. Produced by Dave Grusin, Larry Rosen. The winning flutist is back again with another easy to listen to album. The title track is almost a straight pop song featuring vocalist Vivian Cherry. The rest of the album is more jazz oriented with his instrumental prowess being one of the standout features. The tempos range from slow and moody to heated Latin-jazz workouts. As usual, his band is tight with the percussion being especially notable. Let fans know Valentin is back in the racks as he has built up a loyal following in a relatively short time. **Best cuts:** "Seven Stars," "Dragonfly," "Pied Piper," "This

JACO PASTORIUS-Word Of Mouth, Warner Bros. BSK 3535. No producer listed. For his second solo effort and first for Warner Bros., Weather Report's controversial bassist chronicles a developing maturity as composer and arranger. Although there is a slice of his now familiar Hendrix-inspired textural playing (the title song), Pastorius relies less on his own firepower than he does on a broad instrumental palette afforded by a large but uncredited supporting cast including Wayne Shorter, Herbie Hancock, Michael Brecker, Jack De Johnette and Toots Thieleman. The results range from hardhitting free jazz ("Crisis") to bluesy big band settings reminiscent of Ron Carter's larger dates ("3 Views Of A Secret," "Liberty City"), but the leader's own stamp is strong through

out.

Best cuts: Those mentioned plus "Blackbird," the Beatles song; "John And Mary.



First Time Around

SUE ANN-Warner Bros. BSK3562. Produced by Pete Bellotte. With Lipps Inc. Prince and now Sue Ann, Minneapolis is trying to become a music capitol. Only 19 years old, Sue Ann possesses a five octave voice and the material here—all written by Donna Summer producer Pete Bellotte except for one Rickie Lee Jones tune—matches here excellent voice. Sue Ann runs the gamut from ballads, and midtempo numbers to dance/funk songs though the overall tone is r&b with strong crossover potential. Those who appreciate Donna Summer of Chaka Khan should like this. Play instore. "Don't Throw It All Away" and "My Baby, My" could be disco hits. Best cuts: Those mentioned plus "Company," "Let Me Let You Rock Me," "Really Not That Ready."

YELLOW JACKETS-Warner Bros. BSK3573. Produced by Tommy LiPuma. This is an album which could become an across the board smash in the same way as Spyro Gyra did a while back. While the music of this group, which features Russell Ferrante and Robben Ford, has more muscle than that of Spyro Gyra, there is a similarity in smoothness, professionalism and accessibility. Recorded digitally, the list of musicians involved reads like a modern who's who of jazz: sax player Ernie Watts, percussionist Lenny Castro, percussionist Paulinho Da Costa, bassist Jimmy Haslip, drummer Ricky Lawson and others. While the core of the group is Ferrante, Haslip and Lawson, the other musicians definitely contribute to the overall sound and sheen of this jazz-pop hybrid. All tracks are instrumentals.

Best cuts: "Matinee Idol," "The Hornet," "Priscilla."

Billboard's Recommended LPs

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ECHO & THE BUNNYMEN—Heaven Up Here, Sire SRK3569 (Warner Bros.) Produced by Hugh Jones, the Bunnymen. The dark and quirky rock of this British quartet is expanded upon on their second LP. The production here is better than on the first making the entire project more palatable. The tag of "new psychedelia" this band has inherited is a misnomer as the lyrics are more bleak and downbeat than the peace and rainbows present in true psychedelia. Group's first LP and tour made some noise so let consumers know about this one. **Best cuts:** "Show Of Strength," "With A Hip," "The Disease."

BAD MANNERS—MCA 5218. Produced by Roger Lomas. This debut LP is a compilation of two best selling British albums. The music is enjoyably silly ska punctuated by the ramblings of the rotund Fatty Buster Bloodvessel. While the music here is good, this may be a year too late as the initial wave of ska bands—who did well internationally—failed to see any action in the U.S. **Best cuts:** "Special Brew," "King Ska-Fa," "Tequila," "Just A Feeling."

NEVILLE BROTHERS-Fiyo On The Bayou, A&M SP4866. Produced by Joel Dorn. The title's a twist on one of their best selling LPs while still with the Meters, and the program likewise reprises some well known New Orleans classics. But the Nevilles' second album as a quartet is anything but a retread as conceived with producer Dorn at the helm: spicy Crescent City syncopations, sleek pop brass choruses and unexpected production touches like the lush string arrangement given a new reading of "Mona Lisa" carry this into largely uncharted waters where soulful r&b and orchestrated pop find new junctions. **Best cuts:** "Sweet Honey Dripper," "Sitting In Limbo," 'Brother John/Iko Iko," "Mona Lisa" and "Run Joe.

MAX ROMEO—Holding Out My Love To You, Shanachie 43002. Produced by Keith Richards, Geoffrey Chung, Earl Chin. That's right, it's the one and only Keith Richards listed in the production credits who also plays lead guitar on this album. This is commercial reggae though it is not overly slick. Romeo's voice is strong and such hot shot reggae musicians as Earl "Chinna" Smith, Robbie Shakespeare, Sly Dunbar and others contribute to the sound. **Best cuts:** "Wishing For Love," "Yow Of A Nazarene," "Nice'n'Easy," "Holding Out My Love To You.'

VARIOUS ARTISTS—Seize The Beat (Dance Ze Dance), Ze/ Island IL9667. Various producers. Most Americans may not know it but some of the most challenging and humorous dance music comes from New York-based Ze Records. The six songs here are some of the best issued on the label since 1979. Was (Not Was)'s "Wheel Me Out" features former MC5 guitarist Wayne Kramer, percussionist Larry Fratangelo from P-Funk and jazz critic David Weiss. Cristina's lounge disco version of "Drive My Car" is a scream. With funk and dance music gaining in credibility with rock audiences, this could see some action. **Best cuts:** Those mentioned plus Coati Mundi's "Que Pasa/Me No Pop I."

KILLING JOKE-What's THIS For ...!, Editions EG Records EGM111 (JEM). Produced by Killing Joke. Ensemble chanting

vocals, rapidfire drumming over a relentless and restless beat, and a sour and sardonic viewpoint mark the second LP here by this English group. This is music for angry dancing. Added to this is some compelling post heavy metal guitar work. Taken as a whole, there is the feel of a 21st century tribe being summoned forth here. **Best cuts:** "Madness, "The Fall Of Because," "Unspeakable."

VARIOUS ARTISTS—Red Snerts—The Sound Of Gulcher, Gulcher, Gulcher, Gulch 102. This, the latest compilation LP from Gulcher Records in Bloomington, Minn., contains selections by such local acts as Amoebas In Chaos, the Gizmos, the Panics, the Jetsons, Mr. Science, the Defekts, A. Xax, E-in Brino, Phil Hundley, Zero Boys, Dow Jones & the Industrials, Post Raisin Band, Last Four (4) Digits, Freddy & the Fruitloops, Bay-Root, and the Dancing Cigarettes. Best cuts: Your choice.

KURTIS BLOW-Duece, Mercury SRM14020. Produced by J.B. Moore, Robert Ford Jr. On his second LP ace rapper Kurtis Blow continues in the same funky and streetwise groove he first set down in his acclaimed single "The Breaks," and his subsequent debut LP. If anything, the background music and production here are more sophisticated and better wrought, as Blow and his producers push against the limits of the genre. **Best cuts:** "The Deuce," "Rockin'," "Starlife," "Do The Do.

country

TANYA TUCKER—Should 1 Do It, MCA 5228. Produced by Gary Klein. There's no question that Tucker is an accomplished singer with her own style. What does seem in question is her basic direction, which fluctuates from country to gut rock. On a number such as "Rodeo Girls," which she co-wrote and gets background harmony from Emmylou Harris, Tucker is in top form, convincing and earnest. But on arrangements with flowery accompaniment and syrupy lyrics, she fares less effectively. Thus, this album is an amalgam of highs and lows that leave a listener less than satisfied. **Best cuts:** "Rodeo Girls," "Should I Do It," "Heartache #3."

JOZZ

SPACES-Arista AL9553. Produced by Ralph Macdonald. Quintet plays well wrought funk-jazz that has been done a million times before. The group manages to make the effort enjoyable with Marc Goodman's keyboards being especially noteworthy. Compositions are very commercial, catchy and slickly produced. The jazzier cuts are the best as the tries at funk don't come off as well. **Best cuts:** "Song For Jeremy," "Eddie And Carol," "Shadow Street."

JANET LAWSON QUINTET-Inner City IC1116. Produced by Jack Perricone. Comely Baltimore singer Lawson serves up six songs here, neatly backed by five musicians. Lawson's hook is employing her voice as an instrument, and she blends beautifully. She isn't nationally known yet, but she's on her way.

Best cuts: "Jitterbug Waltz," "Sunday Afternoon."

NEW YORK SAXOPHONE QUARTET-Stash ST210. Produced by the New York Saxophone Quartet. Eight tracks, not all true jazz, comprise thiis unusual entry. The group includes Ray Beckenstein, Dennis Anderson, Billy Kerr and Wally Kane, and the effects they achieve have an almost classical sound Balance and blend are lovely; the tunes give good contrast, ranging from Albeniz to Sauter. **Best cuts:** "Q. T.," "Chant D'Amour," "Three Improvisations."

WIDESPREAD DEPRESSION ORCHESTRA-Time To Jump And Shout, Stash ST212. Produced by Bernard Brightman. Nineman band that revels in recreating old hits of the 1920s and '30s offers 12 attractive cuts. They are all danceable, an loaded with tasty solos, particularly the alto sax contributions of Mike Hashim. Commercial possibilities of the LP may be limited, but it's a refreshing piece of vinyl all the same. **Best** cuts: "There's No You," "A Flat Minor," "Night Hop."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the reviewer; recommended—predicted to hit the second in the opinion of the reviewer, or albums of superior quality. receiving a three star rating are not listed. Review editor: Ed h. son; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White,

Bonaparte Opens Retail, Distribution Sites In U.S.

NEW YORK-Bonaparte Records, a British company which has been riding the crest of the new wave for some years with U.K. stores and an import/export business, is now opening its own distribution center and retail outlet in the U.S.

Formerly affiliated with Skydisc importers and distributors on Long Island, Bonaparte is now on its own, and hopes to increase its penetration into the U.S. market.

For starters, it opened a retail store in New York's fashionable SoHo, a vortex of trends and artistic creativity, July 4, and the location (the old Night Owl Cafe on West 3rd St.) will also house a distribution warehouse specializing in British imports. Three English girls will man the telephones, taking orders and selling an initial inventory of 30,000 pieces representing about 200-250 different acts, including

"We'll have a complete cross-section of English product," says Simon Goodman, who along with Guy Melhuish is a partner in Bonaparte, Napoleon Records Ltd., the export arm, and Human Records, another imprint. "We have all the English releases on the Beatles, the Stones, the Who, Jimi Hendrix, the Yardbirds. groups such as that, as well as the

"I don't consider my position as the U.K. charts," he adds, "we'll

Bonaparte will also continue its mail order service, which has proved successful over the years.

Service, says Goodman, is swift, thanks to prevailing winds of competition among airlines.

"There's so much U.S. export that many planes fly back from Europe half full, so we get decent rates," says

he.
"We've found that the smaller airlines are better, in terms of speed, because they handle less volume. We pay a bit more but don't face delays while the goods are being moved through the airports."

Among the acts being handled by Bonaparte are Aur Pair, Killing Joke, Siouxsie & the Banshees, Duran Duran, the Slits and Zeitgeist, among others. Bonaparte delivered the first Ian Dury single years ago.

'We deal with a lot of small chains," says Goodman. "But we will deal with individual stores. We want to let the little customers come in. We want to encourage those stores to carry imports."

Trade is usually on a cash basis. There is no minimum order. Singles are being sold for about \$1.85 and \$6.99 is the average LP price. Twelve-inch singles sell for around

Goodman is optimistic about Bonaparte's move into the U.S. "The dollar is strong these days and the music is exciting," he says.

RICHARD M. NUSSER

Publishing

MESSINGER PROMOTED

Hal David Aide Plays Major ASCAP Role

By IRV LICHTMAN

NEW YORK-For the first time since it established a role of chief economist 25 years ago, ASCAP has created a new top management posi-

The development, which sees Gloria Messinger, formerly assistant general counsel to Bernard Corman, ASCAP's general counsel, named director of the office of the president (Hal David), is viewed as a response to a more complex and detail-conscious function played by David since he assumed the society's helm

in April, 1980.
"That's why I need someone to advise me, help me set priorities, anticipate potential problems and function as a trouble-shooter," says David.

The first woman in ASCAP's his-

tory to help a senior management post, Messinger will also help fulfill one of David's primary goals; bringing even greater electronic data processing into play to more speedily account to publishers and writers on performance payments on a worldwide basis. As a writer himself, David regards the use of new computer technology for income dispersal as a high priority.

In fact, David and Messinger will form part of a new "priority panel" to investigate further developments in electronic data processing for possible use by ASCAP.

Furthermore, Messinger is to play a key role in other ASCAP areas, including membership and distribution, user relationships and has been on the negotiating team dealing with CBS-TV on the settlement of blanket licensing fees.

"I don't consider my position as merely ceremonial," David explains. "In competition with other performance rights groups and in dealings with users, I've been traveling quite a bit. I don't want to leave this office unattended while I'm away, and Gloria is the ideal person to be involved in substantive matters at

In addition to David and Mes-In addition to David and Messinger, the ASCAP senior executive staff consists of Bernard Corman. staff consists of Bernard Corman, general counsel, Paul Fagan, chief economist, Paul Marks, managing (Continued on page 70)



TUNESMITH SUMMIT—ASCAP vice president Arthur Hamilton, second from right, airs his views while moderating a panel discussion hosted by the licensing organization recently as part of the Songwriters Expo in Los Angeles. Seen assisting are panelists including, from left, Evie Sands, Ben Wiesman, Chuck Jackson and Eric Katz, all seasoned songwriters.

For The Record

NASHVILLE-The Nashville Songwriters Assn. is sponsoring its first summer seminar here July 25, not the Nashville Music Assn., as reported in the June 27 issue of Bill-

New Companies

Rick Derrickson Management founded by Rick Derrickson. First project is representing singer/songwriter Maggie Swank. Address: 1685 Third Ave., New York, N.Y. 10028 (212) 289-2472.

New Colony Records, formed by vice president and general manager Jim Conely. Nationwide Sound Distributors will handle distribution for the label. Gene Hughes will oversee promotion, with publicity by Sarah Stein. First artist signed to the label is Joe Waters. Mailing address: P.O. Box 121552, Nashville, Tenn. 37212.

Brentwood Records and Brentwood Publishing Group formed by former Benson Co. senior vice president Jim Van Hook. Artists on the label include Sonlight, Deliverance, Bridge, Rick and Debbi Sloan, Gary Mathena, Chris and Diane Machen, the Amigos and Guide. Address:

783 Old Hickory Blvd., Brentwood, Tenn. 37027 (615) 373-3950.

Amphion Productions, formed by Lee Michaels, specializing in country record promotion for major and small labels. Amphion covers nine states in the Southeast servicing key country stations. Address: 21 South College Ave., #6, Salem, Va. 24153.

Media Concepts Inc. formed as production, publishing and management company by Chip Rigo, Michael Berman and Debbie Berman. Address: 20 E. 1st St., Mt. Vernon, N.Y. 10550 (914) 699-4003.

Bristol Records, Inc., specializing in country and western production and publishing. Secretary/treasurer is Bill Bryant. Address: 73 Lee Gardens, Bristol, Va. 24201 (703) 466-



RACING TEAM-Columbia Records and Columbia act Judas Priest are cosponsoring a race car this summer, so some of the CBS staff went by to check it out. Left to right are the driver, Gary Goodman; Jim McKeon, Columbia Records; Matt of Fab Car, the company that's rebuilding what was originally a Datsun 200 SX; Alan Oreman, Columbia; and Paul Rappaport, Columbia.

Ilberman: Talking As A Publisher Seeks To Balance Burden Of Split Song Copyrights

NEW YORK-"The thing that has hit home the most is the economics evolving from split copyrights."

COLLEGE TOUR

FOR WALTERS

signed to United Artists Music's

Nashville division, is currently using

a tour of Southeastern colleges as a

sounding board for his new songs

in North Carolina, Louisiana, Ken-

tucky, Tennessee and Georgia. Fea-

tured during his performances is his newest UA song, "The Dreamer."

The purpose of the tour, accord-

ing to Walters, is "to firmly establish

which of my new songs have the

most consistent appeal and also

heighten my own image as a writer-

performer in the adult contempo-

rary market-that's where I feel I am

Walters, who formerly recorded

for Casablanca as part of the duo

Meisburg and Walters, will supply demos of "The Dreamer" for college

radio stations and select promo use

also most effective."

during his tour.

Walters has appeared at colleges

before he records them.

NEW YORK-Songwriter-performer John Paul Walters, recently

That's Mel Ilberman's perspective after three months on the job as vice president and general manager of April-Blackwood Music, the music publishing arm of CBS. Ilberman oined the company with a 25-year affiliation at RCA Records, leaving as vice president of business affairs.

"We have to contend with a great percentage of deals in which we don't have 100% ownership, a fact that puts great economic pressure on today's publisher," adds Ilberman.

That pressure is intensified, Ilberman states, with writer advances, the high cost of money and "trying to do a job for copyrights rather than being just a collection agency."

As a counter-balance to the split copyright situation, the executive cites the "welcome news" of the increase of the mechanical rate to 4 cents, but also a direction for April-Blackwood Music that puts increasing emphasis on signing new writers so as to gain 100% publishing ownership of songs.

Ilberman, who has day-to-day responsibilities for the operation of April-Blackwood's U.S. setup, while Mike Stewart, president, is overall

U.S. international chief, is no stranger to the mechanics of publishing.

Over the years, he has negotiated with publishers on RCA-associated deals and, more specifically, was directly responsible for RCA's Sunbury/Dunbar publishing unit, which was sold to Ariola in 1977 in a deal worked out with Mike Stewart before he left the company to join April-Blackwood earlier this year.

"I'm sympathetic to both sides of the fence," llberman maintains. "Conflicts can be healthy and you don't accomplish too much worrying about them. Besides, labels and publishers have a lot in common, such as dealing with piracy and home taping. Why be negative and emphasize the differences?

Like many publishers, Ilberman is aware of the hazy royalty problems concerning home video, although he's yet to be confronted with major deals in this area. Yet, he expresses a philosophy of encouraging its growth. "The worst thing to do is to discourage in any way the use of music in this field. From a publisher point of view, any deal set must allow for renegotiation. If there's a formula for the present it must be a fluid one."

Talking with experience from his manufacturing days, Ilberman notes

there was a "good deal of cooperation when tape exploded. With the higher cost of making tape product then and various unknowns, we asked for and got 'special arrange-

ments' from artists and publishers."

Despite some critical comments made by CBS/Records Group chief Walter Yetnikoff earlier this year to the Copyright Royalty Tribunal during deliberations on the mechanical rate increase, Ilberman emphasizes that the publishing division has his full support for growth and that of Dick Asher, deputy president and chief operating officer of the CBS/ Records Group, to whom the publishing division reports.

And besides more aggressivesness in pursuing new writing or writer/ artist talents, Ilberman promises catalog acquisitions as well as dealing in retrieval of copyrights during their 19-year extension period. "We want to look at the charts, and see as many non-CBS-related hits as possible," says Ilberman.

And to assist in this goal, April-Blackwood maintains one of publishing's largest professional departments, with four executives on the West Coast, three in Nashville and two in New York, with a strong possibility that there will be additions to the latter city.

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PAT BENATAR-Fire And Ice (3:20); producers: Keith Olsen, Neil Geraldo; writers: Kelly, Sheets, Benatar; publisher: Rare Blue/Big Tooth/Discott/Denise Barry, ASCAP, Chrysalis, 2529. Benatar's back with a tough midtempo rocker which is mercifully free of the bubblegum aspects of her breakthrough hit, "Hit Me With Your Best Shot." It may not get as much AM pop play as a result, but should do even better on FM-leaning formats.

RAY PARKER JR. & RAYDIO-The Old Song (3:54); producer: Ray Parker Jr.; writer: Ray Parker Jr.; publisher: Raydiola, ASCAP; Arista, 0616. Raydio follows the biggest pop and soul hit of its career, "A Woman Needs Love," with another midtempo rhythm number accentuating Parker's innocent upfront vocals telling a great car-radio story.

TOM PETTY & THE HEARTBREAKERS-A Woman in Love (It's Not Me) (4:21); producers: Tom Petty, Jimmy lovine; writer: Tom Petty, Mike Campbell; publisher: Gone Gator/Wild Gator, ASCAP; Backstreet, 51136 (MCA). Second single from Petty's "Hard Promises" is the most dramatic track on the LP. Petty's emotion-filled vocals are delivered in classic rock fashion while the riveting guitar work gives the tune its

JEFFERSON STARSHIP-Stranger (3:59); producer: Ron Nevison; writers: P. Sears, J. Sears; publisher: Alien, BMI; Grunt, 12275. (RCA). Grace Slick shares vocals with Mickey Thomas on this uptempo rocker that has gotten a great deal of AOR airplay. The lyrical and instrumental hooks make this one of the LP's more memorable tracks.

recommended

STARS ON 45-Medley II-Good Day Sunshine, My Sweet Lord, Here Comes The Sun, While My Guitar Gently Weeps, Tax Man, A Hard Day's Night, Please Please Me, From Me To You, I Wanna Hold Your Hand, Stars On 45 (5:11); producer: Jaap Eggermont; writer: not listed; publisher: not listed, BMI; Radio 40043 (Atlantic)

STEVE WINWOOD-Night Train (4:15); producer: Steve Winwood; writers: S. Winwood, W. Jennings; publisher: Island/ Irving/Blue Sky Rider, BMI; Island, 49773.

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ORIGINAL SOUNDTRACK THE GREAT MUPPET CAPER-The First Time It Happens (3:28); producer: Joe Raposo; writer: Joe Raposo; publisher: Welbeck, ASCAP; Atlantic, 3829.

SAD CAFE-La-Di-Da (3:48); producer: Eric Stewart; writers: Young, Stimpson; publisher: Man-Ken, BMI; Swan Song, 72002 (Atlantic).

JOE VITALE-Never Gonna Leave You Alone (3:59); producer: Bill Szymczyk; writer: Joe Vitale; publisher: Marinara, BMI; Asylum, 47169.

WILLIE NILE-Shine Your Light (3:41); producers: Thom Pa-

nunzio, Willie Nile; writer: W. Nile; publisher: Lake Victoria, ASCAP; Arista, 0620.

APACHE-Please Don't Stop The Music (4:09); producer: Ahmet Ertegun; writers: Joe Messina, George Tacktikos, Steve Ress; publisher: Greene & Stone, ASCAP; Emerald City, 7332.

L.A.-The Reaper (3:09); producer: Steve Wittmack; writer: Steve Wittmack; publisher: Lego, ASCAP; Radio 3838 (Atlan-

FRANKIE BLEU-I'm Waiting For Your Love (3:35); producers: Joe Chemay, Daphan Edwards; writers: Frankie Bleu, Daphna Edwards; publisher: Bellhouse, ASCAP Unique Chord, BMI; Unicorn, 95004.

GERI ANNIE-Score (3:10); producers: Irwin Levine, Emilio Innocenti; writers: I. Levine, L. Brown; publisher: Big Seven, Irwin Levine, Laraball, BMI; Roulette, 7301.

CALIFORNIA—Summer Fun Medley—Surfin' U.S.A., Little Honda, Catch A Wave, Fun, Fun, Fun, I Get Around, Barbara Ann, Dance, Dance, Dance, Help Me Rhonda, California Girls, Good Vibrations (3:53); producers: Leslie Fradkin, Gene, Eliot; writer: not listed; publisher: Laurie House, ASCAP;



recommended

THE DAZZ BAND-Knock! Knock! (3:44); producers: Reggie Andrews, The Dazz Band; writers: B. Harris, E. Fearman; publisher: Jazzy Autumn Music, Three Go Music, ASCAP; Motown,

BEN E. KING-Souvenirs Of Love (3:42); producers: Ben E. King, Janet Alhanti, Barrie Palmer; writers: Janet Alhanti, Barry Palmer; publisher: Ape/ASCAP; Smiling Clown/BMI; Atlantic, 3939

BLUE MAGIC-Seems I Haven't Seen Her (3:54); producer: Norman Harris: writers: Mills, Sawyer, Sawyer, Beaton; publisher: Blue Carnation, BMI, Capitol, 5024

CLARENCE CARTER-It's A Monster Thang (4:05); producer: Clarence Carter; writer: George Jackson; publisher: Paddle Music, Future Stars, Venture, 145.

AL JARREAU-We're In This Love Together (3:43); producer: Jay Graydon; writers: Roger Murrah, Keith Stegall; publisher: Blackwood/Magic Castle, BMI; Warner Bros., 49746.

MARVAN KING-Feels Right (3:01); producer: Richard Perry; writers: Chase, Raberman, Jacobson; publisher: ATV, BMI; Planet, 47934.



self A Letter (2:58); producers: Willie Nelson, Paul Buskirk, Freddie Powers; writers: F. Ahlert, J. Young; publishers: Fred Ahlert, Pencil Mark, Rytvoc, ASCAP. Columbia 1802187. Nelson and company refurbish this old standard into easygoing Texas swing. Arrangement features an assertive bass line and colorful brushes of mandolin and twin fiddles.

LEON EVERETTE-Hurricane (3:21); producers: Ronnie Dean/Leon Everett; writers: Keith Stegall/Stewart Harris/ Tom Schuyler; publishers: Blackwood, BMI/Rich Bin, ASCAP. RCA JH12270. Everette's distinctive vocals are the perfect vehicle for this tale of man's struggle against the elements. Eerie harp work sets the tune's pace.

JANIE FRICKE-I'll Need Someone To Hold Me (When I Cry) (2:47); producer: Jim Ed Norman; writers: B. McDill. W. Holyfield; publishers: Hall-Clement/Bibo, BMI/ASCAP. Columbia 1802197. Not to be confused with Conway Twitty's hit, "She Needs Someone To Hold Her (When She Cries)," this song is both a plea and a threat to the departing partner. Fricke's styling is pure country, underlined by soulful harmonies and properly dogged percussion.

BILLY SWAN-I'm Into Lovin' You (2:55); producer: Larry Rogers; writer: Billy Swan; publisher: Sherman Oaks. BMI. Epic 1402196. Swan presents the case for a love specialist in this mid-tempo number. His disarmingly casual delivery is allowed to shine through the spare instrumentation and laid-

ED BRUCE-(When You Fall In Love) Everything's A Waltz (3:30); producer: Tommy West; writers: Patsy Bruce/Ed Bruce/Ron Peterson; publishers: Tree/Sugarplum, BMI. MCA 51139. Bruce delivers a pleasant love melody as a followup to the spunky "Evil Angel." Fiddle interludes and stabs of steel guitar lace production.

recommended

CONNIE GATO-Where You're Gonna Be Tonight (2:53); producer: Blake Mevis; writers: Curly Putman, Bucky Jones; publishers: Tree/Cross Keys, BMI/ASCAP. MCA MCA51140.

DONNA FARGO-Lonestar Cowboy (3:32); producer: Stan Silver; writer: Donna Fargo; publisher: Prima; Donna, BMI. Warner Bros. WBS49757.

HANK SNOW AND KELLY FOXTON—Things (2:44); producers: Hank Snow, Kelly Foxton; writer: Bobby Darin; publisher: Hudson Bay, BMI. RCA FB12235.

BANDERA-Hello Texas (2:50); producers: Leon Tsilis, Pat Higdon; writer: Lore; publishers: Northern Rio/Duchess, BMI, MCA S451726

BOBBY G. RICE-Temperature's Risin' (2:50); producer:

Charlie Fields, writers: C. Fields, B.G. Rice; publishers: Jason Dee/Sun Bell, BMI/ASCAP. Charts NSDCH161.

JOHNNY CARAER-Waitin' On A Southern Train (3:10); producer: Bud Reneau; writer: Sonny Throckmorton; publisher: Cross Keys, ASCAP. Tanglewood TGW1909.

DAVID HOUSTON-After AH (3:03); producers: Steve Vining, Tillman Franks; writer: J. Mundy; publisher: Mundy/Hill Country, ASCAP/BMI. Excelsior SXS1015P.

STONEWALL JACKSON-Full Moon, Empty Pockets (2:32); producer: Pete Drake; writers: R.J. Jones, M. Kosser; publisher: ATV/Blue Lake, BMI. First Generation FG8009.

FLOYD CRAMER-The Lone Ranger (2:21); producers: Floyd Cramer, Jerry Bradley; writer: not listed; publisher: Acuff-Rose, BMI, RCA JH12272.



LACY J. DALTON-Takin' It Easy (3:27); producer: Billy Sherrill; writers: M. Sherrill, B. Sherrill, H. Dalton; publisher: Algee, BMI; Columbia, 167963.



ROBBLE PATTON—Don't Give It Up (3:48); producers: Christine McVie, Ken Caillat, Robbie Patton; writer: R. Patton, D. Adelstein; publisher: British Rocket, Adel, ASCAP; Liberty, 1420. Noted songwriter debuts with a pleasing song with a lilting hook. This should do well with mass appeal and adult contemporary listeners.

SILVER CONDOR-You Could Take My Heart Away (2:54); producer: Mike Flicker; writer: J. Corey; publisher: Grey Hare, ASCAP; Columbia 168234. First single from the "Silver Condor" album is a breezy midtempo number. Guitarist Earl Slick is part of Silver Condor. This type of well crafted, homogenous sound is right where radio's heart is.

Picks-a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor-

New Companies

World Sound Records, a division of World Sound Recording Inc., with Dennis Gannage as president. Latest single release is "So We Jam"/"Miss Lucy" by the Lordz. Address: P.O. Box 35378. Detroit, Mich. 48235 (313) 478-3048.

Great Image, Ltd. specializing in publicity and photography services. Address: 8601 Zuni #269. Denver. Colo. 80221 (303) 428-3482.

agement, production and publicity with John Kaye, president; Lon Berlin, vice president; and Paul Amalfitano, director of public relations. Initial signings to the recording and publishing division are the R.A. Madison Band, Third Division and Industry. Address: 420 Lexington Ave., Suite 2920, New York, N.Y.

William J. Concevitch to produce

10017 (212) 557-1183. Mystic Oak Records, launched by

Hot Talent Corp. handling manrecord and video packages for art-

U.S. Refutes Goody

• Continued from page 4

the manner in which the bogus merchandise was segregated in the Goody warehouse, according to Vener's testimony.

The prosecutor also attacks the defense contention that the government did not prove that "Grease," "The Stranger" and "Thank God It's Friday" were the subject of valid copyrights. Jacobs asserts that the government did prove the existence of valid copyrights to the recordings by introducing into evidence stipulations from the artists, in addition to the copyrights themselves.

Jacobs adds that while "there is no

question" that the defendants successfully attacked the validity of the "Saturday Night Fever" copyright (that Platt upheld as invalid), the work had a proper derivative copyright. Platt refused to change its definition of a derivative copyright in

his instructions to the jury. Finally, the brief contends the defendants were the proper subjects of a RICO (or racketeering) prosecution despite their contention that the charge in the indictment had a "prejudicial" effect on the jury.

Oral arguments in the case are scheduled July 17 in Brooklyn Federal Court.

ists. First signings include Psychic Warriors and Trendsetters. Address: One East Church Street, Bethlehem, Penn. 18018 (215) 867-3400.

Hit Maker Record Promotion formed by Roger Hatcher to promote records in 11 states. Address: 4768 Walford, Suite 8, Cleveland, Ohio 44128 (216) 831-3066.

Hanter Productions Inc. formed as musical publishing and production company by Hans A. Engel. Address: 800 Bloomfield Ave., P.O. Box 661. Clifton. N.J. (201) 778-4311, (201) 666-9515, (212) 695-

Tinnitus Music, formed by Richard Levinson who is the v "Let's Do Something Cheap And Superficial." The firm will be involved in song publishing, record production. In the near future, the company plans a sampler album of material from its staff writers: Bif Sport, the rappin' prepster; Vic Pants; Gloria du Quiche; and Country Bobby Heaves. Address: 13500 Valleyheart Dr., North, Sherman Oaks, Calif. 91423 (213) 784-6708. * * *

HER Magic/PR, a public rela-

tions firm, founded by Heidi Ellen Robinson. She is a 12-year veteran press agent having worked at Columbia Records, Capitol Records and Warner Bros. Records. Address: 710 East Cedar Ave., Burbank, Calif. 91501 (213) 841-8140.

Spearhead International, a public relations company for the entertainment, music industry and allied accounts. Contact is Kathy Nungester-Allman. Address: 8833 Sunset Blvd., Suite 402, Los Angeles, Calif. 90069 (213) 652-8831.

* * * Voss Development Corp. a Southern California builder which is now entering the entertainment industry as an artist development entity. The firm has signed Billy Patrick, a singer-songwriter. Corporate officer Dan Voss Jr. heads the division. The phone number is (805) 985-5810.

RCA Endorses

• Continued from page 8

tion, calling it a "breakthrough of utmost importance to all manufacturers.

Diskmakers president Morris Ballen says, "We think it's a big. big thing in the industry. For the common man you're going to get an extraordinary record with CX. For the mainstream product, the results are astounding.

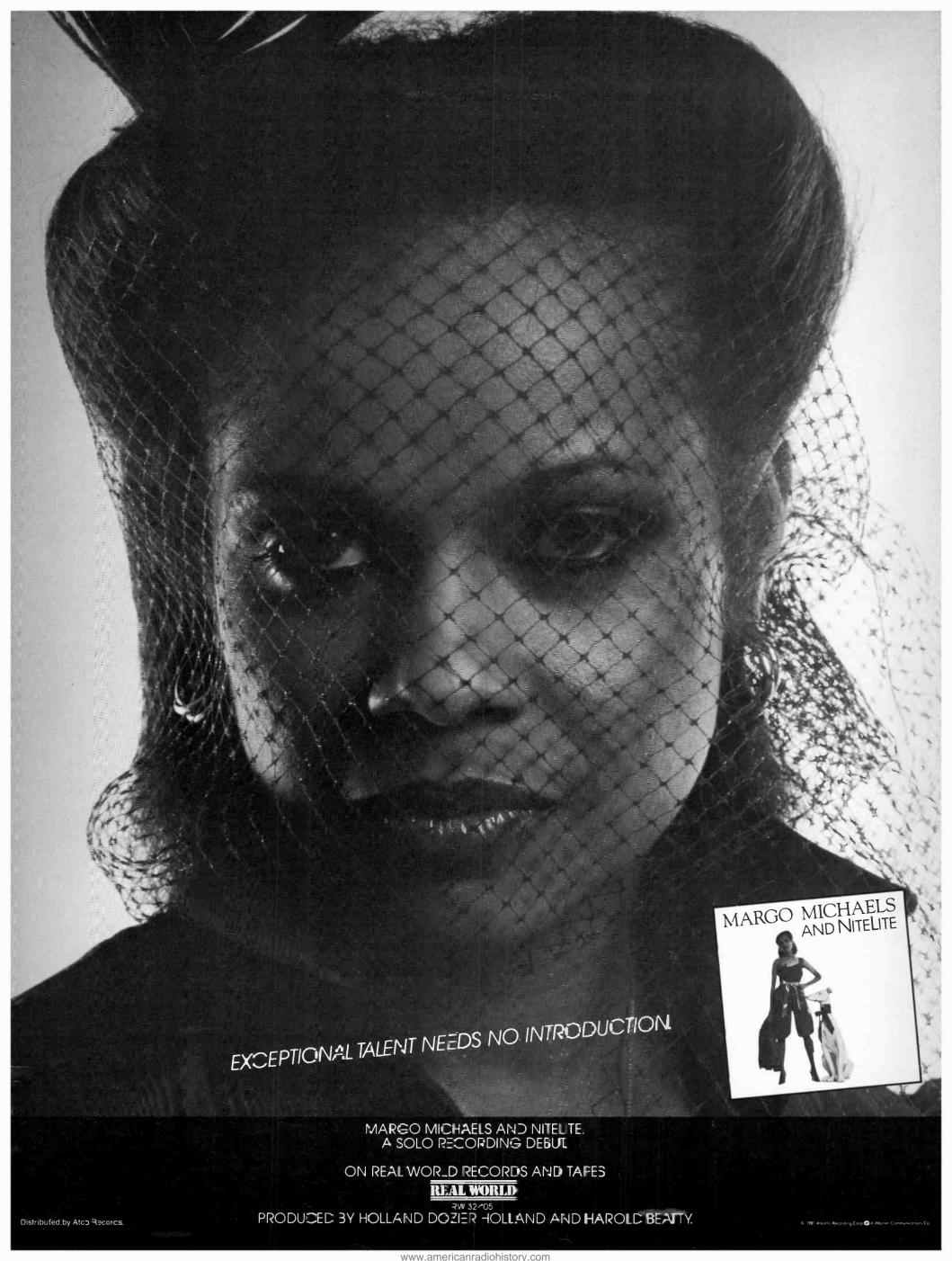
"CBS is still working on it, trying to tighten it up a little," Ballen adds.

RCA, which was issued a license to use the technology, revealed no details yet about the system's application. One RCA executive, Tom Shepard, head of the Red Seal division, went on record as questioning the advisability of encoding before a lignificant population of playback devices exists.

Declares Shepard, "At such time that I felt there were a meaningful number of decoders in high quality equipment, I would consider taking advantage of the process. I have no plans to utilize it while risking music being played in an unencoded state. I wouldn't want the classical buyer to hear music in this manner."

According to Shepard, Dearborn told him that RCA is taking out a license on the system with no commitment to utilize it.

www.americanradiohistory.com



Pat Metheny & Lyle Mays

As Falls Wichita, So Falls Wichita Falls



"Metheny's music is so fresh and challenging that it literally scares me. Pat's music lies beyond 'fusion' in an area occupied by the future . . . "

- Dave Benson, WMET/Chicago

"It would be a sad deal if album rock ignores Pat's music any longer."

-Ray White, WLIR/Long Island

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The Tour:

August

July 1	Music Hall, Cleveland OH
July 3-4	Milwaukee Fest, Milwaukee Wl
July 5	Ravinia, Highland Park IL
July 7	Uptown Theatre, Kansas City MO
July 9-10	Rainbow Theatre, Denver CO
July 11	Park West Resort, Park City UT
July 13	Dooley's, Phoenix AZ
July 14	Bachannal, San Diego CA
July 15	Greek Theatre, Los Angeles CA
July 17	Fox-Warfield, San Francisco CA
July 22	The Blue Sands, Westerly RI
July 23-24	Town Hall, New York NY
July 25	Mann Music Center, Philadelphia PA
July 26-27	Bayou, Washington DC
July 28	Peabody's, Viriginia Beach VA
July 29	Paramount Theatre, Asbury Park NJ
July 31	Bushnell Park, Hartford CT
August 1	Opera House, Boston MA

Tour Direction: Ted Kurland Associates 46 Ashford Street Boston, MA 02134



JULY 11,

1981

BILLBOARD

SLP 17

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FZ 37400 (CBS) Killers Capitol ST-12141 8.98 CLP 25 7.98 STANLEY CLARKE/GEORGE DÜKE The Clarke/Duke Project Epic FE 36918 113 12 33 33 10 68 52 24 POINT BLANK The Nature Of The Beast Capitol SOO-12125 American Excess. MCA MCA-5189 SLP 7 8.98 8.98 THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518 34 35 13 JEFFERSON STARSHIP . 69 71 | 35 103 103 **FATBACK**

★ 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 1,000,000 units. (Seal indicated by triangle.)

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Tasty Jam Spring SP-1-6731 (Polygram)

GINO SOCCIO

Atlantic/RFC 16042

Closer

104 112

E.S.G. is one of the best new bands on the New York club scene, and this self-titled debut record for the independent 99 Records label faithfully captures the powerfully danceable music which the quintet has been making since they began playing together eight years ago.

Using bass, drums, percussion, vocals and occasional guitar, E.S.G. play a kind of stripped-down, bareboned Latin-tinged funk. Throbbing bass lines, augmented by droning guitar overlays and a restless percussive groove, have a cumulatively affecting impact that is not only distinctive but also utterly irresistible.

The group consists of Renee, Deborah, Valerie and Marie Scroggins, four sisters from "the projects" in the South Bronx who range in age from 16 to 24, plus Tito Libran, their teenage friend who plays congas. They've performed almost exclusively in Manhattan rock clubs for the past year; they performed outside of New York for the first time only recently.

Nevertheless, their record is already in its second printing. The disk, a joint venture between 99 and England's Factory label, is a halfstudio, half-live 12-inch 45. "You're

No Good," a song about rotten relationships, opens side one, which was produced by Martin (Joy Division, Buzzcocks) Hannett. Deborah on bass and Valerie on drums lay down a pulsating bottom; Marie and Tito intersect rhythm lines on congas, and Renee sings and plays clave. The groove, a concert favorite, is at once infectious and strongly individ-ual. "Moody," one of their best songs, is also propelled by the rhythm section, which slips and slides around Renee's plaintive vocals. "UFO," an instrumental track, is true to its name, as a wailing guitar (conjuring images of a descending spaceship) plays off against an ominous bass dance.

Side two, recorded at Hurrah in New York last December, begins with "Earn It," a song about independence. Producer/manager Ed Bahlman sticks to the basics with a mix that provides a touch of echo to Renee's vocal hiccups. The song's unrelenting pace-driven by a conga-clave dialogue-sets the pace for the side, which also includes "E.S.G.," a workout number for the band, and "Hey!," whose rhythmic kick is trance-inducing.

The beauty of this album is that it is so natural, so kinetic, and so compelling. The industry should delight in watching E.S.G. grow

LEO SACKS



Billboard photo by Judy Steccone

Rock'n' Rolling

• Continued from page 10

Initial releases, timed for the New Music Seminar in New York, July 13-14, will be singles by Department S, Men Without Hats, the Puppies and Scars.

"The 'alternate' market for new music is the fastest growing section of the music business," says Bruce Kirkland, head of Stiff in the U.S. "It is also viable and self-sustaining. If the majors had to handle some of

Red Seal Titles In RCA Program

According to Irwin Katz, director of merchandising, the program offers special discounts and 30 days extra dating. It runs Monday (6) through July 17.

Among the performers represented in the program are James Galway, Artur Rubinstein, Vladimir Horowitz, Jean-Pierre Rampal, Mario Lanza, Andres Segovia, Eugene Ormandy and the Philadelphia Orchestra.

Also, the cast albums of "Sophisticated Ladies," "42nd Street," Sweeney Todd" and "Ain't Misbehavin'."

the sales figures on imported product, they would be embarrassed. These sales are achieved without the power of traditional AOR airplay, without the stroking and graft of an industry in trouble, without a returns policy, without being decimated by home taping, without the lunches and without the limo. In fact, it is a rather pleasant way of doing business. It's supplying to a demand rather than perpetuating something that people are basically bored with."

"It was the best \$20 promotion we ever had," says Steve Stockman, promotion director of WAAF-FM Worcester, Mass. remembering his recent "What Would You Do With Musical Vibrating Rock'n'Roll Pants? contest."

The winner, who wrote a poem praising the station, won a pair of the pants, invented by New York sex instructor David Lloyd. The pants, really lycra spandex shorts, have a two-inch pulsating speaker built in, which can be plugged into a standard stereo amplifier.

The pants are sold via mail order for \$19.95.

General News

Millennium Signs 3 Acts In Move To Black Music

• Continued from page 4 record played. It has to be real good.'

"Black sales are strong, and they maintain their strength, with or without crossover," adds Andrew Francis, director of marketing and artist development. One of the ways of breaking "Do The Dip" single by the Keith Diamond Band, he says, will be an attempt to popularize the Dip dance in clubs.

Millennium is no stranger to using various sales tools and tie-ins to break new acts. For Franke and the Knockouts, a new act, whose debut LP hit the 30s on Billboard's Top LP chart, Millennium worked with the Everlast sporting goods company and Godiva Chocolates.

'We did a lot of pre-release awareness on Franke. The first single was 'Sweetheart' (which became a top 10 single). Prior to releasing that single we worked out a situation with Godiva Chocolates and set the release date for Feb. 14. Then we made sure that program directors, key retailers, and in some cases their wives, got (the chocolate) on top of the single's release.

"We also did some things with the Everlast sporting goods company, which involved everything from miniature boxing gloves to warmup jackets. Right now, the band has signed gloves that they are giving away at radio. They throw gloves out into the audience during the show. We also use it for instore displays. Some special boxing ring corners have been set up. with one quarter of the ring put into many stores. That in store presence supported the early airplay. Sometimes it is hard even to get an instore header card, and something like this keeps you from the miscellaneous 'F' bin."

Francis points out that as a distributed label a lot of the "reality checking" is done by the RCA field staff. Millennium, however, provides the direction, though Francis acknowledges that RCA "will take its best shot with whatever they think has the best potential. It is a question of my having to maximize that. If I can do it with merchandising, fine. Or with a great videocassette. We can do it with a major tour. We put Franke on tour with the Beach Boys, which may sound funny, but in terms of female demographics it worked out fine.

'Before we sent them out, we used television a lot, not just the video we made, but we got them on 'Fridays' very early on, and then we did 'Solid Gold,' and 'American Bandstand.' We got those shows to take a shot, before a top 20 single and with a group with no history, through cajoling, and the usual. That was a big plus early on."

There are easier ways of getting a buzz on a new band than through touring, he adds. "What if the single doesn't work, and you are committed. There is nothing worse than opening for a major act when nobody knows who you are, and nobody cares."

Acts currently on the Millennium (Continued on page 72)

Lifelines

Girl, Rachel Anne, to Steve and Sherrie Krauss, June 23 in San Luis Obispo, Calif. Father is president of Nautilus Recordings, an audiophile software firm.

Boy, George D., to Barbara and Dino Fekaris, June 19 in Los Angeles. Father is producer/writer of such hits as "I Will Survive" by Gloria Gaynor and Peaches & Herb's

Boy, Daniel, to Bill and Candi Castle, June 27 in Grand Rapids, Mich. Father is owner of Mid-Michigan Record Distributors, a rackjobbing firm.

Boy, Nicholas James, to Michael and Rebecca Gleason, June 26 in Livonia, Mich. Father is a salesman with PolyGram Distributing in De-

Marriages

Eddie Britt, lead guitar player for MCA act the Iron City Houserockers, to Wendy Justice, June 6 in Pittsburgh. Bride is employed by Westinghouse.

Helen Cornelius to Jerry Garren June 22 in Nashville. Bride records for Elektra Records.

Alan Moss, president of Motoboy Motions, a promotion firm in Philadelphia, to Karen F. Leto. Bride, formerly the company's production manager, has been named secretary/

Deaths

Peter Kreuder, 75, German composer, June 28 in Salzburg, Austria. One of Germany's most successful film music composers before World War II, Kreuder fled to the U.S. in 1938 but returned to West Germany following the war where he remained active as a composer until March.

Rudolf R.A. Schramm, composer of the filmscore for "Nanook Of The North," in Westwood, N.J., recently following a lengthy illness. Schramm, a cofounder of the National Symphony in Washington, D.C. was an opera conductor in Hirschberg, Germany and Riga, Latvia as well as a conductor, musicologist and arranger. He published more than 300 compositions and arrangements with BMI, Carl Fischer Inc. and Irving Berlin. He is survived by his widow and two sisters.

• Continued from page 6

to notch a No. 1 jazz LP since Billboard originated the chart in 1969. They follow Atlantic's Les McCann & Eddie Harris and Columbia/Tappan Zee's Bob James & Earl Klugh.

This is the first No. 1 jazz album in Epic's history and the first for any of the CBS labels since James & Klugh's "One On One" hit the top spot in December, 1979.

The Clarke/Duke LP is being spurred by the "Sweet Baby" single, which is top 10 soul and top 30 pop. The pair produced the hit, which is vying on the charts with A Taste Of Honey's "Sukiyaki," also produced by Duke.

Several other jazz veterans have enjoyed success as producers of recent pop hits. Lee Ritenour and Harvey Mason did the honors on Ritenour's former top 15 hit "Is It You," Eumir Deodato has produced three top 10 hits for Kool & The Gang and Grover Washington Jr. and Ralph MacDonald handled Washington's number two smash "Just The Two Of Us.

"Winelight" may have been retired from the No. 1 jazz spot, but not before it became the longest-sustaining top-charted LP of Washington's career. "Mister Magic" (1975) had 22 weeks at No. 1; "Feel So Good" (1975-76) had eight and "Skylarkin" (1980) had six.

Four Washington albums had four weeks each at No. 1: "All The King's Horses" (1972), "A Secret Place" (1977), "Live At The Bijou" (1978) and "Reed Seed" (1978).

Most of these albums were released before the jazz chart went weekly in 1978. An appearance at No. 1 when the chart was bimonthly was tallied here as two weeks; a win when the chart was monthly counted as four weeks. Look, this is all very scientific.

Jolly Rogers: Kenny Rogers' "Share Your Love" (Liberty) enters the pop album chart this week at number 16, the highest any LP has bowed so far this year.

It's also the highest any Rogers album has debuted on the Billboard charts. His recent greatest hits album opened at 38; "Gideon" started at 89 and "The Gambler" bowed at 140. The last album to enter the chart

in the top 20 was Styx's "Paradise Theatre" (A&M), which hit at 18. The last set to enter at a higher position than Rogers was "Eagles Live," which was at 14 in its first week.

Here, listed in all their glory, are the highest-debuting albums so far in the '80s, followed by their entry positions:

- 1. "The River," Bruce Springsteen, Columbia, 4.
- "Hotter Than July," Stevie Wonder, Tamla, 4.
- 3. "Mad Love," Linda Ronstadt, Asylum, 5. 4. "Emotional Rescue," Rolling
- Stones, Rolling Stones, 8. 5. "Hold Out," Jackson Browne, Asylum, 10.
- 6. "Glass Houses," Billy Joel, Columbia, 11.
- 7. "Heroes," Commodores, Motown, 14.
- 8. "Live," Eagles, Asylum, 14. "Guilty," Barbra Streisand,
- Columbia, 15. 10. "Faces," Earth, Wind & Fire, Arc, 15.
- 11. "McCartney II," Paul McCartney, Columbia, 16. "One Step Closer," Doobie
- Brothers, Warner Bros., 16. "Share Your Love," Kenny
- Rogers, Liberty, 16. "Panorama," Cars, Elektra, 17.
- 15. "Paradise Theatre," Styx, A&M,

Messinger Role In ASCAP Big

• Continued from page 63

director, and Curtis Messinger (no relation to Gloria), controller. Messinger joined ASCAP shortly

after graduation from Yale Law School in 1954. She started as an attorney in the legal department, where she reported to Herman Finkelstein, then general counsel. After a leave to have two children, she returned to ASCAP, acting as distribution manager for one-and-ahalf-years before her appointment as assistant general counsel in 1975. She has been a consultant advisor to almost every department at ASCAP in connection with the legal aspects of its operation and has also represented ASCAP at a number of national and international music industry conferences.

C	Conve	aht 1	LPS & IAP	art of this)1 nublication	OSITION 05-200 n may			Chart	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill-		Suggested				Chart			Suggested	
the	prior	Tree	d, stored in a retrieval system, or transmonic, mechanical, photocopying, recorden permission of the publisher	ding, or o	Suggested List		THIS WEEK	LAST WEEK	Weeks on C	ARTIST Title Label, Number (Dist. Label)	RÌAA Symbols	List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on C	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
THIS WEEK	LAST WEEK	8	ADTICY	RIAA Symbols	Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart		136		The Music Of Cosmos RCA ABL1-4003		8.98			170 180		ROBBIE DUPREE Street Corner Heroes Elektra 6E-344 NICK MASON		8.98	
103	114	L	AURRA Send Your Love Salsoul SA 8538 (RCA) BLUE OYSTER CULT		8.98	SLP 24	血	148	L	Boy Island ILPS 9646 (Warner Bros.)		8.98		171	L		Nick Mason's Fictitious Sports Columbia FC 37307 COLD CHISEL			
血血	117	4	Fire Of Unknown Origin Columbia FC 37389 JIMMY MESSINA			-	139	126	32	Danny Joe Brown And The Danny Joe Brown Band Epic ARE 37385				172	172	14	East Elektra 6E-336 DOTTIE WEST Wild West		8.98	
108	102	31	Messina Warner Bros. BSK 3559 ABBA Super Trouper	•	8.98			134		9 To 5 and Odd Jobs RCA AHLI-3852 T.G. SHEPPARD		8.98	CLP 20	血	alla	HI.	DAVID JOHANSEN Here Comes The Night		7.98	CLP 6
109	104	32	Atlantic SD 16023 STEELY DAN Gaucho	•	8.98		141	128	21	Captured	•	8.98	CLP 15	174	165	35	THE POLICE Reggatta De Blanc A&M SP-4792	•	7.98	
110	90	8	MCA MCA 6102 THE MARSHALL TUCKER BAND Dedicated Warner Bros. HS 3525		9.98 8.98		142	131	17	Columbia KC-2-37016 WAYLON & JESSI Leather And Lace RCA AAL1-3931		8.98	CLP 16	175	178	4	LINX Intuition Chrysalis CHR-1332	24	8.98	SLP 43
血	124	7	JOHN McLAUGHLIN, AL DIMEOLA, PACO DeLUCIA Friday Night In San Francisco Columbia FC 37152				143	139	15	BILL SUMMERS AND SUMMERS HEAT Call It What You Want MCA MCA-5176		8.98	SLP 27	177	177		SYLVESTER Too Hot To Sleep Fantasy F-9607		7.98	SLP 65
血	122	6			8,98			144	6	PLASMATICS Beyond The Valley Of 1984 Stiff America WOW 11		8.98	J. 21	177	187	2	JOHNNY GUITAR WATSON And The Family Clone DJM DJM:501 (Polygram) MIKE OLDFIELD		8.98	SLP 71
113	78	39	KOOL & THE GANG Celebrate De Lite DSR-9518 (Polygram)	A	8.98	SLP 70	145	145 174		I Am What I Am Epic FE 36586 THE JOE PERRY PROJECT			CLP 13	•	189	2	QE2 Virgin/Epic FE 37358 SILVER CONDOR Silver Condor		-	
115	106		SOUNDTRACK The Great Muppet Caper Atlantic SD 16047 VARIOUS ARTISTS		8.98			nte.		l've Got The Rock'N'Roll Blues Again Columbia FC 37364 CHERYL LYNN				180	183	3	Columbia NFC 37163 THE DAZZ BAND Let The Music Play		8.98	SIR EO
116		11	The Secret Policeman's Ball Island IL 9630 (Warner Bros.)	g	5.99		148	135		In The Night Columbia FC 37034 ROGER TAYLOR Fun In Space				181	181	3	Motown M8:957M1 JOE DOLCE Shaddap You Face MCA MCA-5211		8.98	SLP 50
117	118	21	Dream Capitol S00-12144 EMMYLOU HARRIS		8.98	CLP 8	149	150	13	Elektra 5E:522 ROBERT GORDON Are You Gonna Be The One RCA AFL 1:3773		8.98		182			EDDIE RABBITT Horizon Elektra 6E-276	•	7.98	CLP 7
118	120	22	Evangeline Warner Bros. BSK 3508 TERRI GIBBS Somebody's Knockin'		8.98	CLP 23		100		JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		8.98		183			JOE VITALE Plantation Harbor Asylum 5E-529 (Elektra) TANGERINE DREAM		8.98	
119	119	5	MCA MCA-5173		8.98 8.98	CLP 24		141		ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110 RAMSEY LEWIS	•	8.98	CLP 29	185			Thief (original soundtrack) Elektra 53:521 BOB SEGER &		8.98	-
120			JIM PHOTOGLO Fool In Love With You 20th Century T-621 (RCA)		7.98			147		Three Piece Suite Columbia FC 37153 LAKESIDE	•		SLP 53	186	126	2	THE SILVER BULLET BAND Against The Wind Capitol S00-12041 STARGARD		8.98	
_	121 152		STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown) SOUNDTRACK	A	8.98	SLP 31	曲	164	4	Fantastic Voyage Solar BXL1:3720 (RCA) UNLIMITED TOUCH Unlimited Touch			SLP 41	<u> </u>	ntv fr		Back 2 Back Warner Bros. BSK 3456 HOLLY & THE ITALIANS		8.98	
	NEW E		Raiders Of The Lost Ark Columbia JS 37373 THE STATLER BROTHERS Years Ago				155	127	17	Prelude PRL 12184 GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98	SLP 35	☆	HE TO E	111	The Right To Be Italian Virgin/Epic NFE 37359 YUTAKA Love Light			
124	94	11	Mercury SRM 1-6002 (Polygram) PURE PRAIRIE LEAGUE Something In The Night		8.98			157 130		RONNIE MILSAP Greatest Hits RCA AHL1 3772 THE JEFF LORBER FUSION	•	7.98	CLP 14	189	atu (111	Alfa AAA 10004 SPIDER Between The Lines Dreamland/RSD DL-1-5007 (Polygram)		7.98	
虚	NEW E		Casablanca NBLP 7255 (Polygram) JEAN-MICHEL JARRE Magnetic Fields Polydor PD-1-6325		7.98 8.98		1	168		Galaxian Arista AL 9545 JANIS IAN		7.98	SLP 17	190	HEW E		THE A'S A Woman's Got The Power Ansta AL 9554		7.98	
127	149		THE PSYCHEDELIC FURS Talk Talk Talk Columbia NFC 37339 WILLIE NELSON					179	3	Restless Eyes Columbia FC 37360 GARY WRIGHT The Right Place				191			PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	A	8.98	
	109		Somewhere Over The Rainbow Columbia FC 36883 AC/DC			CLP 21	160	171	4	Warner Bros. BSK 3511 20/20 Look Out Portrait NFR 37050 (Epic)		8.98		192			PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.) SISTER SLEDGE		7.98	
129	96	13	Highway To Hell Atlantic SD 19244 GRATEFUL DEAD Reckoning		8.98		血	190	2	TOM SCOTT Apple Juice Columbia FC 37419 SOUNDTRACK				194	161		All American Girls Cotiflion SD-16027 (Atlantic) WAYLON JENNINGS Greatest Hits	A	8.98	SLP 63
130	140		Arista A21-8604 THE ENGLISH BEAT Wha'ppen Sire SRK 3567 (Warner Bros.)		13.98		163	158	8	Superman II Warner Bros. HS 3505 BRAM TCHAIKOVSKY Funland		8.98		195	154	10	RCA AHL1-3378 SYLVIA Drifter RCA AHL1-3986		7.98 8.98	CLP 18
	108	13	THE DREGS Unsung Heroes Arista AL 9548 BLONDIE	•	7.98		164	142	17	Arista AB 4292 DAVE GRUSIN Mountain Dance Arista/GRP GRP 5010		8.98 7.98		196			BRUCE SPRINGSTEEN The River Columbia PC 236854	A	0.70	our II
	133		Autoamerican Chrysalis CHE 1290 APRIL WINE Harder-Faster		8.98		虚	175	3	ROBERTA FLACK Bustin' Loose MCA MCA-5141			SLP 60	197		17	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic) ARLO GUTHRIE	•		SLP 26
134	123	26	Capitol ST-12013 THE WHISPERS Imagination Solar BZL1-3578 (RCA)	•	8.98 7.98	SLP 34	167	182 138	9	AIR SUPPLY Lost in Love Arista AL 9530 BILLY & THE BEATERS		8.98		199			Power Of Love Warner Bros BSK 3558 SOUNDTRACK	•	8.98	
135	92	10	SOUTHSIDE JOHNNY & THE ASBURY JUKES Reach Up And Touch The Sky			JLI 34	168	169	8	Billy & The Beaters Alfa AAA-10001 MOTHERS'S FINEST Iron Age Atlantic SD 19302		7.98		200	160	15	Fame RSO RX-1-3080 PHOEBE SNOW Rock Away		8.98	
		D _C	RETAPE (Polygram) 8 TAPE (Polygram) Eric Claptor Stanley Cla	n	11.98 ge Duke	74	Caro	Hens	el		aughlin	7.98	111	Ke	nny R	ogers	Mirage WTG 19297 (Atlantic)	nmers	7.98	14

TOP LPs & TAPE

A · Z (LISTED BY ARTISTS)

A's	190
A Taste Of Honey	97
Abba	108
AC/DC	5 40 128
Adam And The Ants	64
Air Supply	14 166
Alabama	31
Alan Parson's Project	67
April Wine	68 122
Atlantic Starr	80
Aurra	105
Marty Balin	65
Pat Benatar	81
Blondie	132
Blue Oyster Cult	106
Gary U.S. Bonds	46
Billy & The Beaters	167
Danny Joe Brown	138
Cameo	44
Kim Carnes	
Rosanne Cash	20
Carpenters	85
Champaign	98
Champaign	98
Change	83
Chipmunks:	84
Cold Chisel	171

John McLaughlin 111
David Lindley 86
Jimmy Messina 107
Pat Metheny & Lyle Mays 78
Moody Blues 3
Stephanie Mills 50
Onnie Milsap 33, 156
Anne Murray 116, 151
Mothers Finest 168
Willie Nelson 127
Juice Newton 42
Yoko Ono 49
Mike Oldfield 178
Oak Ridge Boys 24
A Ozzy Osbourne 23
Ray Parker Jr 26
Dolly Parton 139
Joe Perry 146
Tom Petty 6
Tom Petty 6
Tom Petty 6
Tom Petty 5
Pink Floyd 191
Plasmatics 144
Jim Photoglo 120
Point Blank 102
Pointer Sisters 59
Police 76, 174
Pretenders 90, 192
Judas Priest 79
Sychedelic Irs 126
Pure Paririe League 124
Eddie Rabbitt 182
EG Speedwagon 2
ER Moody Robinson 18

Kenny Rogers 16, 47
Rush 12
Rush 16
Rush 16
Rush 17
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Rush 18
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Every care for the accuracy of suggested list prices has been taken. Billiboard does not assume responsibility for errors or omissions.

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.



LUXURY ROCK-Members of Des Moines rock group Luxury, left to right, Doug Taylor and Bryn Ohme, sign autographs of their new Angry Young Records release during an in-store promotion in conjunction with the Co-Op Records chain. That's store manager Tim Morris and an unidentified fan looking

Millennium Signs 3 Acts In Move To Black Music

• Continued from page 70

roster include Don McLean, Bruce Cockburn, Franke and the Knockouts, Tommy James, Bruce Cedano (formerly of Brooklyn Dreams, who was recently signed) and the newly inked Canadian band Chilliwack. The label is also putting out a Beach Boys medley, much like "Stars on 45" by Meco.

"Things are great, it has been the best year we ever had," says Don Ienner. He cites recent hits by McLean, and the breakout by Franke and the Knockouts, "the only new rock'n'roll group to have a top 10 record this year on any label, in any form."

"We start our own records," he continues. "We get the record on the charts, and then we force RCA to work the record. It is not that RCA is doing us any favors. But being that John Batencourt (RCA's vice president of pop promotion) is so good, it has been great," he says.

Millennium was established in 1977, and was initially distributed by Casablanca. But, says Ienner, the marriage did not work philosophically. "Neil Bogart was then into disco," he says. "while we wanted to develop groups." Subsequently. Millennium signed to RCA two and half years ago.

"We were with RCA internationally," he continues, "and we had great success with them. Also it is a New York based company, and we are a New York based company. You can't scream at somebody 3,000 miles away and be effective. But RCA is 10 blocks away, so I can walk over and tip a desk over. It's hap-

InsideTrack

The barcoding campaign by NARM (see story on Page 1) is just the tip of an iceberg soon to surface from the merchandisers' group and RIAA. The two industry associations are working together to facilitate a lot of the tedious basic administrative paperwork that plagues the industry. For example, when an account today receives a shipment of product, it contains only a shipping slip, a simple numerical count of the shipment's contents. In the works is a terrific upgrading, wherein the longtime shipping slip would be upgraded to an invoice, with complete extension included. This would safeguard effectively against the store's employes mistagging, for example, a Tom Petty new album, listing for \$9.98 for the first time.

The second annual Show Industries picnic in L.A.'s Topanga Canyon should be a highmark for attendance to any industry corporate event ever. Rolinda Wolk, picnic chairwoman, has registered more than 1,500 friends and family members of the City 1-Stop and Music Plus combine for the July 4 bash. . . . Though exact details won't be made public until later. Track finds there's more to the Leonard Feist-Sal Chiantia blurb of last week. Feist will remain as NMPA prexy at least through the end of 1981 with Chiantia coming aboard soon in a new and separate executive post. Inside view is that Chiantia will permanently terminate his MCA links most amiably through normal retirement. And the literary twist to it all is that Leeds Levy, youthful MCA Music publishing executive, may take over Chiantia's tiller. It was Levy's father, Lou, founder of Leeds Music, who brought the fledgling attorney Chiantia into the publishing industry decades ago.

P.A.I.D., the label subsidized by a group of independent label distributors in the U.S., is shuttering its Nashville office, which was manned by Arnie Thies. P.A.I.D. moves its base to Houston under the aegis of Don and Bud Daily.... Don't buy any sleepwear! Expect a flood of nightshirts, now that Sherry Ring, national press manager for PolyGram, has shipped red unisex nightshirts promoting Carolyn Mas' "Modern Dreams." Whatever happened to T-shirts and satin jackets? . Threads: Mitch Miller turned into his seventh decade Saturday (4)... Right now it looks like the first NARM retailer conference will be staged at lonely LaCosta, a bit north of San Diego. NARM's rack advisory committee had to cancel its recent Washington steering committee conference, when group members found it conflicted with many of their business gigs. . . . Network tv news and features shows appear to be allocating more time and effort to the record industry.

Royalty departments working overtime to program the new 4 cent statutory rate into labels' computers. One major label reportedly is upping its royalty rate on more than 600 albums presently in the catalog. . . . Track accolades the L.A. Fire Marshal's office and Tom Petty for quickly halting the mob scene resulting when Petty invited his opening night packed house at the Forum to approach the stage. As the onrush poured out into the aisles, blocking them, the fire marshal cut the lights, took over the p.a. system, warning all that they return immediately to their seats. Petty then got back on mike and apologized, saying he never anticipated such a stampede.

Retail chains still watching what their competition is doing about raising price in stores to compensate for recent 6 to 8% hikes in wholesale price from many labels. Lots of apprehension about how patrons will react to the projected 20 to 40 cent boosts. . . . The Kay and Dan Moran acquisition of Peaches rumor is totally discounted by the chain's founder Tom Heiman. Heiman says "we are talking to dozens of people, but nothing is definite with anyone." ... Move underfoot for an industry roast of Motown marketing bigwig Dick Sherman.... A salute to Murray the K, the pioneer rock'n'roll deejay, planned for New York's Madison Square Garden July 13, has been cancelled due to a reoccurrence of his lymphaoma which he has been battling for a number of years. The disease, now out of remission, resulted in Kaufman's unexpected hospitalization June 30 in Los Angeles. The event was to be hosted by Dionne Warwick and Tony Orlando, featuring a number of '60s talents. Marc Robertson, talent coordinator, says that the salute could have gone on without Murray the K, but after speaking to the acts involved, he feels "our hearts wouldn't be in it." The event is to be restaged, Robertson adds, when Murray the K goes into remission. . . . Jerry Lee Lewis recovering from emergency surgery for a ruptured stomach at Methodist Hospital South in Memphis. His concerts have been cancelled for at least the next month. ... Planet Records is streamlining its roster and staff. Two middle-level executives have left the company, leaving just president Richard Perry, vice president Dave Urso and their assistants. The roster is also being reviewed, and may be cut from its high of 10 to perhaps five, with the Pointer Sisters and Greg Phillinganes certain to be retained. Perry says he wants Planet to have the boutique image at Elektra that Lou Adler's Ode label had at A&M in the '70s.

Edited by JOHN SIPPEL

Labels Pledge Big Top Act LP Flow Through October

• Continued from page 65

A number of other major label acts are now in the studio and could issue albums by late September, among them Joni Mitchell, John Fogerty and the Eagles' Glenn Frey and Don Henley, both at work on solo projects. Fleetwood Mac's Lindsey Buckingham is readying his solo debut effort, and the label is additionally mulling new hits an-thologies from Queen and the Eagles.

As for pricing, E/A, too, is holding steady at the \$8.98 list level and has no plans for imminent changes in its overall price structure, according to Dave Cline, national sales manager. The double pocket "Heavy Metal" set will carry the same \$15.98 list tagged to "Urban Cowboy" a year ago.

EMI-America/Liberty's sales king, Kenny Rogers, is already represented by his new "Share Your Love" package, which shipped recently, and its July and August plans feature both proven sellers and new artists, among them the Dirt Band and Robbie Patton, whose first LP was produced by Fleetwood Mac's Christine McVie and Mac cohort Ken Caillat

Other key label acts represented include Ronnie Laws and Earl Klugh, both scheduled for August albums, and the Powder Blues.

September releases will include sets from Cliff Richard, Rocky Burnette, Susie Allanson and Melba Moore, with new artists to include Our Daughter's Wedding, the John Hall Band, Kwick and Manowar.

EMI/Liberty's Greenline midline LPs will expand with the addition of albums from Cliff Richard, Johnny Burnette and Kiki Dee.

Its Greenline/Pacific Jazz series will see new titles by George Duke and Joe Pass as well. The company continues to maintain its list price for single disk sets at \$8.98, and anticipates no shifts during the quarter.

At Fantasy Records, no July releases are planned, but August will see new albums from Freddie Hubbard, John Fogerty and David Bromberg while September will bring new releases by the Blackbyrds, Ron Carter and new artist Tom Coster. That month will also be targeted for 10 new midline album titles culled from the Stax, Prestige and Fantasy catalogs, including "Creedence Country," a compilation of Creedence Clearwater Revival's country-oriented material.

Geffen Records' summer releases will include a new Donna Summer album and the label's first from Sammy Hagar, with label chief Ed Rosenblatt noting that both will be targeted for major marketing

Major releases from MCA during the quarter lead off with July albums for Poco, Tanya Tucker and Don Williams. In August, the label ship the second Rossington-Collins Band, a live set by Barbara Mandrell and a compilation of Neil Diamond performances from his years as a Decca and

And in September, MCA will release the next albums by Rufus with Chaka Khan, Donnie Iris and Bernadette Peters, with Olivia Newton-John's next set due near the end of the month. With the exception of the Newton-John album, which has yet to be assigned a list price, all titles will be sold at a suggested list of

New acts include Bad Manners in July, Fair Warning in August and Amy Wooley in September, while Sniff 'n The Tears will make their label debut in August after two albums for Atlantic.

MCA is slated to add 53 more titles to its \$3.98 list album catalog during August, all to be supported via print advertising and instore merchandising aids. Among the artists represented will be Black Oak, Mama Cass, Wilton Felder, Golden Earring, the Mamas and the Papas, Leon Russell, Dwight Twilley, Joe Ely, the Mills Brothers and a number of country acts, among others.

That same month will also see 35 new additions to the label's \$5.98 "Platinum Plus" midline series, including albums by the Crusaders, Spyro Gyra and Jimmy Buffett.

Motown Records is just shipping a new set by the Commodores, while its July schedule will include a new album from Billy Preston & Syreeta and August will see new LPs by Jermaine Jackson and the Temptations. Other albums during the quarter include the label debut for Lovesmith for September.

Among the newest converts to the midline field via its maiden release of 60 vintage Motown LPs as \$5.98 titles, Motown plans seven more for the category in July.

As with its first entries in the category, Motown will develop a midline campaign.

Says Richard Sherman, its senior vice president of marketing, "I think what's happening now is a trend toward a two level price arrangement at retail. Dealers will have their \$5.98 merchandise, shelf priced at anywhere from \$3.99 to \$4.99, and then they'll carry front line goods.

"Although there's still some cutout goods, it's really swinging to that combination of two separate categories: catalog business is now the \$5.98 business.

PolyGram Records Inc. says it hopes to have the following lineup for August: Lipps Inc., Four Tops, Peaches & Herb, Kendalls; in September: Kool & the Gang, Gap Band, John Cougar and Benny Mardones; in October: "live" albums by Rush and Cameo, a solo album by Justin Hayward.

As for RCA, the label hopes to have its first LP from Diana Ross in September or October. August albums will include new titles by Hall and Oates, Ronnie Milsap, Tri-umph, Polyrock and Roger Whittaker's first Nashville album, produced by Chet Atkins, while September will see a new Daryl Hall solo album, a set by Jack Green and a Chipmunks Christmas LP aimed at holiday sales, targeted for a network tv campaign.

RCA also plans 20 midline reduring August, including Gold Seal titles and pop albums by Elvis Presley, Styx and others.

Apart from its Christmas push, tied to a holiday restocking program, RCA will continue its New Artist Development strategy comprising extra dating, discounts and 100% returns on selected new artists.

Most of the label's front line releases will continue to be listed at

Twentieth Century-Fox Records has just shipped an album by Carl Carlton, while its next release in August will include titles from the Chi-Lites and the Staple Singers, the latter making their label debut.

Then, in September, the label will issue a new greatest hits anthology by Barry White, a second "Ear Candy" compilation and LPs by Leon Haywood and the Dells.

At Warner Bros., July releases are led off by Rickie Lee Jones' longawaited second LP.

Also due in July is a new ZZ Top album; the soundtrack to "Arthur," featuring music composed by Burt Bacharach and a title song written with and performed by Christopher Cross; "Lena Horne: The Lady And Her Music," recorded during the songstress' hit Broadway show and being rush released on Qwest as a two disk package; and new albums by Larry Graham and, on Sire, the Ramones.

Other titles will be listed at \$8.98 with the exception of the Horne show package, as yet unpriced.

August will bring a new Funka-delic album; a \$14.98 list double pocket anthology of Little Feat material including previously unreleased tracks as well as older performances; Alice Cooper's latest album and the second Pretenders album for Sire.

September releases include new albums by Steve Martin, Carly Simon and Devo, and a two disk live set by Ashford and Simpson, list priced at \$13.98.

Also tentatively scheduled for either September or October are untitled albums by George Benson, Rod Stewart, Prince, Black Sabbath, Thin Lizzy, 10cc, Utopia and U2.

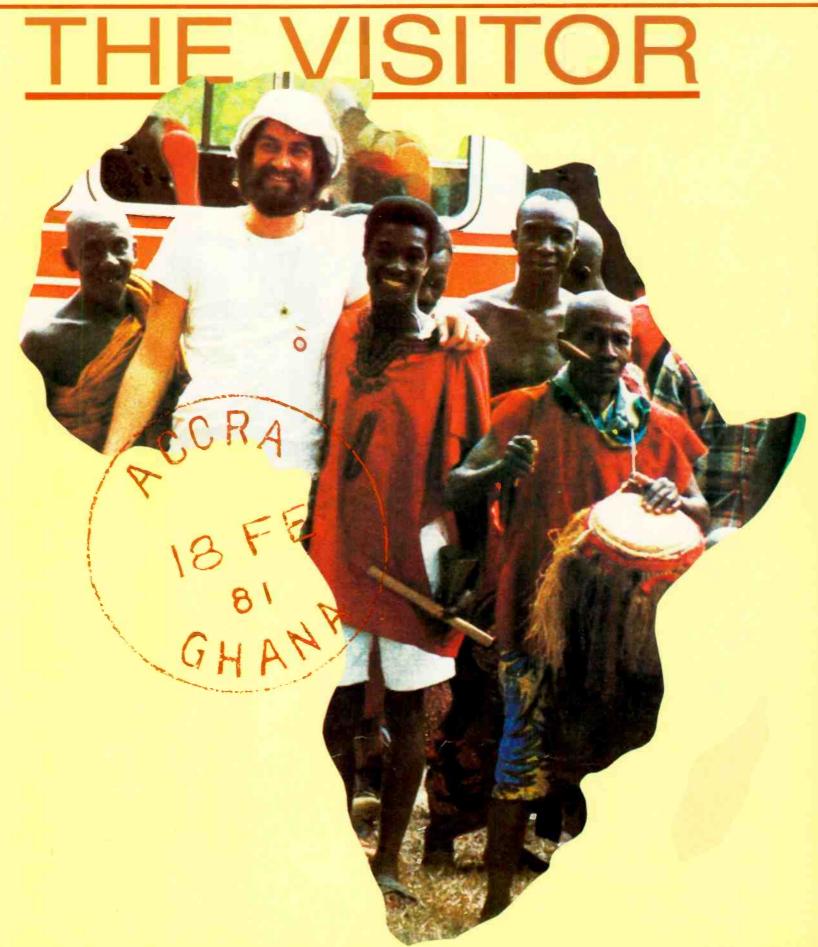
FLEETWOOD

AS WITH ANY PERSONAL ACHIEVEMENT WORTHY OF PUBLIC MERIT, "THE VISITOR" BEGAN AS A DREAM. AND IT WAS MICK FLEETWOOD'S BELIEF IN WHAT HE WOULD FIND THAT FINALLY MOVED FIVE TONS OF MUSICAL AND RECORDING EQUIPMENT TO A LITTLE VILLAGE IN GHANA LATE LAST DECEMBER.

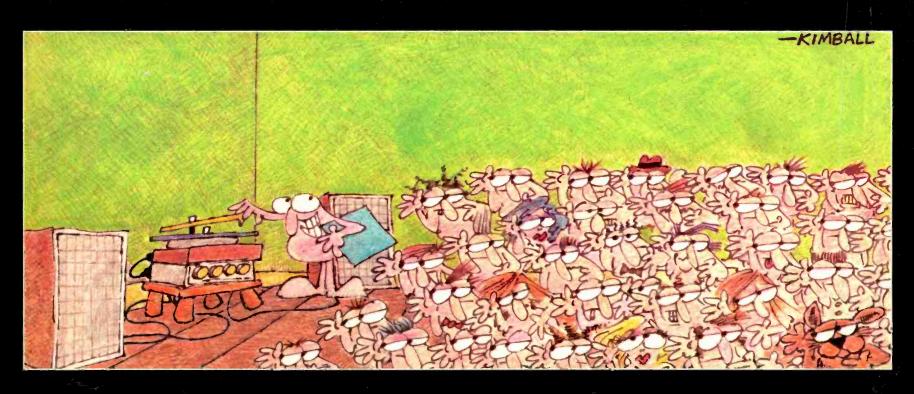
THEN, FOR THE NEXT SIX WEEKS, OVER 200 MUSICIANS FROM ALL OVER GHANA GATHERED IN ACCRA TO JOIN WITH PRO-

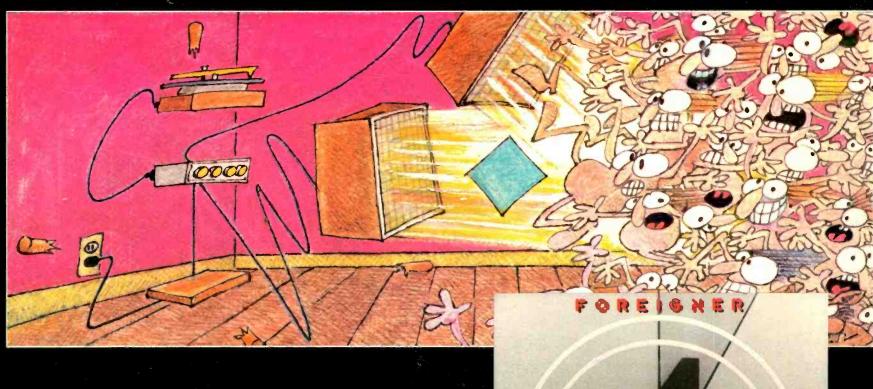
DUCER RICHARD DASHUT, BASSIST GEORGE HAWKINS, GUITARIST TODD SHARPE AND A GHANAIAN PERCUSSION SECTION IN WHICH THE OLDEST PLAYER IS 12 YEARS. MICK FLEETWOOD'S DREAM BECAME A REALITY.

"THE VISITOR" IS MICK FLEETWOOD'S TRIUMPH, BUT IT IS MUCH MORE: IT IS A GIFT FOR THE WORLD FROM A PLACE THAT NEVER STOPS GIVING.



FOREIGNER BREAKSTHE SILENCE





FOREIGNER 4.

HEIR NEW ALBUM
EATURING THE SINGLE, "URGENT."
ON ATLANTIC RECORDS



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